



the rare book collection of

Dr. Felix Guggenheim



the rare book collection of

Dr. Felix Guggenheim

fifty highlights from a lifetime of collecting and publishing,
presented in two parts: Judaica & Germanistic

offered by mark funke, bookseller

with a foreword by Victoria Dailey



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Foreword

Victoria Dailey

The blazing sun made Los Angeles famous—it became the leading metaphor for the city's bright optimism for decades, until the film noirs of the 1940s revealed that such strong sunlight also creates deep shadows and dark recesses, places where pessimism lurks, where things can be concealed and where the past can be overshadowed. Los Angeles in the 1940s revealed it had a shadow-self, that it was a city with secrets. When it comes to Los Angeles, one can rely on knowing that there will always be new facts arising from the shadows of history and memory.

One such chapter that has emerged from LA's hidden history is the story of the Pazifische Presse, founded by a group of German émigrés who settled here during World War II, taking it upon themselves to keep alive the German literary tradition that was under extreme threat during the war. As they put it: *"To give testimony to the eminent cultural force that was expelled by Hitler and which has found a future in America."*

I first became familiar with the Pazifische Presse when I worked for Jake Zeitlin in the 1970s, through whom I met printer Saul Marks, who had printed the PP's books, but at that time, I didn't realize the importance of the Pazifische Presse nor what the émigrés had achieved. Twenty years later, I did, when, in the 1990s, my interest in the hidden histories of Los Angeles led me to begin seriously researching and collecting the Pazifische Presse. Fortunately, at that time, I met Roland Jaeger, a German bibliophile and scholar, and it was a great surprise to learn that Roland was also researching the press. We agreed to work together on a project which resulted in the first serious study and bibliography of the press: *New Weimar on the Pacific*, which I published in 2000.

That Mark Funke has uncovered the rare book collection of Dr. Felix Guggenheim, the publisher of the Pazifische Press (along with Ernst Gottlieb) nearly eighty years after the press issued its final book and nearly fifty years after Dr. Guggenheim's death, is as wonderful as it is astonishing. Hidden, like so many things in Los Angeles, this newly unveiled collection will provide fresh knowledge in the field of rare books and Judaica and offer new insights into the bibliographic, artistic and émigré history of Los Angeles. It also offers a deeper appreciation of the man who built this extraordinary collection.

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Introduction

Dr. Felix Guggenheim

We are pleased to offer the rare book collection of Dr. Felix Guggenheim (1904–1976). Guggenheim emigrated to the United States in 1940. An influential publisher in Germany, Guggenheim was able to utilize his European contacts to establish a successful business as a publisher and literary agent for clients in the USA and in Germany.

Guggenheim's Los Angeles based publishing company, Pazifische Presse, published German exile luminaries such as Thomas Mann, Lion Feuchtwanger, Alfred Döblin, Friedrich Torberg, Alfred Neumann, Leonhard Frank, Franz Werfel, and Bruno Frank. Many of those authors' publications with Guggenheim are the true first editions of their works. Guggenheim's clients as literary agent included the authors that he published along with Heinrich Mann, Vicki Baum, Erich Maria Remarque, and many more.

Guggenheim associated with virtually all famous German literary authors of the time, and his influence on German literature during World War II and the post-war period was extraordinary. It is precisely for these efforts that Guggenheim was honored by the German Federal Government in 1966 with Germany's highest civilian honor, the Order of Merit First Class (*Bundesverdienstkreuz*).

Guggenheim was also very active helping other refugees escape to the United States during World War II. He held leadership positions in the Jewish Club of 1933, where he assisted fellow members with advice regarding immigration.

Throughout his life, Guggenheim collected rare Judaica with an emphasis on the history of the persecution of Jews. Altogether, only 140 to 150 books in Hebrew were printed before 1500. Of these Hebrew incunables, many survive only in fragmentary form because of pogroms, book burnings, and expulsions of Jews over centuries. While monastic libraries preserved the forty to fifty thousand non-Hebrew incunables, no such systematic preservation existed for early Hebrew texts. In this catalogue, we are pleased to

present ten incunables and two earlier manuscript books important to the history of Judaism. Many of these items Guggenheim acquired prior to 1938 and managed to safely transport out of Germany over Switzerland to the United States.

This catalogue is divided into two parts: first, twenty-five highlights of Guggenheim's Judaica and antisemitism collection; and second, twenty-five highlights of Germanistic. These two seemingly inapposite parts coexist in tension with each other. The books and manuscripts in this catalogue collectively represent the complex web of great Judaic intellectual thought and Germany's *Land der Dichter und Denker* (land of poets and thinkers).

Acknowledgements

First, I wish to thank the Guggenheim family for the opportunity to create this catalogue.

I am especially grateful for the assistance of Professor David Stern at the Harvard Center for Jewish Studies for his expertise on Hebrew manuscripts.

The often-unsung heroes of any research project are reference librarians. Thank you to the librarians that readily responded to my inquiries, including Lauren Paustian at the Leo Baeck and Nachum Zitter at the National Library of Israel. Additional thanks to Michaela Ullmann and Taylor Dwyer at USC for setting this project into motion.

Colleague Ken Schoen arranged for pertinent bibliographic additions to our reference library. Victoria Dailey kindly agreed to write our foreword. Marci Johnson provided invaluable cataloguing assistance, and Joanna Funke designed the catalogue and managed our printing process. The final product that you hold in your hands is one of four hundred copies printed and bound by Edition One in the San Francisco Bay Area.

A handwritten signature in blue ink that reads "Mark K. Funke". The signature is written in a cursive style with a long horizontal line underneath the name.

Judaica Collection

Judaica Manuscripts

[Psalms/Tehillim] 2

Bedersi, Jedaia ben Abraham 6

Judaica Early Printing

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[Anonymous antisemitic work] 11

[Biblia Germanica
or The Koberger Bible] 12

[Einert, Paul Nicolaus] 16

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[Sammelband of three works
printed at the small Hebrew
press of Paul Fagius. 1541–1542] 18

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Nevi'im rishonim with
commentary by David Kimhi] 20

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Struck, Hermann 44

Early Illustrated Hebrew Manuscript Psalter

[Psalms/Tehillim].

[Iberia, possible Portugal?: 15th Century] In Sephardic Hebrew script. Main text is in semi-cursive; initial words are in square script. 95×75 mm (3.75×3 inches). Thickness: 40 mm (1.5 inches). 173 leaves completely filled with manuscript text. Contemporary leather boards with vellum pages (flyleaves are paper). Old label to cover with number 14. On flyleaf the following notations: "340 N. 854," "M. 175," "10? L17-50." Written in one hand, 12 lines per page. The text block is 65×55 mm. Individual letters are 3–6 mm high. Complete text of Psalms with all 150 psalms numbered in margin. Occasional *Qri* marginal notations, and a few corrections in a later hand or addition of missing text in margin. Initial words of individual psalms are highlighted in decorated panels attached to columns that span the height of the text block with medallions or other ornaments at their top and bottom, often accompanied by small drawings of animals (lions, swans, deer, dogs, pigs (!)) and people. The illumination is in red and a greenish blue, with the body text dark brown.

Inscription on final page:

ברוך רחמנא דסייע בהדן
תם ונשלם תהלה
לאל עולם

Blessed be the Beloved One Who has assisted us
[The book is] perfect and completed. Praise
To God Eternal

Condition: Initial leaves with water damage and merely fair; most leaves in very good condition, but some with the ink rubbed off (mostly still legible). One leaf one-third torn, but complete. The binding is merely fair with the back cover almost detached.

The Psalter, a stand-alone book containing the book of Psalms, was a popular book in nearly all medieval Jewish geo-cultural centers—Ashkenaz (Germany and N. France), Sefarad (Iberia and S. France, Italy), but it enjoyed special popularity in the fifteenth century, especially in Italy and parts of Iberia including Portugal. Like the Latin Psalter and the Book of Hours, the Hebrew Psalter was a quasi-liturgical book, as the private recitation of Psalms was an established religious practice (which some believed even possessed magical efficacy). The small size of our volume and other Hebrew Psalters like it corroborates the supposition that the Psalter was indeed a book for individual recitation, and probably commissioned for this purpose as a devotional book.

This Psalter is especially noteworthy for several of its material features. From the time of the earliest Hebrew codices in the late ninth and early tenth century, Hebrew Biblical texts have almost always been written in square Hebrew script (regardless as to whether the script is

Sefardic or Ashkenazic). The main text in this Psalter, however, is written in a *semi-cursive* Sefardi script (with the exception of the initial words of the chapters inscribed in the decorated panels, which continue to be written in square script; one can easily see the difference between the scripts by comparing them). This scribal practice to write in the semi-cursive first emerged in Italy and then spread to Iberia in the fourteenth and fifteenth centuries. Given the virtually canonical status of square script, the shift to semi-cursive was dramatic and remains somewhat enigmatic even today. The most likely reason, as suggested by the eminent Israeli codicologist Malachi Beit-Arié, is that the semi-cursive "was regarded by medieval scribes and owners of books as more beautiful and elegant than the various square modes" (Beit-Arié, 80; Stern, 128–29). In other words, aesthetics had begun to trump religious convention, a shift that suggests a wider sea-change taking place in the late medieval and early modern Jewish cultural sensibility.

The other striking feature of this Psalter is its decoration and illustrations. The floral and geometric patterns in the initial word panels, the columns supporting the panels and their ornamental tops and bottoms, and the delicate penwork all evoke the Islamicizing decoration found in earlier Iberian Hebrew Bibles from Toledo and Castile. These features hearken back to the Islamic past of Iberia when Sefardi Jewry experienced its Golden Age and first adapted this Islamicizing style including its aversion to representational imagery. That aniconic aversion is undercut, however, by the many drawings of animals and people in the margins—none of which seem to have any connection to the texts on the page—and which are closer to contemporaneous Christian book art. This combination of stylistic features may suggest that the Psalter was produced in Portugal, an area of Sefardi Jewry that was less shaped by the earlier Islamicizing conventions, and where we know of at least one if not more such "hybrid" Psalters with similar decorations and representational illustrations (Moita, 189, figs. 79, 81, 82; Shalev-Eyni, 50–57).

In the last decades of the fifteenth century, Lisbon was indeed the site of a famous workshop that produced some of the most sumptuous Hebrew manuscripts of the Middle Ages, many of which display the growing influence of Italian, French, and Flemish book art and their encroachment on traditional Islamicizing decorative conventions (Sed-Rajna). Our Psalter, however, is not a high-end item. While its pictures are very charming, the artist was a non-professional, and although the scribe was more than competent, the book cannot be called a deluxe product. It is rather a volume that, in its time, was a more affordable book, one that a well-to-do but not extremely wealthy person might have commissioned or acquired in order to pray from and recite Psalms devoutly. Such more "ordinary" books are in fact rarer than the deluxe volumes which survived precisely because they were trophy books. As the





condition of many of the pages in this Psalter testify, it was heavily and intensively used by its owners, and it is indeed somewhat miraculous that it survived in as good condition as it has. Most Psalters like it did not. This is a book of Psalms that we know Jews used.

Provenance

Collection of Heinrich Frauberger (1845–1920). Frauberger (1845–1920) was one of the first non-Jewish German pioneers of Jewish art and cultural history and authored numerous publications on the subject. This item was depicted as Figure 28 in Frauberger's *Objects of Ancient Jewish Ritual Art and Illuminated Hebrew Script and Ornaments of Printed Books*.¹

Frauberger writes that "While searching for illuminated books, I was able to examine 2000 Hebrew manuscripts." According to his observations, only 7–8% of them are illustrated or illuminated with ornamented letters or decorative motives, which makes such manuscripts especially rare (Frauberger, Introduction).

He then writes about this manuscript:

More often psalm manuscripts are illuminated. One such manuscript from Spain [*sic*], fifteenth century, has the initial words (Fig. 28) made in larger letters ornamentally framed in red at the beginning of the individual psalms and expanded into a decorative strip, which, depending on the case, has a flower or a grotesque face at the top or bottom or another original flourish (*Ibid.*, 39. *translated*).

In a lengthy paragraph, Frauberger writes about how these manuscripts were taken out of Spain and into exile as valuable treasures. He also states that many of them were destroyed during the period of Jewish expulsion, which also increases their rarity (*Ibid.*, 27).

The manuscript was very likely acquired by Guggenheim in Germany prior to 1938, when he emigrated to the United States over Switzerland with his Judaica collection. Frauberger's spouse died in the 1930s, and there was a court-ordered auction of her personal property in September 1937. It is possible that Guggenheim purchased the manuscript at that auction.

Guggenheim loaned this manuscript to the Jewish Book Month Committee of Los Angeles on November 15, 1948, for an exhibition.² There is a 1948 record of insurance for \$2,000. In continuous ownership of the Guggenheim family since Felix Guggenheim's acquisition.



item one

References

- Beit-Arié, Malachi. *Unveiled Faces of Medieval Hebrew Books*. Jerusalem: Magnes, 2003.
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- Sed-Rajna, Gabrielle. *Manuscrits Hébreux de Lisbonne: Un atelier de copistes et d'enlumineurs au XV^e siècle*. Paris: Editions du DNRS, 1970.
- Shalev-Eyni, Sarit. "From Castile to Lisbon: The Sephardic Biblical Codex and Mudejar Visual Culture, Mid-Thirteenth to Late Fifteenth Centuries," In *Sephardic Book Art of the Fifteenth Century*, ed. Luis U. Afonso and Tiago Moita. London/Turnhout: Harvey Miller, 2019, 37–58.
- Stern, David. *The Jewish Bible: A Material History*. Seattle: University of Washington Press, 2017.

Paleography & research consulting

Professor David Stern, Harvard Center for Jewish Studies.

¹ We believe Frauberger was (likely) incorrect in his assumption that this manuscript originated in fifteenth-century Spain.

² Jewish Book Month originated in 1925 and is observed the month before Hanukkah. For more information, please see: <https://www.jewishbookcouncil.org/events/jewish-book-month>

The Examination of the World in an Early Decorated Hebrew Manuscript

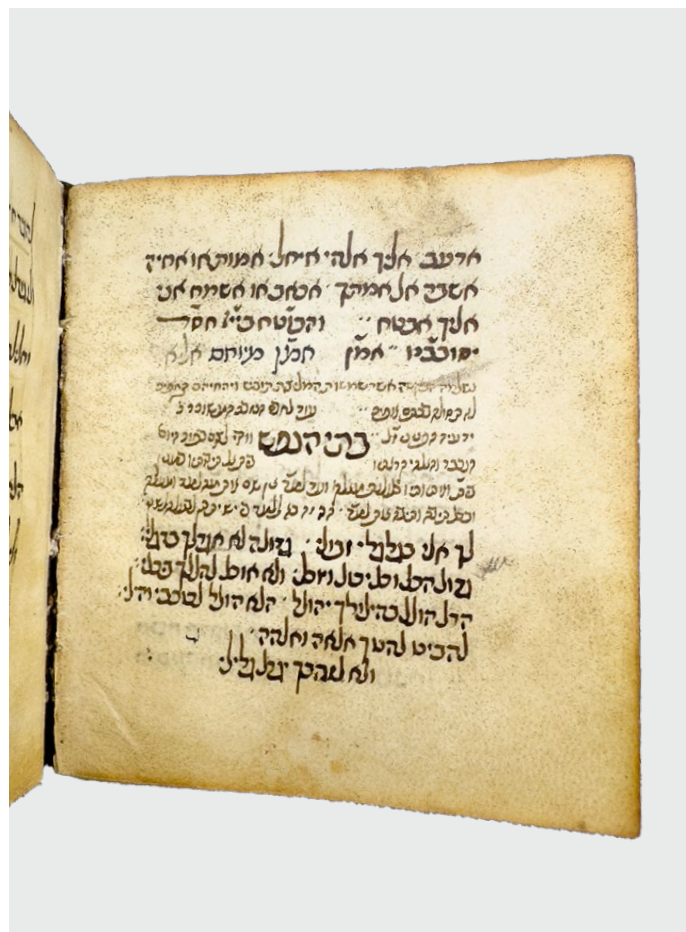
Bedersi, Jedaia ben Abraham. [*Behinat Ha-'Olam* and other poems].

[S. France?: 14th–15th Century]. In semi-cursive Sephardic Hebrew script. 90×90 mm (3.5×3.5 inches). Thickness: 35 mm (1.3 inches). 129 leaves completely filled with manuscript text. Contemporary leather wrap with very old repair to spine. Vellum pages (flyleaves are paper). Embossed flower motive to both covers. On flyleaf the notation: "Jedaya Lepem(?)." Written in multiple hands, 12 to 14 lines per page (mostly 13). The text block ranges from 60×50 mm to 65×55 mm. Individual letters are mostly 3–6 mm high. There is some marginal notation that is 1–2 mm high. With numerous decorated initial word panels in red, brown and purple with flower flourishes and delicate penwork in first half of volume. The body text is dark brown.

Condition: Damage to the first three leaves leaving them only partially legible. Otherwise, the leaves in very good condition. The binding is good with damage to the corners.

Jedaiah ben Abraham Bedersi (c.1280–1340), also known as Ha-Penini ("The Dispenser of Pearls"), was probably born in Béziers in the Occitania in the south of France, a thriving Jewish community in the Middle Ages that was closely associated with the Sefardi culture of northern Spain (Beit-Arié, 26–29). Little is known of Jedaiah's personal history. His father Abraham was a poet, and Jedaiah may have been a physician. His intellectual interests were extremely wide: He wrote a large number of philosophical treatises; a commentary on Rabbinic Aggadah; a well-known ethical tract; and a famous defense of Maimonides and Maimonidean rationalism. Jedaiah is most famous, however, as a poet; his works include a famous poem in praise of women called "The Woman-Lover." His most celebrated work is *Behinat Ha-'Olam* ("The Examination of the World"), a moralistic poem written after the expulsion of the Jews from France in 1306. In its thirty-seven short chapters, the poem exhorts the sage, the wise man, not to be disturbed by the misfortunes and troubles of the world, nor to be distracted by the enticements of needless pleasures, nor to accuse the Creator for the afflictions of evils; rather, the wise man must understand that the vicissitudes of the world are beyond human comprehension, and that the only worthy occupation is worship of God and keeping His commandments.

Behinat Ha-'Olam was extremely popular. It exists in numerous manuscript copies, and was first printed between 1476–80, and then republished sixty-seven times in subsequent centuries, often with commentaries by distinguished scholars. In our manuscript, the poem occupies the first forty-six folios of the codex, most of which, from fol. 11r on, were written by a very skilled scribe in a semi-cursive Sefardi script with exquisitely decorated initial word panels and filigree pen work. At some early point, however, the first quire of ten leaves, consisting of the first nine chapters, was lost, and the pages were replaced with





item two





a text written by a non-professional scribe (who, among other things, filled in the concluding pages of the new quire with grotesquely elongated letters in order to fill space because he did not have enough text to write).

The remainder of the codex consists of the following texts:

(47r–55r) Jedaiah ben Abraham Bedersi, "*Bakashat Ha-Memmim*," (The Mem Supplication), a hymn of one thousand words, each of which begins with the Hebrew letter mem, which Bedersi wrote when he was fifteen.

(55v–65v) Joseph ben Hanan ben Nathan Ezobi (Perpignan, 13th c.), **עופר פאר נפשי**, Introduction to *Ke'arat Kesef*. (Davidson 861).

(66r–67r) Jedaiah ben Abraham Bedersi, **אמרת אשמרה אורח אמת**, didactic poem (Davidson 5957).

(67r–73v) Abraham ben Isaac Bedersi (S. France, 13th c.) or Jedaiah ben Abraham Bedersi, **אלהים אלי אתה אשחרך**, a one thousand word poem known as *Elef Alef* ("A Thousand Alephs") because each word in the poem begins with the letter aleph. (Davidson 4645).

(73v–77v) Jedaiah ben Abraham Bedersi, **בתי הנפש**, supplication in verse for Yom Kippur.

((78r–83v) Immanuel of Rome (Rome, !265–1335), **אני ישן ולבי ער**, a poem from Immanuel's *Mahberot*, Chap. 9 (Davidson 6701).

(83r–85v) Immanuel of Rome, **אלהים נפלו פני**, a poetic supplication from Immanuel's *Mahberot*, Chap. 26.

(85v–92r) Hai Gaon (Iraq, 939–1038), *Musar Haskel*, an ethical poem.

(93r–97v) **ואל תאכל**, unidentified poem.

(98r–106r) Joseph ben Sheshet Latimi (Lerida, 13th–14th c.) **אאמיר את אדני אותתי**, a one-thousand word poem with each word beginning with the letter *aleph* (Davidson 20).

(106r–106v) Explanation of poem.

(107r–112v) Solomon ben Immanuel Da Piera (De Pierretalle) (S. France, 14th c.), **עצי יער למצליח דרכיו**, (Davidson 902), didactic poem.

(113r–v) Short treatise on laws of slaughtering.

(114r–126v) **שחיטות וטריפות דרבנן**, Lengthy treatise on Rabbinic Laws of Slaughtering and non-kosher animals.

(127v–128v) Joseph ben Hanan ben Nathan Ezobi, **נפש קנה מוסר ובין שואלת**, didactic poem.

With the exception of the first quire, the first half of the book, through f. 65v, appears to be codicologically, paleographically, and stylistically coherent. (Jedaiah's father Abraham studied with Joseph Ezobi, and his work is often copied together with Jedaiah's.) The remainder of the book is much more diverse on all counts, content-wise as well as paleographically and stylistically; there are no decorated initial word panels for any of the texts in the second half. It is possible that the codex originally consisted of the first half (through f. 65v), and at a later point, the texts in the second half were added; the book was then rebound, maintaining the original boards, which resemble Islamic bindings with polished leather, blind tooling, floral medallions, and borders. (This would also explain the leather reinforcement to the spine, which is old but not original.)

Even with these additional texts, however, the codex is largely a collection of texts by the Bedersi family and its circle in S. France (Ezobi, Da Piera, Latimi) along with a few outliers (Immanuel of Rome, the laws about slaughtering). The same writing grid and shape of the page was maintained to give the book coherence. All in all, the manuscript is an excellent example of a composite collection of poetry on a common didactic theme, much of it by the same poet, and largely associated with a specific geo-cultural region.

Provenance

Listed in Felix Guggenheim's records from the 1940s as "Jedaja Hapenini: Behinat Olam, Manuscript" and as "Jedaja Penini manuscript." Very likely acquired by Guggenheim in Germany prior to 1938, when he emigrated to the United States over Switzerland with his Judaica collection. Guggenheim loaned this manuscript to the Jewish Book Month Committee of Los Angeles on November 15, 1948, for an exhibition. There is a 1948 record of insurance for \$500. In continuous ownership of the Guggenheim family since Felix Guggenheim's acquisition.

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- Bedersi, Jedaiah ben Abraham. *Behinat 'Olam, Gam Bakashat ha-Memin*. Warsaw: Shlomoh Zalman, 1886.
- Beit-Arié, Malachi. *Hebrew Manuscripts of East and West: Towards a Comparative Codicology*. London: The British Library, 1992.
- Davidson, Israel. *Otsar ha-Shirah ve-ha-Piyut : mi-Zeman Hatimat Kitve ha-Kodesh 'Ad Reshit Tekufat ha-Haškalah (Thesaurus of Mediaeval Hebrew Poetry)*. New York: Jewish Theological Seminary of America: 1924–33.

Paleography & research consulting

Professor David Stern, Harvard Center for Jewish Studies.

Sammelband of Two Scarce Thiengen Hebrew Imprints

Abraham, Hezekiah Ben. [*Malki'el : le-havin mashal u-melitsah divre ḥakhamim ve-ḥidotam*...]. [Philosophical explanations of reward and punishment, Gehinom, the Tree of Knowledge].

[Thiengen: Joseph ben Naphtali, c. 1559–1560]. In Hebrew. 190×145 mm (7.5×5.75 inches). 4to. [22] ll. Elaborate woodcut border on title page. Very good. Modern brown cloth, spotting to upper board, gilt title on spine, 1908 manuscript notation on upper free endpaper, early Hebrew manuscript marginalia on title page, title page lightly browned, tape repairs to verso of title page, occasional light foxing and damp staining.

Extremely rare first edition discussions of concepts of the afterlife, reward and punishment, the Garden of Eden and the Tree of Knowledge, Og King of Bashan and other enigmatic Aggadic material.

The fifth of only seven Hebrew books printed between 1560–67 in the small German town of Thiengen (today called Waldshut-Tiengen) situated along the Swiss border in the province of Baden-Württemberg. All Thiengen Hebrew imprints are scarce.

The story behind this brief period of Hebrew printed books in Thiengen is that the Count of Sulz allowed the Jews to set up a printing press there without having consulted local government officials. This news was reported to the Prince-Bishop of Costniz, who then replied that as long as the books being printed were purely for the edification of other Jews and not for purposes of converting Christians to Judaism, they could continue to print freely. Both of the works included in this sammelband are mentioned in the work cited below on page 276.¹

OCLC

Harvard, New York Public Library, Library of Congress, and three locations outside of the United States.

References

Steinschneider, *Bodl.*, 4743 (1); Roest, p. 276, Vinograd, *Thiengen* 5. Apparently not in VD16.

Bound with:

Yochai, Shimon Bar. [*Tapuḥe zahav... ḳerativ yesod shirim*]. [Zohar on Megillath Ruth].

[Thiengen: Joseph ben Naftali, c. 1559–1560]. In Hebrew. 190×145 mm (7.5×5.75 inches) 4to. [32] ll. Elaborate woodcut border on title page. Very good. Occasional faint dampstaining and foxing. The title page leaf is reproduced in a very careful and neat manuscript.

The manuscript note on the upper free endpaper states in German: "Two very rare prints out of Thiengen. The title page of the second book is recreated calligraphically and bibliographically exact. Leipzig 1908. Porges." (*trans.*).

First edition of the third of the seven Hebrew books printed from 1560–67 in Thiengen. Although on the title



page this work is entitled *Tapuḥe Zahav*, the title on top of the margins reads *Jejod schirim* or *Yesod chirim* (the foundation of poetry). This is explained at the bottom of the title and the end of the introduction as referring to King David, the Chief Poet.

This is the first edition of the *Midrash HaNe'elam* (Esoteric Midrash) to the Book of Ruth published during the same period of the *Sepher HaZohar* in Mantua and Cremona, 1558–60. On the importance of this edition see Daniel Abrams, *Introduction to the Facsimile Edition of Midrash HaNe'elam-Zohar Ruth* (Jerusalem, 1992). Not to be confused with another Zohar on Ruth, entitled *Har Adonai* or *Magen David*.

OCLC

Jewish Theographic Seminary of America, Yeshiva University, Yale, Library of Congress, Hebrew Union College, New York Public Library, and five locations outside of the United States.

Provenance

Collection of Felix Guggenheim since at least the 1950s. Both publications are extremely rare. Malkiel last sold in 2017 for \$5,000 and *Tapuḥe* last sold in 2013 for \$5,043. At the time of cataloguing, neither work was otherwise available on the market.

References

Vinograd, *Thiengen* 3. Apparently not in VD16.

¹ For more on the study behind printing in Thiengen, see: Wiener, M. "Die Errichtung der hebr. Druckerei in Thiengen (in Schwaben)." *Monatsschrift für Geschichte und Wissenschaft des Judentums*, Jahrg. 12, H. 7 (1863). pp. 273–276. <https://www.jstor.org/stable/44383149>

Disputation Between Christians and Jews

[Anonymous antisemitic work]. One leaf from *Seelenwurzgarten*.

[Ulm: Conrad Dinckmut, 26 July 1483]. In German. 220×175 mm (8.75×6.75 inches). Single leaf. Full-page woodcut. Good. Modern tape to upper edge of recto (perhaps from early framing?), only one tiny marginal tear at upper edge, browned overall, a few tiny wormholes, early repair to marginal wormholes and to one pinhole, and loss of lower corner due to paper flaw.

Leaf from an extremely rare incunable with a highly antisemitic text. This leaf comes from the first chapter of the first printing of the first edition of *Seelenwurzgarten*. We were able to compare full texts printed on 26 July 1483 and 4 October of the same year, and the text printed on the recto of our leaf matches that of the July printing. The theme of the first chapter is "how God created the heart of angelic nature and of the fall of Lucifer" (*translated*).

The book in its entirety centered on Christian-based themes ranging from original sin, angels and devils, the coming of the Messiah, the Anti-Christ, and the Apocalypse. Several chapters (including that which contains our leaf) are arguments against the Jewish belief that Jesus is not the Messiah. The author claims that in so doing, the Jews "despise and mock the entire Catholic faith" (*translated*).

Our leaf illustrates a disputation between Christian doctors and Jewish Rabbis (the latter depicted with pointed hats). Printed by Conrad Dinckmut, a prolific printer and binder of the late fifteenth century, the woodcuts have been ascribed to Johann Schnitzer von Arnnsheim.¹

Provenance

Purchased by Felix Guggenheim in the 1960s from Sabersky Gallery at 941 N. La Cienega Blvd. in Los Angeles.

References

Rosenwald, no.83; Schramm, v. 6, p. 5; *Incunabula short title catalogue*, is00364000; Copinger, W.A. *Supplement to Hain's Repertorium bibliographicum*, 5345; *Gesamtkatalog der Wiegendrucke*, M41167; *Catalogue of books printed in the XVth century now in the British Museum*, II, p. 533 (IB. 9335); Schreiber, W.L. *Manuel de l'amateur de la gravure sur bois et sur métal au XVe siècle*, 5229.



¹ Weil, Ernst. *Der Ulmer Holzschnitt im 15. Jahrhundert*. Mauritius-Verlag, 1923. p. 58.

Deluxe Hand-Colored Incunable Bible

[[Biblia Germanica or The Koberger Bible](#)].

[Nuremberg: Anton Koberger, 1483]. In German. 350 × 235 mm (14 × 9.25 inches). Large folio. CCXCV (295) ll. Volume 1 (of 2). (XII printed as "XI," CXXIII as "CXXIX," CXLII as "CXLIII"). Printed in two columns, two initials gilt and rubricated in red, blue, and green ink, rest rubricated in red and or blue ink; 87 large woodcuts in the text hand-colored in bright hues of green, orange, yellow, brown, and grey; one of the 87 hand-colored woodcuts is on a burnished and gauffered gilt background with green and red borders. Internally very good. Bound in modern calf, "Die Bibel" in gilt on upper board and spine, lower board and part of spine blackened, black-stained edges, occasional foxing and wormholes. Backing starting to separate from spine and chips to spine.



The famous ninth edition of the German Bible (Volume 1) printed in an edition of c. 1000–1500 by Anton Koberger in 1483. Koberger "had two new types cut for his Bible." He also had a host of artists on hand to illuminate this publication to order. One of the most well-known illuminators in his employ, Nicolaus Glockendon, also trained all twelve of his sons in the art of illumination.¹ The Bible was made available in three versions: without any color added; rubricated and colored with a limited palette; or, as in our copy, rubricated, hand-colored with a wide palette, and decorated with gold leaf. Only a very small number of this edition were issued in the "deluxe" style and are very rare.²

Stylistically, this Bible set the groundwork for later Bible illustrations "including those by Dürer for Koberger's Apocalypse printed in 1498."³ Koberger is said to have aided in financing the printing of the Cologne Bible in 1478/79, whence came the original woodcuts he used in this work. Both Bibles were the first to have woodcuts spanning two columns. "The intention behind the [copious] woodcuts is made explicit in the Cologne Bible: to facilitate understanding and to arouse interest. They consciously imitate imagery found in churches, and are indirectly patterned on a 1460 manuscript from the Cologne area."⁴ According to Margaret Lane Ford, at the time of printing the Church was firmly against the dissemination of the entire text of the Bible to the common person, viewing this as being potentially dangerous.

Interestingly, this copy of the Koberger Bible was part of the collection of Felix Guggenheim, who was a collector of

incunable antisemitic work. Koberger was greatly honored in Germany for his printing press and business acumen, but he was also a committed antisemite. Nuremberg was a hotbed of antisemitic feeling, with "local merchants [seeking] the expulsion of Jewish moneylenders to whom they were in debt." Koberger capitalized on this sentiment and published a violently antisemitic work, *Foralium fidei* by Spanish Franciscan, Alfonso de Espina, as well as a number of propagandistic rantings by the barber-poet, Hans Folz.⁵

To this note, Moses is depicted throughout with the Vulgate "horns," and it appears as though there are other instances of Jews depicted with horns. In the Vulgate version of the Bible, translated into Latin in the fourth century by the later sainted Jerome, the Hebrew word *karan* was translated as "horns," although it would normally be translated as "radiant" or "shining." This translation led to depictions of Moses with horns for hundreds of years. "Both the New Testament and the Christian faith as a whole attribute the presence of horns to monstrous creatures and even Satan himself. Even though the Old Testament is also holy to Christians, it could be that Moses, as the representative of the Jewish People, was described implicitly as being the leader of an evil people or nation, and the horns thus served as a means to demonize the Jews."⁶ Koberger's Bible is "a translation of the Vulgate with the revisions incorporated into the Low German translations printed at Cologne in 1478/79."⁷

¹ Hase, Oskar von. *Die Koberger: Eine Darstellung des buchhändlerischen Geschäftsbetriebes in der Zeit des Überganges vom Mittelalter zur Neuzeit*. Breitkopf und Härtel, 1885. pp. 12–14. Full pdf available at: <https://archive.org/details/diekobergereined00hase/>

² Tenschert, Heribert. *Biblia Sacra*. Passavia, 2004. pp. 94–97.

³ Ibid.

⁴ Ford, Margaret Lane. *Christ, Plato, Hermes Trismegistus: the Dawn of Printing*, Vol. I, Part 1. Pelikaan, 1990. p.91 (the catalogue of incunabula in the Bibliotheca Philosophica Hermetica).

⁵ Zafran, Eric. "Saturn and the Jews." *Journal of the Warburg and Courtauld Institutes*, 1979, Vol. 42 (1979). The University of Chicago Press, 1979. p.23. <https://www.jstor.org/stable/751082>

⁶ Lipson, Daniel. "The Mystery of Moses' Horns". https://blog.nli.org.il/en/moses_horns/

⁷ Ford, Margaret Lane. *Christ, Plato, Hermes Trismegistus: the Dawn of Printing*, Vol. I, Part 1. Pelikaan, 1990. p.91.



Das .XVI. Capitel. wie
 sy got speyset in der wüste mit fleysch. vnd mit
 brot des hymels. vnd wie sy des misprauchten.

Do kamen die sun isra
 hel in helym do dann waren zwelff
 brunnen der wasser vnd. lxx. palmen.
 vnd sy satzten dy herbergen bey dē wassern. vñ
 sy giengen auß von helym. vñ alle die menig der
 sun israhel die kamen in die wüste. Svn. doe do

von dem lande egypt vnd an dē morgen geseht
 ir die glori des herren. Wann ich hab gehöret
 ewer murmeln wið den herren. Was sey wir dz
 ir habt gemurmelt wið vñs. Vñ moyses sprach
 Der herre gibt euch fleysch zuessen an dē abēt.
 vñ an dē morgen die brot in der genügsume.
 Darumb das er hat gehöret ewer murmlung mit
 dem ir habt gemurmelt wið in. Wann was sey
 wir. Ewer murmeln ist mit wið vñs aber wider
 den herren. Vnd moyses sprach zu aaron. Sag
 zu allen dē samuntē der sun israhel. daz ir

Anton Koberger (c.1440–1513) came from a prominent, wealthy German family. According to Oscar Hase and Professor Dr. Voulliéme, studies point to his having begun as a goldsmith and thence on to printing. Additionally, Voulliéme states that “the fact that he set up a workshop as early as 1470, so grand and extensive that it was still sufficient later when according to a contemporary’s report, he worked with 24 presses and over 100 journeymen, proves that Koberger must have started his business... considerably earlier than 1473, the year in which his name first appears on a printed work.”⁸

Provenance

Collection of Felix Guggenheim since at least the 1950s.

References

Arnim, Manfred von. *Katalog der Bibliothek Otto Schäfer Schweinfurt*, teil I, no. 52; Davies, H. *Catalogue of a collection of Early German Books in the library of C. Fairfax Murray*, no. 63; *Gesamtkatalog der Wiegendrucke*, 04303; Ford, Margaret Lane. *Christ, Plato, Hermes Trismegistus: the Dawn of Printing*, Vol. I, Part 1, no. 41; *Catalogue of Books Printed in the XVth Century now in the British Museum* Vol II, p.424; Goff, F.R. *Incunabula in American Libraries*, B-632; Hain L., *Repertorium Bibliographicum* Vol. I, *3137; *Incunabula short title catalogue*, ib00632000; *The Rosenwald Collection* p. 19; Schreiber, W.L. *Manuel de l'amateur de la gravure sur bois et sur métal au XVe siècle*, 3461; Tenschert, H. *Biblia Sacra* no. 14; Voulliéme, *Die Deutschen Drucker des Fünfzehnten Jahrhunderts*, zweite Auflage, pp. 122–124.

⁸ Translated from German. Voulliéme, Prof. Dr. E. *Die Deutschen Drucker des Fünfzehnten Jahrhunderts*. Reichsdruckerei, 1922. pp. 122–124.

Das

Da salmanasar d künig starb. semmacherib sein
sun regieret für in. vnd het in haff die sün isra-
hel in seinem angesiht. Thobias gieng reglich
zu allen seinen gesypten. vnd trostet sy. vnd tey-
let einem reglichen von seine gut. als er mocht
gehaben. Er speyset die hunrigen. vnd den nas-
ckenden gab er die gewand. vnd den todten. vñ
den erschlagen ertzeyget er sorgfellig begreb-
nuß. Vñ darnach da semmacherib d künig was
widgerer stehend die plag von iudea. die got
het gethan bei im vmb sein grof laster. er ward
erzurnet. vñd erschlug vil auß den sünen isra-

Buch

hel. Vnd thobias begrube ir leib. Vnd da es
ward verkündet dē künig. er hieß in erschlahen.
vnd nam alles sein gut. Aber thobias floß mit
seine weyb. vñ mit seinem sun vnd verbarg sich
nackend. wñ vil hetten in lieb. Aber nach fünf
vñdviertzig tagen. den künig erschlugen seyn
sün. vnd thobias keret wider zu seynē hawß. vñ
sein gut ward im alles widergegeben.

Das ander Capitel. wie

thobias füran die todten begrub. vnd im seyn
gesiht durch schwalbē kōt verderbet ward. vñ
wie ine sein freund i seiner geduldt versporere,



NACH diesen Dinge

Da es waz der hohzeylich tag des her-
ren. vñ ei gut morgemal ward gema-
chet in dem hawß thobie. Da sprach er zu sey-
nem sun. Gee vñ fürher etlich von vnserm ge-
schlecht die da fürchte got. das sy wirtschafftē
mit vñß. Vñ da er hin was gegangen. er keret
wider vnd verkündet im das einer auß dē sünē
israhel lege erschlagen an d straf. Vñ zuhand
sprach er von seiner rue. vñd lieh das morgen-
mal. vnd kam vastend zu dem leyb. vnd nam in.
vnd trug in heymlich zu seinem hawß. wem dy
sunn wer vndergegangen. das er in begrube si-
cherlich. Vnd da er het verborzen den leib. er
aß dz brot. vñ mit weynen vñ vorcht gedacht er
an das wort das der herre sprach durch amos
dē weyßsagē. Dy tag ewer hohzeyt werde ge-
ret in weynen vñ in klagen. Da aber die sün waz

vndergegangen. er gieng hin vñ begrub in. A-
ber alle sein nächsten strafften in. sagend. Jer-
tzund vmb die sache des dings bistu geheysen
zuereschlagen. vnd bist kaum empflohen dē ge-
bot des todes. vnd du begrebst aber dy todten.
Aber thobias vorcht mer got. denn den künig.
Er zuckte die leyb der erschlagen. vnd verbarg
sy in sein hawß. vnd begrub sye zu mitternacht.
Vñ es geschah an einem tag. das er kam müd
zu dem hawß von der begrebnuß. vnd hett sich
geleget zu d wand. vñ waz entschlaffen. die war-
men niest vielen von den nesten der schwalben
auff seine augen da er schlieff vñ ward gema-
chet blind. Aber dise versuchung gestatter der
herre. dz sie im begegnet. das dē nachkumende
würde gegeben ein ebenbild seiner geduldt. als
auch des heyligē ioh. Wñ da er zu allen zeytē
vorcht got vñ seiner linderheyt. vñ behütet seine
gebot. er ward mit betrube wid got dz die plag



D ruffet der herr moysi vō

dem tabernackel der ge-
zeugnius vñ redt zu ym
sagend. rede zu den sūnē
israhel. vñ sprach zu ym
der mensch der auß euch

bringt ein opfer dem herren von den vñhen. dz
ist von den ochssen. vñ opfert dñ opfer von
den schaffē. vñ ob sein opfer ist von dñ schwa-
gen. es wirt ein gantz opfer. er opfers zu der
thür des tabernackels der gezeugnius ein vñ-
uermayliget menlichs im genedig zemachen
dem herren. Vñ er leg dy hend auff das haubt
des opfers. vñ es wirt empfanglich vñ nütz
seyner reynigung. Vñ er opfer ein kalb vor
dem herren. vñ dy sūn aarons des priesters dy
tragent sein blut. vñ gressens durch den omb-
kreys des altars der do ist vor der thür des ta-
bernackels. vñ so sye abgeziehen die haut sye
haben dy gelider des opfers zu stücken vñ
legen das feur auff den altar. auff den hauf-
fen der höltzer dye vor seyn zusammen gesetzt.
vñ daruber ordent sye dy gelider dye do seyn
zerhauen so sye es haben gewaschen mit was-
ser. das haubt mit den füßen. vñ alle ding die
do anhangē dem yngewaid der leber. der prie-
ster opfert sye auff den altar zu ein gantzen
opfer. vñ zu ein seufften geschmack dem her-

gantz opfer von den schaffē oder von dñ gayf-
sen. er bring auch ein lamb on flecken. vñ er
opfers vor dem herren zu der seyten des altars
dñ do siht gegen mitternacht. Vñ seyn blut
das gressent dye sūn aaron allenthalben omb
den altar vñ tayle dye gelider. das haubt vñ
alle dye ding dye do anhangen der lebern. vñ
legen sye auff dye höltzer. den do ist vñder zu-
legen das feur. Aber dye yngewayde. die füß
dñ waschen sy mit wasser. vñ der priester ver-
bren alle dy geopferten ding auff dem altar zu
ein gantzen opfer dem herren vñ zu dem süß-
süsten geschmack. aber ob dem herren wirt ein
opfer des gantzen opfers. von den vögeln von
den türkeltauben vñ von den ungen tau-
ben. der priester bringt es zu dem altar. vñ
so er gestreckt das haubt zu dem hals. vñ ge-
bricht dy stat der wunden. er macht lauffen
das blut durch dy ortter des altars. aber das
bleisem der lele. vñ dy federn werff er zu dñ
altar zu dem auffgang. an der stat in der sye
haben gewonheyt außzugießen den aschen. vñ
zerbrech seyn achffel vñ er hacke ir nit noch
tayle sye mit eyssen vñ bren sy auff dem altar
des höltzes vñder dem do ist gelegt das feur
es wirt ein gantzes opfer dem herren. vñ ein
opfer des süßsüsten geschmacks.

Das ander Capitel. wie
man opfern soll das brot. oder semeln von den

Highly Antisemitic Trial

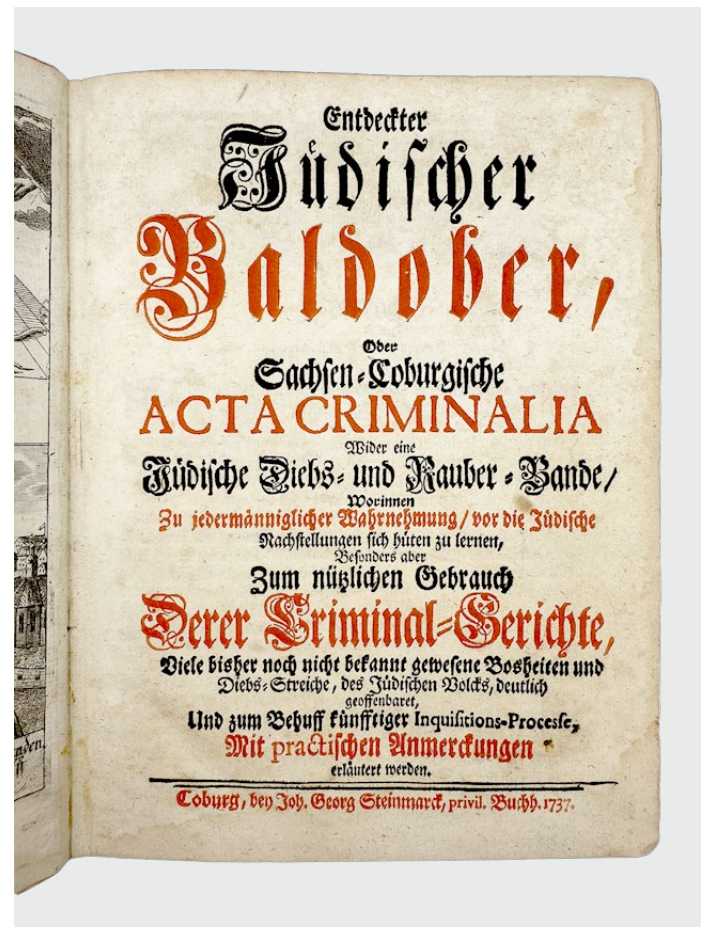
[Einert, Paul Nicolaus]. *Entdeckter Jüdischer Baldober, oder Sachsen=Coburgische Acta Criminalia Wider eine Jüdische Diebs- und Rauber=Bande, Worinnen zu jedermannlicher Wahrnehmung, vor die Jüdische Nachstellungen sich hüten zu lernen, Besonders aber zum nützlichen Gebrauch derer Kriminal=Gerichte, Viele bisher noch nicht bekannt gewesene Bosheiten un Diebs=Streiche, des Jüdischen Volcks, deutlich geoffenbaret, Und zum Behuff künftiger Inquisitions=Processe, Mit practischen Anmerckungen erläutert werden.*

Coburg: Joh. Georg Steinmarck, 1737. In German. 215×165 mm (8.5×6.5 inches). 4to. 7 p.l., 591, [1– blank] pp. One copper engraved frontispiece, title page printed in red and black ink, two copper engraved plates, large woodcut headpiece, 3 woodcut tailpieces. Very good. Contemporary vellum, laced case binding, damp stain to lower board, red-stained edges, early manuscript notation on upper pastedown, recto of frontispiece, and lower pastedown, faint marginal damp staining to first 5 leaves.

First edition of a highly antisemitic work describing the trial of two Jewish men who are accused of grand theft. Written by the lawyer and magistrate of Saxe Coburg who was involved with this trial, Paul Nicolaus Einert. The author “used the case as justification to publish an antisemitic treatise that ascribes to Jews fundamentally insincere and criminal tendencies. According to his views, all Jews were potential accomplices to crime since solidarity existed between all members of the Jewish people.”¹

In the preface, Einert decries the deplorable amount of money spent in bringing to trial this band of thieves, or *Baldober*. He writes, however, that the several thousand *Reichs-Thaler* spent was well worth the money, as it brought to light the many misdeeds of Jewish thieves in the area.

With two copper engravings showing the two men brought to trial, Emanuel Heinemann (alias Mendel Carbe) and Hoyum Moyses (alias Johann Ingolstädter), who were eventually sentenced to death and executed. The frontispiece depicts a more fanciful rendition of the events, in which the plan of the robbery is shared with the gang, and then the leader of the gang is illustrated as a man in a “Schlangen=haut, mit Fisch=Schuppen, Adlers=klaunen und Fledermaus=Flügeln, seinen Jüdischer Dallis, oder Decke Mosis, auf dem Kopff habend, welche aber eine Hand aus der Wolcke abnimmt” (snake’s skin with fish scales, eagle’s claws and bat’s wings, with his Jewish Dallis, or blanket of Moses, on his head, which is being removed by a hand coming out of the clouds). The final image on the frontispiece shows the robbers with their *Diebs=Instrumenten* (thieves’ tools) and boots strewn about the ground, in the foreground and their eventual execution in the background.



OCLC

Jewish Theographic Seminary of America, Columbia University, New York Public Library, University of Chicago, Hebrew Union College, Ohio State University, Leo Baeck Institute, Harvard, and multiple locations outside of the United States.

Provenance

Collection of Felix Guggenheim.

References

Stepf, Johann Heinrich. *Gallerie aller juridischen Autoren von der ältesten bis auf die jetzige Zeit* (through World Biographical Information System), Band 2 (1821).

¹ <https://germanhistorydocs.org/en/the-holy-roman-empire-1648-1815/paul-nicolaus-einert-jewish-gang-leader-discovered-1737>

Incunable on 500 Years of Jewish History

Josephus, [Flavius]. [Antiquitates Judaicae].

[Venice: Ioannem Vercellesem, 23 October 1486.] In Latin. 305 × 210 mm (12 × 8.25 inches). Folio. Very good plus. Part I: [1 – blank], 182, [1 – blank] ll. Part II: [1 – blank], 92, [1 – blank] ll. Likely 18th-century paper covered boards with vellum spine, slight wear to edges of boards, gilt label on spine, blue-speckled edges, marbled endpapers, old Venetian bookseller's label mounted onto upper pastedown, spaces for rubrication left blank, occasional wormholes.

Second Venetian printing, and sixth overall, of the Latin translation of Josephus's history of the Jews, first written in Greek in c. 94 CE. A "comprehensive history of the Jews [which] begins with Creation and progresses up to the war with Rome (66 AD). With the aim of proving the antiquity of the Jews, Josephus was stimulated by his observations of Jews living in Rome outside a Jewish environment while still maintaining their religion."¹ For scholars, this work is an excellent source of material regarding first-century Jewish culture and early Christianity outside of the Bible. It also provides first-hand observations on pre-Christian monastic communities such as the Pharisaic, Sadducean and Essene movements.

Titus Flavius Josephus, born Yosef ben Matityahu (c. 37–c. 100 CE), was a Roman writer, historian, politician, and military leader of Jewish origin with an extremely rich life history. According to the Jewish Virtual Library, Josephus spent his youth in Jerusalem and was well educated. He could write in both Hebrew and Greek. Josephus fought on behalf of the Jews in The Great Revolt, the first of three major rebellions by the Jews of Judea against the Roman Empire. Eventually he was captured and enslaved, but proved important enough to the Roman emperor to gain his freedom and became closely tied to the Roman dynastic family. Josephus became a Roman citizen and assumed the emperor's family name of Flavius.

In Josephus's first work, *The Jewish War*, he wrote a chronicle of The Great Revolt for the Romans, thus providing history with a first-hand account of the fall of Jerusalem in 70 CE.

Our book, which was Josephus's second work, is extremely important for scholars as it is one of only a handful of sources available to provide insight into the Greco-Roman period of Jewish history that is otherwise greatly obscured. The caveat that all should keep in mind is that Josephus is known to have relied heavily on hearsay and legend. "Because of the paucity of other sources, Josephus's works are the most thorough histories of the period that we have. So long as we retain some skepticism, his writings provide the greatest insight into what happened to the Jewish people during that five-hundred-year period."²

lium iocham regem hierosolymite fecerunt. Cap.vi.
Quemadmodum congressus est nechaon contra babiloniae regem circa eufraten fluium &
reuerens in egyptum: uocatum ad se iocham regem hierosolymorum filium. Iosaf uinctum
duxit in egyptum: fratrem uero eius Eliachim in hierosolymis constituit regem: mutans ei no-
men iocham. Cap.vii.
Bellum nabuchodonosor regis babiloniorum contra nechaon regem egypti: quo deuictio: & om-
ni syria sibi subiugata: quae ante sub rege egypti erat: uenit hierosolymam & regem eius iocham
fecit sibi tributarium. Cap.viii.
Quo tertio anno post discessum regis babilonis: iocham denuo egyptos est secutus: cui pphet-
tauit hieremias de perditione sua & ciuitatis futura per regem babilonis: quae & euenit: nam nō
post multum tempus nabuchodonosor castrametatus contra eum: & suscepit intra ciuitatem:
ioachi quidē pemit: filiū uero eius iocham constituit regē: & multos captiuos duxit i babilonē: iter
quos erat Ezechiel propheta. Cap.ix.
Quo penitentia ductus rex babilonis: eo q iocham fecisset regem: misso exercitu: eum in hiero-
solymis obsedit: qui accepto iureiurando: ut nihil pateretur mali: nec ipse: nec ciuitas matrem &
amicos tradidit obides: sed rex babilonis rupit iusiurandum: nam regem cum matre & amicis: si-
mul etiam cum omni iuuentute ciuitatis uinctum praecipit ad se adduci: patrum uero eius fe-
derchiam regem constituit in hierusalem. Cap.x.
Quo etiam hunc audiens egyptiis praebeere solatia: & amicitias cum eis habere castrametatus cō-
tra hierosolymam: forti eam obsensione cepit: & incendio templo fedechiam & populum migra-
uit in babiloniam: in qua transmigratione fuerunt: daniel: ananias azarias: misael: uafa quoq; san-
cta: quae erant in ministerio templi alportatae sunt. Cap.xi.
Quo godoliam praefecit prouincia rex babilonis: quo percussio a quodam ismaele: timentes re-
liquie israel regem babilonis: intrauerunt egyptum: quod non cessit eis in prosperum: nam rex
babilonis post tempus intrauit egyptum cum manu ualida: & subuertit eam: iudeos uero qui il-
lo fugerant captiuos duxit in babiloniam. Cap.xii.
Visio somniorum nabuchodonosor: & interpretatio eorum per danielē: trium quoq; puero-
rum in fornacem immisso: sed nulla lesio. Cap.xiii.
Regum babilonicorum inuicem successio: & per mortem ablato regni babilonici sub balthaza-
re per cyrum & darium subuersio. Cap.xiiii.
Daniel sub dario in lacum leonū immissio: sed nulla lesio: honor & claritas daniel & pphetiae eius
Continet hic liber tempus annorum centum: & octoginta duorum mensium sex dierum.

Incipit liber.x. antiquitatum.

Vm Ezechias duarum tribuum rex quartumdecimum annū habe-
ret in regno assyriorum rex nomine sennacherib cū maxima manu ad-
uersus eū castrametatus: forti brachio oēs tenuit ciuitates tribuum iu-
da & beniamin. Cūq; hierosolymā tēderet: praenit eū missis legatis
ezechias promittens & obedire se ei: & tributa quae imparet exoluere.
Sennacherib uero cognoscēs quae legati ferebāt dignū indicauit bello
desinere: & precantiū suscipere dignitatem tūc pmissit. Qui accipiens
trecenta argenti talēta: & auri triginta amicos discedit: dans legatis iu-
risturadi fidē: qā ei nihil discedēdo noceret. Ezechias aut credēs & eua-
cuas thesauros: misit ei pecūias spars se a piculo belli & regni amissioe
liberari. Assyrius aut hāc sumēs: ex his q pmisserat nihil cogitauit: sed ipse pfectus ad egyptos &
ethiopas: principē militiae rapšachē cū multo exercitus robore & duobus aliis ad uastandā hierosoly-
mā dereliquit: quoq; noīa erat tharatha & arachiris. Tūc itaq; ueniēs ante muros: castra fixerūt:
miserūtq; ad ezechiam petētes: ut cū ipso possent hīc colloquium. Ille uero per se quidem propter
metū non abiit: tres autē necessarios sibi misit amicos: hoc est eliachim tutorem regni: & iobanā

Latin translation by Rufinus Aquileiensis and edited by Hieronymus Squarzafigus.

At the time of cataloguing, no other copy for sale.

Provenance

Collection of Felix Guggenheim since at least the 1950s.

References

Incunabula short title catalogue, ij00486000;
Gesamtkatalog der Wiegendrucke, M15153; Hain, L.
Repertorium bibliographicum, *9454; Goff, F.R. *Incunabula in American libraries, 1486*; *Catalogue of books printed in the XVth century now in the British Museum*, Vol. V, pp. 415–416 (IB. 23112).

¹ Ford, Margaret Lane. *Christ, Plato, Hermes Trismegistus: the Dawn of Printing*, Vol. I, Part 2. Pelikaan, 1990. p.267.

² <https://www.jewishvirtuallibrary.org/josephus-flavius>

Fagius Hebrew Imprints with Extensive Manuscript Notations

[Sammelband of three works printed at the small Hebrew press of Paul Fagius. 1541–1542].

Paul Fagius (1504–1549) was a Protestant reformer and became a priest in Isny, Germany, in 1537. While in Isny, he began his studies in Hebrew under the tuition of Elijah ben Asher Levita (1469–1549) and became one of the most important Christian scholars and printers of Hebrew of the early sixteenth century. "Christian-Hebraica, the use of Jewish religious sources and exegetical writings for Christian religious purposes, was a major cultural and religious development of the Renaissance-Reformation age."¹ Thus, in a desire to disseminate his reformatory beliefs, he founded a small printing press in Isny, along with Levita, who also helped him to edit his publications. Between 1541 and 1543, Fagius and Levita produced seven works, which have proven to be some of the most lastingly important editions of Hebrew and Aramaic biblical, rabbinical, exegetical, lexicographical and grammatical works of the sixteenth century.

[Fagius, Paul]. *Sententiae vere elegantes piae, mireque, cum ad linguam discendam, tum animum pietate excolendum utiles, ueterum sapientum Hebraeorum, quas [Pike Avot] id est Capitula, aut si mavis Apophthegmata Patrum nominant.* [Truly elegant and pious sentences, and surprisingly useful for learning the language, as well as cultivating the mind in piety, of the old wise Hebrews, whom [Pike Avot] that is the Chapter, or if you prefer, they call the Fathers of the Apophthegmata.]

Isny im Allgäu: Paul Fagius, 1541. In Hebrew and Latin. 215×155 mm (8.5×6.25 inches). 4to. Large woodcut printer's device on title page and final page. [4] p.l., 134 [i.e. 150], [2], pp.2 Very good. Contemporary ornate blind-stamped vellum, binding lightly browned, raised bands, 2-inch tear to head of spine and small tear to tail, vellum thongs and ornate metal claps intact, text block loose at title page, very occasion foxing, occasional underlining in red ink, remainder from original metal clasp on final leaf and shadow from clasp on final 4 leaves. Ex libris of "Dr. O.F. Fritzsche" on upper pastedown, contemporary notation on upper pastedown.

Early Latin Notations

There are early manuscript Latin notations comprising 28 lines on recto and verso of upper free endpaper. On the recto our scribe discusses Fagius's approach to translating and commenting on the Mishnah, and the challenges of translating Hebrew into Latin. The author emphasizes that Latin texts of the time were not as polished as those of today and offers leniency toward the roughness in Fagius's Latin translation. The passage also praises Fagius's



efforts in making the Hebrew texts accessible to a broader Christian audience, while acknowledging linguistic difficulties. On the verso, he references Maimonides and the *Ethica Talmudica*: "Our wise men have discerned. Whoever wishes to be wise, let him learn the words of the Fathers." (*translated*).

These early notations mirror the theme of the early twentieth-century manuscript notes tipped in on the other end of the book (see below).

First edition of the first Latin translation of the penultimate tractate of the *Nezikim*.

Reference

VD16 F 554.

Bound with:

[Fagius, Paul]. *Id est, exegesis sive exposition dictionum hebraicarum literalis & simplex, in quatuor capita Geneseos, pro studiosis linguæ hebraicæ.* [A literal and simple exegesis or exposition of the Hebrew sayings, in the four chapters of Genesis, for students of the Hebrew language.]

Isny im Allgäu: Paul Fagius, August, 1542. In Hebrew and Latin. 215×155 mm (8.5×6.25 inches). 4to. Large

¹ Friedman, Jerome. "Luther, Forster, and the curious nature of Wittemberg Hebraica" in *Bibliothèque d'Humanisme et Renaissance*, 1980, T. 42, No. 3. Librairie Droz, 1980. p.611. <https://www.jstor.org/stable/20676202>

² Some errors in pagination, but we have compared our copy with a complete digitized copy at Bayrische Staatsbibliothek München, and ours is complete. (64 reads as "68," 79 as "78," 148 as "48," and 150 as "134.") The complete digitized copy can be found at Bayrische Staatsbibliothek München: <https://www.digitale-sammlungen.de/en/view/bsb00021989>

woodcut Hebrew letters on title page, large woodcut printer's device on colophon. [4] p.l., 174, [2] pp.³ Very good. Modern pencil notation on title page, shadow from original metal clasp from the previous book on first 4 leaves, very occasional foxing.

Very rare first edition of Fagius's first four chapters of the Book of Genesis. With Latin text interspersed with Hebrew passages from the Bible.

OCLC

Leo Baeck Institute, Hebrew Union College, Vanderbilt University Library, and some locations outside of the US.

Reference

VD16 F 552.

Bound with:

Levita, Elijah ben Asher. *Opusculum recens Habraicum a doctissimo Hebraeo Eliia Levita Germano grammatico elaboratum, cui titulum fecit [Tishbi] id est, Thisbites, in quo 712 uocum, quę sunt partim Hebraicę Chaldaicę, Arabicę, Gręcę, & Latinę, qu[ę] in Dictionarijs non facillē inueniuntur & à Rabbinis tamen Hebręorū, in scriptis suis passim usurpantur : origo, etymon, & uerus usus doctē ostenditur & explicatur, per Paulum Fagium, in gratiam studiosorum linguę Sanctę latinitate donatum.* [A recent work in Hebrew, elaborated by the learned Hebrew Elias Levite, a German grammarian, whose title he made [Tishbi] that is, Thisbites, in which there are 712 words, which are partly Hebrew, Chaldaic, Arabic, Greek, and Latin, that in Dictionaries are not easily found, and by Rabbis Hebręorū, however, they are used here and there in their writings: etymon, and the true use of it, is shown and explained in a learned way, by Paul Fagius, in favor of the students of the Latin language of the Holy language].

Isnay in Algäu: Paul Fagius, 1541. In Hebrew and Latin. 215 × 155 mm (8.5 × 6.25 inches). 4to. Three historiated initials, large woodcut printer's device on colophon. [25], 271 [i.e. 378], [5] pp.⁴ Very good with very occasional foxing. Contemporary manuscript notation on upper pastedown.

Tipped-in Manuscript

There are two leaves tipped in before first page with three pages of manuscript notes in early 20th century, very neat German and Hebrew text.⁵ The text is quite interesting

as the scribe discusses at length the differences of the Fagius imprint texts (both in omissions and additions) between editions intended for Christians and those for Jews. The writer takes issue with some of the Hebrew to Latin translations, which he details. He also addresses sections where the bilingual text, according to him, is translated perfectly. The notes are signed "Porges," who we believe was a bookseller specializing in Judaica from Leipzig, Germany active in early 1900s.

First edition of a very important Hebrew lexicon written by Elijah ben Asher Levita (1468–1549) and translated into Latin by Paul Fagius.

Levita was "the greatest Hebrew grammarian until the beginning of the twentieth century."⁶ He was hugely influential to both Renaissance Hebrew and Christian scholarship. "It is not too much to say that if Christians have been pre-eminent in Hebrew studies since the sixteenth century it was largely due to the fact that Levita provided the essential primary materials in Hebrew which his students then translated and re-edited in Latin."⁷ "Levita's work defies easy categorization and spans genres. Historians of early Yiddish and of Christian biblical scholarship both claim him as a key figure in their fields, while practically ignoring his contributions to the other. This fact is itself a testament to his skill at bridging multiple worlds, and navigating the social tensions which divided Renaissance Europe."⁸

OCLC

Folger Shakespeare Library, Columbia, Garrett Evangelical Theological Seminary, Hebrew Union College, Vanderbilt University Library, Jewish Theographic Seminary of America, and some locations outside of the United States.

Reference

VD16 E 1009.

Provenance

Collection of Felix Guggenheim. Guggenheim loaned this book to the Jewish Book Month Committee of Los Angeles on November 15, 1948, for an exhibition. There is a 1948 record of insurance for \$200.

All books printed at Fagius's small Hebrew press are quite rare on the market. At the time of cataloguing, not on the market. *Sententiae* last appeared at auction in 2001.

³ Only one error in pagination: p. 71 as "17." The complete digitized copy can be found at Bayrische Staatsbibliothek München: <https://www.digitale-sammlungen.de/en/view/bsb10159260>

⁴ Many errors in pagination, but we have compared our copy with a complete digitized copy at Bayrische Staatsbibliothek München, and ours is complete. The complete digitized copy can be found at: <https://www.digitale-sammlungen.de/en/view/bsb10988900>. Interestingly, the binding for their copy very closely matches ours with some variation in toolwork.

⁵ Note that this sammelband has two "upper" pastedowns as the first book read from left to right and the third and final book reads from right to left.

⁶ Friedman, Jerome. "Luther, Forster, and the curious nature of Wittemberg Hebraica" in *Bibliothèque d'Humanisme et Renaissance*, 1980, T. 42, No. 3. Librairie Droz, 1980. p.614. <https://www.jstor.org/stable/20676202>

⁷ Rosenthal, Frank. "The Study of the Hebrew Bible in Sixteenth-Century Italy" in *Studies in the Renaissance*, 1954, Vol. 1. Cambridge University Press, 1954. p. 85. <https://www.jstor.org/stable/2856953>

⁸ <https://www.lib.uchicago.edu/collex/exhibits/tensions-renaissance-cities/jewish-humanist-between-cities-and-between-worlds/>

First Biblical Text Printed by the Soncino Family

[Former Prophets or *Nevi'im rishonim* with commentary by David Kimhi].

[Soncino: Joshua Soloman ben Israel Nathan Soncino, 15 October, 1485.] In Hebrew. From 270×195 mm to 250×175 mm (From 11×7.5 to 10×7 inches). Folio. Two large woodcut decorative initials at openings of Samuel and Kings. [32], [1 – blank], [120] ll. which is organized as follows when compared to the complete, digitized version at the Vatican Library: [7–18], [21–40], [1 – blank], [42–49], [51–138], [141], [139], [140], [143], [144], [142], [145–153], [155–163], ll. (lacking [164–165]).¹ Good. Modern half sheep over marbled boards, edges of boards worn, gilt title on spine, notations re: pagination on upper free endpaper in early twentieth-century German hand along with the note “extremely scarce,”² leaves vary in size (two versions of fifteenth-century bull's head with flower watermark consistent throughout),³ some marginalia trimmed at edges, occasional early marginalia in Hebrew and Italian, occasional wormholes, very occasional foxing, much paper repair with tape, especially in the gutter.

An incredible survival. First edition of the extremely rare incunable book *Former Prophets* printed by the Soncino family in their original printing location, just prior to their flight to Casal Maggiore. This is the first biblical text that the Soncino family printed. Here we have the books of Joshua, Judges, Samuel, and Kings with commentary by David Kimhi (known as RaDak or Kimchi, 1160–1235). Kimhi was a scholar of Maimonides's work and was known for his arguments against Christian misunderstandings of biblical text.⁴

The Soncino family counts among the most important printers of Hebrew literature. The press was founded in the town of Soncino, Italy, in 1480 by Israel Nathan Soncino and was operated by several male members of the family, including Gerson Soncino and Joshua Soloman. “More than one-third of the one hundred and sixty or so Hebrew incunabula which have survived were products of the Soncino family. For five generations, its members produced Hebrew books on three continents.... The Soncinos' contribution to Jewish religious life and cultural



creativity cannot be overstated, nor can their importance to the development of Hebrew books, the authenticity of their contents, and the quality of their typography, paper, illustrations, and embellishments.”⁵

With contemporary manuscript marginalia in Hebrew and Italian. In one instance there are fourteen lines of early Hebrew marginalia on a blank.

Complete copies of the work are extremely rare partially due to fifteenth century Catholic censors. Our copy is lacking twelve leaves (of which one is a blank).

Extremely rare on the market. The last copy appeared at auction in 2019 and was lacking twenty-one leaves. At the time of cataloguing, not on the market.

Provenance

Collection of Felix Guggenheim. Loaned by Guggenheim on November 15, 1948, to the Los Angeles Jewish Book Month Committee for an exhibition. Insured in 1948 for \$500.

References

Amram, *The Makers of Hebrew Books in Italy*, pp. 51–88; Goff, F.R. *Incunabula in American libraries*, Heb-22; Hain, L. *Repertorium bibliographicum*, 13408; *Incunabula Short Title Catalogue*, ib00525760.

¹ We compared our copy with a complete digitized copy located at the Vatican Library, and we are missing the first 6 leaves of the first book (Joshua), leaves [19] and [20]—[19] is blank and [20v] is the first text of the second book (Judges), leaf [50]—the only leaf missing from Samuel; and leaves [154], [164], and [165] (from Kings). Also note that leaves [139–144] appear to be mis-bound. We have listed them above in the order that we found them as compared with the Vatican's copy. All institutions agree that a complete copy consists of 168 leaves. We are missing 12 leaves of which one is a blank.

² Translated from German. The handwriting is consistent with “Porges”, an individual we believe was a Judaica bookseller in Leipzig, Germany active in the early 1900s.

³ We have not seen other copies with differently sized paper but feel fairly confident that these are all original leaves as the watermark remains consistent throughout. (Although in some, the bull's head with flower is considerably smaller and parallel to the chain lines). Unfortunately, the reason for the differently sized paper is a mystery that we must leave to the next owner to unveil.

⁴ Jewish Virtual Library: <https://www.jewishvirtuallibrary.org/david-kimchi>

⁵ Jewish Virtual Library: <https://www.jewishvirtuallibrary.org/gershom-soncino-s-first-book-judaic-treasures>

Incunable on Mosaic Law by the Soncino Press

Jacob, Moses Ben. [Sefer Mitsvot Gadol, or The Great Book of Commandments].

[Soncino: Gershom ben Moses Soncino, 1488]. In Hebrew. 315 × 205 mm (12.25 × 8 inches). Folio. [8] (blank) p.l. (added later), [271], [1] (blank) ll.¹ Two woodcut decorative initials. Good. Modern half sheep over marbled boards, entire binding rubbed, spine mostly separated from boards, "Sepher Mizvot Gadol Soncino 1488" in gilt on spine, marbled endpapers, small wormholes through first 135 leaves affecting some words, damp staining throughout (especially in gutter and margins), numerous contemporary manicules, underlining, and Hebrew marginalia, some censor strikeouts, marginal paper repairs to final 10 leaves.

Originally written in 1247 by Moses ben Jacob of Coucy, this copy is the second incunable edition and the first book to be printed by Gershom Soncino. The work "deals with the 365 prohibitions and the 248 commandments of the Mosaic law, separately expounding each of them according to the Talmudic tradition and the decisions of the Rabbis. ... [it] is a rich source for the history of halakic literature, as it quotes numerous rabbinical authors and works of the past."² The first edition was printed in Rome, c.1469–1472.

Our copy is lacking the first eight leaves and the final leaf (of which the verso is blank) and, as such, begins with the seventh commandment. It is important to note that complete copies are extremely rare, as most incunable copies went through the intense scrutiny of Catholic censors. Our copy contains occasional censor strikeouts, but it also seems to have been a source of much study and reflection as it contains contemporary marginalia throughout.

The Soncino family press was founded in the town of Soncino, Italy, in 1480 by Israel Nathan Soncino. The press was operated by several male members of the family, including Gerson, who in the end became the most long-lived and famous printer of them all. After the deaths of his grandfather and father in 1489, and due to renewed persecution of Jews throughout the Duchy of Milan, Gerson and his uncle, Joshua Solomon, left Soncino. Eventually they were both able to establish presses elsewhere, with Gerson settling initially in Brescia. Gerson is cited as being "first in importance among Hebrew printers, who for upwards of fifty years during several of which he was the only Hebrew printer in the world, printed about one hundred and fifty Hebrew Latin and Italian books...."³



Extremely rare on the market; no known complete copies sold at auction. Last sold at auction in 2018 (83 leaves only); then 2017 (no leaf count listed); then listed only, but not sold (153 leaves) in 1984; and finally, another incomplete copy (272 leaves) sold in 1970. At the time of cataloguing, not on the market.

Provenance

Loaned by Felix Guggenheim on November 15, 1948, to the Los Angeles Jewish Book Month Committee for an exhibition. Insured in 1948 for \$500.

References

Goff, F.R. *Incunabula in American Libraries*, Heb-85; Hain, L. *Repertorium bibliographicum*, 9796; *Gesamtkatalog der Wiegendrucke*, M25532; *Catalogue of books printed in the XVth century now in the British Museum*, volume 13, pp. 45–46; *Incunabula Short Title Catalogue*, im0866240; Offenber, A.K. *Hebrew incunabula in public collections*, 95.

¹ According to a citation at Library of Congress on their own copy, there is a complete copy at Columbia University which has 280 leaves. We compared our copy with an almost complete digitized copy (lacking the first leaf) located at Goethe Universität, Frankfurt, from which we conclude that we are missing the first 8 leaves and the final leaf (of which the verso is blank). The pdf for Goethe Universität's copy is available at: <https://sammlungen.ub.uni-frankfurt.de/inchebr/content/titleinfo/5344538>

² From the Jewish Encyclopedia: <https://jewishencyclopedia.com/articles/11100-moses-ben-jacob-of-coucy-semag>

³ Amram, David. *The Makers of Hebrew Books in Italy*. Holland Press, 1988. pp. 73–74. Further information gathered to write this paragraph also taken from this text, pp. 51–88.



Mandating the Jewish Ring

[Jewish Ordinance]. [Holy Roman Emperor Ferdinand I].

Wir, Ferdinand von Gottes genaden Römischer /zu Hungern und Behaim u. König/ Infant in Hispanien/ Ersterzog zu Österreich/Hertzog zu Burgundi/Steir/ Kärndten/Crain und Wirtemberg u. Graue zu Tyrol...

Vienna: [Johann Singriener, or Syngriener], [1551]. In German. (Oblong). 345×485 mm (13.5×19 inches). Broadside. Woodcut signature, woodcut illustration hand-colored in yellow. Good. Printed recto only, signs of having been folded twice, multiple tears at folds (no loss of text), old tape repairs to verso, official red wax seal mounted onto lower edge, protected with small square of paper, two contemporary manuscript signatures, one contemporary manuscript Latin note.

Extremely rare sixteenth-century mandate from Holy Roman Emperor, Ferdinand I (1503–1564) ordering that all Jews are required to wear a yellow circle badge to signify their Jewish identity and that they must comply with this mandate within a month. A woodcut image of this badge is included and is hand-colored with yellow ink. This circle badge was also known as the “rota” or “Jewish ring.”

The Emperor states that as Jews have been allowed to live in various of his principalities, it is important for Christians to be able to easily recognize them by way of this yellow badge that can be sewn on to their clothing. His reasoning is that Jews are considered to be contemptuous of Christian values. It states in the decree:

Now that we have come to the conclusion that the Jews, whom we have graciously permitted and allowed to live and dwell in several places in our principalities and lands, not only with foreign, unbearable, intolerable behavior and usurious contracts and transactions, to the burdensome and destructive detriment and harm of our Christian people and subjects, but also in many other ways, they have engaged in all kinds of evil, annoying and vicious deeds to the disgrace and contempt of our holy Christian name, faith and religion (*translated*).

The mandate further says that Jews who do not comply in a timely fashion will find themselves being divested of their clothing and upon repeat offence, expulsion from the country. All of this with the caveat that no Jewish person need wear the symbol when they are engaged in daily work outside of the country's borders but must put it back on upon re-entry into the country.

With the woodcut signature of Ferdinand I and two contemporary manuscript signatures. Also, in manuscript in Latin is the phrase “at command of the King” (*translated*). Exceedingly rare. No records show this decree as ever having been on the market.

OCLC

Apparently worldwide only once—at Harvard, no. 78722280.

Provenance

Purchased by Felix Guggenheim in 1950 from Firma Nebehay in Vienna and offered together with a November 6, 1950 letter pertaining to the acquisition.

First Hebrew Book Printed During the Author's Lifetime

Leon, Judah Messer. *Nofet Zufim* [Flow of the Honeycomb].

[Mantua: Abraham Ben Solomon Conat, c. 1474–c. 1475]. In Hebrew. 200×145 mm (8×5.75 inches). 4to. [176] ll. (including front and rear endpapers as most OCLC entries include them). Some of the first leaves were switched around when this copy was rebound. Specifically, the order of our first eight leaves is: 1, 2, 3, 5, 4, 7, 6, 8, and thereafter correct. When compared with the digital version at Goethe Universität, Frankfurt, we share the same number of leaves, and the same content, merely two leaves before our eighth leaf are in a different order from theirs. Good plus. Modern half sheep over grey cloth, all sheep surfaces lightly scuffed, "Nofeth Zufim Mantua ca. 1480 [sic]" in gilt on spine, spine separating from gatherings, original purchase catalogue leaf mounted onto upper pastedown, occasional wormholes, many early paper repairs (some with manuscript restoration of text loss including to title page), two full leaves of text loss replaced with manuscript leaves, occasional contemporary marginalia, Italian censor signatures on final leaf.

First edition of this extremely rare and important incunable treatise on Hebrew rhetoric and the first Hebrew book printed during the author's lifetime. Judah Messer Leon lived from c. 1420 to c. 1498.

The book is a compendium of classical rhetoric, compiled from Aristotle's *Rhetoric*, Cicero's *De Inventione*, the pseudo-Ciceronian *Rhetorica ad Herennium*, and Quintilian's *Institutio Oratoria*. What is distinctive about *Nofet Zufim* is that it combines Latin and Arabic traditions of classical rhetoric and adapts them to Hebrew.

Remarkable in this work of adaptation is [the author,] Messer Leon's substitution of biblical Hebrew for golden age Latin as the model for emulation by modern Hebrew writers.... The favorable attitude towards rhetoric that Messer Leon presents here opens the way for Hebrew writers to develop the skills of public discourse..."¹

Yehuda ben Yehiel, who was also known as Messer Leon, published as an authority on all subjects, in the eyes of both Jews and Christians.

In a study on the printing process and chronology of Abraham Ben Solomon Conat, the first printer of Hebrew books in Mantua, Italy, Angelo M. Piatelli writes:



if the copyist completed the manuscript in October 1474, based on the Mantuan incunabulum and considering the time spent copying it, as well as the working days needed to print the one hundred and seventy-six pages of the *Nofet Tzufim*, we must come to the conclusion that Conat published the rhetorical work in the last months of 1473 or at the latest at the beginning of 1474.²

Piatelli sets forth additional arguments based on the type of paper to confirm the date of publication. *Nofet Zufim* was printed on paper with two different watermarks, a dragon datable per Briquet to 1475 and a mermaid datable 1473. Our copy has the dragon watermark, with the head and tail of the dragon appearing separately at the upper edge of many of the leaves.³ Piatelli goes on to write that:

Conat, who apparently had previously worked as a copyist, writing manuscripts in a typically Provençal Hebrew script, chose for the printing of his books semi-cursive Hebrew characters of the Italian type, thus being the first to introduce this style... [further,] he was the first to print a Jewish work by a living Jewish author (Yehudah called Messer Leon).⁴

¹ Lesley, Arthur M. "Sefer nofet tsufim and the Study of Rhetoric," a review of: *The Book of the Honeycomb's Flow. Séfer Nofeth Zufim* by Judah Messer Leon by Isaac Rabinowitz. Proof texts, Indiana University Press: September 1984, Vol. 4, No. 3. pp. 312–316. <https://www.jstor.org/stable/20689102>

² Translated from Italian. Piatelli, Angelo M. *La Bibliofilia*, 2020, Vol. 122, No. 1, Miscellanea de libris saeculo XV in Italia impressis, "I primordi della stampa ebraica a Mantova e a Ferrara (1473–1477)" Casa Editrice Leo S. Olschki s.r.l., 2020. pp. 31–46. <https://www.jstor.org/stable/10.2307/27099821>

³ For more information on this watermark go to: <http://ihl.ensib.fr/paper-and-watermarks-as-bibliographical-evidence/briquet-and-switzerland-s-contribution-to-world-history>

⁴ Translated from Italian. Piatelli, Angelo M. *La Bibliofilia*, 2020, Vol. 122, No. 1, Miscellanea de libris saeculo XV in Italia impressis, "I primordi della stampa ebraica a Mantova e a Ferrara (1473–1477)" Casa Editrice Leo S. Olschki s.r.l., 2020. pp. 31–46. <https://www.jstor.org/stable/10.2307/27099821>

The two missing leaves that have been replaced with manuscript copies are written on laid paper with the Pro Patria watermark. This watermark was originally designed in 1851 to commemorate liberation of the Netherlands from Spanish control. There are two different versions: a lion with a sword, scepter and/or a handful of arrows (ours has the handful of arrows), and a lion with the "Maid of Dort," usually inside a fence.⁵ Interestingly, these leaves have gilt edges.

On the final leaf are a few contemporary manuscript signatures. We have identified one as belonging to the censor, Paulus Vicecomes. Although not dated, we found other instances of his signature in the "Footprints" archive, appearing in books printed in the fifteenth and sixteenth centuries.⁶ We also found an image of Vicecomes's signature in Popper's *The Censorship of Hebrew Books*, plate V, no. 1.⁷

OCLC

Boston University, Columbia University, Rosenbach Museum & Library, Jewish Theographic Seminary of America, New York Public Library, Yale, Harvard, Hebrew Union College, and eight locations outside of the United States.

Extremely rare on the market. Last sold at auction in 2024 for \$204,600, and before that no sales except for in 2010 for \$89,500. At the time of cataloguing, there were no copies on the market.

Provenance

Purchased by Felix Guggenheim in Germany prior to 1938 for 2000 Marks. Loaned by Guggenheim on November 15, 1948, to the Los Angeles Jewish Book Month Committee for an exhibition. Insured in 1948 for \$500.

References

Hain, L. *Repertorium bibliographicum*, 9370; Offenburg, A.K. *Hebrew incunabula in public collections*, no. 80; Proctor, R. *Index to the early printed books in the British Museum*, 6904; Goff, F.R. *Incunabula in American libraries*, Heb-62; Incunabula short title catalogue, ij00493500.

⁵ https://www.conservation-wiki.com/wiki/BPG_Watermarks

⁶ From footprints: "Footprints is a project dedicated to collecting information about individual copies of books printed between 1450 and 1800. It aggregates information about the movement of copies of Jewish books printed in the long early modern period (roughly corresponding to the hand-press era), and follows evidence of their movement into the twenty-first century. It stores this information in a relational database in which users can run specific queries and delivers the results in a number of visual representations for analysis and interpretation." <https://footprints.ctl.columbia.edu/search/>

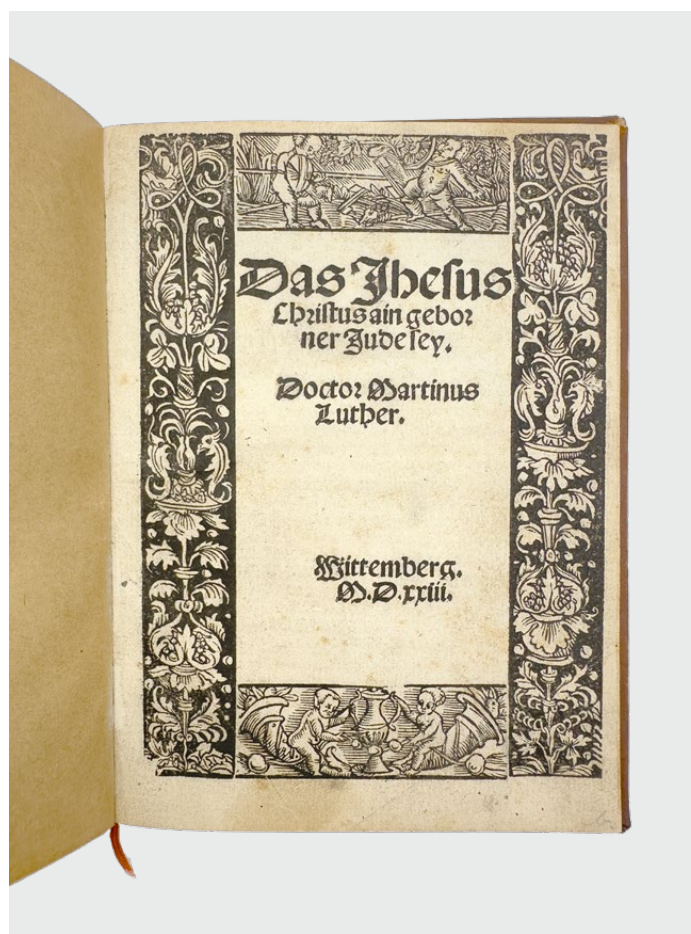
⁷ Popper, William. *The Censorship of Hebrew Books*. Knickerbocker Press, 1899. Plate V, no.1. Full pdf available at: <https://archive.org/details/censorshiphebre00poppgooog/page/n184/>



Martin Luther Answers "The Jewish Question"

Luther, Martin. *Das Jhesus Christus ain geborner Jude sey.*

Wittenberg: [Christian Döring, Lucas Cranach] MDXXII (1523). In German. 180 × 145 mm (7 × 5.75 inches). 4to. [18] ll. Large woodcut decorative border around title page. Very good (but for spine). Expertly rebound c. 1908–1913 by Carl Sonntag: double blind and double gilt paneled calf, gilt flower decorations at each corner, gilt ex libris of William Davignon stamped on upper board, extremities of boards lightly rubbed, spine and small portion of lower board darkened, spine backing missing and should be re-backed, red-speckled edges, floral gilt endpapers, ex libris of William Davignon mounted onto upper pastedown, bookseller's description in German mounted onto verso of upper free endpaper, lightly foxed throughout.



The extremely rare first edition¹ of Martin Luther's early attempt at answering "the Jewish Question," in which he defends the notion of the Jewishness of Christ and the virginity of Mary. The work is principally directed against Catholic doctrine, which according to Luther prevents Jews from converting. The ornate woodcut border is attributed to one of the most famous German artists of the 15th century and rival to Albrech Dürer, Lucas Cranach the Elder.²

At this time in Martin Luther's reformation goals, his approach to converting Jews to Lutheran Christianity was on the softer side. In fact, he expresses a rather positive attitude towards Jews and hopes that the newly articulated gospel will encourage them to convert. On the verso of leaf [1], he writes: "I hope that if one deals in a kindly way with the Jews and instructs them carefully from Holy Scripture, many of them will become genuine Christians and turn again to the faith of their fathers, the prophets and patriarchs" (*trans.*). Twenty years later, after endless frustration and little to no success in his seemingly altruistic attempts

to convert Jews to his faith, he wrote his violently antisemitic work, *Von den Juden und ihren Lügen* (On the Jews and their lies).

Martin Luther (1483–1546) was born into a mining family but was encouraged to go to school to become a lawyer. Erudition came easily to young Luther. He studied grammar, rhetoric, logic, and metaphysics. Much to his family's surprise, Luther decided against becoming a lawyer and instead chose the path of religious salvation. He became a monk. Luther now was able to devote his life to Christian reflection and he concluded that the Catholic religion was full of pitfalls.

In 1519, Luther was sent with a delegation to Rome and was further disillusioned as he witnessed immorality and corruption among the Catholic priests. Following this misadventure, he enrolled himself at the University of Wittenberg and studied theology. There he eventually became a professor of theology and through his teachings began to see a way to worship God that led to his path as the seminal figure of the Protestant Reformation. He believed that the key to spiritual salvation was not to fear God or be enslaved by religious dogma, but to believe that faith alone would bring salvation. He rejected Catholicism and was officially excommunicated in 1521.

With the ex libris of William Davignon (1867–1924) both stamped in gilt on the upper board and mounted onto the upper pastedown. Davignon was an avid bibliophile and great adventurer. He was born in Liège, Belgium but spent most of his life in Leipzig, Germany. We are attributing the book binding to the famous German binder, Carl Sonntag (1883–1930) to whom Davignon seems to have brought many works. Sonntag made high quality bindings in Leipzig between the years 1908 and 1913. We were able to locate three other examples of bindings done for Davignon that bear the same gilt ex libris stamp by Carl Sonntag.³

Extremely rare on the market. This edition last sold at auction in 2001 and before then, in 1977. At the time of cataloguing, not on the market.

Provenance

Collection of Felix Guggenheim. Guggenheim loaned this book to the Jewish Book Month Committee of Los Angeles on November 15, 1948, for an exhibition. There is a 1948 record of insurance for \$250.

References

Edmond, J.P. *Catalogue of a collection of fifteen hundred tracts by Martin Luther and his contemporaries 1511–1598*, no. 522; Luther, J. *Titeleinfassungen der Reformationszeit*, 58; VD16 L 4313.

¹ According to many sources this is the first edition, however, there also seems to be some confusion as to which is the first printing. There was another copy with a slightly different title, *Das Jesus Christus ein geboer ner Jude sey*, also printed in 1523, but with simpler artwork on the title page by Johann Secer Hagenau, and whose printing is attributed to A. Petri.

² The attribution to Lucas Cranach can be found in Luther, Johannes. *Titeleinfassungen der Reformationszeit*, no. 58. To read more about Cranach and to view a large collection of his works that have been digitized please see: <https://lucascranach.org/home/lucas-cranach#b0>

³ For other examples of the gilt ex libris please see: https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN638281628&PHYSID=PHYS_0002 and <https://collections.museumofthebible.org/artifacts/7787-psalterium-gallicanum-feriatum>

Martin Luther's Scathing Antisemitic Text

Luther, Martin. *Von den Juden und jren Lügen.*

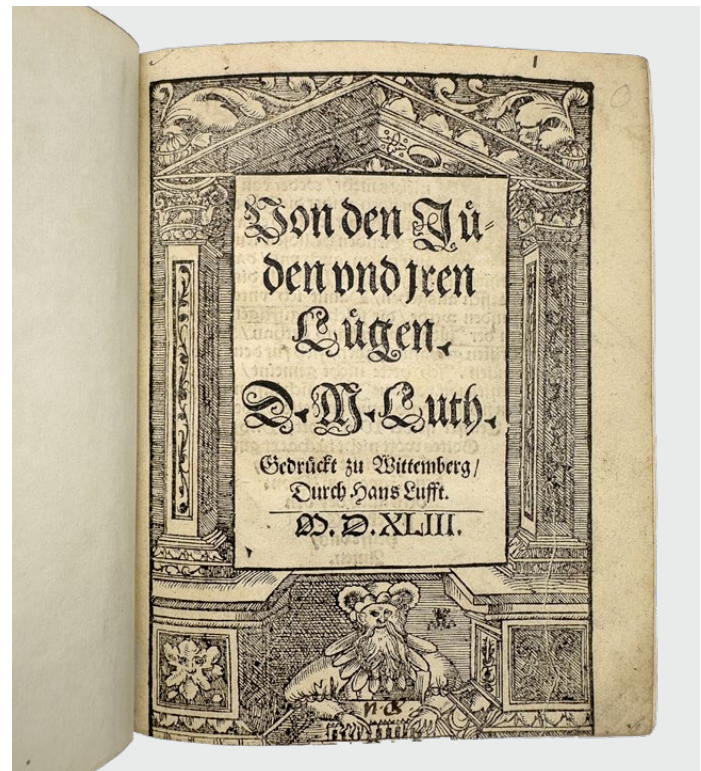
Wittenberg: Hans Lufft, MDXLIII (1543). In German. 175×140 mm (6.75×5.5 inches). 4to. [144] ll.¹ Large woodcut decorative border around title page, 2 woodcut decorative initials. Very good. Quarter cloth over 18th-century black paste paper, manuscript title on label mounted onto spine (cracked open), red-speckled outer and lower edges, edges trimmed a bit close, cutting off lower edge of title page and some contemporary marginalia, German marginalia throughout (including one large manicule), errata on verso of final leaf crossed out and notation in Early High German: "it is corrected" (*trans.*) written to the side.

Extremely rare first edition, first printing of Martin Luther's scathing and ruthlessly antisemitic text. There was another edition printed in 1543 that has a slightly different title page and only 128 leaves, which is more commonly found. Our copy does not seem to be recorded in OCLC in the United States.

Martin Luther (1483–1546) was a monk who devoted his life to Christian reflection and concluded that the Catholic religion was full of pitfalls. (See [item thirteen](#) for additional biographical information about Martin Luther.)

Luther spent a long time believing he could convince Jewish people to convert to Christianity. As the years progressed and he had little to no success in getting Jews to reject their faith, he became incensed. One must keep in mind that "Medieval Christendom was so firmly convinced of the incontestable truth of its own tradition and teaching that it could conceive of no rival truth.... According to this view, the Jews knew that the coming of Jesus was foretold in Scripture even though they stubbornly denied this. To the Christian the conventional interpretation could not therefore fail to seem the product either of willful misunderstanding or falsification."²

Some Christians took this a step further and became convinced that, as Jewish people denied the teachings of the New Testament, they were in fact anti-Christian, or worshippers of Satan. Luther's book echoes the noted Spanish theologian Alfonso de Spina and his famous *Fortalitium fidei*, published in 1494. De Spina argued that Jews "are the children of the devil," who worship at "the synagogue of Satan."³ With such outlandish statements,



it is little wonder that Jews in the fifteenth and sixteenth centuries were accused of the foulest crimes.

As Luther's life was coming to a conclusion, his rantings against Jewish people finally came to a head in the publication of *Von den Juden und jren Lügen* (On the Jews and their lies). Here he was completely comfortable in consigning Jews to the flames of hell. He encouraged his readers to burn synagogues, drive Jews out of their homes, destroy their homes, and banish them from Christian society.

Provenance

Collection of Felix Guggenheim. Purchased by Guggenheim from an English dealer for £15.15 at an unknown date and offered together with this dealer's original description.

References

Edmond, J.P. *Catalogue of a collection of fifteen hundred tracts by Martin Luther and his contemporaries 1511–1598*, no. 1230; VD16 L 7153.

¹ With early (possibly contemporary) manuscript foliation with mistakes. We compared our copy to the digitized copy at Bamberg Staatsbibliothek and can confirm that our copy is complete. Note: the digitized copy at Staatsbibliothek München is missing content. For a complete digitized copy, see: <https://www.digitale-sammlungen.de/en/view/bsb11401371>

² J. Trachtenberg. *The Devil and the Jews: The Medieval Conception of the Jew and its Relation to Modern Anti-Semitism*. Yale University Press, 1983. p.15. To read the digitized copy of this work please see: <https://archive.org/details/in.ernet.dli.2015.177965/>

³ Ibid. p. 41–42.

In Defense of Jews Converting to Christianity

Margaritha, Antonius. *Anthonius Margaritha, Der hebrayschen zungen bey der löblichen Universitet zů Wienn in Osterreych &c. dißmal Ordinari Lector, erklerung. Wie aus dem heylligen 53 Capittel, des fürnemigisten Propheten Esaie grüntlich auß gefüert, probiert, das der verhaischen Moschiach (wellicher Christus ist) schon khomen, die Juden auff khainen anndern mer wartten sollen. Zů trost allen frumen Christen, un wider die halßstärigen Juden verstanden werde solle, mit samßt einer verteütschung etlicher jrer aigen auslegungen und Comenten Auch ein khurtze vergleychung Bayder Testament.*

[Vienna: Joannem Singrenium, 1534.] In German. 185×145 mm (7.25×5.75 inches). 4to. [4] p.l., cxii, cxi-cxviii ll. One large woodcut on verso of first preliminary leaf, two large woodcut initials, one woodcut tailpiece, four small woodcuts on the 4th preliminary leaf. Very good plus. Eighteenth-century speckled boards, all surfaces of binding lightly rubbed, red speckled edges, first two gatherings slightly loose, contemporary ownership inscription on title page.

Extremely rare first and only edition of Antonius Margaritha's (c.1490–c.1537) defense for Jews converting to Christianity, as he himself had done in 1522. In the foreword, Margaritha writes of the importance of Isaiah 53 in the Bible, and how he reads it every day to further strengthen his conviction in the Christian faith.

In the Bible, Isaiah 53 is considered a prophetic passage widely interpreted as describing the suffering and death of the Messiah, Jesus Christ, detailing how he would be rejected by his people, endure great suffering, and ultimately die as a sacrifice for the sins of humanity. It presents a picture of a "suffering servant" who would bear the weight of others' transgressions despite his own innocence.

The work then continues with the actual text of Isaiah 53, which is followed by Margaritha's theories on how Jews have wrongly interpreted this chapter to follow their own convictions. "When I begin the following commentary, I want to give a short report, where the now apparently blind stubborn Jews, are dragging this bright, clear and holy chapter and bending it with force."¹ The rest of this work continues in the same vein, with selections from the Bible followed by Margaritha's commentary and vituperative condemnation of Jews.

At the time that this work was written, Antonius Margaritha (a protégé of Martin Luther and son of a prominent Rabbi) had been expelled from Augsburg by Holy



Roman Emperor Charles V, first for having published his hugely antisemitic work, *Der gantz Jüdisch glaub...*, and then for having lost in a disputation against Jewish advocate, Josel of Rosheim.²

The first woodcut depicts a coat of arms that is surrounded by the following quote written in Dutch, German, Latin, and Greek: "The lips of the priest guard the knowledge, and they demand the law from his mouth" (*trans.*). Shortly thereafter are four more small woodcuts displayed in a panel as with a graphic novel. They depict highlights from Isaiah 53 and Mathew 27. (Matthew 27 primarily details the trial, crucifixion, and burial of Jesus).

Extremely rare on the market; another copy last sold in 1922 by Maggs Bros. for £12.60 and at the time of cataloguing, not on the market.

OCLC

Harvard, Hebrew Union College, University of Chicago, Leo Baeck Institute, and eight locations outside of the United States.

Provenance

Collection of Felix Guggenheim since at least the 1950s.

References

VD16 M 971.

¹ Translated from leaf XXIV.

² Friedman, Jerome. "The Reformation in Alien Eyes: Jewish Perceptions of Christian Troubles." *The Sixteenth Century Journal*, Vol. 14, No. 1. University of Chicago Press, Spring, 1983. pp. 23–40. <https://www.jstor.org/stable/2540165>

Esaie am. 53.

Wie ein schäfflen vor seinner scher-
rerin verstumbt vnnnd seinen mund
nit auff thuet.



Mathei am. 27.

Da sprach Pilatus zü im
hörst du nicht wie hart sie
dich verklagen / vnd er ant-
wurdet im nicht auff ain
wort ꝛc.



Esaie am. 53.

Er ist als ain lemblein zü 8 schlacht
pracht worden.



Mathei am. 27.

Vnd sie füerten in hin das
sie in kreützigeten ꝛc.



Margaritha's Denunciation of the Jewish Faith

Margaritha, Antonius. *Der gantz Jüdisch glaub mit sampt ainer gründtlichen und warhafften anzeygunge, Aller Satzungen, Ceremonien, Gebetten, haymliche und offentliche Gebreüch, deren sich dye Judenhalten durch das ganz Jar, Mit schönen und gegründten Argumenten wyder iren Glauben. Durch Anthonium Margaritham hebrayschen Leser der Löblichen Statt Augspurg, beschriben und an tag gegeben.*

[Augspurg: Heinrich Steyner, 7 April 1530.] In German and Hebrew. 195×150 mm (7.75×5.75 inches). 4to. [92] ll. Large woodcut vignette on title page and 5 large woodcuts in the text, 3 large woodcut historiated initials. Good. Contemporary quarter sheep over wood, sheep heavily rubbed, back board separated from binding, metal and vellum clasp intact, spine mostly worn away, shelf label mounted onto spine, contemporary German notations on upper pastedown, ownership inscription on titlepage in Latin slightly worn away but can read "Saliburgi," first and final gatherings separate from text block, heavy contemporary marginalia with drawings and manicules in German and Latin through M4 v.

The highly influential and extremely rare second printing of this sixteenth-century antisemitic work written by a converted Jew, under the auspices of describing "the entire Jewish faith, including a thorough and truthful account of all the statutes, ceremonies, prayers, religious and public customs which the Jews have observed throughout the year, with beautiful and well-founded arguments about their faith" (from the title, *translated*).

In this work, Antonius Margaritha (c.1490–c.1537) "also provides a translation of the prayer book into German... together with a running commentary on the synagogue service. Margaritha's goal was not to satisfy the curiosity of Christians, but to expose Judaism as an unbiblical religion that posed a danger to the Christian faith. His book served as a pattern for many subsequent anti-Jewish polemics," including Martin Luther's *Von den Juden und ihren Lügen* (on the Jews and their lies).¹ Some studies believe that this may be the first translation into German of the Jewish Daily Prayer.

Margaritha's denunciations of the Jewish faith were largely well received by contemporary Catholic and Protestant readers, especially as he was known not only to be the son of a prominent rabbi (Samuel ben Jacob Margolis of Regensburg), but was also a professor of Hebrew.

Interestingly, when Josel of Rosheim, a great advocate of German Jews, brought this book to the attention of emperor Charles V, the emperor had a committee appointed to



investigate the various denunciations made by Margaritha.² In 1530, Josel of Rosheim was requested to debate Margaritha concerning the merits of both religions. "Josel was declared the winner of the debate, with Margaritha personally banished from Augsburg by Charles V. Whether Josel actually merited victory or whether Charles was making German Jewry a personal political tool at the expense of Protestantism, declaring Josel the winner of this confrontation was daring, controversial, and very anti-Protestant."³

Significant Contemporary Marginalia

With significant contemporary marginalia in German and Latin in the first half of the book, and lighter marginalia in the second half. The marginalia include twenty-two manicules, three illustrations of hats, one fish, one animal with legs, and two further undecipherable drawings. Our scribe underlined the text, at times heavily, and wrote biblical notations in the margins, including: Deuteronomy 6, 28, & 32, Psalms 55 & 103, Amos 4, and a reference to the marriage of Isaac and Rebekah in Genesis 24. The contemporary ownership inscription points to this copy having been in Salzburg.

The woodcuts are highly expressive. On the title page, a woodcut attributed to Jan de Breu depicts a gathering of men in disputation, a number of whom are wearing the golden circle medallion ("rota") that signifies that they are Jewish (see [item eleven](#) of this catalogue). The three rotas have remnants of red ink from old coloration. The other five woodcuts mostly contain satirical representations of Jewish rituals and customs. The three woodcut historiated initials have been attributed to Hans Holbein.

¹ Burnett, Stephen G. "Distorted Mirrors: Antonius Margaritha, Johann Buxtorf and Christian Ethnographies of the Jews." From Digital Commons@ University of Nebraska—Lincoln, June 1994. p. 276. <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1062&context=classicsfacpub>

² Jewish Encyclopedia. <https://www.jewishencyclopedia.com/articles/10404-margarita-antonius>

³ Jerome Friedman, "The Reformation in Alien Eyes: Jewish Perceptions of Christian Troubles". *The Sixteenth Century Journal*, Vol. 14, No. 1 (Spring, 1983). pp. 23–40.



Although the binding is heavily worn (requiring the assistance of a book binder), internally the work is in very good condition and complete. Two editions were printed in 1530: the first printing was on March 16, and ours was printed (according to the colophon) on April 7. According to OCLC and VD16, our copy is complete as it consists of ninety-two leaves. (The first printing, March 16, is recorded as complete with one hundred leaves.)

Complete copies are unknown on the market. A highly incomplete text was last sold at auction in 2019, and none are currently on the market.

OCLC

Hebrew Union College, Brigham Young University, a few locations outside of the United States.

Provenance

Collection of Felix Guggenheim since at least the 1950s.

References

Dodgson II, 425; Muther; 1073; Hollstein, *German Engravings, Etchings, and Woodcuts*, IV, p. 183; VD16 M 973.

The Most Important Philosophical Treatise of the Middle Ages

Moses Ben Maimon (Maimonides). *Moreh Nevuchim* (Guide to the Perplexed).

[Rome: Obadiah, Menaseh, and Benjamin, 1469–1472.] In Hebrew. 275×195 mm (11×7.75 in.). 4to. 22 p.l., [134] ll (of 154). Good. Modern half sheep over brown cloth, edges of boards scuffed, head of spine slightly torn, gilt author and title on spine, “ROM ca. 1480 [*sic*]” in gilt on spine, manuscript Hebrew on lower edges, marbled endpapers, marginal damp staining and foxing throughout, many paper repairs to corners of leaves, final leaf repaired with tape, one instance of contemporary Hebrew marginalia, one half leaf with Hebrew manuscript on recto and verso laid in, final leaf with censors’ names, one dated 1613. Lacking preface, introductory poem, and chapters 1–42 of the first part.

An extraordinarily rare and important Hebrew incunabulum. The original work was written between 1185 and 1190 in Judeo-Arabic by Rabbi Moses Ben Maimon, also known as “Maimonides” (1135–1204). It was translated to Hebrew by Samuel ben Judah ibn Tibbon in 1204 with Maimonides’s guidance. This is explained in Tibbon’s preface (not included in our copy). This is the first and only incunable edition of Maimonides’s famous philosophical work and is one of the earliest printed Hebrew books ever produced.

“In its Hebrew translations the Guide determined the course of Jewish philosophy from the early 13th century on” (*Jewish Encyclopedia*, p. 769). The work is heavily influenced by Aristotelian philosophy, synthesizing Greek and Biblical thought. Primarily, the work covers God, creation, prophecy, providence, evil, the nature of man, and moral virtue. It was widely influential, playing a pivotal role in the transmission of Greek philosophy and science from the Islamic East to the Christian West. It gave rise to the Aristotelian tradition in the Jewish world, and its linking of Aristotle and Scripture was fascinating to contemporary Christian scholastics: most notably, Thomas Aquinas and Albertus Magnus cite it extensively. The work is of extraordinary importance, not only for the rational development of Judaism, but for the history of philosophy of the Middle Ages.

By reading a fascinating “multi-dimensional ontology-based analysis of the censorship of Hebrew manuscripts” (available on the *Digital Humanities Quarterly*, 2020 Vol. 14, Number 1), we can fairly safely place this copy in Modena-Reggio between 1597 and 1613 due to the two censors’ signatures on the final leaf.¹ “Much of the censorship [in Italy] was performed in accordance with the instructions of the church and local leaders and was

the result of the activity of a number of censors who were active in certain years.”² Our censors were Fra Luigi da Bologna (no date visible) and Camillo Jagel (dated 1613). “In 1613–1614 Jagel was in charge of expurgating Hebrew books in Modena and according to Francesconi’s (2012) findings he also wrote censorship rules, lists of books to be censored and lists of passages to be erased.”³ Luigi da Bologna acted mainly between 1597 and 1602. This study also helps to explain the fact that next to no copies of this edition may be found whole. (Our copy lacks 20 leaves).

In the introductory preface to the section on Rome in A.K. Offenbergs’s *Catalogue of the Hebrew Incunabula in the Bibliotheca Rosenthaliana* (pp. 132–35), there is a discussion of the dating of the Rome incunables that includes information on the watermark found in our copy. This is a crossbow in a circle (Briquet Vol I, p. 52 No. 746; see also Samuel Sotheby, *The Typography of the Fifteenth Century*, London, 1845) that is, as Offenbergs notes, the same paper used by Sweynheym and Pannartz, the first printers in Rome, and of Ulrich Han of Rome in their publications between 1469 and 1472. (See also: Moses Marx, “On the Date of Appearance of the First Printed Hebrew Books,” in *Alexander Marx Jubilee Vol*, NY 1950, Vol I, pp. 481–501.) Offenbergs also discusses the possibility that both a 4to. and folio edition were produced. The watermark in our copy appears in the center of the bifolium, as opposed to copies where the watermark appears in the center of the leaf with vertical chainlines (described as a folio). As with the Rosenthal copy and University Library at Leyden’s copy, ours is a 4to.

There is one partial leaf with contemporary Hebrew manuscript laid in. Further, at part two, chapter 47, a contemporary manicule with Hebrew marginalia appears, and this is detailed on pages 32–33 of this catalogue.

Extremely rare on the market. Last sold at auction in 2008, no copies currently on the market. OCLC records for this book are highly disjointed, with inconsistent romanization, listing single leaves as books, and incorrectly identifying microfilm copies as books. What is clear is that this book, in any state, is exceedingly scarce.

Provenance

Loaned by Felix Guggenheim on November 15, 1948, to the Los Angeles Jewish Book Month Committee for an exhibition. Insured in 1948 for \$500.

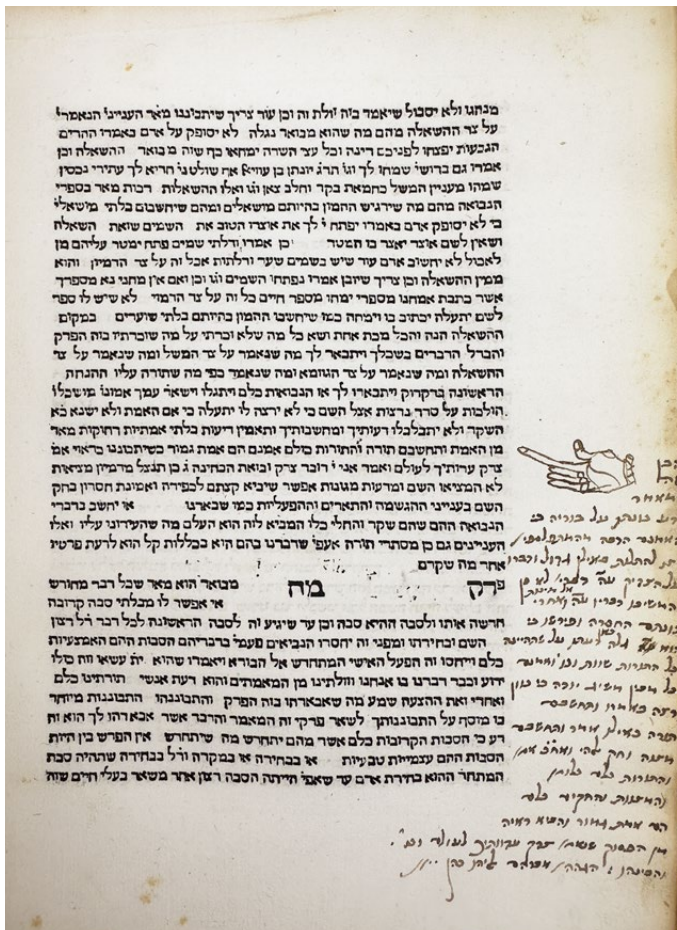
References

Incunabula Short Title Catalogue, im00079800; *Catalogue of books printed in the XVth century now in the British Museum*, XIII, pp. 9–10; Goff, F.R. *Incunabula in American Libraries*, Heb-80; Hain, L. *Repertorium bibliographicum*, 10521; Offenbergs, A.K. *Hebrew incunabula in public collections* 86; Proctor, R. *Index to the early printed books in the British Museum*, 7435.

¹ <https://digitalhumanities.org/dhq/vol/14/1/000442/000442.html>

² Ibid.

³ Ibid.



הבן

זה

המאמר

ודע כונתו על בוריה כי

האמנם הרבה מהמתפלספילי

רצו להתלות באילן גדול ודברו

על הצדיק ע"ה דבריו לא כן

והמשיכו דבריו ע"ה אל מינות ואחרי

כו[ו]נתם החסרה ופירשו כי

הוא ג[י]לה כאן דעתו על שתהייה

כל התורות שוות וכו' ואמנם

כל מבין משיג יודה כי כוון

ורצה באמרו והחשבם

תורה כאילו אמר והחשבם

מצוה וחק אלהי ואח"כ אמ'

והתורות כלם כלומ'

והמצות והחקים כלם

הם אמת גמור והביא ראיה

מן הפסוק שאמ' צדק עדותיך לעולם הם

והביניהו: הגהה אברהם אליהו כהן

Marginal manuscript notation in Hebrew on *Moreh Nevuchim* (Rome, 1469–72) at Part II, Chap. 47

The text is enigmatic and appears to be directed against unnamed "philosophisers"—that is, people who think themselves to be philosophers—who adapt a syncretistic view that all religions and faith are at their core identical. Our scribe attacks these philosophisers for claiming to appropriate this view from "the Great Tree" (i.e. Maimonides) and attributes their mistaken belief to a misreading of the adjacent passage (Part II, Chap. 47) signified by the manicule. The cursive Hebrew hand is likely late fifteenth or early sixteenth century, and the manicule is unusually sophisticated with fingernails and a fancy wristband.

Understand

this

passage,

and know its certain intention/meaning, for

while many of the philosophisers

wished to base themselves (lit. hang themselves) upon a great tree and said

regarding the righteous one,¹ may he rest in peace, things that were not so,

and they extended his words—may he rest in peace—to heresy following

their defective intentions, and explained that

[Maimonides] had revealed here his view that

all religions (*torot*) are equivalent/equal, etc. Nonetheless,

anyone of understanding and comprehension will acknowledge that [Maimonides] intended

and wanted [to say] when he remarked [in the text where the manicule is pointing] “and you should consider them

Torah” as though he had said, “and you should consider them

a commandment and divine statute.” And after this, he remarked [in the text of the Guide],

“and all the *torot* [Torahs],” [that is],

“all the commandments and the statutes are

absolute truth,” and he brought a proof

from the verse that says, “Your testimonies are righteousness (=truth) forever.”²

Understand this: a note [by] Abraham Eliyahu Cohen

Transcription & translation

Professor David Stern, Harvard Center for Jewish Studies.

¹ This would appear to be Maimonides.

² Psalms 119:144.

Illustrated Anti-Jewish Incunable

[Niger, Petrus or Schwartz, Peter]. [Stern des Meschiah].

[Esslingen: Konrad Fyner, 1477]. In German and Hebrew. 225×145 mm (8.75×5.75 inches). 4to. [322] ll. Four woodcuts in the text (one hand-colored), first woodcut decorated initial in gilt, blue, green, and red ink, rest of woodcut initials hand-colored in various colors, Lombard initials hand-painted in red ink, woodcut Hebrew text. Very good. Ornately blind-stamped vellum (dated 1590), rebacked in later vellum, manuscript date of 1477 on spine, raised bands, brass clasp plates on upper board, leather thongs and latches attached to lower board, lower thong starting to separate, manuscript title on outer edges, earlier ownership in pen on recto of upper free endpaper (half of which is gone), foliation in pencil to first 10 ll., early manuscript notation in Latin to two ll., binding tight and very occasional marginal damp staining.

The much-expanded German version of the Latin, *Tractatus contra perfidos Judeos* (Treatise against treacherous Jews) published in 1475 (see [item nineteen](#) of this catalogue). Studies have shown that these two works by Niger are most likely the first to contain representations of contemporary Jewish people, a printed Hebrew grammar, and they are widely considered to be the first antisemitic works printed in Germany: predating Martin Luther's *Von den Juden und ihren Lügen* (On the Jews and their lies) by sixty-eight years. In this work, Dominican friar, Peter S. Schwarz or Petrus Niger in Latin (1435–1483), expands on his 1475 Latin treatise in his condemnation of the Jewish faith.

Niger relies on the Old Testament to make his claims that Judaism is a false representation of Christianity. He extrapolates from his extensive studies of the Old Testament and the Talmud that the Jewish religion is not only false but anti-Christian. “For Nigri, as for his successors, the agreement with the learned tradition proves that his own interpretation of the Bible is correct (and thus the Jewish interpretation is incorrect) (Nigri 1477: 13r; 48r; 102v; 121r; 125r)... the Jewish faith is assumed to be consistently anti-Christian, and the Jews are assumed to have a burning hatred of Christians, which can be expressed in usury and anti-Christian prayers, as well as in the desecration of the host or in threatening murderous intent (Nigri 1477: 149r–v; 219r; 256v; 304v–306r).”¹

Included in this work are two full-page woodcuts which appear twice—in one instance, fully hand-colored. The first image caricatures Jews by giving them ugly features and expressions. They are also shown wearing the compulsory

yellow *rotulus* (ring) that marked Jews as outsiders in German society (see [item eleven](#) of this catalogue). This scene echoes Niger's participation in the Regensburg colloquy by showing a disputation between a Dominican and a group of Jews. The second image depicts Christ entering the gate of Jerusalem.

Interestingly, although Niger clearly detested the Jewish community, and made it his mission to convince Jews to convert to Christianity, his Hebrew grammar became widely read and there was no other Hebrew language reference printed in Germany until Johannes Reuchlin's *De rudimentis hebraicis* in 1506. “Despite making some errors, Nigri is recognized as one of the best scholars of Hebrew among his Christian contemporaries.”² As the printer, Konrad Fyner, did not have Hebraic moveable type, all Hebrew letters are woodcut. Fyner was an itinerant printer, but he is said to have lived in Esslingen from 1472–1478.

With what appear to be early eighteenth-century manuscript notations in Latin written in the Hebrew grammar section. Our scribe states that “the work is so rare that they rejoice whenever it comes to light.” (*trans.*). Further, they inform us that the first compendium of Hebrew grammar was written by Petrus Niger and published by Conrad Fyner of Gerhausen in 1475. It exists in “Biblio. Reimann p. 360” (likely J.F. Reimann (1668–1743), Lutheran Theologian and bibliographer of incunabula) and is listed in “Wolfü. Bibl. Hebr. T2. p. 1037” (likely a reference to the Herzog August Bibliothek in Wolfenbüttel).

Extremely rare. Last seen on Rare Book Hub in 2019 and before then in 2015, 1931, and 1919 only. At the time of cataloguing, no other copies were on the market.

OCLC

Trinity College, Yale, Harvard, Bridwell Library, and six locations outside of the United States. A seventh copy is located in South Africa but appears to be incomplete.

Provenance

Loaned by Felix Guggenheim on November 15, 1948, to the Los Angeles Jewish Book Month Committee for an exhibition. Insured in 1948 for \$2,000.

References

Hain, L. *Repertorium bibliographicum*, 11886; *Gesamtkatalog der Wiegendrucke*, M27104; *Catalogue of books printed in the XVth century now in the British Museum*, II, page 516; Goff, F.R. *Incunabula in American libraries*, N-258.

¹ Translated from the German: de Boer, Jan-Hendryk. “Die Differenz explizieren. Sprachformen gelehrter Judenfeindschaft im 16. Jahrhundert” pp. 54–55. A chapter found in the book *Vernakuläre Wissenschaftskommunikation*, edited by Michael Prinz and Jürgen Schiewe. Published by De Gruyter. <https://www.jstor.org/stable/j.ctvbkk3hr.5>

² From the Library of Congress: <https://www.loc.gov/item/2021667064>



First German Printed Hebrew Grammar

[Niger, Petrus or Schwartz, Peter]. *Tractatus contra perfidos judeos*. [Treatise against treacherous Jews].

[Esslingen: Konrad Fyner, 1475]. In German and Hebrew. 285 × 205 mm (11.5 × 8.5 inches). Folio. [49] ll. Lombard initials, woodcut Hebrew text. Good. Ornately blind-stamped likely 19th-century vellum, septuple blind fillet around sides, some spotting and scuffing to boards, 6 blind fleurs-de-lis on spine, raised bands, small marginal tear to lower edge of first leaf and signs of old tape on verso of leaf, occasional damp staining and foxing, occasional contemporary red ink underscoring and hand-colored upstrokes, 80 instances of contemporary marginalia, modern foliation in pencil at lower edge of each leaf. Although lacking first blank, a complete copy.¹

Petrus Niger's (1435–1483) extremely rare, polemic work condemning the Jewish faith. Studies have shown that this work is “the first attempt to use Hebrew characters in a Latin incunabulum.”² It most likely contains the first German-printed Hebrew grammar and is widely considered to be the first antisemitic work printed in Germany, predating Martin Luther's *Von den Juden und ihren Lügen* (On the Jews and their Lies) by seventy years. The National Library of Israel has a large collection of Hebrew incunabula whose rarity and interest is further enhanced by the vast quantities of contemporary marginalia contained in them. By reading the marginalia, they have been able to learn much about the distribution and use of early Hebrew printed books in Europe.³ Our copy contains eighty instances of contemporary Latin marginalia.

“Born in Bohemia, Nigri entered the Dominican Order and studied Hebrew, perfecting his knowledge in Spain, where he apparently acquired or compiled anti-Jewish polemical material subsequently exploited in his writings. On his return to Germany, he launched a conversionist campaign in several Jewish communities and ingratiated himself with the antisemitic bishop of Regensburg by arranging a week-long religious disputation there in 1474.”⁴ This work is an account of the disputation Niger held in Regensburg. Here, he relies on the Old Testament to make his claims that Judaism is a false representation of Christianity. Niger extrapolates from his extensive studies of the Old Testament and the Talmud that the Jewish religion is not only false but anti-Christian.

Interestingly, although Niger clearly detested the Jewish community, and made it his mission to convince Jews to convert to Christianity, his Hebrew grammar became widely read, and there was no other Hebrew language reference printed in Germany until Johannes Reuchlin's *De rudimentis hebraicis* in 1506. “Despite making some errors, Nigri is recognized as one of the best scholars of Hebrew among his Christian contemporaries.”⁵ As the printer, Konrad Fyner, did not have Hebraic moveable type, all Hebrew letters are woodcut. Fyner was an itinerant printer, but he is said to have lived in Esslingen from 1472–1478. See [item eighteen](#) of this Catalogue for the 1475 much-expanded German version of this book.

Extremely rare. Per Rare Book Hub, last seen at auction in 1947. No copies currently on the market.

OCLC

Library of Congress, Folger Shakespeare Library, Hebrew Union College, Columbia University, Jewish Theological Seminary of America, Brown, Yale, Williams College, Harvard, University of Pennsylvania, and four locations outside of the United States.

Provenance

Loaned by Felix Guggenheim on November 15, 1948, to the Los Angeles Jewish Book Month Committee for an exhibition. Insured in 1948 for \$1,500.

References

Incunabula short title catalogue, in00257000; *Gesamtkatalog der Wiegendrucke*, M27101; Goff, F.R. *Incunabula in American libraries*, N-257; Hain, L. *Repertorium bibliographicum*, 11885*; *Catalogue of books printed in the XVth century now in the British Museum*, II, 154 (IB. 8926); *Catalogue of books printed in the fifteenth century now in the Bodleian Library*, Oxford, N-116; *Catalogue of the fifteenth-century printed books in the Harvard University Library*, 933; *Bayerische Staatsbibliothek Inkunabelkatalog*, N-205; Pellechet, M. *Catalogue général des incunables des bibliothèques publiques de France* MS, 8580 (8469); Bibliothèque nationale (France). *Catalogue des incunables*, N-148; Proctor, R. *Index to the early printed books in the British Museum*, 2463; Pollard, A.W. *Catalogue of books mostly from the presses of the first printers... collected by Rush C. Hawkins*, 123.

¹ According to University of Pennsylvania and Folger Shakespeare Library's entries in OCLC, the first leaf that makes up 50 ll. is blank. Additionally, the British Library's entry states that “A complete copy should have 49 leaves.”

² From *Printing R-Evolution and Society 1450–1500: Fifty Years that Changed Europe*, edited by Cristina Dondi, chapter 9: “Hebrew Incunabula in the National Library of Israel as a Source for Early Modern Book History in Europe and Beyond” by Alexander Gordin. For the full chapter please see: https://edizionicafofscari.unive.it/media/pdf/books/978-88-6969-333-5/978-88-6969-333-5-ch-09_Zbsxtb4.pdf

³ Ibid.

⁴ <https://www.jewishvirtuallibrary.org/nigri-niger-petrus>

⁵ From the Library of Congress: <https://www.loc.gov/item/2021667064>

est A. schwenicum. hater patah et e a italicu et hater zegol. et est E.
 schwenicu. Sunt igitur xij vocales. puris et mixtis simul deputatis.
 Consonantes aut que in alphabeto ponuntur secundum figuras sunt xxvij
 secundum sonum autem. xxij. quarum hee sunt figure ac nomina.

Tet	het	saen	vaf	he	dalet	gimel	shet	Alef
durū	stōchale			lene				
ⲧ	ⲏ	Ⲩ	ⲩ	Ⲫ	ⲫ	Ⲭ	ⲭ	Ⲯ

Ⲱ	ⲱ	Ⲳ	ⲳ	Ⲵ	ⲵ	Ⲷ	ⲷ	Ⲹ
nun	nun	mem	mem	lamed	kaf et chaf	kaf et chaf	jot	
ifine	imeo	ifine	imeo		k et cha	k et cha		
Ⲱ	ⲱ	Ⲳ	ⲳ	Ⲵ	ⲵ	Ⲷ	ⲷ	Ⲹ

ⲹ	Ⲻ	ⲻ	Ⲽ	ⲽ	Ⲿ	ⲿ	ⲿ
qof	ezadiq	ezadiq	fe et pe	fe et pe	hain in:	zlamech	
	ifine	imeo	ifine	imedio	gutte	zsed	
ⲹ	Ⲻ	ⲻ	Ⲽ	ⲽ	Ⲿ	ⲿ	ⲿ

ⲿ	ⲿ	ⲿ	ⲿ	ⲿ	ⲿ	ⲿ
				taff	schin	res
				molle	esch	
				ⲿ	ⲿ	ⲿ
				ⲿ	ⲿ	ⲿ

Jeronim⁹ in epistola ad marcellam de hebraicis litteris. Jam splendū
 est qd petisti vt sensum vniuscuius qd elemēti itēptacō anexa significet
 Alef. itēptatur dodrina. Shet. domus. Gimel. plenitudo. Dalet.
 tabularū. He. ista. Vaf. et. Saen hec. Shet vita. Tet. bonū. jot. pñā :

First Edition Incunable Against Judaism with Bound-In Manuscript on Exorcism

Sancta Maria, Paulus de. *Incipit dialogus qui vocatur scrutinium scripturarum.*

[Strasburg: Mentelin, c.1470]. In Latin. 280×210 mm (11×8.25 inches). Folio. [218] ll. (complete and with both blanks). Small coat of arms painted at lower margin of first leaf, elaborately rubricated initials in red and blue ink, Lombard initials in red and blue ink. Three contemporary manicules point to text on 24r, and 35r and v. On the first leaf there is an inscription—likely from the seventeenth century—referencing a monastic library and on the same leaf there are remnants of a faint stamp.

Very good internally. Contemporary ornately blind stamped calf, entire binding rubbed, boards separated from spine, possibly eighteenth-century manuscript notation on upper pastedown, shadows of lost book clasps, nails exposed, two very late fourteenth-century (possibly up to mid-fifteenth-century) vellum leaves bound in measuring 270×165 mm each: one, facing upper pastedown, the other facing lower pastedown, both with contemporary Latin script by a German scribe in black and red ink. The one leaf heavily faded, but the other sharp and crisp. Occasional faint damp staining and foxing.

First printed edition of Paulus de Sancta Maria's damning and polemic work against Jews and Judaism. Sancta Maria (c.1350–1435), also known as Rabbi Saloman Ha-Levi, is believed to have converted to Catholicism around 1391, following the Spanish pogroms that lead to the deaths and unhousing of many thousands of Jews. His conversion left a powerful imprint on Jewish intellectuals. "His four sons, his daughter, and his three brothers were baptized together with him. At first his wife refused to follow his example, but she accepted baptism a few years later."¹

In this work, Sancta Maria offers, in the form of a dialogue between Paul and Saul, a refutation of the objections of the Jews to the Christian faith drawn largely from examples from rabbinical literature. In the introduction, the author narrates his own experiences and doubts and then eventual conversion to Catholicism.

To increase his knowledge of Christian theology, Pablo [i.e. Paulus] traveled to Paris, where he studied until 1394 and was ordained a priest. On completing his studies, he settled in Avignon, where he became one of the favorites of Pope Benedict XIII and one of his staunchest supporters. It was during this period that he began his anti-Jewish activity, when he attempted to induce King John I of Aragon to issue anti-Jewish laws.²

The Hard to Identify First Edition

The first and second editions of this work, printed by proto-typographer Johannes Mentelin (c.1410–1478), are practically identical. Brunet, in his *Manuel du Libraire*, states that the only difference between the editions are abbreviations within the text. We compared our book to the digital copy of the first edition at John Carter Brown Library, which has a binding dated 1470, and it matches. Further, we compared our copy to the digital copy of the second edition at the Bayerische Staatsbibliothek and located minor differences in typesetting just as Brunet described. The bibliographic value of Brunet's famous work is proven once again. Our copy is the first edition.

Additionally, according to the previous owner's records, this copy is identified as the 1470 first edition with a note in pencil on the lower pastedown of "H-10763," which correlates to Hain's *Repertorium bibliographicum*, number 10763 (Hain's no. 10762 correlates to the second edition).

Bound-In Manuscript on Exorcism

Bound into the beginning and end of our book are two very late fourteenth-century (possibly up to mid-fifteenth-century) vellum leaves with contemporary manuscript Latin text in German gothic textura blackletter on both sides. The scribe was German (or trained in Germany), based on the distinctive lettering style. The text on each side is in two columns of fifteen lines each. The one leaf is very faint. The second leaf is bright and crisp.

The text on both leaves is on adult baptism in the form of *Ordo Romanus XI*, which dates from the late sixth-century (and a fragment of one leaf discusses infant baptismal rites). "*Ordo Romanus XI* introduces familiar elements of exorcism to the ceremony of baptism such as insults hurled at Satan by the baptizer, as well as the casting out of the devil."³

In bright and crisp text we find the following exorcism on the second leaf:

Hear, accursed Satan, adjured by the name of the eternal God and our Savior, the Son of God, depart having been defeated, trembling and groaning, with your envy. (*transl.*)

The leaves are likely from a pontifical, which "were manuscript productions that followed local traditions, each one usually contained minor variations and the liturgy of exorcism was especially fluid".⁴ Exorcisms were first standardized by the Church in 1614 as part of the *Rituale Romanum*. Our manuscript text is significantly earlier and predates this standardization.

These manuscript leaves are more than mere binding waste, as they are bound in to be read on both sides. The subject matter of the leaves relates to the subject of the book: an adult baptism and conversion to Catholicism.

¹ <https://www.jewishvirtuallibrary.org/pablo-de-santa-maria>

² Ibid.

³ <https://drfrancisyoung.com/2016/08/12/exorcism-and-the-history-of-magic/>

⁴ Ibid.

neditoris consecutus promissa tui
muneris regna papiat pdom ic
Audi maledicte **Adiurato**
Cathanas Adiuratus per nome
eterm dei et saluatoris nri fily ei
cu tua mitus munda gemes tre
mesqz discede nichil tibi sit duc
tu seuo dei iam celestia cogitanti
renuictiati tibi ac sculo tuo et.
beate immortalitatis gaudys mitu
ro da igit honorem spui scio.

hanc famulam tuam ut perduce
digneris eam ad gram baptismi
tui **E**rgo maledicte diabole re
cognosce et retera ut sup **sup mal**
Deus imortale psi **Adios**
diu om postulantiu libera
to suppliaū par rogantiū vita re
dentiū resurrexio mortuoz te in
uoco super huc famulu tuū qui
baptismi tui idnū petens etnā
consequi gratiam spiritali regene

item twenty

Incipit dialogus qui vocatur scrutiniū scripturarum.
Compositus p Reuerendū patre dominū Paulū de sancta
maria magistrū in theologia Epim Burgen archicella:
riū serenissimi pñapis dñi regis castelle et legionis quē cō:
posuit post additiones positas ad postillam Nicolai de lyza
Anno domi. M^o. cccc. xxxiij. etatis sue. anno. lxxxj.
Scrutamini scripturas i quibus putatis
vitā habere eternā. et ille fuit que testi:
moniū pñibet de me. jo. 4. xps volens
iudeos instruere arca ipi cognitionez
in qua vita eterna sñstet. iuxta iō. jo.
1. A. hec est vita eterna vt cognoscāt te
deū et quem misisti filiū tuū. que quidē
cognitio per sacraz scrutiniū scriptura
rum habet. de quo ps. beati qui scrutantē testimōia ei⁹. hōta:
bat eos de huiū scrutiniū faciendo. dicēs. Scrutamini scriptu
ras tē. Quibz verbis tria notant que ad cognicōez xpi per
intelligēciā diuinā sēpturaz requirunt. Vñ nū est q miste
ria xpi in sacra scriptura posita et tradita non sūt querēda
solū superficialiter et pñfectorie. s; diligenter p modū scrutan
tis. vt ver⁹ sensus littere clarius seu verius repiāt ad modū
illi⁹ qui rem la tentem p obscuritate seu ofusione in aliqua
domo p diligens scrutiniū vlt repire. vñ Sops. p^o. deus in
tendens iniqua cogitationū in ibzlm occulte pperata reue
lare dicebat. In illo tpe scrutabor ibzlm i lucernis. p lucer
nas enī sñuenerē abscondita in latibulis seu obscuritatibus
reperi. Quod quidem scrutiniū scripturarū in pñicia ecclia
audientes aplōz doctrinā dñm exercebant. de quibz actū.
1. A. cotidie scrutātes scripturas si hec ita se hñent. **S**ed m
vero qd i pñcto verbo notat. est q nō solū scrutādo scriptu
ras ex scripturis sacri canonis. s. veteris testamti sūt acapi
enda testimonia xpi. s; etiam ab alijs scripturis apud ipos
hebreos autēntis. Et ideo dixit in quibus putatis vitam
eternā habere. q. d. Non solū scrutemini scripturas i quibus
vere vitam eternam habetis. s. que in sacro canone ve. tel.
cōtinent. s; etiā illos in quibz putatis vitam eternā habere
scz que apud vos sūt. sicut autēntice. licz in se autēntice; nō
habeāt. que quidē scripture sūt glōse seu auētes talimudice et

For more on the fascinating subject of the history of exorcism in baptisms, please see: John F. Romano, "Baptizing the Romans," *Acta ad archaeologiam et artium historiam pertinentia* 31 (2019), pp. 45–64; and Francis Young, *A History of Exorcism in Catholic Christianity*, Palgrave Historical Studies in Witchcraft and Magic, Palgrave Macmillan, 2016.

Thank you to Professor John F. Romano and Dr. Francis Young for responding to our inquiries regarding exorcisms and baptisms. Thank you to Dr. Emerson Richards for feedback on the age and country of origin of the manuscript leaves.

The first edition of this work is very scarce and at the time of cataloguing, no other copies were on the market.

OCLC

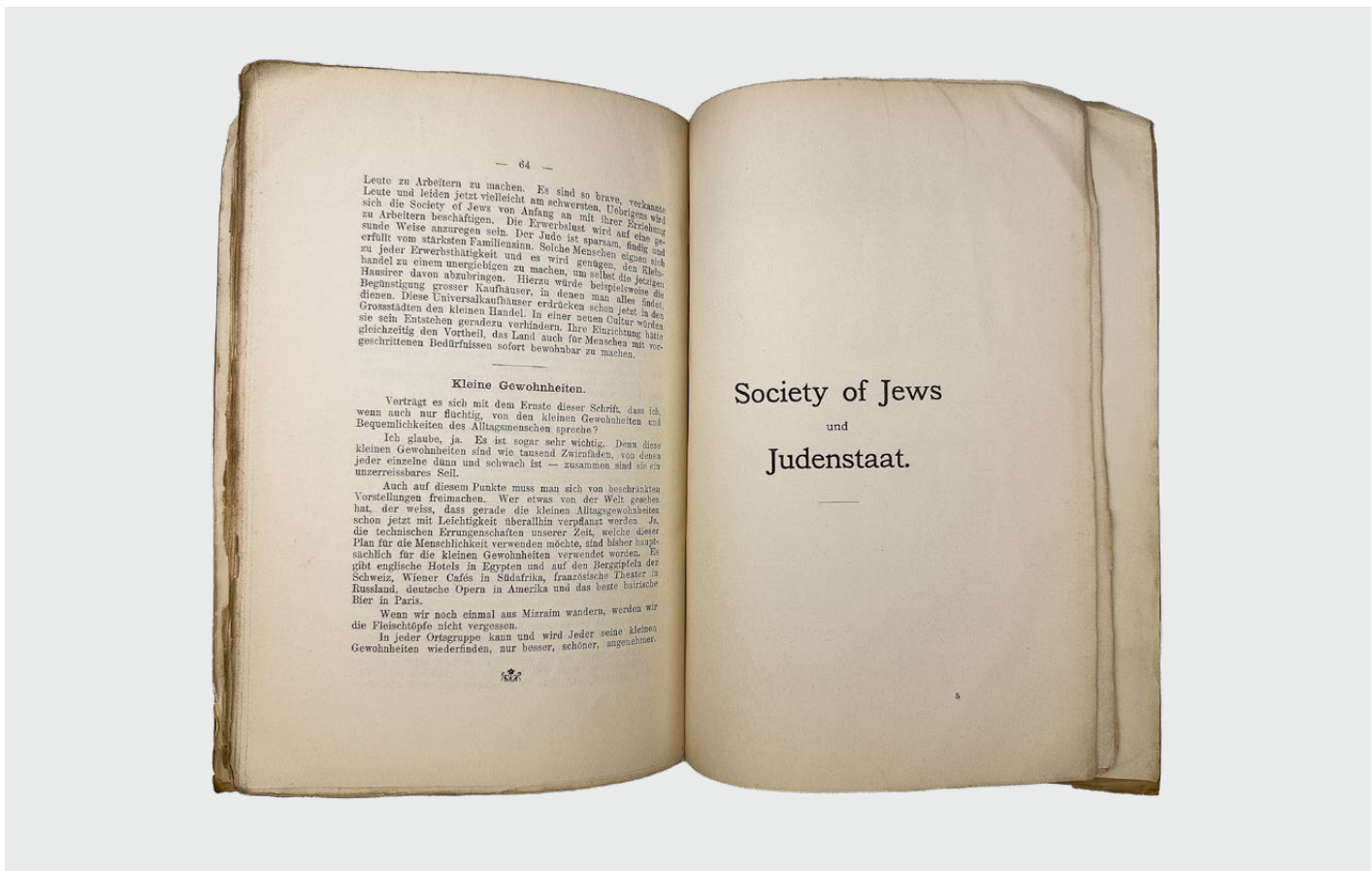
Huntington Library, Hebrew Union College, Brown University, Jewish Theographic Seminary of America, Harvard, Williams College, Rutgers, Morgan Library, University of Michigan, and numerous locations outside of the United States.

Provenance

Collection of Felix Guggenheim since at least the 1950s.

References

Brunet, *Manuel du Libraire et de l'Amateur de Livres*, tome IV, p. 451; *Catalogue of Books Printed in the XVth Century now in the British Museum* Vol I., p.54; Goff F.R. *Incunabula in American libraries*, P-201; Hain, L. *Repertorium Bibliographicum*, 10763; Incunabula short title catalogue, ip00201000.



First Edition, First State of Herzl's Groundbreaking Manifesto

Herzl, Theodor. *Der Judenstaat. Versuch einer modernen Lösung der Judenfrage.* [The Jewish State. An Attempt at a Modern Solution of the Jewish Question].

Leipzig und Wien: M. Breitenstein's Verlags-Buchhandlung, 1896. 235 by 160 mm (9.25 by 6.25 inches). Later paper wrapper surrounding the original brochure; 86 pp. In German. First edition, first state (one of 300 copies). Together with a copy of a heartfelt letter from Felix Guggenheim to his son Kim dated June 12, 1973. Good plus. Tape in the gutter to the original title page (to attach the booklet to the later wrappers); edges and corners worn.

Theodor Herzl's landmark manifesto for an independent Jewish state. It is commonly called the single most important manifesto of modern Zionism. "Zionism had acquired a leader. This was the most significant, immediate result of the publication...." (Heymann pg. 103).

Listed as *Printing and the Mind of Man* 381: "That a Jewish State was created in Palestine within fifty years of [Herzl's] death was due to the vision and the practical methods of Herzl, expressed in [this] manifesto of 1896." This copy is an extremely scarce first edition, first state. According to the Israeli journalist Shlomo Shva and the Judaica auction house Kedem, the true first edition was published in merely 300 copies. In the same year, an edition of 3,000 copies was published. The first edition,

first state can be identified by the printer's device at the end of the booklet, which contains one flower and points to the left. In the second state of 3,000 copies, there are two flowers pointing left and right. Our copy has the single left facing flower. Herzl in his diaries ([item twenty-two](#) of this catalogue) discusses at length the writing and publication of his monumental pamphlet. Because first state copies were provided primarily to associates and friends of Herzl, they are especially desirable.

In the accompanying copied letter, Guggenheim writes to his son in 1973:

Dear Son, You will remember that I showed you in my collection an original print of the booklet, which Theodor Herzl, a young Austrian journalist, published in 1896—not so long ago—and which more than any other event lead to the State of Israel. It is one of the most impressive proofs for the might of the pen.

Provenance

Collection of Felix Guggenheim since prior to 1961.

References

Herzl's diaries ([item twenty-two](#) of this catalogue); Heymann, *Bibliotheca Rosenthaliana. Treasures of Jewish Booklore*. Amsterdam University Press, 1994 (entry 46); *PMM* 381.



Limited Edition Herzl's Diaries

Herzl, Theodor. *Theodor Herzls Tagebücher 1895–1904.*

Berlin: Jüdischer Verlag, 1922. 230 by 165 mm (9 by 6.5 inches). Three volume set. Half leather marbled boards with gilt lettering on spine; [12], 648, [2]; [10], 620, [2]; [10], 662, [2]. True first edition limited to 150 copies. Vol. I noted as copy 89. Vol. II noted as copy 115. Edition limitation left blank in Vol. III. Upper edge gilt. Each volume contains a different tipped-in portrait of Herzl following the title page. In German. Very good. Leather rubbed and corners bumped. Vol. II & III with very light marginal water stains.

The scarce limited edition and true first edition of the diaries by Theodor Herzl (1860–1904). Herzl was an Austro-Hungarian journalist, political activist, and writer who is best known as the father of political Zionism. In his diaries, Herzl describes in detail how he formed the World Zionist Organization and promoted Jewish migration to Palestine. Of especial interest is Vol. I, in which Herzl details the writing and publication of his famous manifesto *The Jewish State*, which is *Printing and the Mind of Man* 381 and [item twenty-one](#) of this catalogue.

Provenance

Collection of Felix Guggenheim.



Source for the *Protocols of Zion*

[Joly, Maurice]. *Dialogue aux enfers entre Machiavel et Montesquieu, ou la Politique de Maciavel au XIXe siècle, par un Contemporain.* [The dialogue in hell between Machiavelli and Montesquieu or the politics of Machiavelli in the nineteenth century, by a contemporary].

Bruxelles: A. Mertens et Fils, 1864 [misprinted on cover as 1865]. 190 by 120 mm (7.5 by 4.75 inches). Rebound in lovely red half-leather boards with gilt to spine (original wrappers bound in and maintained); [6], IV+ads, 338, [1+errata]. In French. First edition. Very good. Minor professional repair to last two leaves. Original bound-in wrappers merely good.

Political pamphlet of French attorney Maurice Joly (1829–1878). The book appeared in 1864 anonymously, and in 1868 under the author's name. Joly wrote a fictitious dialogue of power in a despotic state. The violently anti-Napoleonic screed brought to its author the condemnation of fifteen months prison and the destruction of many copies of the book. The text is best known for its later use as the primary source for world's most infamous forgery, *The Protocols of the Learned Elders of Zion*. Joly's book does not contain the slightest allusion to Judaism. An anonymous forger transformed Joly's text into the "protocols" of an alleged conference of the leaders of world Jewry, who stated in conclusion that they already controlled the policies of numerous European states under the cloak of democracy. (Encyclopedia.com). At the time of cataloguing, no other copies on the market. Our copy in a lovely red half-leather binding.

Provenance

Collection of Felix Guggenheim.



First Scientific Work on the Sarajevo Haggadah

Müller, David Heinrich and Julius von Schlosser.

Die Haggadah von Sarajevo. Eine Spanisch-Jüdische Bilderhandschrift des Mittelalters. [The Sarajevo Haggadah. A Spanish-Jewish illuminated manuscript from the Middle Ages].

Wien: Alfred Hölder, 1898. 280 by 210 mm (11 by 8.25 inches). Original fine half leather binding with gilt decorations. Two parts bound in one: Part I with commentaries and plates, and Part II with facsimile plates of the Haggadah. VI, [1], 316 pp., XXXVIII plates and [1] title page plate; [3] pp., [35] plates. All plates with tissue guards. With its original slipcase. First edition. In German (and some Hebrew). Book plate of "Roberti Schneider" along with a thought-provoking inscription in Latin to Schneider: "Sir, if the charming Muse of Helicon is pleasing to you, do not scorn the deeds of the Ahasveric line, I ask (of you)." (*trans.*). Heavily illustrated throughout. Mostly two-color plates, but also four full-color ones. Very good plus. Light rubbing to the spine and boards, but overall a lovely copy.

First edition of the first scientific work on the Sarajevo Haggadah, one of the most important Hebrew manuscripts of the Middle Ages. The story of how the fourteenth-century Spanish Haggadah was discovered is remarkable.

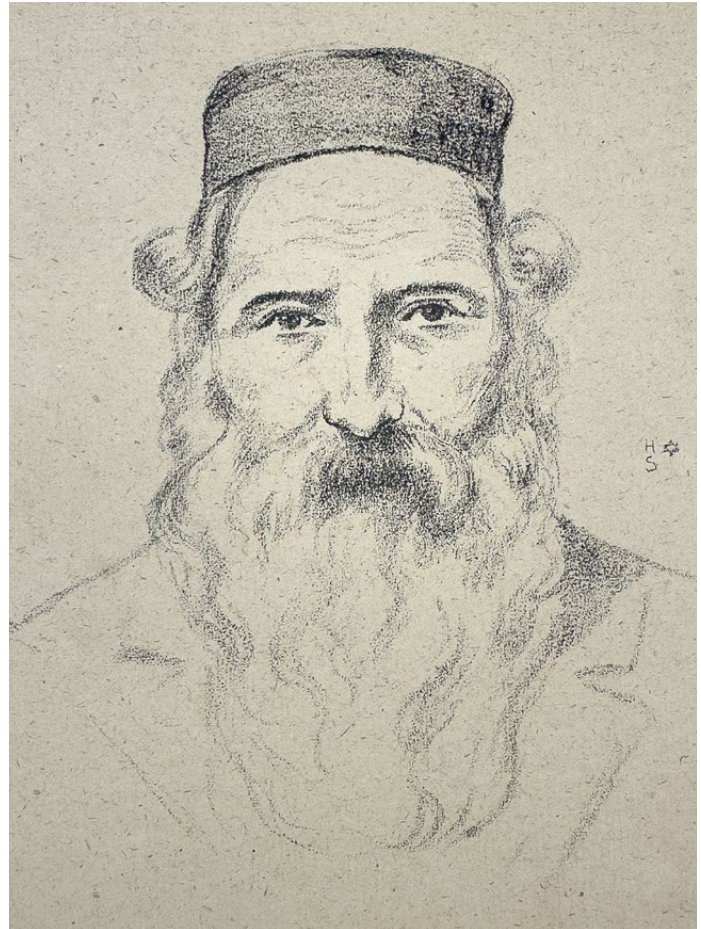
Allegedly, in 1894, a child in Sarajevo brought the Haggadah to the Jewish communal infant school. His father had died, and the family needed to raise funds. The discovery soon attracted the attention of scholars world-wide, and the manuscript found its way to the Bosnian National Museum. This book was published merely four years after the manuscript's discovery. In the 1963 edition of this book, Cecil Roth writes in the introduction the following pertaining to this first edition:

A magnificent publication was issued before long, devoted to the description and consideration of this newly found treasure. This was the product of collaboration between the Jewish liturgical expert Heinrich Müller and the non-Jewish art-historian Julius von Schlosser, their own work being supplemented by a most important excursus on medieval Jewish illuminated manuscripts generally, by the Budapest scholar-collector David Kaufmann, the only person who had hitherto studied the subject systematically.

Provenance

Collection of Felix Guggenheim. Loaned by Guggenheim in 1948 to the Jewish Book Month Committee of Los Angeles for an exhibition.





Six Rabbis, One of Thirty Copies

Struck, Hermann. *Gaonim*.

Berlin: Welt-Verlag, 1922. 315 by 220 mm (12.5 by 8.75 inches).

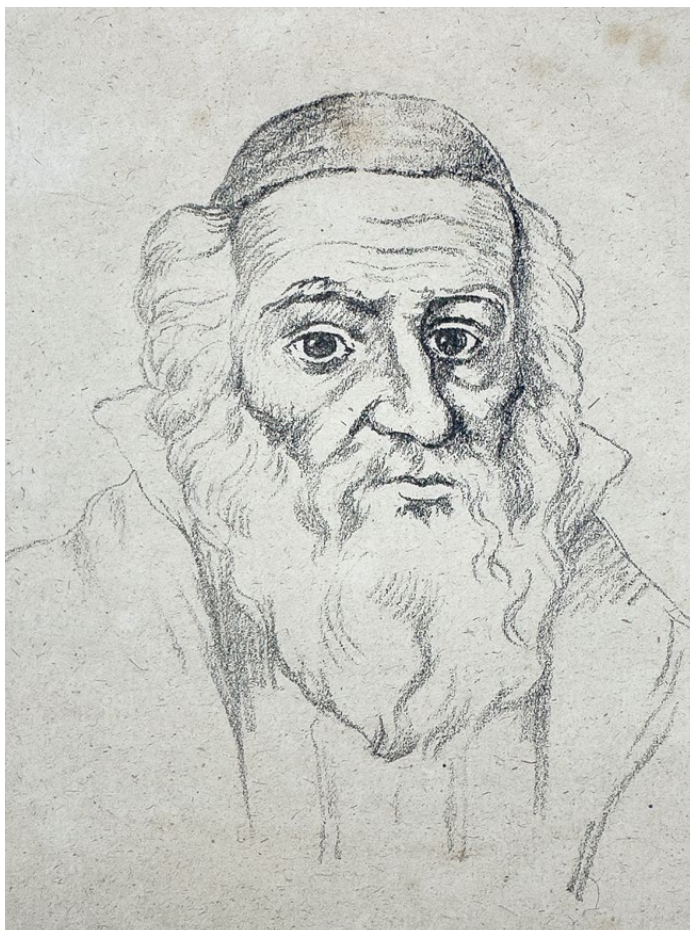
Portfolio of six lithographs (complete). One of thirty copies. The first two lithographs numbered 5/30 and 6/30, respectively. Every lithograph signed by Struck in pencil. Lithographs measure 230×180 mm and are mounted in folders. Portfolio numbered Nr. "10." Lithographs in fine condition, except for Soloveitchik that has very light wrinkling to the top right. Portfolio good with damage to spine.

Hermann Struck (1876–1944) was a German-Jewish artist and etcher. He was born to an Orthodox family in Berlin and became a Zionist and one of the founders of the Mizrahi, the global Zionist movement. He taught at the Art Academy of Berlin. Among his students were Chagall,

Max Liebermann, and Josef Israels. Struck immigrated to Mandatory Palestine in 1922. In this portfolio, Struck depicts a series of well-known Rabbis: Elijah ben Solomon Zalman, Elijah Guttmacher, Akiba Eger, Yitzchak Yaacov Reines, Chaim Soloveitchik, and Yitzchak Elchanan Spector. This exceedingly rare portfolio (one of thirty copies) is not in KVK and has only two holdings worldwide in OCLC: Saint Petersburg Public and Hebrew Union. The Leo Baeck Institute holds over 500 Struck originals. Per e-mail with their Collections Care Manager, they hold at least one lithograph of this collection in their holdings. The etchings were later republished around 1930 in an unnumbered and unsigned edition colloquially known as "Rabbis, Six Lithographs."

Provenance

Collection of Felix Guggenheim.



item twenty-five



Germanistic Collection

Pazifische Presse

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Pazifische Presse: Personally inscribed copies

A complete set of all eleven limited edition Pazifische Presse publications, of which ten are personally inscribed by the authors to Felix Guggenheim (one book is not inscribed because its author, Franz Werfel, died during galley proofreading). This is the highlight of Guggenheim's Germanistic collection and represents an irreplaceable piece of Southern California publishing history highlighting a who's who of the German exile community. The books have slightly different dimensions but are roughly 245×165 mm (9.5×6.5 inches).

The collection includes the following (listed by date of publication, with all inscriptions translated from the original German):

Mann, Thomas. *Thamar* (1942).

Half leather, gray/blue boards; [6], 54, [4] pp. One of 150 numbered copies. This is copy 3A signed by Mann on the colophon and inscribed on the title page in German:

Felix Guggenheim, my new German publisher. Warmly issued to. Pacific Palisades. 17.XII.1942. Thomas Mann.

The inscription is registered as number 298 in Heine und Schommer, *Widmungen von Thomas Mann, 1887–1955*. German first edition of part of *Joseph the Provider*. Spine leather damaged.

References

Jaeger 1;¹ *Deutsches Exilarchiv* 3868.

Werfel, Franz. *Die wahre Geschichte vom wiederhergestellten Kreuz* (1942).

Half leather, light purple boards; [5], 49, [6] pp. One of 150 numbered copies. This is copy 3A signed by Werfel on the colophon and inscribed on the title page in German:

Felix Guggenheim. In sincere gratitude for the idea and flawless implementation of this nice project. Franz Werfel. L.A. 1943

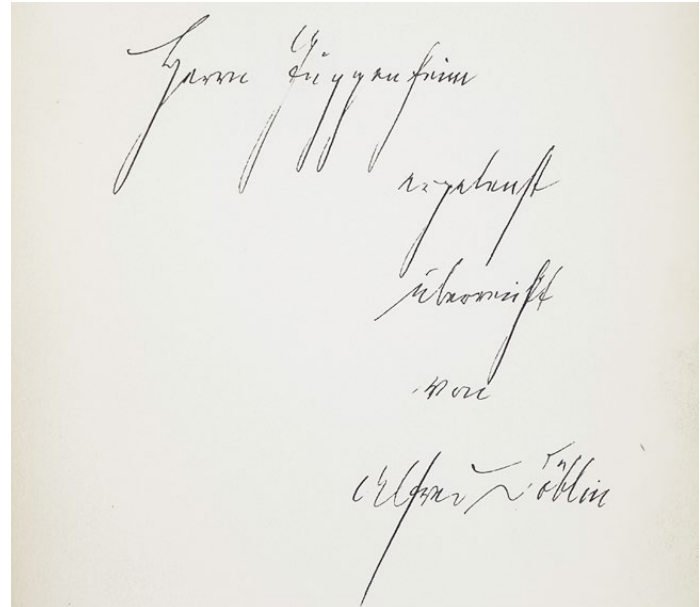
Together with 1.25 pages of typed and hand-noted corrections to the original manuscript. Presumably by Werfel to Guggenheim and which was tucked into the book. German first edition. Light rubbing to spine.

References

Jaeger 2; *Deutsches Exilarchiv* 6417.

Frank, Bruno. *Sechzehntausend Francs* (1943).

Half leather, gray/blue boards; [8], 54, [3] pp. One of 150 numbered copies. This is copy 3A signed by Frank on the colophon and inscribed on the free end paper in German:



And whether the gray ground cracks,
And the footbridge and fence and bridge breaks,
And all the halls are deserted,
You sing your song and don't worry!
The hour passes, the cry fades away,
The hammer falls in the court of time,
However, the human heart endures
And earthly year and heavenly light.
And no one will be disgraced
Who once said to his questioner:
I looked into night and death
And sang my song and was not afraid.
Bruno Frank.

For Dr. Felix Guggenheim, with thanks for this pleasant and brave endeavor. March 3, 1943.

Frank first published the inscribed poem in 1919 with the title "1919." The text of this book was first published in Amsterdam in 1940. Rubbing to spine; minor soiling to bottom of inscribed page.

References

Jaeger 3; *Deutsches Exilarchiv* 1552b.

Frank, Leonhard. *Mathilde* (1943).

Half leather, green boards; [6], 40, [2] pp. One of 150 numbered copies. This is copy 3A signed by Frank on the colophon and inscribed on the title page in German:

Mr. Dr. Felix Guggenheim. Warmly dedicated!
Leonhard Frank

Includes two chapters not published elsewhere until 1948. Rubbing to spine.

¹ The best guide and bibliography of the press is Roland Jaeger's *New Weimar on the Pacific. The Pazifische Presse and German Exile Publishing in Los Angeles 1942–48*. Victoria Dailey Publisher, 2000.

recker-Kreuz, die mit
gleichfalls mit einem
Anfang haben, -
s Exemplar in Dank-
schaft, und in der
e Ausspruch eines anderen
an uns bewahren
zu betonen - auch
Guten! (R. Gumbel,
Gorberg

man von dem Gumbel
Rufes in der Emigration -
die Gumbel's Tapferkeit
für das Rufen
und den Pöbel - von
für die gestürzte und ge-
Praxis
in der Emigration
Alfred Gumbel
20. April 1943

Felix Guggenheimer
verleitet!

Leinhardt

im Zeitgeist,
bey besteht
Himmelslicht.

Schande sein,
- Frage spricht:
und Tod hinein
bried und bangte nicht.

Bruno Frank.

Mein Herrmann

Leif
L. A

Guggenheimer,

Verleger
und Kamerade

Benjamin Frankfurter

Bestenfalls
möglich für die
12. XII. 1942

Frankfurter

lie Guggenheimer
dankbarer Autor

Frankfurter

Guggenheimer

uns zusammen
es Reichtes von

Frankfurter

References

Jaeger 4; *Deutsches Exilarchiv* 1575.

Neumann, Alfred. *Gitterwerk des Lebens* (1943).

Half leather, beige boards: [6], 65, [1] pp. One of 150 numbered copies. This is copy 3A signed by Neumann on the colophon and inscribed on the title page in German:

To Felix Guggenheim, the German book community siren-caller into the emigrant desert: [we award] a special new medal of bravery for being the caller, for the merit, for the know-how, and for the bound splendor. In friendship. Alfred Neumann. 20. April 1943.

Partial true first edition of *Der Pakt* (which was first published in 1948). Light rubbing to spine.

References

Jaeger 5, *Deutsches Exilarchiv* 4274.

Torberg, Friedrich. *Mein ist die Rache* (1943).

Half leather, olive brown boards: [4], 62, [2] pp. One of 150 numbered copies. This is copy 3A signed by Torberg on the colophon and inscribed on the free endpaper in German:

Felix Guggenheim. To the continuation and perfection of that sublime line of printing art that began with Gutenberg, also with a capital G—I dedicate this copy in gratitude, in friendship, and in the hope that the demands of another capital G may prove to be true for us: “completely to [?]” —this is also for the better! (R. Gamliël). G-orberg [*sic*]. June 1943.

First edition (the European edition was published 1947). Rubbing to spine; light soiling to margins of flyleaf.

References

Jaeger 6, *Deutsches Exilarchiv* 5944.

Döblin, Alfred. *Nocturno* (1944).

Half leather, purple boards: [6], 55, [3] pp. One of 150 numbered copies. This is copy 3A signed by Döblin on the colophon and inscribed on the title page in German:

30. April 1944. Felix Guggenheim. Warmly presented by Alfred Döblin

Partial first edition of *November 1918* (which was not published until 1948–1950). Rubbing to spine and top half-inch of spine damaged.

References

Jaeger 7, *Deutsches Exilarchiv* 1114.

Mann, Thomas. *Das Gesetz* (1944).

Half leather, gray boards, the front cover with gilt-stamped signature of the author; [6], 79, [3] pp. One of 250 numbered copies. This is copy 2 signed by Mann on the colophon and inscribed on the free end paper in German:

To Felix Guggenheim! When the two of us work together, then it must become something good! (etwas Rechtes werden) Pacific Palisades. 5. Dec. 1944. Thomas Mann

The inscription is registered as no. 334 in Heine und Schommer, *Widmungen von Thomas Mann, 1887–1955*. Together with a small note with three typed lines and two hand-written lines by Mann concerning to whom and when he inscribed this book. Another edition was released one month prior in Stockholm. Rubbing to spine and damage to the head and foot of spine; light soiling to the boards.

References

Jaeger 8, *Deutsches Exilarchiv* 3859.

Mann, Thomas. *Leiden an Deutschland. Tagebuchblätter aus den Jahren 1933 und 1934* (1946).

Half leather, blue/gray boards with printed black hand-lettering of the author to the cover; [6], 90, [2] pp. One of 250 copies. Mann signed on the colophon (but apparently forgot to number the copy). Inscribed on the free endpaper in German:

To Felix Guggenheim. His thankful author. 4.IX.1946. Thomas Mann

The inscription is registered as number 349 in Heine und Schommer, *Widmungen von Thomas Mann, 1887–1955*. True first edition. Rubbing to spine and light damage to head and foot of spine.

References

Jaeger 9, *Deutsches Exilarchiv* 3886.

Werfel, Franz. *Gedichte aus den Jahren 1908–1945* (1946).

Half leather, blue boards with front cover with gilt-stamped author's signature; [8], 167, [1] pp. One of 250 numbered copies (without author's signature as the author died during proofreading). This is copy 129. Together with two never used dust jackets for the book. Includes hitherto unpublished poems. Very good plus to near fine. Some leaves unopened.

References

Jaeger 10, *Deutsches Exilarchiv* 6358.

Feuchtwanger, Lion. *Wahn oder Der Teufel in Boston. Ein Stück in drei Akten* (1948).

Half leather, red boards, the front cover with gilt-stamped author's signature; [8], 108, [4] pp. One of 250 numbered copies. This is copy 2 (not signed on colophon). Inscribed on the free end paper in German:

Felix Guggenheim. The publisher & comrade. Lion Feuchtwanger

First edition in German. Rubbing, chipping and spine damage.

References

Jaeger 11, *Deutsches Exilarchiv* 1443.

Pazifische Presse: Ten limited edition books—mostly copy 3

From the archive of the Pazifische Presse. For bibliographic information on the titles, please see [item twenty-six](#) of this catalogue.

This collection includes:

Mann, Thomas. *Thamar* (1942).

Copy 3 signed by Mann on the colophon.

Werfel, Franz. *Die wahre Geschichte vom wiederhergestellten Kreuz* (1942).

Copy 3 signed by Werfel on the colophon.

Frank, Bruno. *Sechzehntausend Francs* (1943).

Copy 3 signed by Frank on the colophon.

Frank, Leonhard. *Mathilde* (1943).

Copy 3 signed by Frank on the colophon.

Neumann, Alfred. *Gitterwerk des Lebens* (1943).

Copy 3 signed by Neumann on the colophon.

Torberg, Friedrich. *Mein ist die Rache* (1943).

Copy 3 signed by Torberg on the colophon.

Döblin, Alfred. *Nocturno* (1944).

Copy 3 signed by Döblin on the colophon.

Mann, Thomas. *Das Gesetz* (1944).

Copy 35 signed by Mann on the colophon.

Werfel, Franz. *Gedichte aus den Jahren 1908–1945* (1946).

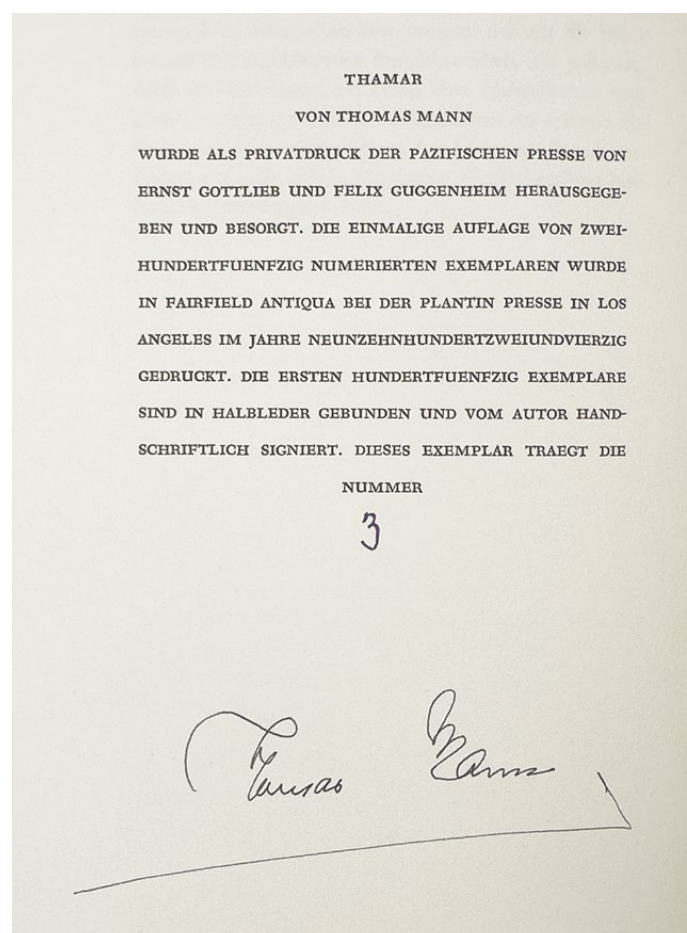
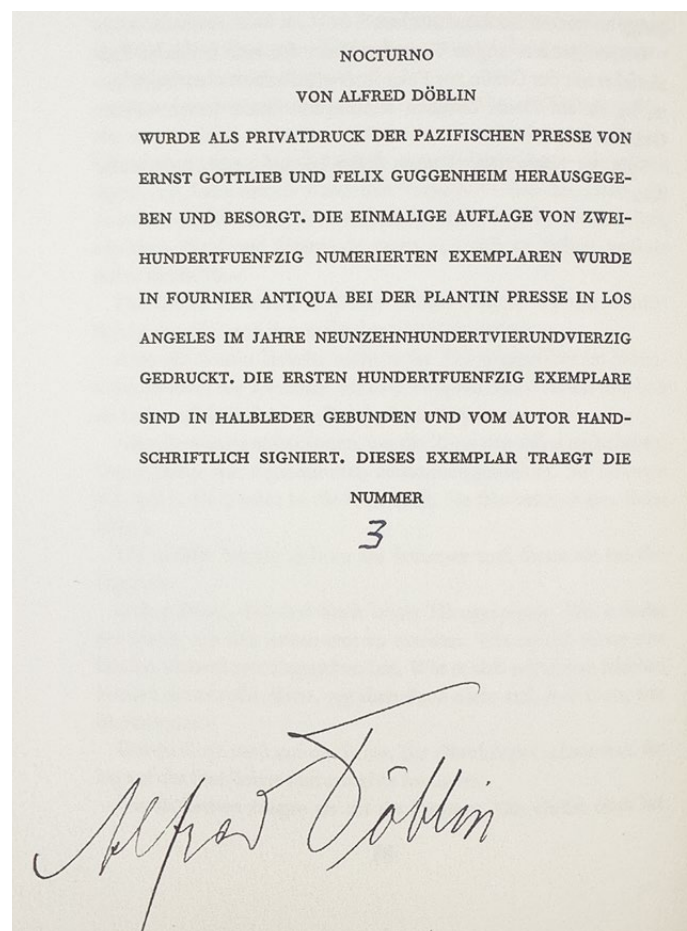
One of 250 copies (without author's signature as the author died during galley proofreading). This copy is not numbered. Together with a never used dust jacket for the book.

Feuchtwanger, Lion. *Wahn oder Der Teufel in Boston. Ein Stück in drei Akten* (1948).

One of 250 copies. This copy is not numbered and not signed.

All books very good except for rubbing to spine.

Feuchtwanger merely good with additional chipping to spine and boards.



Pazifische Presse: Ten limited edition books—mostly copy 5

From the archive of the Pazifische Presse. For bibliographic information on the titles, please see [item twenty-six](#) of this catalogue.

This collection includes:

Mann, Thomas. *Thamar* (1942).

Copy 5 signed by Mann on the colophon.

Werfel, Franz. *Die wahre Geschichte vom wiederhergestellten Kreuz* (1942).

Copy 13 signed by Werfel on the colophon.

Frank, Bruno. *Sechzehntausend Francs* (1943).

Copy 5 signed by Frank on the colophon.

Frank, Leonhard. *Mathilde* (1943).

Copy 5 signed by Frank on the colophon.

Neumann, Alfred. *Gitterwerk des Lebens* (1943).

One of 150 copies. Neumann signed on the colophon (but apparently forgot to number the copy).

Torberg, Friedrich. *Mein ist die Rache* (1943).

Copy 5 signed by Torberg on the colophon.

Döblin, Alfred. *Nocturno* (1944).

Copy 100 signed by Döblin on the colophon.

Mann, Thomas. *Das Gesetz* (1944).

Copy 229 signed by Mann on the colophon.

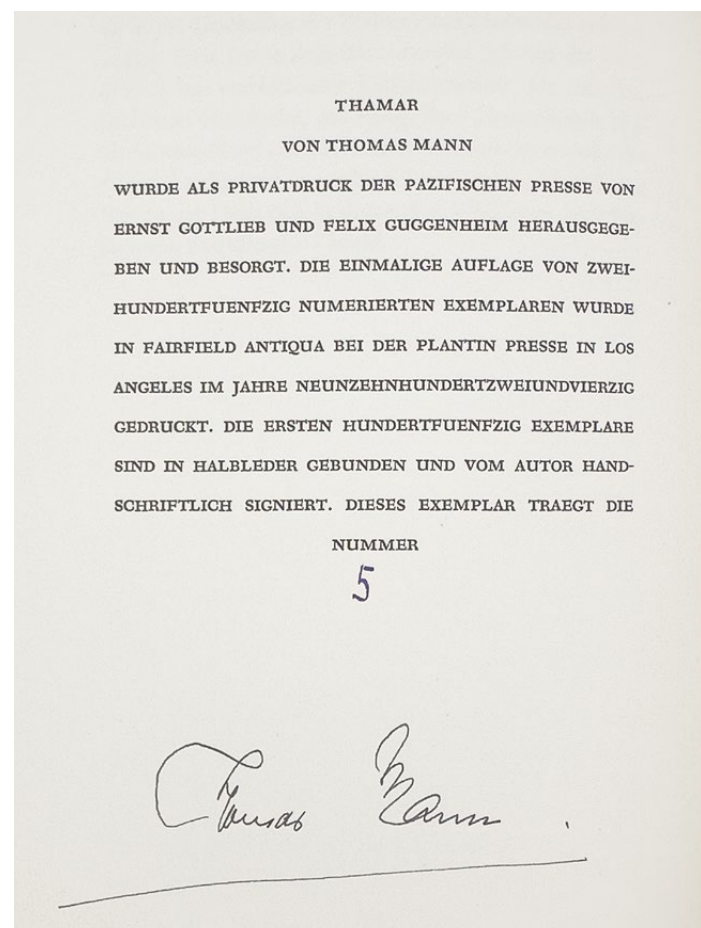
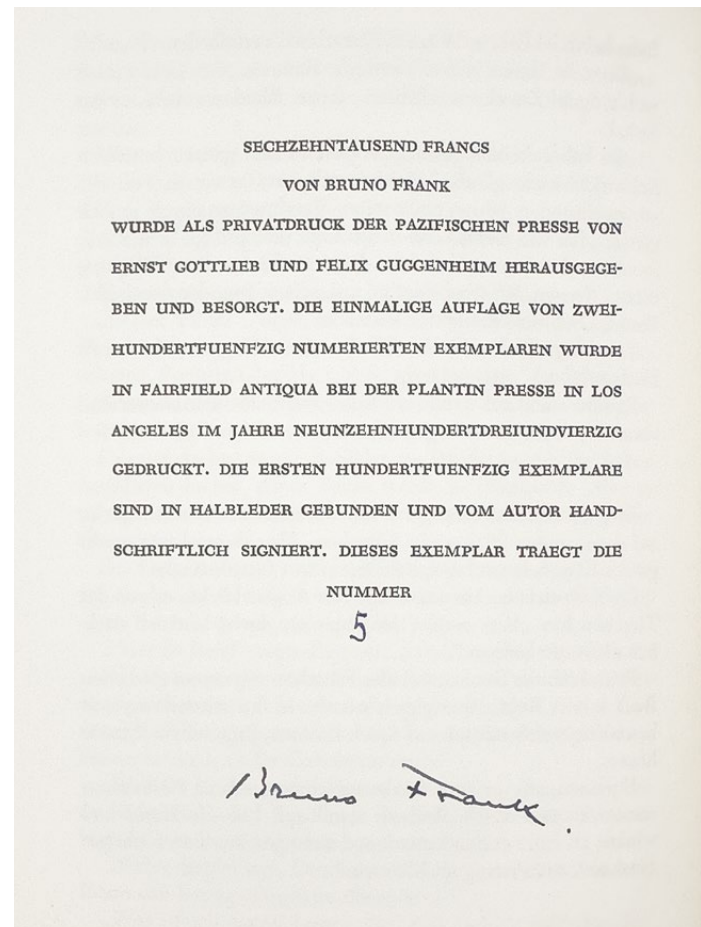
Werfel, Franz. *Gedichte aus den Jahren 1908–1945* (1946).

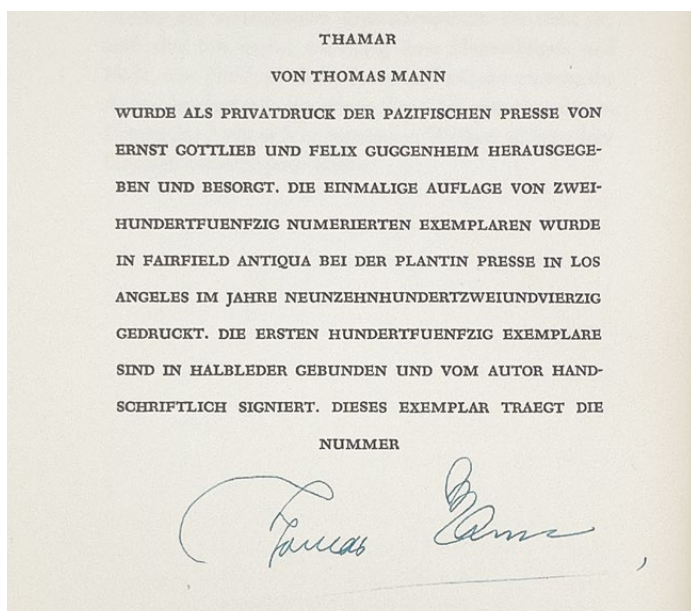
One of 250 copies (without author's signature as the author died during galley proofreading). This copy is not numbered. Together with a never used dust jacket for the book.

Feuchtwanger, Lion. *Wahn oder Der Teufel in Boston. Ein Stück in drei Akten* (1948).

One of 250 copies. This copy is not numbered and not signed.

All books very good except for rubbing to spine. Feuchtwanger merely good with additional chipping to spine and boards. Neumann with soiling to top of boards.





Pazifische Presse: Two Thomas Mann limited edition books

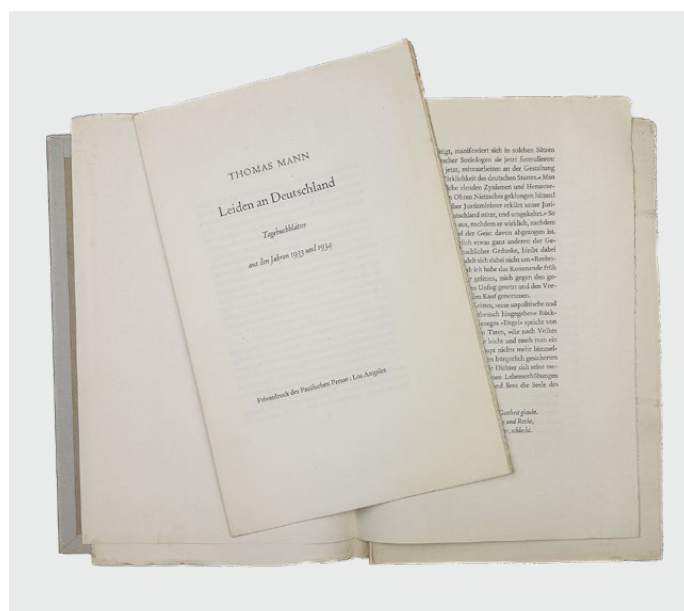
From the archive of the Pazifische Presse. For bibliographic information on the titles, please see [item twenty-six](#) of this catalogue.

Mann, Thomas. *Thamar* (1942).

One of 150 copies. Mann signed on the colophon (but apparently forgot to number the copy). Very good with small damage to head of spine and light soiling to covers.

Mann, Thomas. *Das Gesetz* (1944).

Copy 4 signed by Mann on the colophon. Good with old water stains on the top and bottom of boards (not extending into the text block).



Pazifische Presse: Two Thomas Mann printer's proof copies

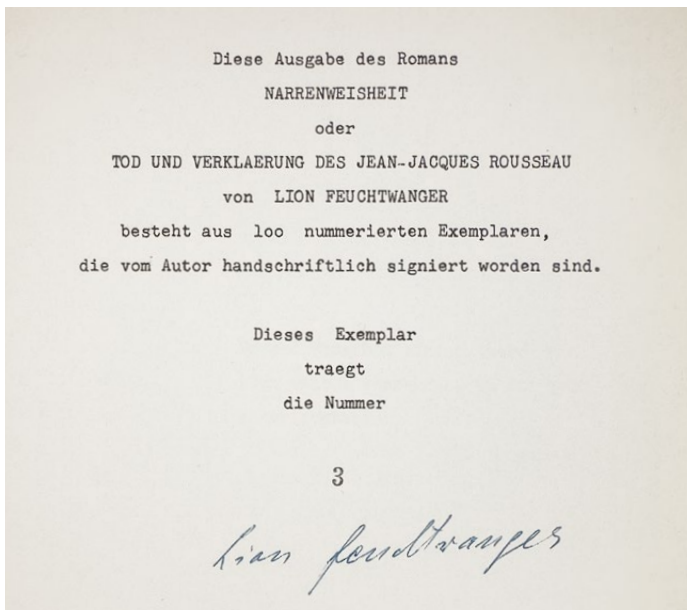
From the archive of the Pazifische Presse. For bibliographic information on the titles, please see [item twenty-six](#) of this catalogue.

Mann, Thomas. *Thamar* (1942).

Printer's proof copy bound in plain boards and with a plain spine. Signed by Mann on the colophon "Thomas Mann." Together with a separate set of boards with the title printed on spine. Very good plus.

Mann, Thomas. *Leiden an Deutschland. Tagebuchblätter aus den Jahren 1933 und 1934* (1946).

Printer's proof copy. Unbound signatures loose in sample boards (incorrect title to spine). Good with old water stains on the top and bottom of some pages.



Securing Feuchtwanger's Copyright

Feuchtwanger, Lion. *Narrenweisheit oder Tod und Verklärung des Jean-Jacques Rousseau.* [*'Tis Folly to Be Wise, or, Death and Transfiguration of Jean-Jacques Rousseau.*]

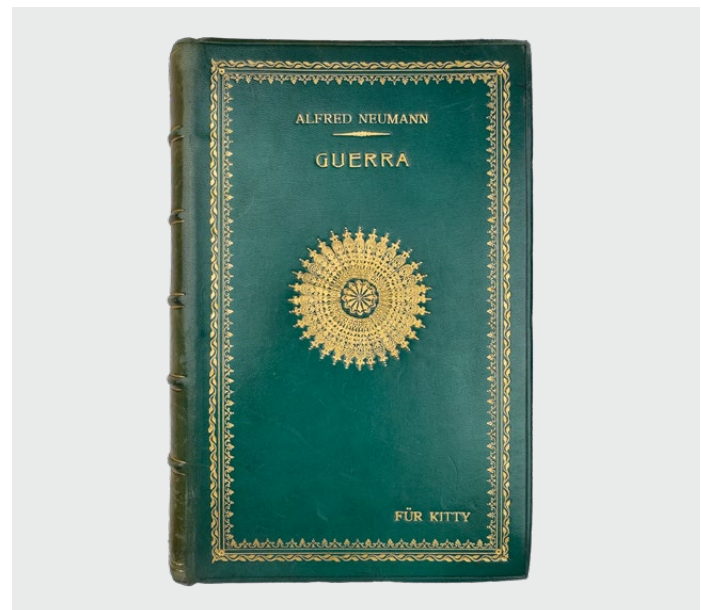
Los Angeles: Pazifische Presse, 1952. 280 by 220 mm (11 by 8.75 inches). Half leather with "Lion Feuchtwanger" stamped in gilt to cover; 293 pp. In German. Number 3 of 100 copies. Signed "Lion Feuchtwanger". Facsimile edition of the original typescript. Very good plus. Minor damage to head and foot of spine.

Lion Feuchtwanger (1884–1958) was a German Jewish novelist and playwright best known for his work *Jud Süß*. This edition very likely published immediately prior to the Frankfurt edition that is commonly identified as the first edition. The novel is set before and during the Great French Revolution. It is the intimate story of Jean-Jacques Rousseau, the exalted, visionary, often ridiculous, man and the story of his effortlessly adulterous wife. Printed in only 100 copies and "Manufactured in the U.S.A." as required under then applicable copyright law to secure Feuchtwanger's rights in the US.

The book was distributed by bookseller Mary S. Rosenberg of New York—although this copy number 3 was never on the market and always part of the publishing company's archives. The book was translated and widely distributed in the United States in the following year—1953.

Provenance

Pazifische Presse archive & collection of Felix Guggenheim.



Personal Copies of 14 Books by Alfred Neumann

A collection of 14 books by German author Alfred Neumann (1895–1952) in ornate custom leather bindings. Nine of the books were Alfred Neumann's gifts to his wife Kitty Neumann (1896–1979), all of which include lengthy loving inscriptions. Six with a gilt stamped "Für Kitty" on the cover. Except as noted, all books and all inscriptions in German, first editions, and hand-bound by Alfonso Dori, a Florentine leather worker and master bookbinder whose business was founded in 1891. Several of the books are noted by Alfred Neumann as one of 25 copies of the first edition printed on hand made paper especially for Neumann and his friends.

As an example, the inscription in *Der Teufel* reads:

my love, my good brave wife Katharina, to her on her Saint's Day, with deepest love and best wishes, and given to her with joy by her Alfred. Munich November 25, 1926
(translated).

The books inscribed to Kitty Neumann are:

Frauenschuh.

Stuttgart, Berlin, Leipzig: Deutsche Verlags Anstalt, 1929. 142, [2] pp. 200×120 mm (7.75×4.75 inches).

Guerra.

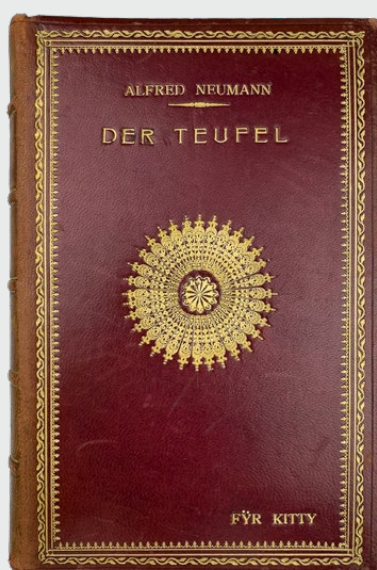
Berlin und Leipzig: Deutsche Verlags-Anstalt, 1929. 374, [6] pp. 205×130 mm (8×5 inches).

König Haber.

Stuttgart: J. Engelhorns Nachf., 1926. 140 pp. 180×120 mm (7×4.75 inches).

Der Held.

Stuttgart und Berlin: Deutsche Verlags-Anstalt, 1930. 398, [6] pp. 200×125 mm (7.75×5 inches).



Kaiserreich.

Amsterdam: Alert de Lange, 1936. 610, [2] pp. 215×130 mm (8.5×5 inches). Custom vellum binding from a different binder.

Der Patriot.

Berlin und Leipzig: Deutsche Verlags-Anstalt, 1927. 120,[4] pp. 200×120 mm (7.75×4.75 inches).

Rebellen.

Berlin und Leipzig: Deutsche Verlags-Anstalt, 1928. 386, [4] pp. 205×125 mm (8×5 inches).

Rugge.

München: Georg Müller Verlag, 1920. 254, [2] pp. 210×140 mm (8.25×5.5 inches). Custom half leather binding from a different binder.

Der Teufel.

Berlin und Stuttgart: Deutsche Verlags-Anstalt, 1926. 476, [4] pp. 190×130 mm (7.25×5 inches).

Alfred Neumann's personal copies are:

Il Diavolo.

Milano: Modernissima, 1930. XVI, 464 pp. 200×130 mm (7.75×5 inches). Italian *Der Teufel*. Translated by Alberta Albertini.

Kaiserreich.

Amsterdam: Alert de Lange, 1936. 610, [2] pp. 215×130 mm (8.5×5 inches).

Königen Christine von Schweden.

Amsterdam: Alert de Lange, 1936. 416 pp. 220×130 mm (8×5.5 inches)

Neuer Caesar.

Amsterdam: Alert de Lange, 1934. 640 pp. 210×135 mm (8.25×5.25 inches).

Rugge.

München: Georg Müller Verlag, 1920. 254, [2] pp. 210×140 mm (8.25×5.5 inches).

Most inscriptions are dated the year prior to the printed publication date as Neumann received the books from the publisher months in advance of their release.

An irreplaceable collection of the Neumanns' personal copies of Alfred Neumann's books. All 14 books sold together. Condition: Very good. Light rubbing to the binding and corners, at times, lightly bumped.

Provenance

Collection of Felix Guggenheim.

Katharina “Kitty” Neumann Archive

Kitty Neumann (1896–1979) was the daughter of Munich publisher Georg Müller and married to the German author Alfred Neumann (1895–1952). Due to Alfred Neumann's Jewish heritage, his work was banned by the National Socialists. This archive details Kitty Neumann's efforts after her husband's death to manage his worldwide royalties and publishing contracts. Also included are a treasure trove of early love letters between the two of them, documents about their escape to the United States over Italy and France shortly prior to World War II, and short stories and film treatments by Alfred Neumann.

Alfred Neumann's literary archive resides at the Literaturarchiv der Monacensia im Hildebrandhaus. The Leo Baeck Institute also holds a partial archive of his papers. The documents are overwhelmingly in German. A few in English and Italian.

Box I

- » Photographs. 178 mostly small-format photographs. Depicting mostly the Neumanns in various social settings, including with colleagues such as Erich Kästner (who was invited over for a barbeque). With twelve negatives.
- » Postcards & Katia Mann Originals. Fifteen postcards to Kitty Neumann and one two-page A5-sized letter. Highlights are a postcard and two-page A5-sized ALS from Katia Mann on “Frau Thomas Mann” letterhead dated 1974. Kitty Neumann and Katia Mann were close friends.
- » Felix Guggenheim. 163 original TLS from Guggenheim to Kitty Neumann. Dated from June 11, 1959 to October 22, 1974. An extensive file on Alfred Neumann's post-death worldwide rights for movies, TV, books, plays and radio. Guggenheim advised Kitty Neumann on all matters pertaining to her husband's literary rights. A very insightful, voluminous and apparently complete collection. The sums, for the time, are impressive. For example, on July 7, 1959 Guggenheim raises the possibility of DM 50,000 for rights to *Der Teufel*. The letters also discuss the ongoing political situation in post-war Europe, whether to emigrate to the US, and an exchange of gossip on authors such as Victoria Wolff, Bruno Walter (conductor), Stefan Zweig, Vicki Baum, Friedrich Torberg, Erich Maria Remarque, Robert Neumann, Thomas Mann and Erika Mann. Guggenheim requests that Kitty Neumann send her newspaper clippings of the ongoing litigation between Robert Neumann and Erika Mann (September 23, 1961); as to Erika Mann, Guggenheim concludes that there “appears to be no hope” (*trans.*, July 14, 1969).
- » Alfred Neumann–Kitty Neumann Correspondence 1938–1939. 32 original mostly TLS and a few ALS from Alfred Neumann to Kitty Neumann (and four telegrams).

In September 1938, the Neumanns were separated from each other. Alfred Neumann was already in Nice, France, while his wife remained in Italy (where they had



emigrated from Germany). After they separated, the border between Italy and France closed. This fascinating portion of the archive documents a flurry of letters between the two of them and Alfred Neumann's successful efforts to convince the chief of the French border guards (*Chef des Grenzkommissariats*) to send a consular officer or border agent directly to Kitty Neumann with papers of passage and explicit instructions on how she could escape to France (October 21, 1938). Alfred Neumann, in turn, had to meet his wife in the accompaniment of French border guards to identify and receive her (October 22, 1938).

- » Old Contracts. Nine publishing contracts dated 1926, 1928, three from 1929, 1930, 1949, 1953, and 1955 (copy). Those prior to Alfred Neumann's death in 1952 were signed by him; those thereafter, signed by Kitty Neumann. Together with a small amount of related correspondence.
- » New Contracts. Eleven publishing contracts. East Germany (1977), Netherlands (1964), Switzerland (1963), Germany (1960, 1961, 1968), Czechoslovakia (1964, 1968), Italy (1958, 1959, 1961), and Denmark (1960). Together with a small amount of related correspondence.
- » Insurance Contracts. Insurance contracts 1970–1980, includes correspondence regarding whether original manuscripts are covered.



- » Radio Royalties. Receipts and payments for radio royalties 1954–1960.
- » Eulogies. Collection of Alfred Neumann eulogies, mostly typescripts.
- » Short Stories. Unpublished (?) short stories from Alfred Neumann in typescript: *Die Erste Legende* (three versions 5 pp., 3 pp. & 4 pp.), *Die Zweite Legende* (two version 3 pp & 3 pp.) and *Die Goldgrube* as an Italian radio play 13 pp. (dated 1951).
- » Additional Stories. Five different film treatments for *Fürstin Tarakanow*. Summary of *Galop Infernal* (July 1947). Two versions of the short story *Fieberträume*.
- » Fragments. Nine pages of typescript story fragments.

Box II

- » Articles about Alfred Neumann.
- » Publishing Project: Alfred Neumann – Thomas Mann. Copies of galley proofs for a publication of Alfred Neumann's letters.
- » 1945 Message to German People. Copy of Alfred Neumann's May 11, 1945 "message requested by the Office of War Information for use in German newspapers and on radio to the German people."

- » Correspondence Alfred Neumann – Kitty Neumann. Ca. 72 pp. of ALS Alfred Neumann to Kitty Neumann from the 1920s. Mostly love letters, including original poetry by Alfred Neumann. A treasure trove of undiscovered handwritten letters.
- » Kitty Neumann Diaries & Address Book. 42 pp. and 52 pp. small-format diaries from Kitty Neumann, both dated 1948, notebook dated 1954 (with lists of gifted books and other notes), undated filled notebook, 4 pp. torn out of another diary in which she details her husband's last words to her, income and expenditure notebook from 1977, address book from the 1970s.
- » Chronos Verlag. Correspondence 1966–1975 pertaining to royalty disagreements.
- » Royalty Dispute. Voluminous correspondence from 1959–1961 pertaining to allegations that *Der Patriot* was used without Kitty Neumann's permission. She demanded payment of 5,000,000 French Francs to resolve the dispute.
- » Investments. 1965–1979 bond and stock trades and investments.

Box III

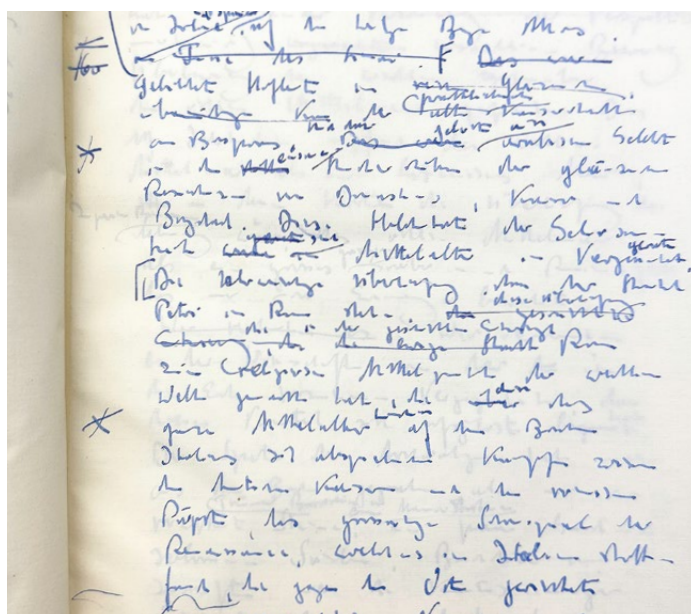
- » Bank Account. Bank account and tax statements 1972–1978.
- » Anti-Communist Affidavits. 1947 affidavits in support of Alfred Neumann's US citizenship application and proving that he had no communist loyalties. Includes affidavits by Walter Slezak, Bruno Walter, Lionel Stevenson, Stuart Chevalier, Erwin Brettauer, Felix Guggenheim, & Louis Lochner.
- » Last Will. Original Will of Alfred Neumann (1951), German "Erbschein" (1952), the Neumanns' marriage certificate, French refugee identification affidavit (1940) along with initial post-death correspondence pertaining to assets and the location of original manuscripts.
- » Misc. Documents. A wide range of original documents—from letters to a royalty statement from 1927 to Kitty Neumann's membership pass in the Verband Deutscher Schriftsteller.
- » Framed Certificate from the Academy of Motion Picture nominating Alfred Neumann for "Original Story—*None Shall Escape*." (1944).

Extent

1.3 linear feet processed into 3 archival grade boxes and archival grade folders.

Provenance

Collection of Felix Guggenheim. He was the literary agent of the Alfred Neumann estate (for Kitty Neumann) and later the executor of Kitty Neumann's estate.



Peter Bamm Bound Manuscript

Bamm, Peter. *Ägäis, Ionisches Meer und Adria.*

n.p.: Peter Bamm, 1960. 315 by 280 mm (12.5 by 11 inches). Red leather boards; [1 – frontispiece], 30 pp. manuscript, 13 pp. corrected typed manuscript, 175–180, 28 pp. illustrations, [2] pp. This is a custom-bound presentation manuscript including Bamm's original handwritten thirty pages, then his corrected typed thirteen pages, and ending with the final printed text and illustrations all bound into one as a singular unique copy. In German. Double inscribed to Felix Guggenheim. First, on the frontispiece by American writer and artist Stephen Longstreet (1907–2002), and then on a dedication page of the manuscript by German author Peter Bamm (1897–1975). Longstreet inscribed:

To my friend Felix in much thanks in making this work of art into an art of faith—in friendship. Stephen Longstreet. VI '60.

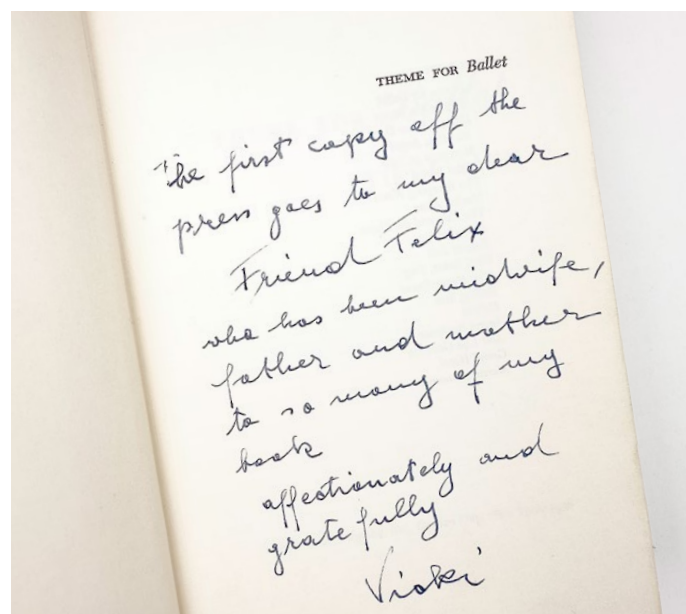
And Bamm inscribed:

For Felix Guggenheim. Warmly. Peter Bamm. On the occasion of the premier "Wiege unserer Welt." Baden Baden. March 1960. (*translated*).

Bamm further wrote under the frontispiece "Ex Libris F.G. / P.B." [i.e. Felix Guggenheim / Peter Bamm]. Bamm's text was a chapter in a book he edited: *Wiege unserer Welt. Stätten alter Kulturen am Mittelmeer*, Droemer Knaur, 1958. The subject of the book is the meeting of eastern and western cultures in the Mediterranean. Very good plus, with a small tear to head of spine.

Provenance

Collection of Felix Guggenheim. Guggenheim was Bamm's literary agent, and this commemorative object was given to him in appreciation of his efforts on behalf of Bamm.



Midwife to my Books

Baum, Vicki. *Theme For Ballet.*

New York: Doubleday & Company, Inc., 1958. 215 by 150 mm (8.5 by 6 inches). Original cloth boards; 332 pp. Unclipped dust jacket. First edition. Inscribed by Baum to her literary agent Guggenheim. Very good. Dust jacket merely good with several chips.

Hedwig "Vicki" Baum (1888–1960) was an Austrian writer and amateur boxer. She is best known for her novel *Menschen im Hotel*. This book is the love story of a Viennese ballerina torn between love of the stage and love of a man. Thoughtfully inscribed:

The first copy off the press goes to my dear Friend Felix who has been midwife, father and mother, to so many of my book[s]. Affectionately and gratefully. Vicki

Provenance

Collection of Felix Guggenheim.



Collection of Felix Guggenheim. Guggenheim was a close friend of Feuchtwanger's.





Bemelmans's Mock-up Copy

Bemelmans, Ludwig. [Original mock-up copy of *Parsley*].

[New York]: [Harper & Brothers], [likely 1948]. 260 by 320 mm (10.25 by 12.5 inches). Original red boards; [44] pp. Author's mock-up copy to the first edition of Ludwig Bemelmans's *Parsley* printed by Harper & Brothers in 1949. The artwork printed and cut out as movable objects that were pasted into this copy (the paste having since dried, the individual artwork is mostly loose). The only handwritten text is on the last leaf: "Illustration missing; Same as on back of jacket." The book's proposed dust jacket is folded in half and inserted into the book. Very good.

Ludwig Bemelmans (1898–1962) was an Austrian and American writer and illustrator of children's books. He is best known for the *Madeline* series. This book is the story of the unusual friendship between an old twisted pine tree and an old deer.

Provenance

Collection of Felix Guggenheim. Gifted to him by his friend Bemelmans.



Author's Copy of *Manessische Liederhandschrift*

Die Manessische Liederhandschrift. Faksimileausgabe in farbigem Lichtdruck, hergestellt von der Kunstanstalt Albert Frisch in Berlin. [Codex Manesse. Facsimile edition, in colored collotype, produced by the Albert Frisch Art Institute in Berlin].

Berlin: Insel Verlag, 1925–1927. 370 by 260 mm (14.5 by 10.25 inches). Six folders of facsimile leaves. Vol. 1. [3]–74 ll. (starting with leaf three as issued); Vol. 2. 75–145 ll.; Vol. 3. 146–223 ll.; Vol. 4. 234–298 ll.; Vol. 5. 299–370 ll.; Vol. 6. 371–428 ll. Complete. Copy 183. Together with the smaller format often missing 141 pp. supplement text from 1929 by Rudolf Sillib, Friedrich Panzer, and Arthur Haseloff. With the ink stamp "Prof. A. Haseloff" to the flyleaf. Plates overwhelmingly near fine. Folders very good with wear and light soiling.

One of 320 numbered copies, complete and faithful facsimile edition of the important song manuscript, which has been kept in the Heidelberg University Library since 1888. Anton Kippenberger planned and endeavoured since 1920 to produce the technically complex reproduction of the manuscript, which was finally published in six deliveries.

The production process, however, was considerably more elaborate than for the Gutenberg Bible. 137 full-page miniatures (in up to eight colours) and more than 700 pages of text had to be reproduced.... The 1st August deadline for the completion of the first delivery could not be met, as the hand-made paper from Zanders did not fulfil the quality requirements.... The *Manessische Liederhandschrift* was an international sensation. For scholars it was a great gain, for the codex had by no means been accessible to everyone, even in Heidelberg. (Sarkowski).



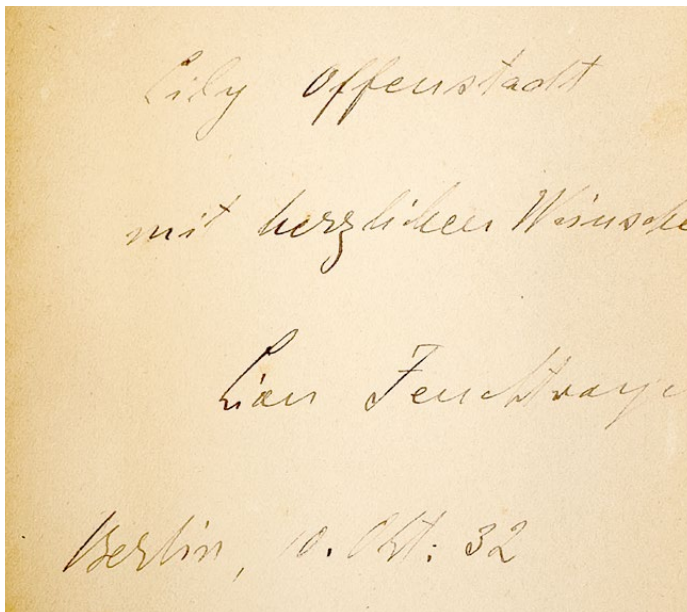
The leaves were sent to subscribers in six installments, with the intent that they would have them bound. It is unusual to find this item unbound and still in its original folders.

Provenance

This was the copy of German art historian Arthur Haselhoff (1872–1955). He was one of the authors of the supplemental text and instrumental in the production of this work. Thereafter, in the collection of Felix Guggenheim.

References

Sarkowski, *Der Insel Verlag: Eine Bibliographie, 1899–1969*, 1054 & 1055.



From Feuchtwanger to Zweig's Secretary

Feuchtwanger, Lion. *Unkorrigierter Vordruck. Der Jüdische Krieg.* [Uncorrected proof. *The War of the Jews*].

Berlin: Propyläen-Verlag, 1932. 190 by 120 mm (7.5 by 4.75 inches). Green pebbled boards; 478, [2] pp. In German. Very good with inscription lightly faded and paper browned throughout.

Lily Offenstadt (born 1909) was the long-time secretary (and alleged paramour) of German Jewish author Arnold Zweig (1887–1968). This uncorrected proof copy was a gift by Lion Feuchtwanger (1885–1958) to Offenstadt. Feuchtwanger was a German Jewish novelist and playwright most famous for his work *Jud Süß*.

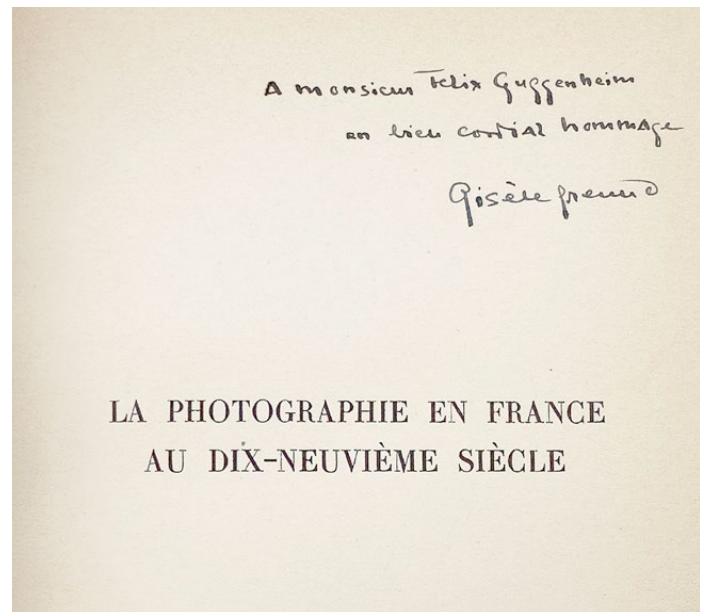
This book he inscribed in German:

Lily Offenstadt. With heartfelt wishes. Lion Feuchtwanger. Berlin. 10.Oct.32 (*translated*).

This book was to become the first part of a series known in English as *The War of the Jews: A Historical Novel of Josephus, Imperial Rome, and the Fall of Judea and the Second Temple*.

Provenance

Collection of Felix Guggenheim.



Groundbreaking Photographer to Guggenheim

Freund, Gisèle. *La photographie en France au dix-neuvième siècle. Essai de sociologie et d'esthétique. Avec vingt-quatre photographies hors-texte.* [Photography in France in the nineteenth century. An essay on sociology and aesthetics. With twenty-four photographic plates].

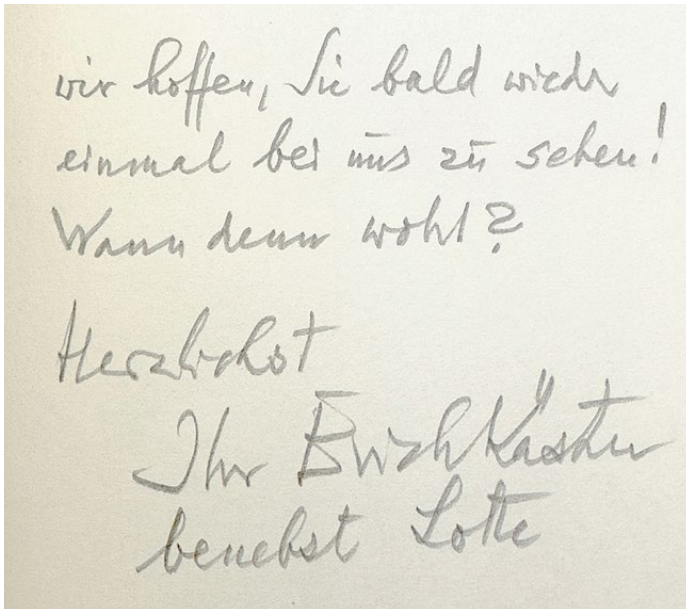
Paris: Monnier, 1936. 215 by 150 mm (8.5 by 6 inches). Original illustrated wrappers; [5 lvs], 154 pp. with 80 illustrated plates. First edition. Inscribed. In French. Very good but for the original glassine wrapper that is barely holding. Some leaves unopened.

Gisèle Freund (1908–2000) was a German-born French photographer famous for her documentary photography and this publication—her groundbreaking thesis. It was the first socio-historical study on photography as a democratic medium of self representation. Inscribed in French:

To Mr. Felix Guggenheim. In heartfelt tribute. Gisèle Freund (*translated*).

Provenance

Collection of Felix Guggenheim.



From Kästner to Guggenheim

Kästner, Erich. *Über das Verbrennen von Büchern.* [On book burning].

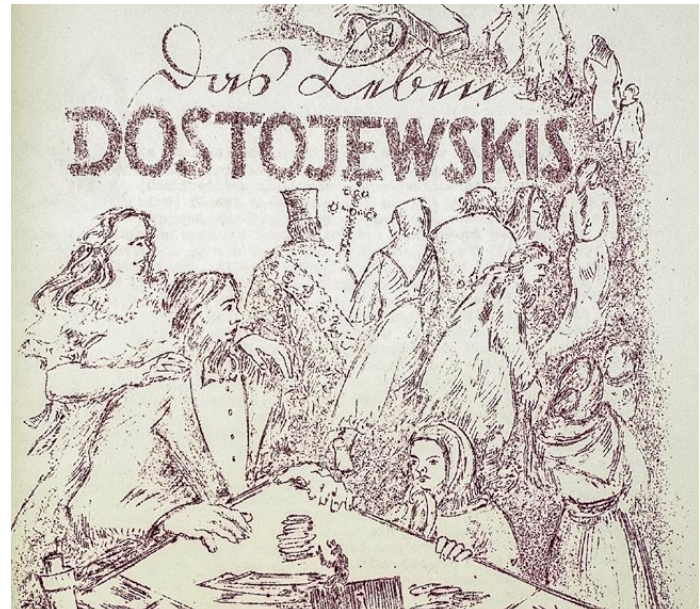
Berlin: Cecilie Dressler Verlag, 1959. 170 by 115 mm (6.75 by 4.5 inches). Original paper wrappers; 22 pp. In German. The same booklet was also published in Köln and Zürich in the same year, and it is unclear which version appeared first. Inscribed in pencil. Near fine.

Erich Kästner (1899–1974) was a German writer known for his children's books including *Emil and the Detectives*. On May 10, 1933, the Nazis burned countless copies of books by German authors. Erich Kästner was the only author personally present. This booklet is his essay on the event. With a heartfelt inscription in German:

Jan. 59. Munich. Dear Master Guggenheim. We hope to see you soon again at our place! When might that be? Very truly, your Erich Kästner, along with Lotte (*translated*).

Provenance

Collection of Felix Guggenheim.



Published by POWs in Fanara, Egypt

Lühr, Manfred—editor. *Tribüne des Europäischen Geisteslebens.* [Tribune of European intellectual life].

[Fanara, Egypt]: Lager 380 Tribünenverlag, Weihnachten 1947. 330 by 200 mm (13 by 7.75 inches). String bound mimeographed sheets; [ca. 200] ll. In German. 2 Jahrg. 6. Folge. Illustrated with many Protestant religious themes, but also the countryside and naked women. Seventeen full-page illustrations and roughly 100 throughout the text. Very good with wear to covers and heavy wear to spine.

Extremely rare publication of German POWs in Fanara, Egypt. After World War II, the Germans who fought in the North African Campaign (and some from Greece and Italy) were interned in Fanara by British Forces until 1947–1948. We could not locate another record of publication from Camp 380 in OCLC, KVK, or otherwise. A handful of German institutions hold the newsletter of the neighboring Camp 307, which was also edited by Manfred Lühr. It is unlikely that very many (if any) other copies survived the tumult of sending POWs home from Egypt to Germany. This is a lengthy and cerebral POW camp publication densely packed with articles on Christmas, Nietzsche, Wagner, Fichte, Dostoevski and a discussion of German exile literature.

Provenance

Collection of Felix Guggenheim.

Ihrem Freund
 Felix
 Guggenheim
 für vieles
 ausgesprochene
 und un-
 ausgesprochene
 12

Alma Mahler, Who Loved Jewish Men

Mahler-Werfel, Alma. *Mein Leben.* [My Life, My Loves].

Frankfurt: S. Fischer, 1960. 205 by 135mm (8 by 5.25 inches). Original cloth boards; 376 pp. Unclipped dust jacket. First edition. In German. Inscribed by Mahler to her literary agent Guggenheim. Very good but front flyleaf removed. Dust jacket merely good with numerous chips.

Alma Mahler-Werfel (1879–1964) was a composer, pianist, and wife of Gustav Mahler from 1902 to Gustav's death in 1911. While married to Mahler she began an affair with architect Walter Gropius, whom she would marry later on. Then while married to Gropius, Alma Mahler began a relationship with writer Franz Werfel, who would become her third husband. She was so infamous for her whirlwind romances, comedian-songwriter Tom Lehrer wrote a song about them in 1965 after reading her racy obituary in the *New York Times*, which detailed her relationships.

Another aspect of Alma Mahler's life is that she was vehemently antisemitic, even though Mahler and Werfel were Jewish. Apparently she had an odd penchant for fetishizing Jewish men, as is further explored by Bee Wilson in *Mosaic Magazine*, November 2, 2015, "Alma Mahler: The Anti-Semitic Woman Who Loved Talented Jewish Men."

She inscribed this book in German:

May '60 (or '64). My dear esteemed friend Felix
 Guggenheim. For much which you said out loud and for
 the pretty whispers! (Für vieles Ausgesprochene und
 Mausgesprochene Schöne!)
 Always, your Alma Mahler Werfel (*translated*).

Provenance

Collection of Felix Guggenheim.

nen Urheberrechtsschutz zu sichern. Gleichzeitig erfolgte ein Nachdruck des Werkes im R n Bermann-Fischer Verlag herausgegebenen "Stockho ausgabe" der Werke von Thomas Mann.

vorliegende Sonderausgabe ist auf fünfzig Exempl ähnt, die fortlaufend nummeriert und vom Autor han tlich signiert wurden. Den Vertrieb besorgte der ndler Walter Schatzki in New York.

ses Exemplar trägt die Nummer 20

Thomas Mann

True First Edition of Mann's Last Masterpiece

Mann, Thomas. *Doktor Faustus. Das Leben des deutschen Tonsetzers Adrian Leverkühn, erzählt von einem Freunde.* [The Tragical History of the Life and Death of Doctor Faustus].

New York: Bermann-Fischer Verlag, 1947. 270 by 215 mm (10.75 by 8.5 inches). Original green cloth with leather vignette on spine; 754 pp. In German. Number 20 of 50 copies (actually, 58 copies are known to exist). Signed "Thomas Mann". Facsimile edition of the original typescript. Very good plus to near fine but for light bumping to corners and two small white splotches on rear cover.

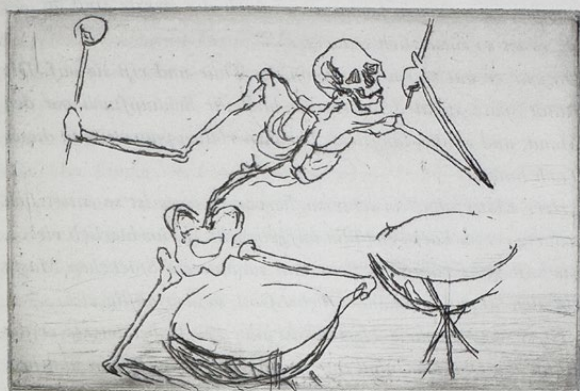
The true first edition of Thomas Mann's (1875–1955) last masterpiece. Printed in only fifty copies and "Manufactured in the United States of America" as required under then-applicable copyright law to secure Mann's rights in the US. This edition preceded the Stockholm edition of the same year and was distributed by the antiquarian book dealer Walter Schatzki of New York. The novel is a reshaping of the Faust legend set in the context of the first half of the twentieth century and the turmoil of Germany in that period.

Provenance

Collection Felix Guggenheim.

References

Deutsches Exilarchiv 3843.



falls von Rechts wegen, da können Sie sicher sein! ... Sahen Sie das Bild, sahen Sie es? Natürlich sah ich es, aber ich begreife nicht, warum ich deshalb den Atem anhalten und davonlaufen sollte. Ich schiele den Weibern nicht am Gesicht vorbei, ich sehe

Mann's *Tristan* Signed by the Artist

Mann, Thomas. *Tristan*. Radierungen von Edwin Scharff. [*Tristan*. Etchings by Edwin Scharff].

München: Drei Masken Verlag, 1922. 260 by 175 mm (10.25 by 7 inches). Quarter leather boards with skull illustration on cover; 69, [2] pp. In German. Later limited edition. This is copy 222 of 250 (from a total print run of 320). Signed by the artist, Edwin Scharff. Printed by Obelisk Druck on hand made paper. Very good with rubbing to spine and extremities and corners lightly bumped.

The illustrator Edwin Scharff (1887–1955) was a German sculptor who was removed as Professor by the National Socialists. The story unfolds in a sanatorium called Einfried, where various characters, each with distinct ailments, navigate their experiences as patients.

Provenance

Collection of Felix Guggenheim.

wurden von Frieda Thiersch in München mit der Hand in Leder gebunden. Dieser Vorzugsausgabe ist eine Mappe mit Sonderdrucken der Lithographien auf echtem Chinapapier beigegeben. Die Nummern 1–500 wurden in der Werkstatt Carl Herkomer-München gebunden, und zwar 1–30 in Saßfian, 31–100 in Antikkalbspergament, 101–200 in Halbleder, 201–300 in Halbpergament, 301–500 in Pappband mit Umschlagzeichnung von Th. Th. Heine.

Dies Exemplar trägt die Nummer

123

Thomas Mann
Th. Th. Heine

Signed by Mann and Heine

Mann, Thomas. *Wälsungenblut*. Mit Steindruckern von Th. Th. Heine. [*The Blood of the Walsungs*. With lithographs by Th. Th. Heine].

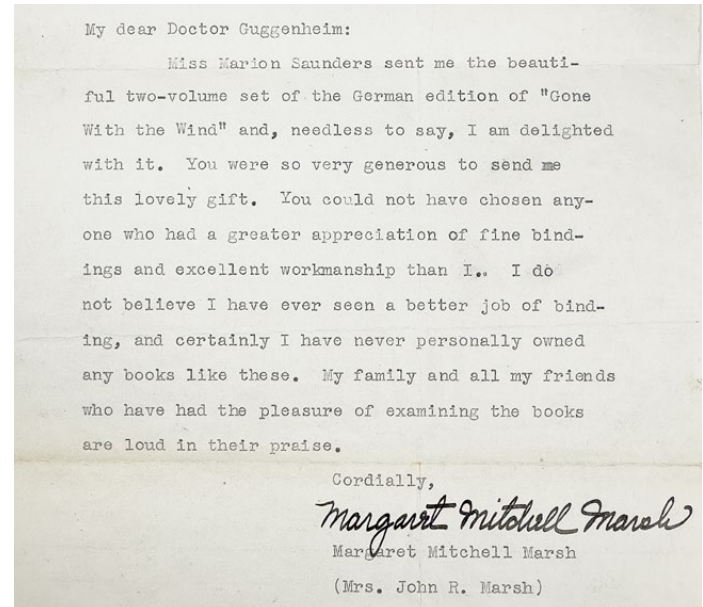
München: Phantasmus-Verlag, 1921. 260 by 195 mm (10.25 by 7.75 inches). Half leather boards; [6], 88. [1]. In German. First edition. This is copy 123 of 530 (copies 101–200 are in half leather). Signed in pencil by Thomas Mann and Th. Th. Heine. Very good with light rubbing to spine and extremities and corners lightly bumped. There is an old water stain to the top edge that does not extend onto the pages more than 1 mm.

The artist Thomas Theodor Heine (1867–1948)

was a German illustrator best known for his work in *Simplicissimus*. Thomas Mann (1875–1955) originally wrote the story in 1906, but due to controversy publication was halted and it was first published with this edition in 1921. The book remains Mann's most controversial book for its portrayal of antisemitism and incest among twins.

Provenance

Collection of Felix Guggenheim.



With a TLS Margaret Mitchell

Mitchell, Margaret. *Vom Winde Verweht*. [*Gone With the Wind*].

Berlin: Deutsche-Buchgemeinschaft, 1937. 225 by 150 mm (8.75 by 6 inches). Custom gilt-tooled fine vellum binding; 1,008 pp. in two volumes. In German. *Gone with the Wind* was first published in Germany in mid-September 1937 (Haag). This is the scarcest of several editions appearing that year. Together with a September 20, 1938 TLS Margaret Mitchell Marsh to Guggenheim on her letterhead and a October 4, 1956 TLS Stephens Mitchell to Guggenheim on the letterhead of the Mitchell Estate. Near fine. The accompanying letters very good (Margaret Mitchell TLS two hole punched with torn holes).

Felix Guggenheim was a board member and in leadership positions of the Deutsche-Buchgemeinschaft, which arranged for the publication of Margaret Mitchell (1900–1949) in Germany. Guggenheim had the German edition custom bound in a fine vellum binding as a gift to Mitchell (and Guggenheim kept one other custom bound set for his personal collection—that set is described here). In the accompanying TLS Mitchell writes:

My dear Doctor Guggenheim: Miss Marion Saunders sent me the beautiful two-volume set of the German edition of "Gone With the Wind" and, needless to say, I am delighted with it. You were so very generous to send

me this lovely gift. You could not have chosen anyone who had a greater appreciation of fine bindings and excellent workmanship than I. I do not believe I have ever seen a better job of binding, and certainly I have never personally owned any books like these. My family and all my friends who have had the pleasure of examining the books are loud in their praise. Cordially,
Margaret Mitchell Marsh.

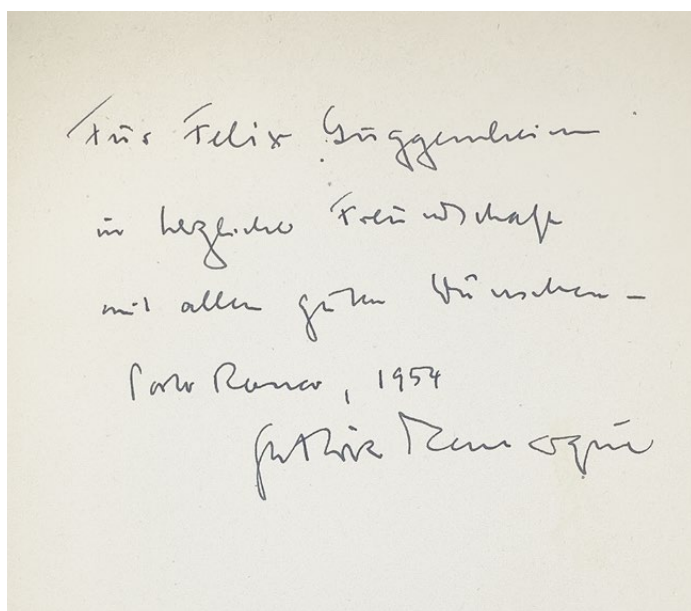
Stephen Mitchell (1896–1983) was an attorney and Margaret Mitchell's brother. In an accompanying TLS he responds to Guggenheim's inquiry about a reissue of *Gone With the Wind* in German and recalls,

I do remember the beautiful edition of "Gone With the Wind" which you presented to Mrs. Margaret Mitchell Marsh, my sister. These volumes are now in the Margaret Mitchell Memorial Room at the Atlantic Public Library.

A unique opportunity to own a piece of history that explores a connection between the American South and 1930s Germany. For an interesting discussion on Mitchell's impact in Germany during that time, see John Haag "Gone With the Wind in Nazi Germany" *The Georgia Historical Quarterly*, Summer 1989, Vol. 73, No. 2, pp. 278–304.

Provenance

Collection of Felix Guggenheim.



Erich Maria Remarque's Movie Script Efforts

Remarque, Erich Maria. *Spark of Life*.

New York: Appleton-Century-Crofts, 1952. 220 by 145 mm (8.75 by 5.75 inches). Original boards; [8], 365 pp. Unclipped dust jacket. First edition. Inscribed by Remarque to Guggenheim and with numerous pencil notations, corrections and markings in pencil throughout the book either by Remarque or an editor or both. Very good. Dust jacket barely good with numerous chips.

Spark of Life is a powerful novel about a German concentration camp on the eve of the German collapse of 1945. Erich Maria Remarque (1898–1970) wrote several movie scripts, although *Spark of Life* was never turned into a movie. The numerous notations throughout this book appear to be an effort of Remarque or an editor to transform the work into a movie script. Throughout the book, there are notations and numbered sections as if one were attempting to condense the work into scenes. On the half-title in pencil: "To be rebound and returned to author" and at the beginning of chapter one: "Ignore the many instances of underlining marked throughout." Remarque inscribed the book to Guggenheim in German:

For Felix Guggenheim. In heartfelt friendship with all good wishes. Porto Ronco, 1954. Erich Maria Remarque (*translated*).

Provenance

Collection of Felix Guggenheim



Erotic Banned Play

Wedekind, Frank. *Die Büchse der Pandora. Tragödie in drei Aufzügen [and] Erdgeist. Tragödie in vier Aufzügen [and] Die Zeichnungen von Alastair zu Wedekinds Büchse der Pandora und Erdgeist.* [Pandora's Box. A tragedy in three acts. [and] Earth-Spirit. A tragedy in four acts. [and] The illustrations of Alastair to Wedekind's Pandora's Box and Earth-Spirit].

München: Georg Müller, 1920. 285 by 220 mm (11.25 by 8.75 inches). Original green leather boards; 108, [4]; 152, [4] pp. Each with 12 plates; 26 loose plates in a separate folder. In German. Copy 16 of 50 luxury copies out of a total of 500 numbered copies. With vivid at times erotic red and black illustrations in an Art Nouveau style by Hans Henning von Voigt (1887–1969) using the pseudonym Alastair. Good. Heavy wear and chipping to the spines. Folder of plates with soiling. Our "Lulu" could be nicely restored through a date with a bookbinder.

This play by Frank Wedekind (1864–1918) is also known as "Lulu", after the main character described as "the true animal, the wild, beautiful animal" the "primal form of a woman." The erotic story line depicts a society riven by the demands of lust and greed. Unsurprisingly, when the work first appeared, it was banned. The first fifty luxury copies are scarce on the market and achieve impressive prices at auction.

Provenance

Collection of Felix Guggenheim.

References

Hayn & Gotendorf, *Bibliotheca Germanorum Erotica et Curiosa*, VIII, 330.

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Following page and inside back cover: Original poem in German on a typewritten page attached to Guggenheim's copy of Mascha Kaleko, *Das lyrische Stenogrammheft*. Rowohlt, 1956.



MEIN LIEBER DOKTOR GUGGENHEIM!

Ihr Name schreit nach einem Reim.
Und mag es mir auch nicht gelingen,
Sie hierorts würdig zu besingen,
So äussre ich doch meine Meinung:
Sie sind, F.G., 'ne Lichterscheinung,
Ein Fixstern ganz besonderer Art
Im Dunkel dieser Gegenwart.
So klug wie König Salomo,
Der auch stets wusste wann und wo...
Ein Gentleman—welch rara avis!
Der Hirte manch verlornen Schafes.
(—Verleger, törichte Au-Toren
Wärn ohne Guggenheim verloren.)
In ihm erschuf uns die Natur
Den Grandseigneur der Literatur:
Ein Freund des Anstands und der Klarheit,
Dient er der Dichtung und der Wahrheit.
—Und so erhebe ich denn mein Glas:
WO F.G. HINTRITT, DA WÄCHST GRAS!

Für Dr. Felix Guggenheim, herzlichst!

Mascha Kaleko

März 1956

in Hamburg

MY DEAR DOCTOR GUGGENHEIM!

Your name screams for a rhyme.

And even if I don't succeed
in singing your praises here,

I will still speak my mind:

You are, F.G., a lightness

A fixed star of a special kind.

In the darkness of the present.

As wise as King Solomon,
who always knew when and where...

A gentleman—what a rare bird!

The shepherd of many lost sheep

(—publishers, foolish authors

Would be lost without Guggenheim)

In him, nature created us

the grand seigneur of literature:

a friend of decency and clarity,

he serves poetry and truth.

—And so I raise my glass:

WHERE F.G. GOES, THERE THE GRASS GROWS!

For Dr. Felix Guggenheim, warmly!

Mascha Kaleko

March 1956

in Hamburg



