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## Study of Silver Judaica from the Seventeenth and Eighteenth Centuries and an Analysis of Its Current Auction Market Trends

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STUDY OF SILVER JUDAICA FROM THE SEVENTEENTH AND EIGHTEENTH CENTURIES AND AN ANALYSIS OF ITS CURRENT AUCTION MARKET TRENDS

HISTORICALLY MID SOCIALLY

A Culminating project submitted in candidacy for the Degree of Master of Arts
Department of Valuation Sciences

enumerical resources by

Elizabeth Friedman Markus

St. Louis, Missouri

December 1984

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#### INTRODUCTION

Although extant silver Judaica dates from Medieval times, auction market sales of exclusively Jewish ceremonial art are a current phenomenon. This culminating project is a study of silver Judaica from the seventeenth and eighteenth century and an analysis of current trends in the auction market, 1981-1984.

To accomplish this, the paper is composed of:

- 1) the author's historical interpretation of the influence of European Baroque design of the seventeenth and eighteenth century and this researcher's interpretation of its effect on secular silver decoration;
- 2) an examination of Jewish ritual objects in their religious context;
- Judaica market including early collectors and the creation of permanent museums of Judaica;
- 4) an acknowledgement of the literature which
  has contributed to the body of knowledge known
  as Judaica and to its valuation;
- 5) a methodology for various qualifications that comprise Judaica in the recent auction market.

  This methodology will enable the appraiser, connoisseur or investor to rank the Seventeenth

- and Eighteenth Century silver Judaica sold at auction from 1981-1984;
- 6) finally, a testing of the validity of the ranking system through a comparison between rank and auction price.

The ultimate thesis of this paper, then, is that the ranking system, based on the methodology, is a reasonably reliable indicator of value for silver Judaica in the auction market.

Characteristics unique to the Judaica auction marketplace have a direct bearing upon its valuation. Thus, the author explored 1) the consumer profile of the buyer in the auction market; 2) the international nature of the New York Judaica auctions; 3) the unusually small number of objects which are "bought in" at a Judaica auction; and 4) the highly emotional component in buying at a Judaica auction.

Though others have presented periodic sales, the New York auction houses of Sotheby's, Christie's and Phillips have conducted exclusive sales of Judaica, beginning with Sotheby's in 1981. An analysis of Silver Baroque Judaica auctioned from these houses resulted in an implementation of a methodology useful to appraisers, dealers and connoisseurs interested in this market. Auction data was analyzed to determine country of origin, range of years in which the piece was crafted, provenance and estimated high/low price.

Only silver Judaica from the seventeenth and eighteenth century is used in sales analysis. A ranking system of 1 through 5 was utilized and compared with auction sales. Through this methodology persons interested in the silver Baroque Judaica market are made aware of current trends in the auction market.

Specifically then, the scope of this culminating project encompasses both the Judaica auction market from 1981-1984, and a study of the Baroque style in Seventeenth and Eighteenth Century silver decoration in Italy, Germany, France, The Netherlands and England. Through the development of common denominators evident in the secular world of European silver decoration, silver Jewish ceremonial art of the same time period is investigated, in order to understand the Seventeenth and Eighteenth Century influences that contribute to Judaica's robust and forceful designs.

Born circa 1600, from two Seventeenth Century trends, (the central authority of kings and the Catholic Counter-Reformation), the European Baroque sense of style spans the entire seventeenth and three-quarters of the eighteenth century. Whether design elements of Baroque are embodied in architecture, painting or silver decorative arts, its dynamism became an international style, assuming specialized characteristics in each European country in which it was adopted.

# I. BAROQUE AND ROCOCO INFLUENCE IN SILVER AND SILVER JUDAICA THE BAROQUE ERA

The Baroque era is fascinating in its diversity:

painters as diverse as Rubens and Rembrandt, architects

as different as Bernini and Christopher Wren, and

silver decoration as disparate as floral decoration

co-existing with the parallel style of simplicity, all

appear in the Baroque period. As incompatible as these

Baroque styles appear, it is possible to understand

that works by artists as divergent as Bernini, Rubens

and Rembrandt are included in the period.

Chronologically, the Baroque age spans from the seventeenth roughly through the third quarter of the eighteenth century. In order to understand this period, it is necessary to review the historical circumstances surrounding the emergence of the Baroque style.

The formal elements of the Baroque have their foundation in Italy. In 1563, the Council of Trent issued a public statement on the special role of art in the Catholic Church. In the struggle to rejuvenate the Church, art was to inspire piety, it was to be propagandistic, clear before complex and realistic. Architecture was to glorify God and impress man.

Through the advent of the Reaffirmation, it was stressed that art involve the viewer while defending the sacraments.

Prior to the Council of Trent (1543-1563), most artists working in Italy for the greater part of the Sixteenth Century, practiced a formalistic, anti-classical, anti-naturalistic style of painting. This stereotyped style is now called Mannerism. Its characteristics include deliberate physical and psychological ambiguities which puzzle the viewer. Paintings are often obscure in meaning, obscure in their spatial and color complexities and possessed of decentralized compositions. The Decree from the Council of Trent opposed the stylized convention of Mannerism.

Twenty years after the Decree, certain new characteristics are evident when art is viewed.

Wittkower<sup>2</sup> states these to be: Art does not have a clear-cut physiogomy, the artist's palette has become softer and warmer than the Mannerist palette, either realistic or emotional subject matter may be stressed, and the rule of clarity before complexity is obvious. Artists now had the freedom to paint as they chose. They realized that the face and body were eloquent carriers of emotion and unified space and normal spatial limitations were disregarded.

Within this historical perspective, it becomes possible to consider the influence of the Decree from the Council of Trent in terms that encompass not only Baroque painting, but architecture and the decorative arts. However, common characteristics of the great Baroque painters Bernini, Rembrandt and Rubens will be explored first.

The first Baroque trait that Rembrandt, Rubens and Bernini display in their work is naturalism, or clarity over complexity. This is evident in Bernini's Apollo and Daphne (1622-5), Rubens' Helen Fourment and Her Two Children (1635) and Rembrandt's The Anatomy Lesson of Doctor John Deyman.

In Apollo and Daphne, Bernini's naturalism is obvious in the exquisite life he gives to flesh, breaking down the restrictions imposed by the block of marble, and transforming Apollo and Daphne into an image of flight. The naturalness of the statue is heightened by its feeling of immediacy. Bernini accomplishes this by resolving the action from one point of view, allowing the sculpture to take on a pictorial sense. The expression portrayed on Daphne's face has the realism of a Caravaggio painting, her hair swinging around as a result of her sudden frozen posture. She is transformed into a tree before our eyes; her fingers and toes becoming the branches and roots of the laurel tree. Bernini, himself, felt that

he had never equaled the lightness and naturalism of this statue.

Rubens' portrait of his young wife and their children is likewise extremely naturalistic. He paints Helen holding her son Frans on her lap, while daughter Clara Johana stands leaning against her knee. This portrait conveys Rubens' love for his family as well as Helen's tender feelings for her children as she gazes down at them with loving eyes. In Rembrandt's Anatomy Lesson of Doctor John Deyman, the heightened naturalism of the cadaver is so piercing that it arrests the senses.

These three artists possessed a second trait of baroque art: the knowledge and synthesis of previous styles of art. Their synthesis of these sources resulted in greater emotional expression than had been previously suggested. Cognizant of his Mannerist heritage as well as antique sculpture, Bernini's initial concept of Apollo and Daphne came from an ancient prototype, the Apollo Belvedere, a Fourth Century B.C. Greek statue. Bernini synthesized this heritage in his mind by studying antique statuary and transforming its style into a heightened expression. This is evident in the wind-blown drapery covering Apollo's shoulder and his windswept hair which results in the impression of a torso in flight. The expressive

intensity of the statue is depicted in its planned immediacy. To achieve the greatest impact, Bernini chose the most dramatic moment in the story of Apollo and Daphne. Just as Apollo thinks that he has achieved his goal, Daphne's body is being transformed into the bark of a tree; her fingers becoming leaves; her feet taking root. Apollo reaches for Daphne unaware that her body is changing. Her face is turned towards Apollo and her mouth is parted in a silent scream.

Rubens, like Bernini had a knowledge and synthesis of previous styles or art. Studying in Italy for eight years, the works of Caravaggio, Bernini, Caracci, Michelangelo and the Venetian painters, he synthesized Italian painting into his own personal style.

Rembrandt's cadaver for the Anatomy Lesson of Doctor

John Deyman is taken from a composition by Andrea

Mantegna, Dead Christ, painted after 1466. Rembrandt has taken the dead body of Christ from a Renaissance artist and used it in his own personal style.

The third trait that these artists possess is their use of a unified space. Rubens and Rembrandt searched for a means to dissolve the barrier imposed by the picture plan between the physical space of the viewer and the perspective space of the painting.

Rembrandt has accomplished this with the position of the cadaver, whose feet are at eye level. Rubens has painted the eyes of his family all gazing in the same direction, drawing us into the picture with their focus. Bernini has accomplished this in his statue of Apollo and Daphne, with his choice of portrayal of the highest drama.

These are the principal qualities which link the art of Bernini, Rubens and Rembrandt in the Baroque style. The Baroque began with the Counter-Reformation but these artists, in their search for expressing the full range of human expression, interpreted the Decree from the Council in their own powerful manner. The end result is, as noted, an art that stresses naturalism, a synthesis and knowledge of past art styles and their use of a unified space between spectator and picture plane or sculpture.

#### BAROQUE SILVER

Through developing common denominators among diverse painters of the Baroque Era, this researcher was able to apply similar artistic concerns toward the formulation of silverwork in Baroque Europe.

Baroque silver of the seventeenth and eighteenth century is found throughout all European countries.

The diversity of design element in silver is staggering. However, as in the art of Bernini, the Baroque goldsmith worked to create an emotional effect on the beholder, whether the silver was made for kings, as in Louis XIV's silver furniture at Versailles, or Italian Baroque liturgical silver for the Church.

However, characteristics unique to each European country are evident. In Rome, goldsmiths developed an emphasis on sculptural forms, whereas in Augsburg, Germany, where Baroque silver reached its zenith, goldsmiths adopted a style that was less plastic in character. The Italian Baroque, which glorified God, did not suit the King of France. Louis XIV wanted a Baroque French style that would embody a classical tradition, linked to the Roman Caesars. Nevertheless, certain common elements of design and influence are

apparent in Baroque silver of the seventeenth and eighteenth century.

The first common characteristic Baroque silver displays, as in Baroque art, is naturalism. Toward the middle of the seventeenth century, decoration with naturalistically repoussé and chased flowers appeared in Germany. By the second half of the century, this decoration was seen on silver throughout Europe.

A second corresponding characteristic of Baroque painting and silverwork, is a knowledge and synthesis of previous antique designs. Due to the French desire to embody the past, one sees less floral motif in French silver. Instead, there is a high degree of acanthus and other classical ornamentation. This design spread to other countries where it gradually was combined with flowers or fruit or both. Stylistic trends for silverwork also developed in Germany, at the silver center of Augsberg. This was due primarily to pattern sheets engraved by Jehanores Thunkel, Johann Reuttemann and Wolfgang Rossel and the strict German guilds.

Parallel with the development of highly stylized silver is a third like characteristic shared by Baroque art and metalwork: a striving for simplicity over complexity. Perhaps the earliest examples of undecorated silver are late Sixteenth Century French candlesticks in the Vatican Museum, Rome. 5 France

originated, at the end of the seventeenth century, undecorated style. However, the most exquisite examples of undecorated silver were crafted in Holland. The undecorated style was introduced into England by the highly skilled Huguenot goldsmiths, who had been driven from France by Louis XIV's annulment of the Edit of Nantes in 1685.

At about the same time tea and coffee drinking became fashionable. With the introduction of these drinks, new types of vessels for serving were required.7.

Another silver decoration present in the Baroque period, brought from France to England by the Hugeunots, was a type adopted for the teapot called 'cut-card,' an ornament cut out of thin silver sheets and soldered on to the object either at the base or around the handle. The Huguenots and their undecorated style of work exerted enormous influence on English plate, especially in the Queen Anne style.

A further characteristic found in Baroque silverwork is a decoration best expressed by the term "angular fluting."8. The silver was bent vertically, at right angles, as the silver surface is decorated with vertical bands that recede and protrude, thus,

emphasizing the play of light across the object. This particular type of silver decoration became very popular among Augsburg goldsmiths where it is believed to have originated. 9. One of the earliest extant example exhibiting angular fluting, dated 1720 is by Johann Heuglin from Augsburg. The reason that angular fluting is so important is its role in the development of the Rococo style. As later Baroque moved into Rococo, angular fluting developed an "S" shape, which is more in line with the flowing designs popular in the late eighteenth century.

France's contribution to silver work was the most important shift in design and taste throughout the period. Due to Colbert and the establishment of art academies, all the French arts were organized by, and under the ultimate direction, of the King. The culmination of the French style came at Versailles with its interior decoration. Because every prince in Europe wanted to emulate the Roi Soleil, French Baroque exerted great influence on architecture and decorative arts.

Due to Jean I. Bérain's engraving designs, Europe came to know French Baroque elements of style such as stylized acanthus leaves, cast soldered medallions with antique-style heads and various interwoven combinations of strap-and-ribbon work. 10. Of course, Bérain had an

important effect on European silver. His engraved designs influenced silversmiths whose work possessed an overall feeling of lightness and elegance. From his symmetrical designs, silver ornamentation moved to emphasizing movement in greater and greater degrees until, during the Rococo, the entire piece became one single ornament. At the height of the Rococo Period, Bérain's symmetry was changed into asymmetry with great sweeping curves. Nicolas Pineau (1684-1754) made engravings for silverwork in which every line is a curve whether it be human figures, shells, leaves, flowers or purely ornamental details. 11.

Of course, one style, in this case Baroque, did not suddenly switch to Rococo. Instead there was a gradual change. Therefore, on some pieces, one sees vestiges of Baroque design, just as the Rococo decorative silverwork displays Baroque designs.

Usually a new style begins at the highest level of society and spreads to more popular levels. Not all goldsmiths, specifically the Huguenots, worked in Paris or for Louis XIV, with his definite tastes. Naturally, the French Court goldsmith style was adopted by the aristocracy and spread throughout Europe. The Augsburg Rococo style was basically the French style. Even England, which exerted its independence, was influenced by France through the Huguenots.

Therefore, from the above discussion, it is possible to conclude that Baroque silverwork, excepting angular fluting, shares certain common characteristics simplicity with the general thrust of the Baroque: over complexity, naturalism in floral design and a knowledge of elements from antiquity.

Lindoving-Octoberd carket; this rare rectangular, wooden

15

SEVENTEENTH AND EIGHTEENTH CENTURY BAROQUE AND ROCOCO INFLUENCES ON SILVER JEWISH CEREMONIAL ART FROM ITALY, FRANCE, GERMANY, NETHERLANDS AND ENGLAND ITALY

During the Seventeenth and Eighteenth Century, silverwork flourished along with architecture, painting and sculpture in Baroque Italy. Unfortunately, it is extremely rare to find extant examples of Italian silver made before 1800.13 The scarcity of work derives from two sources: Napoleon's looting troops and the practice of artists melting down earlier pieces. Nevertheless, there are characteristics that are present in both Italian secular silver and Italian Baroque Judaica. Consider the silver casket, dated 1731, included in the collection of the Cleveland Museum of Art. Known as the Selvi-Boncompagni-Ludovise-Ottoboni casket, this rare rectangular, wooden box, mounted with silver, measures 7 1/2" x 16 x 9". The canted corners tend to lead the viewer's eye, with a minimum of interruption, from the side surfaces directly to the top surface, in much the same manner as a Bernini sculpture. Stressing naturalistic ornamentation, there is an intense realism in the textures of leaves and swirling flowers. The curvilinear elements, such as the "s" curves of the acanthus leaves, draw the eye into the rhythmic curving lines of the piece expressing its three-dimensionality.

While Jewish participation in painting and architecture during the seventeenth and eighteenth century was negligible, Jewish goldsmiths were active in Mantua and Venice. Nonetheless, the majority of Jewish objects were fabricated by secular craftsmen.

Italian silver Judaica from this period exhibits some of the most exquisite designs of Jewish ceremonial art. A Venetian Torah Crown with a dedicatory inscription dated 1742, now in the Jerusalem, Israel Museum, exhibits motifs similar to the Roman casket: abundant lively decorative detail, such as C-shaped acanthue leaves, enriched by varied repoussé surface treatment.

Two Italian examples of Baroque silver Judaica, made by Jewish goldsmiths, working in Venice, are silver prayer book bindings dated 1749. Similar book bindings have been found in Florence and Milan, leading Lazur to believe that a model may have been created by a well known silversmith and imitated by others. 14

Italian silver Judaica objects from the seventeenth and eighteenth centuries reflect Baroque influences from the world in which they lived. Wealthy Jews living in Baroque Italy wanted their ritual objects to reflect the contemporary tastes of the time.

In some instances, they looked to forms in the secular world around them and adapted those forms to their own religious needs, such as the Torah Crown. Were it not for the dedicatory Hebrew inscription on the crown, a viewer would not be able to discern its particular religious orientation. In other cases, such as the silver book bindings, which were made explicitly for Jewish prayer books, contemporary fashion was applied to a Jewish form.

#### FRANCE

Due to the difficulties the Jews faced in France, they were expelled by Charles VI in 1394, extant examples of French silver Judaica dating from the seventeenth and eighteenth century are extremely rare. This author has seen only one example in the literature. In fact, French silver Judaica from the seventeenth and eighteenth centuries is not represented in any of the auction sales that have taken place from 1981-1984. Officially, the French realm remained without Jews for over 300 years. However, Jews did live in the Alsace-Lorraine, Southeastern area of France.

#### GERMANY

In order to use the word "German" at the Baroque time period, it is necessary to define the German

Empire as this area geographically was composed of independent principalities split into small states. In addition to this geographical split, Germany had a religious division. The Catholic countries of Bavaria and Austria lay to the south and looked to Italy for their inspiration. The northern part of Germany was mostly Lutheran and gravitated towards The Netherlands. Yet, as the Eighteenth Century continued, both territories came to be influenced, to a large degree, by France.

When German Arts from the eighteenth century are observed, Baroque stylistic tendencies are very evident. The Germans adding to the style increased "festivity and formal exuberance." Baroque decorative arts from Germany are very rich in design and quality. Porcelain and silver being some of the most beautiful decorative objects produced during the eighteenth century.

German silversmithing displays the Baroque style, especially at Augsburg, which in the Seventeenth and Eighteenth Century, was the leading goldsmithing city. Augsburg is important to this study because of the enormous amount of ecclesiastical silver made and exported to Protestant and Catholic churches. Extant examples of silver Judaica, created by eminent goldsmiths of the city, are some of the finest ever produced.

The form and decoration of German silver owes much to France. In Baroque German silver, one sees the abundant floral motifs, a naturalness to the acanthus designs and a love of the play of light across the silver. Gradually, the ripple effect of conventions, practiced at the court of Louis XIV, at Versailles, began to be imitated in Berlin. A tremendous amount of silver had been destroyed during the Thirty Years War, and what remained was not in the latest fashion.

Therefore, King Frederick I (1688-1713) ordered entire dining room sets from the Augsburg goldsmiths, while Augustus the Strong (1694-1733) commissioned silver from Augsburg and Dresden.

The first Jews to settle in Germany can be traced back to Roman times. Jews were never expelled from Germany as a whole, as they were in France. However, for centuries following the first crusade in 1096, many persecutions took place. Nevertheless, after the Spanish Inquisition, hundreds of Jewish families settled in Germany.

Another group of Jews, who attached themselves to a court, flourished in Germany. Known as "Court Jews," they were appointed to the royal courts and, like the Hugeunots, were welcome if they were capable and well-to-do. 19 By the sixteenth century, one such family, The Fuggers, textile merchants and miners, from

Augsburg, had lent the Emperor large sums of money. In addition to the Emperor, they supplied money to European princes, Popes and cardinals. With their financial help, Charles V was able to defeat Francis I of France and have himself elected German Emperor<sup>20</sup>

With the economic development of such wealthy

Jews, a new merchant class began to develop and with

that a means to acquire silver objects of Judiaca from

the outstanding goldsmith working in the silver center

of the day, Augsburg.

German Jewish ceremonial objects of the seventeenth and eighteenth centuries exude a richness in style and design that was evident in the goldsmith work of the greater secular Baroque world. Intense investigation has made it possible to demonstrate the Jewish patron's desire to have objects of Judaica that reflected the contemporary world in which they lived. Two categories of Jewish ceremonial art of the German Baroque Period will be examined: the first example will be objects that closely resemble a counterpart in the secular world, but nevertheless has been adapted and applied to religious observances. The second category is Jewish ceremonial art that is explicitly Jewish in form, but whose designs will follow patterns taken from the German world.

A secular crown dating from 1740, fabricated in Cologne, Germany, is very Baroque in its flowing silver "S" scroll and acanthus decoration. A heavily decorated portion of the crown rises from a band with two rows of beadwork at the two edges interspaced with a jewel-like design. A Torah Crown dated 1793, from Germany, is arrestingly similar. Its designs include acanthus decoration and scrolling stylistic elements. The crown resembles its secular brother except for an area where the silver is worked in a curtain-design. These "curtains" are pulled back, displaying the hands of the priestly blessing. A similar band with bead work separates the upper part of the crown from its rim.

Another example of an object that resembles a fashionable secular object is a sugar box dated 1710, made by a German, H. Kappers. A Jewish Burial Society Beaker made in Augsburg in 1763 shows a pronounced similarity of design. Only by the addition of Hebrew lettering has the Jewish patron adapted a secular object to meet his religious requirements.

The third and most striking example of German Baroque Judaica's form incorporating a secular object is a silver ostrich. The secular standing cup in ostrich-form, dates before 1610, and possesses an

ostrich-egg body, which has highly stylized feather chasing and includes the bird holding a worm in his mouth. The Havdahlah spicebox container, dated seventeenth century, Germany, features similar stylized feather decoration. The two pieces, one secular, one religious are so similar that they both include the bird holding the worm in its beak.

One last example of German Baroque Judaica is a beautiful Hanukkah Lamp dated 1666-1681, from Frankfurt am Main. Although a uniquely Jewish object, the wealthy patron wanted design elements from his secular world applied to it. The candelebra displays flowers, and figures of animals. The base is held by four lions, a frequent Baroque design element.

Indeed, with so many extant silver Jewish ceremonial art objects to explore, it is evident that wealthy Jewish patrons adapted contemporary designs of the day. Even where the form of an object is strictly Jewish, they still applied design elements found in their secular world.

#### NETHERLANDS

The number of outstanding artists of the seventeenth and eighteenth century is surprisingly large considering how small is the Netherlands. This

statement applies to the decorative arts as well:
silver, earthenware, and pewter. In France and
Germany, the courts, nobility and Church were the
initial patrons of the arts. However, in Holland, due
to the mercantile class, many townfolk could afford
costly silver objects. Thus, in the United Provences
of the seventeenth and eighteenth centuries, towns,
guilds and mercantile class were also important patrons
of the arts.

Owing to the prosperity of the Republic and to the Dutch tolerance, many foreigners came to the Netherlands after their apprenticeship. These foreign silversmiths were admitted to guilds. Most of the immigrants came from Germany. For example, Claesz (1603) and Ultma (1620) came from Augsburg.<sup>21</sup>

Dutch silver is a clear example of Baroque tendencies toward clearness over complexity as many objects (such as communion beakers) were fashioned in extreme simplicity. Simultaneously, some silversmiths were constructing objects displaying the Baroque floral motif. Through their exquisite designs and high quality, Netherland silversmiths influenced the international silver styles of Baroque Europe. Dutch silversmithing of the seventeenth century, is characterized by an inventiveness that echoes the Baroque artistry in general, while striving for a stylistic simplicity.

Jews have been in the Netherlands since the Middle Ages. While Jews did not become citizens, they were allowed to practice any trade that had not been regulated by guilds. 22 When Charles V and Phillip II forced Jews out of Spain in the fifteenth century, many settled in the Netherlands.

The Seventeenth Century was a prosperous time for the Dutch. Mutual cultural influences made their way into the Jewish world. For three hundred and fifty years of Jewish existence in the Netherlands, prosperity reigned. Both categories of Judaica are evident in Dutch-Jewish art: explicitly Jewish forms and objects religious in function, not form.

Two finials of a Torah Scroll, from the eighteenth century, illustrate the influence of the secular world on the Dutch Jew. The Dutch Torah finials appear in the form of the top part of the tower of the Westerkerk (Church) in Amsterdam.<sup>23</sup> The form of these Dutch finials originated in Holland but were copied in England and North America.

The last example of Dutch Judaica is a silver etrog holder whose design is an exact copy of contemporary silver tobacco box. The Baroque design element of 'angular fluting' displayed on the box emphasizes the patron's desire for an object that is in the latest fashion. With the application of Hebrew

letters, it now acts as an object used during the Jewish festival of Sukkoth.

#### ENGLAND

The English decorative arts heritage is so rich and diverse that it is impossible, in the scope of this paper, to adequately cover the Baroque influence on silver and Anglo-Jewish silver. Silver design in England, as in all of Europe, followed the popular styles of the day. England produced more fine silver than any other country. 24 English silver has characteristics that are unique to that country.

When the monarchy was restored in England, silver was greatly desired by everyone. Boullion that was supposed to go to mint coins was used to fabricate silver objects. (To solve the problem, in 1696 England raised the standard of silver plate to 95.8% as distinguished from sterling standard at 92.5%.25) The Britannia system was adopted only until 1719. The harder silver led to a need for less elaboration and a new simplicity developed which had originally come from France. With the Hugennots the newer, simpler style was known in England as Queen Anne style even though England's Queen Anne reigned from 1702-1714 and the elegant silver style that bears her name was not made in England until 1730, after the sterling standard had

been restored in England. The English Rococo is evident in English silver with its shell motifs and asymmetry. However, it is not as prevalent as examples produced in France and Germany.

A further English characteristic in silver work is the influence of Robert Adams. He influenced the English silversmiths through his designs for silver plate. The designs were for wealthy patrons such as Lord Scarsdale and the Duke of Northumberland, however, an essential part of every well-appointed home in England included a piece of silver. This led to the success of Sheffield at this period. The discovery of Sheffield Plate - silver fused to copper - was also English. Characteristically, a feature of Eighteenth Century English silver shows a decorative element that is a treatment of piercing through the silver in ornamental patterns. During the reign of George II, silver was fabricated in this manner. Later in the century, the piercing work was combined with Rococo or classical revival ornamentation.

#### ANGLO JEWISH CEREMONIAL ART

Medieval Jews were allowed settlement in England under the Norman king but this was ended by Edward I in 1290. Interestingly, the king set a precedent for general expulsions, not local ones, which was followed by Philip of France who banished Jews from France in

1306 and Ferdinand and Isabella of Spain who banished

Jews in 1492. Oliver Cromwell in 1656, allowed Jews to

resettle in England. 26 Due to Cromwell's tolerance,

Jews from the Resettlement Period shared the same

social equality with other minorities in England.

Through their industriousness, the Jews became

economically independent enough to build a magnificent

Wren-like synagogue in London, dated 1701, the Bevis

Marks Synagogue.

Beautiful silver ceremonial art objects from Bevis
Marks Synagogue reflect English and Dutch silver design
of the eighteenth century. In the early days of
Resettlement Period, Jewish synagogue members purchased
their ceremonial art from Amersterdam. It is not
surprising, then, that the earliest pair of Rimmonim
which bear English hallmarks is an exact copy of a pair
in the synagogue's possession which are Dutch in
origin.

Two alms dishes in the synagogue's possession, dating from 1744, reflect the Anglo-Jewish desire to have silver fashioned in contemporary styles. The fluted and scalloped border design was popular at the time and appears on small sweetmeat dishes and salvers of the period.<sup>27</sup> Jewish patrons borrowed a secular design and adapted it to religious purposes.

Anglo-Jewish silver allows the researcher a rare opportunity to study an unusual Jewish object without

religious significance, but which serves to mark the relationship that the Jews had with the City of London. Although Jews had arrived in England during the Commonwealth, after the Restoration, the congregation presented a gift to the Lord Mayor of London as a token, for protection to trade. The practice continued annually for a century until 1780. The object originally took the form of a large salver always bearing a central motif of Joshua standing outside the tent and the inscription, "The arms of the tribe of Judah given them by the Lord."

In the mid Eighteenth Century, the salver was replaced by a two-handed cup with cover. Two examples, one from 1772 and the other from 1778, illustrate the desire for "the state of the art" in designs. The cup from 1772 possesses a Rococo form, complete with scrolling flowers and a finial in the form of grapes. Six years later the design of the cup from 1778, resembles Wedgewood's neo-classical stoneware of the period. Due to the importance of the gift to the mayor of London, the Jewish community of London wished to appear to have comtemporary taste. This is quite evident in this change in style in these two cups.

In the Seventeenth and Eighteenth Century,

Baroque and Rococo styles were dominant throughout

Europe. During this time, European Jews, particularly

in Germany, became secure and affluent enough to commission ceremonial objects in silver. Jewish ceremonial art of this period reflects the richness and variety of the Baroque style. So great is the power and tradition of Baroque design in silver Judaica, that designs from this period have been widely copied throughout the years.

# II. EXPLANATION OF SEVENTEENTH AND EIGHTEENTH JEWISH CEREMONIAL ART AND ITS RITUAL USE.

As this chapter is a discussion of Seventeenth and Eighteenth Century Judaica, the description of the ritual uses of the Judaic objects is applicable to the religious practices of the period.

Jewish ceremonial objects illustrate a diversity that reflects the customs and rules permeating every aspect of life--from birth until death. Because of this variety, explanations of the ritual uses of Judaica objects are divided into three sections: (A) ritual objects used in the synagogue or public life, (B) objects associated with festivals such as Hanukkah and Sukkot, and (C) objects used in the lifecycle. Yet for all its diversity, Jewish ceremonial art exhibits an essential unity - a unity of the observant Jew and his God as he proclaims: "This is my God and I will beautify Him"1

#### A. CEREMONIAL ART USED IN THE SYNAGOGUE OR PUBLIC LIFE

The synagogue occupies the central position in the life of the observant Jew, for the center of Jewish

worship focuses on the Torah, which is generally kept in a specially-built, often elaborately-decorated Ark, placed inside the synagogue on the Eastern wall.

Ornamentation for the Torah includes the decoration for the Staves called Rimmonim, Torah Crowns, Shields and Pointers (or Yads) used during the reading from the Torah. Other ornaments of the synagogue are a jug (Laver) and wash basin, used in times of old by the High Priest.

# RIMMONIM

Rimmonim, Hebrew for pomegranate, is the name of the silver ornament which decorates the two staves of the Torah Scroll. Pomegranates, symbolizing fertility and life, have long been associated with Judaism, as the Torah is associated with the tree of life.

According to the Bible, Yakim and Boaz, two pillars in the Solomonic Temple, were decorated with the fruit.

Embroidered pomegranates adorned the robes of the High Priests as described in Exodus XXVIII, 34: "A golden bell and a pomegranate upon the skirts of the robe round about."

The oldest extant example of the round, fruit-form

Torah stave decoration dating from the fifteenth

century is preserved in the Cathedral of Palma di Mallorca.<sup>2</sup> By the Seventeenth and Eighteenth Century, Western Europe abandoned the round Rimmonim form and adopted an architectural tower-form. In Italy Rimmonim became elaborate three-tiered steeples decorated with flowers and bells on long chains. The bells were, no doubt, a motif whose origins go back to the Biblical description of the priestly robe. (Illustration 1)

## TORAH CROWN

The tree of life is not the only tradition associated with the Torah. It is also associated with a bride and the regally adorned daughter of a king. In addition to the Rimmonim, the Crown, placed on top of the Torah Staves, developed as Torah ornamentation in the Middle Ages. Most of the surviving Crowns are from the eighteenth century. In Italy, their form became elaborately decorated with fruit, blossoms and scrolls, in Germany they often resembled crowns of royalty. (Illustration 2)

#### TORAH SHIELD

In Ashkenazic communities (those Jewish communities whose history is connected with Northern and Central Europe) the Torah Shield evolved from a label used in the Middle Ages. From this practical

use, the label developed into a highly ornamental shield. The earliest extant Torah shield dated 1612, is from Amsterdam.<sup>3</sup> Rectangular in form, (it contains an interchangeable plaque in its center), as do later examples, indicating the particular Sabbath for which the Torah scroll is used. During the Eighteenth Century, beautiful examples of Torah shields were crafted by Christian goldsmiths in Germany, as the Jews were not allowed to become members of the guild.

(Illustration 3)

## SILVER PRAYER BOOK BINDINGS.

It was customary during the Baroque Period for wealthy Italian Jews to possess prayer books which were highly decorated front and back with repoussé.

(Illustration 4)

## TORAH POINTER

In order that the hand does not touch the scroll, a pointer is held, as a pencil and used as a guide to aid the reader in deciphering the small Hebrew letters of the Torah. There are no descriptions of Torah pointers mentioned in ancient or medieval manuscripts, yet there is an injunction in the Talmud that states, "Whoso touches a naked Torah will lie naked when buried". 4 (Illustration 5)

## TEFILLIN

It is important for a religious Jew to recite regular prayers. In the Bible, Jewish men are commanded to wear tefillin, a small leather or silver box. One is worn on the forehead and the other is worn on the left forearm during prayers which are recited during the morning. The box is attached to the head and to the arm by leather straps. (Illustrations 6)

## ETERNAL LAMP

Other synagogue decoration include a hanging lamp, constantly lit, which signifies the constant presence of God.

## ALMS BOWL AND REDEMPTION PLATE

These objects are not traditionally Jewish ceremonial synagogue objects. In the auctions from 1981-1984, there was only one object of each of this type made for a specific synagogue. (Illustration 7)

# B. CEREMONIAL ART USED FOR FESTIVALS

## HANUKAH LAMP

It is the rekindling of the seven branched

Hanukah Lamp, by the Maccabees, that is symbolically
repeated at the core of the Hanukah celebration. On
the first night of Hanukah, one light is kindled in the

lamp. On each additional night one more candle is kindled until eight candles are burning.

Hanukah, the Festival of Lights, is celebrated for eight days, commencing on the twenty-fifth day of the month of Kislev (the tenth month of the Jewish Calendar). It commemorates the victory of the Jews, led by Judas Maccabeus, over the Syrians in 165 B.C. The Second Century B.C. conflict arose when the Greeks pressured Jews to assimilate. In Syria a high priest, Menelaus, tried to further enhance the synthesis between Hellenism and Judaism. A revolt erupted when a small group of conservative Jews resisted the pressure and revolted against the Hellenistic Syrian King Antiochus Epiphanes. Following their victory, the Jews re-dedicated the Temple in Jerusalem. Talmudic legend explains that when they sought oil with which to light the Hanukah Lamp in the Temple, they could only find enough for one day. Miraculously, the cruse of oil burned for eight days, long enough for the priests to sanctify additional oil. Although Jewish law is concerned with the purity of oil and type of material used for the wick, the Talmud does not define the form of the Hanukah Lamp.

Unhampered by restrictions in the written Jewish law, the artist was free to develop the Hanukah Lamp in a multitude of decorative styles. More than any other Jewish ceremonial art object, the design and

embellishment of the Hanukah Lamp has absorbed decorative styles from its immediate environment.

(Illustration 8)

#### ETROG HOLDER

An oval-shaped yellow citrus fruit, the etrog, is used as one of the four species during Sukkot services. The etrog has been used as a decorative motif among Jews since the Second Temple Period. Etrog and lulav appear on a Maccabean Coin (66-73 B.C.E). Containers for the etrog do not predate the eighteenth century. Initially, the boxes were rectangular in shape, becoming more elaborate in the nineteenth century, the boxes assumed fruit shape forms, large enough to hold the fruit and protect the stem which must remain intact during the festival.

From all over ancient Palestine, Jews converged upon Jerusalem to observe a week-long celebration on the fifteenth of the month of Tishri, the Feast of the Tabernacles. This harvest festival, Sukkot, is commanded in the Bible, Deuteronomy XVI, 13: "Thou shalt keep the feast of tabernacles seven days, after thou hast gathered in from thy threshing floor and from thy winepress."

Regulations involved in the observance of the one week of Sukkot include the building of the Sukkah, a temporary booth, decorated with branches, fruit and flowers in which the family may eat and sleep. The lulav and etrog are shown at the synagogue as instructed in Leviticus XXIII, 40: "And ye shall take you on the first day the fruit of goodly trees, branches of palm trees, and boughs of thick trees, and willows of the brook and you shall rejoice before the Lord your God, seven days."

The Four Species or the four different plants which form a rite in the Sukkot service are the palm, myrtle, willow and etrog. The Bible does not explain the symbolism of the four species. However, in one Midrashic interpretation, they represent the four important elements of the human body: lulav--spine, etrog--heart, myrtle--eyes and willow leaves--mouth. Other interpretations for the four items include the representation of the matriarchs Sarah, Rebecca, Leah and Rachel and the patriarchs Abraham, Isaac, Jacob and Joseph. (Illustration 9)

## SABBATH

## HANGING SABBATH LAMP

The Jewish day of rest, the Sabbath, is the most sacred day celebrated in the home. Sabbath begins at

dusk on Friday, when it is welcomed with a ceremony that includes a blessing over the wine (Kiddush) tasted in a Kiddush cup, the lighting the Sabbath Lamp (which would remain lit until bedtime), and a blessing over bread. (Illustration 10 and 11)

# HAVDALAH SPICE CONTAINER

In the ceremony of Havdalah, it is traditional that the spices or herbs be kept in a container. The earliest extant example, (made in Frankfort about 1550, for the synagogue at Friedberg, Germany 7) is now in the Jewish Museum, New York. In the form of a decorated tower, the silver spice box is 9 1/2 inches high, and formed as a decorated tower with small turrets at the angles. The preference for the tower-shaped container developed out of the medieval practice of storing the precious spices in a castle or city hall. It is also probable that the spice containers derived from ritual implements such as the Monstrance of the Roman Catholic Church and were executed by the same Gentile craftsmen. 8 Although usually depicting a local tower, a slightly varying tower-type container embellished with delicate filigree and adorned with enamel plaques developed in Eighteenth Century Italy.

The Havdalah ceremony separates the end of the Sabbath from the weekdays. Traditionally, wine tasted

from a Kiddush cup, a braided candle held in a Havdalah candle holder and a spice container are the objects required for the Havdalah ceremony. The sanctification blessing is made over the Kiddush cup of wine, the candle is lit and, to add a lingering presence to the departing Sabbath, aromatic spices are introduced. As the fragrant spices are passed in a box to each member present, they inhale the lovely aroma. A probable explanation for the use of spices in the Havdalah ceremony is a substitution for the burnt offerings of animal flesh which were perfumed with spices and musk and used in the original Temple in Jerusalem.

The appeal to the sense of smell reaches back to antiquity. Egyptians, Greeks, and Romans offered incense and herbs to their Gods and the Hebrew Bible mentions that spices and precious oils were kept in the royal treasury chamber.

Jews in Eastern Europe and the Mediteranean, where the Havdalah Ceremony often included smelling aromatic fruit and flowers, developed containers in the shape of fruit, fish, birds and flowers. (Illustration 12)

# C. CEREMONIAL ART USED IN THE LIFE CYCLE BIRTH CIRCUMCISION SET

The naming of every newborn child occurs with other members of the Jewish community present. For a

girl there is a public reading from the Torah and for a boy, his circumcision, occurring on the eighth day after birth. This re-enacts the convenant established by God with Abraham, the first Jew. The circumcision is performed by a man who has received specialized training and comes to the circumcision ceremony with his own instruments which usually include several surgical instruments and a circumcision cup, in which wine is tasted for a blessing over the child.

(Illustration 13)

## MARRIAGE

## WEDDING RING

Wedding rings often have a representation of a

Temple or home with the inscription "Mazol Tov" ("Good
Luck.")

A most interesting and distinctly Jewish addition to the wedding ceremony is the community marriage ring. Jewish wedding rings appeared around the sixteenth century, the earliest of Venetian origin. 9. The large ring, used in the ceremony was not owned by the individual, rather it remained the property of the congregation, and was lent to the new bride for the week following her marriage. (Illustration 14)

## WEDDING BELT

Traditionally in Germany during the Fifteenth,
Sixteenth and Seventeenth Century the bride and groom
exchanged certain gifts through the Rabbi on the eve of
their wedding. The bride acquired a silver belt given
to her by her mother, a veil and a garland of flowers.
The bridegroom received a pair of shoes and a ring. 10

## DEATH

## BURIAL CUP

Each Jewish community has its own burial society, whose activities are considered the highest acts of charity that a person can perform. The Burial Society respects the deceased as the body was once the repositor of the soul, and no profit can be made from the burial of the dead.

Once a year the burial society is honored at a dinner. At this time, a blessing is recited over wine, tasted from a cup similar in form to a Kiddush cup.

## III. DEVELOPMENT OF THE SILVER JUDAICA MARKET

In researching the history of Jewish ritual art, it becomes evident that there are no extant works of art which can be dated prior to the first Millennium (1000 A.D.). Only a few pieces exist from the Middle Ages (500 - 1500 A.D.). The oldest known Rimmonim (crowns or finial decoration on the two wooden staves of the Torah Scroll) date from the fifteenth century, from the Sicilian Jewish community of Camarata. Yet, there is evidence that ritual art existed prior to this period, as in this characteristic Biblical verse: "Adorn thyself before Him in the performance of the commandments,"2 justifying the presence of ritual art in the synagogue of antiquity. However, in terms of the number of actual objects, very little has survived due to the ever present persecution of the Jews, the sacking of synagogues as the Jews were driven into repeated exile and the interest in replacing and renewing the silver objects.

The practice of collecting Judaica and exhibiting it in permanent museums is recent in the history of Judaicsm. It is only within the past two hundred years that the interest in establishing permanent museums of Judaica developed, first in Western Europe, then Eastern Europe and America. The man first credited with collecting Jewish ceremonial art and, in turn,

developing a museum, was a German court Jew, Alexander David (1681-1765) Upon his death, he bequeathed his collection to the Jewish community of Brunswick, Germany.

The first collection exhibited for serious study was collected by Isaac Strauss, chef d'orchestre to Napolean III at the Tuileries and Vichy. Exhibited at the Exposition Universelle at the Tracadéro, Paris in 1878, the collection was the first Judaica exhibition accompanied by a catalogue.<sup>3</sup>

At about the same time, Philip Salomons
(1796-1867) who was the brother of the first Jewish
Lord Mayor of London, Sir David Salomons, began to
collect ritual art which he housed in a private
synagogue at his home in Brighton. These two
collections, the Strauss and the Salomons, were loaned
to the Anglo-Jewish Historical Exhibition held at the
Albert Hall, London 1887. This show was primarily
responsible for awakening the interest in collecting
and developing exhibitions of Judaica.

The establishment of separate museums of Judaica followed as a direct result of the interest in collecting and exhibiting Jewish ceremonial art. The first museum for this purpose was the Juedisch Museum, Vienna, opened in 1895. One of the most influential forces behind the establishment of museums for Judaica

came from a Catholic architect Heinrich Frauberger,
Director of Industrial Arts and Crafts Museum in
Dusseldorf. Because of his interest in Judaica, he
founded a society in 1897, the Gesellschaft Zur
Erforschung judischer Kunstdenkmaler, which produced
exhibitions and monographs on Judaica. Ultimately, he
was responsible for the establishment of a permanent
Judaica museum at Frankfurt in 1900.

Salli Kirchsstein, a Jewish businessman from Berlin, purchased Frauberger's entire personal collection of Judaica in 1906. His collection, along with the collection built by Albert Wolff, became the nucleus for the Judaica collection which was established at Berlin. Other museums were created in Danzig (1903) Prague, around the Lieben collection 1906-1909, Strasbourg 1907, Munich, Budapest, Breslau, Mainz and Kassel. These museums flourished until the Nazi's rise to power, whereupon, they were confiscated, looted or destroyed. Fortunately, the entire contents of the permanent museum of the Jewish community of Danzig, founded by Issor Gieldzenski 1903, was saved, sent via London to the Jewish Museum in New York. Strauss Collection, which had been exhibited in Paris and London in the late nineteenth century, was spared the ravages of war because Baron Nathaniel de Rothchild purchased the collection upon the death of Strauss, and presented it to the Cluny Museum, Paris.

It is historic fact that in 1940, Hitler made plans to establish an "academy," the Institute for Expiration of the Jewish Question. While, at the same time, thousand of pieces of Judaica, from all over Eastern Europe were sent to Prague, stored in usurped community synagogues, with the intent of establishing a museum documenting this extinguished race. Today 140,000 of these Judaic treasures make up the State Jewish Musuem.

Following the war, Jewish Museums with permanent collections, again sprang to life in Paris, Amsterdam, Venice, Rome, the U.S.A. and Israel. In London, the Jewish Museum, initially based on English ritual objects of the eighteenth century, founded by Cecil Roth and W.S. Samuel was formally dedicated as a separate musueum in 1959.6

The devastation of European Jewish communities during World War II, required private collectors to begin the development of Judaica once again. Major post war collectors include Zagayski of Detroit, Feinberg of Cincinnati, Kugel and Klagsbold of Paris, Gane and Palak of Amsterdam and Galnetski of Haifa. Zagayski, for example, who had fled Poland during World War II established a prominent collection exhibited at the Detroit Institute of Art in 1962.

The history of Judaica exhibitions in the U.S.A. begins with the collection of Ephraim Benquiat, a non-European or Shephardic Jew, who presented his

Judaica collection at the Columbia Exposition Chicago, 1892-93. The National Museum of Washington, now the Smithsonian Institution accepted the ambitious Berguiat collection and sponsored a catalogue. This collection was purchased by Felix M. Warburg presented to the Jewish Theological Seminary of America, New York, in 1947. It ultimately became the collection of the Jewish Museum, New York. It was enhanced by the Judaica collections of Harry G. Friedman and the antique coin collection of Daniel M. Friedenberg.

The Jewish Museum of Hebrew Union College Jewish Institute of Religion, Cincinnati, was founded over 100 years ago. However, it was not until 1913,9 that the college instituted a museum of Judaica and hired a curator, Adolph Oko. In 1921 Oko purchased the Joseph Hamberger collection of coins and medals. Three years later he acquired the Judaica collection of Israel Soloman, an Englishman, and in 1925, Oko negotiated the purchase of the Berlin Salli Kirschstein collection from Berlin. Pieces from the Kirschstein collection also appear in the Spirtus Museum, Chicago.

Larger museums in the United States which house

Judaica within its collections include Harvard, the

Smithsonian Institution, Johns Hopkins and the Brooklyn

Museum. 10 Since World War II, synagogues or colleges

which have established museums of Judaica include
the Jewish Museum of Temple Meshka Fefela, Boston,
Hebrew Theological College Musuem, Chicago, the Maurice
Spertus Museum, established under the institute of
Jewish Studies, Chicago; and the Museum of the Temple,
Cleveland. It is particularly noteworthy that over one
hundred fifty permanent Judaica collections have been
developed in the state of Israel since its inception
following World War II.

Due to the interest in collecting and establishing permanent museums of Judaica, the entire field has been researched by scholars culminating in many erudite articles. Mordecai Narkiss, Director of Bezalel Museum, Jerusalem has published an important work on the Hanukah Lamp. 12 Several art historians who came to America to escape Nazi Germany have contributed to the body of knowledge of Judaica. For example, Franz Landsberger, who became the curator of the Jewish Museum in Cincinnati, published in 1946 a History of Jewish Art. 13 Guido Schoenberger contributed his expertise in silver to the Jewish Museum in New York and cataloged the important collection of Mr. and Mrs. Michael Zagayski. 14 Stephen Kayser, director of the Jewish Museum contributed Jewish Ceremonial Art in 1955.15

In London, scholarly knowledge in the field of Judaica was enhanced by Arthur Grimwade, a senior

partner at Christie's, whose interest and efforts inspired the exploration of English Eighteenth Century ritual silver. Perhaps the largest and most scholarly approach to the subject has been Cecil Roth's contribution, Jewish Art, 1971. Through the work of these pioneering scholars, Judacia has expanded. Not only were the Jewish ritual objects placed within their proper social and religious perspective, they were then placed within a larger context. For example, included in a general catalogue on Netherlands silver is a silver Hanukah lamp crafted in 1696.

As a result of the scholarly approach to the study of Judaica, a number of important catalogues have been published since World War II. In 1955, <u>Jewish</u>

Ceremonial Art, <sup>17</sup> the catalogue of the Loan Collection exhibited at the Metropolitan Museum in New York, commemorated the 300th anniversary of the settling of Jews in the United States. Another important catalogue, from the Portuguese and Spanish synagogues in London was written by R.E. Barnett. The <u>Permanent and Loan Collection of the Jewish Museum</u>, London, and more recently David Altschuler's catalogue <u>Precious</u>

Legacy, <sup>18</sup> concerned with the Czechoslovak state Judaica collections, were valuable contributions to the study of silver Judaica.



The study of Jewish Ritual Art is still relatively young. However, it is now possible to begin identifying goldsmiths and craftsmen of the period and placing silver Judaica within the context of the history of silver decorative art. At the same time, the study of silver Judaica and its place in the history of the Jewish people has been enhanced.

The motivation that caused private collectors to bid frantically at auctions for the rare, beautiful silver Judaica from the seventeenth and eighteenth century was a long time in the making. There are several explanations which illustrate why sociological changes in the environment resulted in the increased interest in the current Judaica auction market. In the late 1960's many Jews, who had once been content to merge in with their surrounding environment, were excited by their Jewish identity. Mordechai Schiller, editor of the news magazine Jewish Action, feels that the success of the Israeli Six Day War, in 1967, raised Jewish consciousness and awakened this pride. 19

At the same time, Schiller feels, that sociologically, ethnicity had become very respectable. This pride was heightened in America by black-power groups and black study programs on colleges and universities. It was further amplified, in 1976, by Alex Haley's exploration of the American black cultural

in Roots.<sup>20</sup> As the consciousness of all groups in America was raised, the desire of Jewish people to learn about their cultural heritage intensified.

The establishment of Jewish study programs on college campuses, (such as the development in 1976, of the Jewish and Near East Studies Program at Washington University, St. Louis,) took place.

One such person whose Jewish conciousness appears to have been raised of this time was Jay Weinstein, who joined the staff of Sotheby Park Bernet, New York in 1978. Previously, Sotheby's had presented single sales of prominent collections in the 1940's and 1950's, offerings such as the Judiaca property of Mr. W. Soloman in 1949, and Jewish Ritual Silver and other Hebraica Property of Mrs. Rebecca Davidowitz in 1954. During the Sixties and Seventies periodic sales of Judaica were offered through Sotheby's subsidiary PB 84. For this they had called on outside authorities.

As Sotheby's First Director of Judaica, Mr.
Weinstein was eager to implement regular sales in this
catagory and in the Spring of 1981, the exclusive
Judaica sales were established.

Sotheby's Judaica Research Deptartment, under the direction of the eminently qualified Weinstein, has contributed greatly to the identification, craftmen and provenance of Seventeenth and Eighteenth Century Judaica. 21

Following Sotheby's success, Christie's New York, conducted the sale of the J. Michael Judaica collection in the Spring of 1982. Due to the intense interest generated by this sale, Christie's has initiated regularly scheduled sales twice a year beginning in the Spring of 1984.

IV. HISTORY AND REVIEW OF THE LITERATURE ON CURRENT TRENDS IN THE AUCTION MARKET IN SILVER JUDAICA FROM THE SEVENTEENTH AND EIGHTEENTH CENTURY

Silver Judaica is an area, within the decorative arts, to which our knowledge is still expanding. Many scholars have researched Judaica, enriching the field of study with exhibition catalogues, monographs and books. However, literature dealing specifically with current trends in the auction market of silver Judaica, from the seventeenth and eighteenth century, appears to be non-existent. Therefore, only through the use of auction catalogues which include the auction price is it possible to discover data on current trends in the auction market.

A search in the bibliographic reference of the American Society of Appraisers¹ revealed no literature which addresses current auction trends in this field. As an appraiser, the author intends to state these trends. One study of recent auction sales of antiquities by Mary T. Holmes², develops a methodology which addresses the ranking of one-of-a-kind antiquities. This author applied Holmes' ideas of data compilation, where relevant, to develop a methodology for ranking Judaica. In

addition to the development of a methodology for ranking of Baroque Silver Judaica, this paper tests the validity of this ranking against actual auction prices. The end result will enable the appraiser, entering this unique auction market, to be aware of the trends which are currently developing in the silver Baroque Judaica auction market.

- V. ANALYSIS OF CURRENT TRENDS IN THE AUCTION MARKET OF SEVENTEENTH AND EIGHTEENTH CENTURY SILVER JUDAICA.
- A. Unique Characteristics Associated with the Judaica Market.

Weinstein suggests that five traits establish the unique character of the Judaica auction market.

The first attribute is that the Judaica auction market is not a dealer-supported market.

Due to the relatively small number of dealers, the actual prices of the objects are not supported by the dealers.

auction market is that the consumers are almost entirely private collectors. If there is a dealer in the audience, he is usually bidding for a specific private collector. The consumer profile is reflected in the way the auction develops. Lots are sold separately due to so many private collectors. Silver Judaica from the seventeenth and eighteenth century, purchased by private collectors, are given to museums, libraries, synagogues or remain in private collections.

The third characteristic of the Judaica auction market is that it must be considered an international market. Even though the auction

takes place in New York, objects in the sale have come from every continent, as do the collectors participating in the auction.

The fourth characteristic of a Judaica auction is the unusually small percentage of objects which are "bought in" by the auction house. The term "bought in" refers to the auction house's not selling an object if a prior reserve price is not met. Sotheby's states that overall, 15-20% of the objects placed for sale with a reserve price are "bought in" by the auction house. The percentage of objects "bought in" at a Judaica auction, when calculated from 1981 through 1984, (the number of objects "bought in" compared to the number of objects sold) is 11%.

The fifth characteristic associated with the Judaica auction market is its highly emotional nature. To understand this trait, the author noted the estimated high price of the object in the auction catalogues and calculated what percentage sold for a price which exceeded the highest estimated price.

From 1981 through 1984, 63% of the Judaica objects sold for more than the highest estimated price. Thus, there appears to be an emotional component which serves to motivate the private collector to bid frantically at a Judaica auction.

This is re-emphasized in the low, 11% of "bought in" objects at the Judaica auction. The desire on the part of the collector, to own a rare piece of Seventeenth and Eighteenth Century Judaica is reflected in the sale of a silver Etrog Holder (Appendix 1, #140). Crafted in England, 1750-1775, from a coconut supported on silver legs and surmounted by a silver finial, Sotheby's high estimate for the piece was placed at \$700, due to the coconut being cracked in several places. The Etrog Holder sold for \$17,050 (Fall, 1983).

The high prices paid by private collectors at a Judaica auction market can be explained in terms of consumer behavior, although it is not the scope of this paper to go deeply into consumer analysis and research. As Engel, Kollat and Blackwell state in their book Consumer Behavior, that each group within a society develops its own culture. They think of culture as "the complex of values, ideas, attitudes and other meaningful symbols created by man to shape human behavior and the artifacts of that behavior as they are transmitted from one generation to the next." Culture includes ideas and other non-material elements, as well as material elements.

Consumer behavior in the silver Judaica market illustrates the interest in the material elements

of culture. Jewish ceremonial art objects are the artifacts which have been transmitted from one generation to another; hence, they have an emotional value to them. Silver ceremonial objects from the seventeenth and eighteenth century are extremely rare artifacts from a past history and heritage that was almost extinguished by Hitler.

In four years of exclusive Judaica sales, in the major auction blocks examined, only one hundred and fifty eight objects were from this period.

Due to its adaptive nature, culture is always changing. It has been explained earlier in this paper that the social environment can change an attitude within a culture, such as the successful Israeli War in the Sixties, and a rise in pride of ethnicity in the Seventies. Each individual brings these emotional sentiments with him into the market of the Eighties, resulting in competitive bidding for the rare beautiful objects. The cultural meaning of Judaica has an impact on each of the purchasers. Thus, there is an emotional impact on the auction. Emotions have a play in, and are a motivating force on, people in the Judaica auction market.

B. METHODOLOGY FOR ANALYZING SILVER BAROQUE JUDAICA

Data for the analysis of current auction
market trends in silver Judaica from the
seventeenth and eighteenth century was compiled
from auction sales from 1981 through 1984. A file
(Appendix 1) records the sales of Jewish
Seventeenth and Eighteenth Century ceremonial art
in two-line entries and includes the following
information and code system on each object:

- name of the ritual object and its ritual use: (s) synagogue, (h) home;
- 2. range of dates for the period in which the piece was manufactured (1600-1800);
- 3. origin of the object, city and country;
- craftsman and provenance;
- 5. dimensions: (h) height, (l) length, or (d) diameter;
- 6. year of sale;
- 7. season of sale: (s) spring (f) fall;
- 8. location of sale: (S) Sotheby's, (C)
  Christie's, (P) Phillips;
- estimated high and low price for which the auction house feels the object will sell;
- 10. actual sale price of the object;
- 11. a ranking of 1-5.

Before the appraiser can rank Judaica within the context of that body of work, he must determine several characteristics about the piece. He must have knowledge in the decorative arts, silver in particular, because important considerations must be made which will affect the ranking of the piece:

- school or artist: in Judaica, the craftsman is not always identifiable;
- place of origin: in Baroque Judaica, the geographic location is the continent of Europe and England.
- period: Boroque and Rococo silver Judaica
   was manuffactured from 1600-1800.
- 4. medium: this study is limited to silver, therefore, the word 'silver' has been included in the description;
- 5. subject matter: in Judaica, subject
  matter encompasses ritual use;
- 6. dimension;
- 7. provenance: the history of ownership is important in the Judaica auction market;
- 8. rarity;
- 9. condition.

This author's methodology ranks each piece from 1-5. It should be stressed that the numerical

rating is a combination of weighing each of the above categories from 1-10. Numbers 1-7 are characteristics which include qualities other than the condition of the piece and are used in the consideration of rank. Number 8 is qualitative and number 9 is namely condition. Each of these characteristics are weighed together to make up the rank of 1-5. The hypothesis was that the objects receiving the highest rating in this system would also be the ones which brought the highest prices at auction. That is, that there is a positive correlation between a ranking of 1-5 and range of sale price from low to high. This assumption is tested further in this paper.

A suggested rating system for Boroque Judaica consists of the application of number 1 and 2 for works that do not exhibit extreme rarity or unusual qualifications and are not in good condition.

These numbers were not given to any objects in the auction sales. Items of average quality or items which are found in greater quantities are rated 3.

Exceptional items are ranked 4 or 5. Estimated prices were not considered in the rating system.

The rating of Judaica, from 1 to 5, is a result of the combination of the characteristics defined in

this chapter. It must be remembered that the pieces in this study were not actually examined, rather descriptions were provided in the catalogues by the auction houses. The next part of the chapter will test this rating with the actual sale price of the item.

# C. ANALYSIS OF CURRENT AUCTION MARKET TRENDS IN SILVER BOROQUE JUDAICA

Each Seventeenth and Eighteenth Century silver
Judaica object sold at auction between 1981 and
1984, is recorded in Appendix 2, in terms of 1) the
number of objects sold of its type 2) total price
spent in the auction market on each type of Judaica
object 3) average price per object for each year
1981-1984 4) total number of objects sold for each
year 6) average price per object for total sales.
In order to obtain an average price per object,
"bought ins" were not considered in Appendix 2.

The auction market of Silver Baroque Judaica has shown tremendous growth in total dollars spent from 1981-1984. In 1981, total dollars spent in the auction market was \$82,468, for 22 objects, or an average price per object of \$3,749. In 1984, \$491,505 was spent in the market for 43 objects or an average price of \$11,430. These numbers show a 595% increase in auction market sales over the four year period, with a 304% increase in the average price per object.

## D. AUCTION PRICE COMPARED TO RANKING SYSTEM

The three numerically largest categories in Baroque Silver Judaica are Kiddush Cups, Torah Shields and Spice Containers. Of the 159 objects in the study, 96 fall into one of these three categories. Therefore, these categories will be examined closely in order to compare their rank with auction sales. It is assumed that an accurate rating will be reflected in price, the higher the rank, the higher the average price. Appendix 4 is a study of the comparison between the rank of an object (3-5) and its price. The data is compiled in categories: 1) above estimated high price as set by the auction house, 2) within the estimated low/high price set by the auction house, 3) below the estimated low price and "bought in."3 Again, it must be remembered that the auction house sets the estimates from low to high prices that it believes the piece will bring at auction. With the initial observation, it appears that the assumption that an increase in rank will be reflected in an increase in price is a correct assumption. The strength of the rank as it relates to price is evident as the average price within each rank of Torah Shields, Kiddush Cups, Spice

each rank of Torah Shields, Kiddush Cups, Spice
Containers increases. For example, a comparison of
rank of Torah Shields to auction sales results in
Torah Shields with the rank of 3 having an average
price of \$550. Torah Shields with the rank of 4
have an average price of \$3,116,43, while Shields
with the rank of 5 have an average price of
\$7,229.89. This increase of average price with
increase of rank is also true in the other two
categories, Kiddush Cups and Spice Containers.

When "bought ins" are observed, it is evident that the strength of rank of 5 brings a high price at auction. Within the rank of five, no "bought ins" occurred in either of the three categories. It appears that an object which qualified for this strong rank met the reserve price set by the auction house.

Torah Shields when rank and sales are compared resulted in 11.1% with the rank of 5 selling for below the lowest auction house estimate. However, when the other two ranks were compared, 5 faired better than rank 3 and 4. Of Torah Shields with the rank of 4, 18.2% sold for below the lowest estimate, while 3 showed an even greater percent, 33.3% selling for below the lowest estimate by the

auction house. 88.9% of rank 5 Torah Shields sold for above or within the estimates placed by the auction house, as compared to 45.5% in rank four and 33% in rank three. The results in the category of Torah Shields may well have to do with the small numbers of objects. This should be a point of future research.

When the second category, 34 Spice Containers, is examined, 100% of those with the rank of 5 sold for above or within the highest estimated auction price. None of the Spice Containers with a rank of five sold for below the low estimated price or were "bought in." The percent of containers with the rank of 4 which sold for above or within the high estimate is 81.3% as compared with spice containers with the rank of 3, which have a 85.7%. The average price of Spice Containers for ranks of three, four and five increases with rank: average price for rank of 3, \$706.83, rank 4, \$5,126.88 and rank 5 \$10,008.18.

Kiddush Cups outnumber any other Judaica category at auction. Of the 39 total cups, 15 or 38%, were designated with the rank of 5. 93% of these cups sold for above the estimated high auction price as compared with 68% of the cups with the rank of 4 and 50% of the cups with the rank of 3. The rise in the average price per cup from rank

price per cup from rank 3 to rank 5 is phenomenal.

Kiddush cups with the rank of 3 have an average

price of \$796.13, rank 4 has an average price of

\$5,381.15 while rank 5 has an average price of

\$8,695.33. The difference in percentage between

rank 3 and rank 5 is 1,192%. As an appraiser

enters the Silver Baroque Judaica auction market,

it would be incumbent for him to understand the

qualities that aid in ranking Kiddush cups.

It appears that the methodology which contributes to a higher the rank for the Baroque Judaica object, leads to a greater pressure to bid for the rarer objects and thus, the valuation is affected by the rank of the object. It is evident that the rank of 5 appears strongest in terms of its comparison with auction market price.

Qualities that make up the rank have a direct bearing on its valuation. For example, country of origin is a factor which appears to affect value. Kiddush cups manufactured in Germany possess the highest valuation. From 1981-1984, over one hundred thousand dollars was realized from the sale of German made Kiddush cups, particularly cups manufactured in Augsburg and Nuremberg. Two

Seventeenth Century craftsmen who worked in Nuremberg, J.W. Wollenberg and George Bierfreund, crafted cups which sold for \$12,000 (Appendix 1, #154) and \$19,800. (Appendix 1, #35) respectively.

The author's methodology for analyzing Judaica from the seventeenth and eighteenth century and for ranking it is correctly reflected through an increase in auction value in the average price in each rank for twenty three Torah Shields, thirty four Spice Containers and thirty nine Kiddush Cups. It could be assumed that the same principle would apply to other categories of Baroque Silver Judaica which were not examined with such scrutiny.

#### IV. CONCLUSION

This paper has approached the topic of silver Judaica of the seventeenth and eighteenth century from the historical perspective, traced the development of interest in the silver Judaica market and briefly described the ritual use of Jewish ceremonial art.

The paper then proceeded to present data on exclusive auction sales of Seventeenth and Eighteenth Century silver Judaica beginning with their inception in 1981, through 1984, in order to understand developments in this market. With this data a methodology was offered which would allow the appraiser, collector or investor to rank Judaica objects within the context of their auction market.

It was the object of this project to validate the methodology of that ranking system against actual auction sales. The discussion has shown that the resulting system is a reasonably reliable indicator of the value of silver Judaica in the auction market, eespecially in regards to Kiddush Cups and Torah Shields. The rating system gives the appraiser, collector or investor an understanding of the trends taking place in this unique market.

#### APPENDIX I

File of Silver Baroque Judaica Sold at Auction Spring 1981 through Fall 1984

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| ESCRIPTION<br>NITUAL USE        | BEG<br>END | COUNTRY     | CRAFTSMAN<br>PROVENANCE  | DIMEN<br>RANK | YEAR<br>LOC | EST LOW  | ACT COST |
|---------------------------------|------------|-------------|--------------------------|---------------|-------------|----------|----------|
| ILVER HAVDALAH SPICE CONTAINER  | 1750       |             |                          | H 8 3/4"      | F1981       | 1500     | 3300     |
|                                 |            | ITALY       | No stress of the stress  | 4             | S           | 2000     |          |
| HELVER HAVDALAH SPICE CONTAINER | 1750       |             |                          | H 10*         |             |          |          |
|                                 |            | ITALY       |                          | 4             | S           | 2500     |          |
| ILVER HAVDALAH SPICE CONTAINER  | 1725       | FRANKFURT   | ROTGER HERFURTE          | H 11 1/2*     | F1981       | 6000     | 7150     |
|                                 |            | GERMANY     |                          | 5             | -           | 17070707 |          |
| ILVER HAVDALAH SPICE CONTAINER  |            |             |                          | H 13"         | F1981       | 7000     | 6050     |
|                                 | 1750       |             | METZ ESTATE              | 4             |             |          |          |
| ILVER HAVDALAH SPICE CONTAINER  |            |             |                          | H 13/8*       | F1981       | 400      | BOUGHT I |
|                                 | 1800       | GERMANY     |                          | 3             | 5           | 500      |          |
| MILVER HAVDALAH SPICE CONTAINER | 1725       |             |                          |               |             |          | 303      |
|                                 | 1750       | GERMANY     | PROPERTY AMERICAN MUSEUM | 3             | S           | 500      |          |
| SILVER HAVDALAH SPICE CONTAINER | 1725       |             |                          | H 1 7/8"      | F1981       | 400      | 605      |
|                                 | 1750       | GERMANY     | PROPERTY AM. MUSEUM      | 3             | S           | 600      |          |
| SILVER TORAH SHIELD             | 1750       | NUREMBERG   | WOLFGAN SCHUBERT         | H 12"         | F1981       | 1800     | 1540     |
|                                 | 1800       | GERMANY     | PROPERTY LATE J. FELDMAN | 4             | S           | 2400     |          |
| SILVER TORAH SHIELD             | 1750       |             |                          |               | F1981       | 1500     | 2750     |
|                                 | 1800       | POLAND      | PROPERTY AM. MUSEUM      | 4             | S           | 2000     |          |
| SILVER TORAH POINTER            | 1775       | Shiring and |                          | H 9 1/2*      | F1981       | 500      | 440      |
|                                 | 1800       | CONTINENTAL | PROPERTY LATE J. FELDMAN | 3             | S           | 700      |          |
| SILVER HAVDALAH DISH            | 1675       | NUREMBERG   | CHM                      | D 8*          | F1981       | 800      | 770      |
|                                 | 1700       | GERMANY     |                          | 3             | S           | 1000     |          |
| ILVER ETROG HOLDER              | 1725       | AUGSBURG    | POSSIBLY I.T.            | L 5 1/4"      | F1981       | 1800     | 2200     |
|                                 | 1750       | GERMANY     | PROPERTY AM. MUSEUM      | 4             | S           | 2000     |          |
| LEVER HANUKAH LAMP              | 1725       | FRANKFURT   | JOST LESCHORN            | H 7 1/4"      | F1981       | 1500     | 1760     |
|                                 |            |             | PROPERTY LATE J. FELDMAN |               |             |          |          |
| ILVER MARRIAGE RING             | 1675       |             |                          | D 1 3/16*     | F1981       | 3000     | 3300     |
|                                 | 1700       | ITALY       | NEW YORK PRIV. COLL.     |               |             |          |          |

| CRIPTION TUAL USE         | BEG<br>END   | CITY<br>COUNTRY | CRAFTSMAN<br>PROVENANCE | DIMEN<br>RANK | YEAR<br>LOC | EST LOW<br>EST HIGH | ACT COST |
|---------------------------|--------------|-----------------|-------------------------|---------------|-------------|---------------------|----------|
| EVER MARRIAGE RING        | 1675<br>1700 | ITALY           | NEW YORK PRIV. COLL.    | D 1 3/16"     |             |                     | 3300     |
|                           |              |                 | HEN JOHN THIT! GOLD!    |               |             |                     |          |
| EVER MARRIAGE RING        | 1675         | 1741.4          |                         |               |             | 4000                | 14300    |
|                           |              | ITALY           |                         | 4             |             |                     |          |
| EVER TORAH POINTER        | 1775         |                 |                         | L 11 1/2"     |             |                     | 650      |
|                           |              | GERMANY         |                         | 3             |             | 200                 |          |
| LVER TORAH SHIELD         |              |                 | бмн                     | H. 10 1/2"    |             |                     | BOUGHT I |
|                           |              | POLAND          |                         | 4             |             |                     |          |
| LVER TORAH SHIELD         | 1775         | STUGGART        | HLV                     | H 12"         |             |                     | 6500     |
|                           |              | GERMANY         |                         | 4             |             |                     |          |
| LVER KIDDISH CUP          |              |                 | JOHN NIC. WOLLENBERG    |               |             |                     | 4000     |
|                           |              | GERMANY         |                         | 4             |             |                     |          |
| LVER KIDDISH CUP          | 1750         | AUGSBURG        | HIERONYMUS MITTNACHT    | H 4 3/4*      | S1981       | 4000                | 6500     |
|                           |              | GERMANY         |                         | 4             |             |                     |          |
| LVER KIDDISH CUP          | 1750         | BRESLAU         | GEORG KAHLERT JR.       | H 6 1/2"      | S1981       | 3000                | 3500     |
|                           |              | POLAND          |                         | 4             |             |                     |          |
| LVER HANGING SABBATH LAMP | 1775         |                 | VR                      | H 28"         | S1981       | 8000                | 6500     |
|                           | 1800         | ITALY           |                         | 4             | S           | 12000               |          |
| LVER PRAYER BOOK BINDING  | 1700         | FRANKFURT       | May Importate           | н             | S1981       | 2000                | 3200     |
|                           |              | GERMANY         |                         | 201           | S           | 3000                |          |
| LVER TORAH CROWN          | 1775         | a security i    | MOSHE BEN REB YOSEF     | H 9 1/2*      | 51984       | 35000               | 88000    |
|                           | 1800         | POLAND          | FIRKOWITZ COLL.         | 5             | S           |                     |          |
| LVER TORAH CROWN          | 1750         |                 |                         | H 9 1/2*      | S1984       | 5000                | BOUGHT I |
|                           |              | ITALY           |                         | 4             | S           | 7000                |          |
| LVER TORAH SHIELD         | 1775         | AUGSBURG        | JOSEPH H. MUSSMAN       | D.16"         | S1984       | 12000               | BOUGHT   |
|                           |              | GERMANY         |                         | 4             | S           | 15000               |          |
| LVER TORAH SHIELD         | 1675         |                 |                         | H 10 1/2*     |             |                     | BOUGHT   |
| JAN SHILLS                | 1700         |                 |                         | 4             | 5           |                     | DODON    |

| ESCRIPTION NITUAL USE  | BEG<br>END | CITY<br>COUNTRY |                           | DIMEN<br>RANK | YEAR<br>LOC | EST LOW | ACT COST  |
|--|------------|-----------------|---------------------------|---------------|-------------|---------|-----------|
| SILVER TORAH SHIELD  | 1775       |                 |                           | H 7*          | 51984       | 500     | 440       |
|  | 1800       | CONTINENTAL     |                           | 3             | S           | 700     |           |
| SILVER TORAH SHIELD  | 1775       |                 |                           | H 12"         |             |         | 14300     |
| \$   | 1800       | POLAND          |                           | 5             | S           | 7000    |           |
| SILVER TORAH SHIELD  | 1775       |                 |                           | H 6 1/4"      |             |         | 660       |
| 9  | 1800       | POLAND          |                           | 3             | S           | 700     |           |
| SILVER TORAH POINTER   | 1775       |                 |                           | L TIME        | S1984       |         | 1870      |
| •  | 1800       | ITALY           |                           | 3             | S           | 2000    |           |
| SILVER TORAH POINTER   | 1750       |                 |                           | L 9*          |             |         | 1870      |
| 1  | 1775       |                 |                           | 3             | S           | 2500    |           |
| SILVER HANUKAH LAMP  | 1750       |                 |                           | н 9•          |             |         | 35200     |
|  | 1775       | POLAND          |                           | 4             | 5           | 30000   |           |
| SILVER KIDDISH CUP   | 1775       | NUREMBERG       | GEORG N. BIERFREUND       | H 4 1/2"      | 51984       | 5000    | 19800     |
|  | 1800       | GERMANY         | TRUE IN                   | 4             | S           | 7000    |           |
| SILVER KIDDISH CUP   | 1750       | FRANKFURT       | ROTGER HERFURTE           | H 5 1/4"      | 51984       | 2000    | 5775      |
|  | 1775       | GERMANY         |                           | 4             | S           | 3000    |           |
| SILVER KIDDISH CUP   | 1675       | AU6SBUR6        |                           | H 6 1/2*      | 51984       | 1500    | BOUGHT IN |
|  | 1700       | GERMANY         |                           | 4             | S           | 2000    |           |
| ILVER HAVDALAH SPICE CONTAINER   | 1775       | market C        | M.B. (IN CYRILLIC)        | H 3 1/4"      | S1984       | 15000   | 18700     |
|  |            | POLAND          |                           | 5             | S           |         |           |
| SILVER HAVDALAH SPICE CONTAINER  | 1775       | NUREMBERG       | J.J. RASCH OR RODENMACHER | H 10 1/2*     | S1984       | 5000    | 15400     |
|  |            | GERMANY         |                           | 5             | S           |         |           |
| ILVER HAVDALAH SPICE CONTAINER   | 1675       |                 | Anna Rene                 | H 91/4"       | S1984       | 12000   | 9900      |
|  | 1700       | GERMANY         |                           | 4             |             | 15000   |           |
| ULVER HAVDALAH SPICE CONTAINER   | 1775       | History         | Maria della consum        | H 9 1/4*      | 51984       | 5000    | 19800     |
| South Francisco  | 1800       | POLAND          |                           | 4             | S           |         |           |
| LIVER HANGING SABBATH LAMP   | 1725       |                 |                           | H 19*         | S1982       |         | 6050      |
| The state of the s | 1750       |                 |                           | 4             |             |         | UVUV      |

| SESCRIPTION STUDENTS           | BEG<br>END   | CITY<br>COUNTRY      | CRAFTSMAN PROVENANCE   | DIMEN<br>RANK | YEAR<br>LOC | EST LOW<br>EST HIGH  | ACT COS | 13 |
|--------------------------------|--------------|----------------------|--|---------------|-------------|----------------------|---------|----|
| SILVER KIDDISH CUP             | 1775<br>1800 | GERMANY              | JON. NIC. WOLLENBURG   | H 4 7/8*      | S1982<br>S  |                      | 6600    |    |
| SILVER KIDDISH CUP             | 1725<br>1750 | RUSSIA               |  | H 3 1/2*      |             | 200                  | 3000    |    |
| SILVER KIDDISH CUP             | 1700         |                      | HERMAN LANG  | H5 4          | \$1982      |                      | BOUGHT  | IN |
| SILVER TORAH POINTER           |              |                      |  |               |             |                      | BOUGHT  | IN |
| 1                              | 1800         | HOLLAND              |  | 4             | S           |                      |         |    |
| SILVER TORAH POINTER           | 1775<br>1800 | GERMANY              |  | 3             | S           |                      | 550     |    |
| SILVER TORAH SHIELD            | 1725<br>1750 | VENICE<br>ITALY      |  | H 4 1/2*      | S1982<br>S  |                      | BOUGHT  | IN |
| SILVER TORAH SHIELD            | 1775         | POLAND               |  | H 9 1/2*      |             |                      | BOUGHT  | IN |
| ILVER HAVDALAH SPICE CONTAINER |              | HOLLAND              |  | H 8*          |             | 198                  | 495     |    |
| LILVER PRAYER BOOK BINDING     | 1700<br>1725 | ITALY                | The state of the s | H 5 1/2"      | F1982<br>S  |                      | 4400    |    |
| TILVER HANUKAH LAMP            |              | FRANKFURT<br>GERMANY | IVH  | H 6 1/2*      |             | 7000<br><b>9</b> 000 | 9900    |    |
| OLVER HAVDALAH SPICE CONTAINER | 1675<br>1700 | GERMANY              | Manua Princip  |               | F1982       | 1000                 | 1430    |    |
| LVER HAVDALAH SPICE CONTAINER  | 1725<br>1750 | AUGSBURG<br>GERMANY  | JOHANNE GIRSCHNER  |               | F1982       | 2000                 | 3410    |    |
| LVER HAVDALAH SPICE CONTAINER  | 1700<br>1725 | NUREMBERG<br>GERMANY |  | H 14 1/4"     | F1982       | 6000                 | 17050   |    |
| LVER TORAH POINTER             | 1775<br>1800 |                      |  |               | F1982       | 600                  | 660     |    |

| SESCRIPTION SETURAL USE       | BEG<br>END   | CITY<br>COUNTRY      | CRAFTSMAN PROVENANCE   | DIMEN<br>RANK | YEAR<br>Loc | EST LOW                | ACT COST  |   |
|-------------------------------|--------------|----------------------|--|---------------|-------------|------------------------|-----------|---|
| SILVER TORAH POINTER          | 1750<br>1775 | MANNAHEIN<br>GERMANY | MASTER IAG   | H 9 1/2*      | F1982<br>S  | 1500<br>2000           | 2970      |   |
| SILVER TORAH SHIELD           | 1775<br>1800 | POLAND               |  | H 11*         | F1982<br>S  | 2500<br>3500           | 4125      |   |
| SILVER TORAH SHIELD           | 1775<br>1800 | BERN<br>SWITZERLAND  | MASTER SH  | H 13"         | F1982<br>S  | 6000<br>8000           | 4400      |   |
| SILVER PRAYER BOOK BINDING    | 1750<br>1775 | ROME<br>ITALY        |  | H 7*          | S1984<br>C  | 5000<br>6000           | BOUGHT IN | l |
| SILVER MARRIAGE RING          | 1775<br>1800 | GERMANY              |  | H 2 1/4*      | S1984<br>C  | <b>40</b> 00<br>5000   | 3300      |   |
| SILVER TIFFILIN CASE          |              | POLAND               | 1.н.   | H 2 7/8*      | C           | 10000                  | BOUGHT IN |   |
| SILVER CIRCUMSION SET         |              | MAINZ                | DP   | H 7 3/4*<br>5 |             |                        | 14300     |   |
| SILVER REDEMPTION PLATE       | 1600<br>1625 | GERMANY              | THE STREET STATES AND A SECURE OF THE SECURE | D 9 3/4°      | S1984<br>C  | 15000<br>18000         | 20900     |   |
| SILVER ETERNAL LAMP           | 1775<br>1800 | ITALY                | RYA?   | H 24*         |             |                        | BOUGHT IN | N |
| LILVER HANGING SABBATH LAMP   |              | AMSTERDAM<br>HOLLAND |  | L 30 1/2*     |             |                        | 41800     |   |
| ILVER CIRCUMSION SET          |              | AUGSBURG<br>GERMANY  | ABRAHAM GEMMERLE   |               |             | 1700<br>2000           | 5500      |   |
| LLVER KIDDISH CUP             | 1725<br>1750 | AUGSBURG<br>GERMANY  | J.J.PRIESTE II   | H 4 1/2*      | S1984<br>C  | 80 <b>0</b> 0<br>10000 | 11000     |   |
| LVER KIDDISH CUP              | 1625         |                      | ANDREAS GILG I   | H 9 1/2"      | S1984       |                        | BOUGHT II | N |
| LVER HAVDALAH SPICE CONTAINER |              | POLAND               |  | H 10 1/2*     |             | 5000<br>6000           | 5500      | - |

| DESCRIPTION<br>RITUAL USE  | BEG<br>END           | CITY<br>COUNTRY     | CRAFTSMAN PROVENANCE                        | DIMEN<br>RANK | YEAR<br>LOC  | EST LOW                 | ACT COST |
|----------------------------|----------------------|---------------------|---|---------------|--------------|-------------------------|----------|
| SILVER ETROG HOLDER        | 1750                 | AUGSBURG<br>GERMANY | J.ANDREAS WESTMAIR I                        | H 5 1/2*<br>5 | S1984<br>C   | 70 <b>0</b> 0<br>9000   | 19800    |
| SILVER TORAH POINTER       | 1775<br>1800         | POLAND              |   | L 11 •        | S1984<br>C   | 3000<br>3500            | 2540     |
| SILVER TORAH SHIELD<br>S   | 1775<br>1800         | BERLIN<br>GERMANY   | A. FERDINAND GETZMER                        |               | S1984<br>C   |                         | 7150     |
| SILVER TORAH SHIELD<br>S   | 1775                 | POLAND              | w .   | H. 11 3/4*    |              |                         | 3850     |
| SILVER TORAH SHIELD        |                      | TRIESTE<br>ITALY    | ticals may II                               | H. 11 1/2"    |              | 4000<br>5000            | 6600     |
| SILVER TORAH RIMMONIM      |                      | HOLLAND             | E MATERIAL ENL                              | H. 14*        | S1984<br>C   | 25000<br>35000          | BOUGHT I |
| SILVER PRAYER BOOK BINDING |                      | VENICE<br>ITALY     | Living to .                                 | H. 8"         | S1983<br>S   | 2000<br>3000            | 1100     |
| SILVER KIDDISH CUP         |                      |                     | J. MITTNACHT III<br>PRIV. N.Y. COLLECTION   |               | \$1983<br>\$ | 4000<br>6000            | 6600     |
| SILVER BURIAL SOCIETY CUP  |                      |                     | PHILLIPP STENGLIN<br>PRIV. PHIL. COLLECTION |               | S1983<br>S   | 10 <b>0</b> 00<br>15000 | 23100    |
| SILVER KIDDISH CUP         | 177 <b>5</b><br>1800 | POLAND              | Alien escentia per                          | H. 5*         | S1983<br>S   | 5000<br>6000            | 9350     |
| SILVER MARRIAGE CUP        | 1725<br>1750         | AUGABURG<br>GERMANY | STIPPELDEY                                  | H. 2 3/4*     | S1983<br>S   | 5000<br>7000            | 7700     |
| SILVER HAVDALAH CUP        | 1775<br>1800         |                     | G.N. BIERFREUND<br>PRIV.N.Y. COLLECTOR      |               | S1983<br>S   | 12000<br>15000          | 25300    |
| SILVER KIDDISH CUP         | 1800                 | KALUGA<br>RUSSIA    | HL  | H. 3 1/2"     | F1982<br>S   | 500<br>700              | 440      |
| SILVER TORAH POINTER       | 1775<br>1800         | POLAND              | illesinio (Cana)                            | L. 6 1/4"     | S1983        | 1000                    | 1045     |

| NESCRIPTION<br>RITUAL USE       | BEG<br>END | CITY<br>COUNTRY |                                    | DI | MEN<br>NK | YEAR<br>LOC | EST LOW | ACT COST |
|---------------------------------|------------|-----------------|------------------------------------|----|-----------|-------------|---------|----------|
| SILVER TORAH RIMMONIM           | 1750       |                 |                                    | н. | 14*       | S1983       | 8000    | BOUGHT I |
| 5                               | 1775       | HOLLAND         |                                    | 4  |           | S<br>       | 12000   |          |
| SILVER ETERNAL LAMP             | 1675       |                 | CL                                 |    | 28*       | S1983       | 20000   | 35750    |
| 5                               | 1700       | ITALY           |                                    | 5  |           | S           | 30000   |          |
| SILVER HANUKAH LAMP             | 1750       | BERLIN          | GEO. WILHEIM MARGRAFF              | н. | 26*       | S1983       | 40000   | 110000   |
| (                               | 1775       | GERMANY         | PRIV. MARYLAND COLL.               | 5  |           | S           | 60000   |          |
| SILVER KIDDISH CUP              | 1625       | LEMBERG         | HF                                 | н. | 4*        | \$1984      | 600     | 1200     |
|                                 | 1650       | GERMANY         |                                    | 4  |           | S           | 800     |          |
| SILVER KIDDISH CUP              | 1750       | LONDON          | THOMAS MOORE II                    | н  | 4 1/2"    | S1984       | 1500    | 2800     |
|                                 | 1775       | ENGLAND         | THE RESERVE LABOR.                 | 5  |           | S           | 2000    |          |
| SILVER HANUKAH LAMP             | 1750       | FRANKFURT       | ROTGER HERFURTH                    | н. | 7*        | F1982       | 2500    | 7700     |
| And Arthur                      | 1775       | GERMANY         | R. DAVIDOWITZ COLL.                | 5  |           | С           | 3000    |          |
| SILVER HANUKAH LAMP             | 1775       | DARNSTADT       |                                    | н. | 7 1/4"    | F1982       | 2000    | 4950     |
|                                 | 1800       | GERMANY         | J.MICHAEL COLL.                    | 4  |           | С           | 2500    |          |
| SILVER HANUKAH LAMP             | 1725       | KOBLENZ         | J.F. SCHULTHER                     | н. | 7.        | F1982       | 10000   | 33000    |
|                                 | 1750       | GERMANY         | J.MICHAEL COLL.                    | 5  |           | C           | 15000   |          |
| SILVER HAVDALAH SPICE CONTAINER | 1775       |                 |                                    | н. | 5 7/8*    | F1982       | 700     | 1980     |
|                                 | 1800       | POLAND          | J.MICHAEL COLL.                    | 4  |           | С           | 1000    |          |
| SILVER HAVDALAH SPICE CONTAINER |            |                 |                                    | н. | 3*        | F1982       | 400     | 1540     |
| SILVER HAVDALAH SPICE CONTAINER | 1750       | GERMANY         | FELIX KRAMARSKY COLL.              | 5  |           | C           | 500     |          |
| SILVER HANUKAH LAMP             | 1725       | FRANKFURT       | J.J. LESCHORN                      | н. | 7 3/8     | F1982       | 2000    | 5500     |
|                                 | 1750       | GERMANY         | J.J. LESCHORN<br>MURRAY LAST COLL. | 5  | 0.75000   | С           | 3000    |          |
| SILVER PRAYER BOOK BINDING      | 1725       | ROME            | ISAAC TUACH?                       | н. | 3 3/4"    | F1982       | 800     | 1540     |
| ALVER PRAYER BOOK BINDING       | 1750       | ITALY           | TULLIO CASTELBOLOGNESI CO          | 4  |           |             |         |          |
| SILVER PRAYER BOOK BINDING      | 1675       | VENICE          |                                    | н. | 4 1/8*    |             | 1200    | 1870     |
| Dan Danatho                     | 1700       | ITALY           | MICHAEL ZAGAYSKI COLL.             | 4  |           | C           | 1600    |          |
| TLVER PRAYER BOOK BINDING       | 1650       |                 |                                    | н. | 3 3/4"    | F1982       | 1500    | 2200     |
| THIER DOOK DINDING              | 1675       | ITALY           | R. DAVIDOWITZ COLL.                | 4  | 0 0/1     | C           | 2000    | 2200     |

| TRIPTION USE                            | BEG<br>END | CITY      | CRAFTSMAN<br>PROVENANCE                | DIMEN<br>RANK | YEAR<br>LOC | EST LOW<br>EST HIGH | ACT COS |
|---|------------|-----------|--|---------------|-------------|---------------------|---------|
|   | 1775       |           |  | H. 10 1/2     | # F4000     | 1500                | 6050    |
| LVER HAVDALAH SPICE CONTAINER           | 1800       | GERMANY   | M. ZAGAYSKI COLL.                      | 5             | С           | 2000                | 0030    |
| LVER HAVDALAH SPICE CONTAINER           | 1775       |           |  | H. 9 1/4      |             | 2000                | 7700    |
|   | 1800       | GERMANY   | M. ZAGAYSKI COLL.                      | 5             | С           | 3000                |         |
| LVER HAVDALAH SPICE CONTAINER           | 1700       |           |  | H. 11 1/      | · Stanier   | 2000                | 3300    |
|   | 1725       | AUSTRIA   | M. ZAGAYSKI COLL.                      | 4             | С           | 3000                |         |
| LVER HAVDALAH SPICE CONTAINER           | 1700       |           |  | H. 11*        |             | 2000                | 4400    |
|   | 1725       | AUSTRIA   | M. SALOMON COLL.                       | 4             | С           | 2500                |         |
| VER HAVDALAH SPICE CONTAINER            | 1775       |           |  | H. 15*        |             | 3000                | 6600    |
|   | 1800       | AUSTRIA   | M.ZAGAYSKI COLL.                       | 4             | С           | 4000                |         |
| LVER HAVDALAH SPICE CONTAINER           | 1775       |           |  | H. 10 3/      | B* F1982    | 1000                | 2750    |
|   | 1800       | AUSTRIA   |  | 4             | С           | 1500                |         |
| VER HAVDALAH SPICE CONTAINER            | 1675       |           |  | H. 2 5/8      | F1982       | 300                 | 418     |
|   | 1700       | GERMANY   | J.MICHAEL COLL.                        | 3             | С           | 400                 |         |
| VER HAVDALAH CANDLESTICK HOLDER         | 1775       |           |  | H. 7 3/4      | F1982       |                     | 2420    |
|   | 1800       | AUSTRIA   | J. MICHAEL COLL.                       | 4             | С           | 1500                |         |
| LVER HAVDALAH CANDLESTICK HOLDER        | 1750       |           | NS                                     | H. 8 3/4      | F1982       | 1500                | 4180    |
|   | 1775       | AUSTRIA   | M. ZAGAYSKI                            | 4             | С           | 3000                |         |
| VER HAVDALAH CANDLESTICK HOLDER         | 1700       | NUREMBERG | S?                                     | H. 7 1/2      | • F1982     | 1000                | 3300    |
|   |            |           |  |               |             |                     |         |
|   | 1675       | NUREMBERG | JOHANN HOFFLER                         | H 3 3/8*      | F1982       | 2000                | 3960    |
|   | 1700       | GERMANY   | P. BERNET 1/7/59/#26                   | 5             | C           | 3000                |         |
| LVER KIDDISH CUP                        |            |           |  |               |             |                     | 5280    |
|   | 1700       | GERMANY   | THOMAS KOBER PROPERTY HAMBURG CONGREGA | 5             |             |                     |         |
| VER KIDDISH CUP                         | 1700       | GORLITZ   |  | H. 3 7/8      | • F1982     | 200                 | 880     |
|   | 1725       | GERMANY   | F. KRAMARSKY COLL.                     | 3             | С           | 400                 |         |
| VER KIDDISH CUP                         | 1775       | NUREMBERG | 17                                     | H. 4 3/4      | • F1982     | 600                 | 1760    |
| 100 100 100 100 100 100 100 100 100 100 | 1800       | GERMANY   |  | 3             | C           | 800                 |         |

| DESCRIPTION RITUAL USE | BEG<br>END | COUNTRY   | CRAFTSMAN PROVENANCE     | DIMEN<br>RANK | YEAR<br>LOC | EST LOW | ACT COS |
|------------------------|------------|-----------|--------------------------|---------------|-------------|---------|---------|
| SILVER KIDDISH CUP     | 1750       | DARMSTADT |                          | H. 4 1/2"     | F1992       | 3000    | 5500    |
| H SILVER KIDDISH GO!   | 1775       | GERMANY   | J. MICHAEL COLL.         | 4             | C           | 4000    | 3300    |
| SILVER KIDDISH CUP     | 1750       | AUGSBURG  | F.CHRISTOPHER            |               | F1982       |         | 3520    |
| H                      |            | GERMANY   | P. BERNET 2/19/54/#109   | 5             | С           | 2500    |         |
| SILVER KIDDISH CUP     | 1750       |           | PERHAPS J.C. STIPPELDEY  |               | F1982       |         | 3850    |
| #                      |            | GERMANY   | M. ZAGAYSKI              | 5             | С           | 2000    |         |
| SILVER KIDDISH CUP     | 1750       | AUGSBURG  |                          |               | F1982       |         | 3520    |
| 4                      | 1775       | GERMANY   | J.MICHAEL COLL.          |               | С           | 1500    |         |
| SILVER KIDDISH CUP     | 1625       | NUREMBERG |                          | H. 12*        | F1982       | 600     | 1430    |
| 1                      | 1650       | GERMANY   | J. MICHAEL COLL.         | 4             | С           | 800     |         |
| SILVER KIDDISH CUP     | 1600       | NUREMBERG | E. HOHMAN                | H. 12 3/4"    | F1982       | 1000    | 1980    |
| H                      |            | GERMANY   |                          |               |             | 1500    |         |
| SILVER KIDDISH CUP     |            | NUREMBERG |                          |               |             |         | 935     |
| Maria Company          | 1625       | GERMANY   | J. MICHAEL COLL.         | 3             | C           | 400     |         |
| SILVER KIDDISH CUP     | 1775       | HANAU     |                          | H. 2 1/8"     |             |         | 264     |
|                        | 1800       | GERMANY   | J. MICHAEL COLL.         | 3             | С           | 400     |         |
| SILVER KIDDISH CUP     | 1675       | NUREMBERG | нс                       | н. з•         | F1982       | 600     | 935     |
|                        | 1700       | GERMANY   | J. MICHAEL COLL.         | 3             | С           | 1100    |         |
| SILVER KIDDISH CUP     | 1675       | HANAU     | HMP POSS. M. PELTZER     | H. 3 1/2"     | F1982       | 200     | 605     |
|                        | 1700       | GERMANY   | J. MICHAEL COLL.         | 3             | С           | 300     |         |
| SILVER HANUKAH LAMP    | 1775       |           | Fa. minds                | H. 7 1/4°     | F1982       | 7000    | 11550   |
|                        | 1800       | HOLLAND   | J. MICHAEL COLL.         | 5             | С           | 8000    |         |
| SILVER WEDDING BELT    |            |           |                          |               |             |         |         |
|                        | 1700       | GERMANY   | J. MICHAEL COLL.         | 5             | С           | 2000    |         |
| SILVER TORAH CROWN     | 1775       |           |                          | H. 13 1/2"    | F1982       | 8000    | 33000   |
| S STATE CHOWN          | 1000       | RUSSIA    | M. ZAGAYSKI              | 5             |             |         |         |
| SILVER TORAH RIMMONIM  | 1700       |           |                          | H. 16 3/4"    | F1982       | 20000   | 28600   |
| Tallion III            | 1725       | HOLLAND   | P. BERNET 11/23/55 \$185 |               |             |         |         |

| DESCRIPTION<br>RITUAL USE       | BEG<br>END | CITY        |                           | DIMEN<br>RANK | YEAR<br>LOC | EST LOW<br>EST HIGH | ACT COST |
|---------------------------------|------------|-------------|---------------------------|---------------|-------------|---------------------|----------|
| SILVER KIDDISH CUP              | 1725       |             | HIERONYHUS MITTNACT       | н 5"          | F1987       | 4000                | 8800     |
| Н                               | 1750       | GERMANY     | J. MICHAEL COLL.          | 5             | C           | 5000                | 0000     |
| SILVER TORAH SHIELD             | 1775       |             |                           | H. 3 1/8"     |             |                     | 1540     |
| \$                              |            |             | S. ZALMAN COLL.           |               |             |                     |          |
| SILVER TORAH SHIELD             | 1775       | AUGSBURG    | IV6                       | H. 7 1/4"     | F1982       | 2000                | 5720     |
| \$                              |            |             | TULLIO CASTELBOLOGNESI CO | 5             | С           | 3000                |          |
| SILVER TORAH POINTER            | 1775       |             |                           | L. 8 1/2°     | F1982       | 500                 | 660      |
| S                               |            |             | J. MICHAEL COLL.          | 3             | С           | 600                 |          |
| SILVER TORAH POINTER            | 1675       |             |                           |               |             |                     | 605      |
| S                               | 1700       | CONTINENTAL | J. MICHAEL COLL.          | 3             | С           | 400                 |          |
| SILVER TORAH SHIELD             | 1775       |             | CP                        | H. 7*         | F1982       | 1500                | 3300     |
| \$                              | 1800       | GERMANY     | P.BERNET 5/11/60 #115     | 5             | С           | 2000                |          |
| SILVER KIDDISH CUP              | 1775       | MOSCON      | G.G. SEREBRENKOV          | H. 3 1/4"     | F1982       | 600                 | 1320     |
| Н                               | 1800       | RUSSIA      | PROPERTY OF AM MUSEUM     | 4             | С           | 800                 |          |
| SILVER TORAH RIMMONIM           | 1775       | ZUTPHEN     | НВ                        | H. 14 1/4*    | F1982       | 6000                | 16500    |
| S                               | 1800       | HOLLAND     | PRIVATE N.Y.COLLECTOR     | 5             | С           | 10000               |          |
| SILVER HANUKAH LAMP             |            |             | 6.V.                      | H.11*         | F1983       | 20000               | 40700    |
| Н                               | 1775       | ITALY       |                           | 5             | S           | 30000               |          |
| SILVER TORAH CROWN              | 1750       |             | H.E.                      | H. 7 1/2*     | F1983       | 2000                | 5775     |
|                                 |            | CONTINENTAL |                           | 4             | S           | 2500                |          |
| SILVER TORAH SHIELD             | 1750       | FURTH       | J. RINHONIN               | H. 7*         | F1983       | 7000                | 17050    |
| \$                              | 1775       | GERMANY     |                           | 5             |             | 9000                |          |
| SILVER KIDDISH CUP              | 1700       |             | I.K.                      | H. 2 1/2*     | F1983       | 500                 | 550      |
| Н                               | 1725       | CONTINENTAL |                           | 3             | S           | 700                 |          |
| SILVER HAVDALAH SPICE CONTAINER | 1775       |             |                           | H. 9 1/4*     | F1983       | 2000                | 3190     |
| H                               | 1800       | ITALY       |                           | 4             | S           | 3000                |          |
| SILVER ETROG HOLDER             | 1750       |             | - An Karlana              | H. 6*         | F1983       | 500                 | 17050    |
| \$                              |            | ENGLAND     |                           | 4             | S           | 700                 |          |

| DESCRIPTION RITUAL USE               | BEG<br>END   | CITY                 | CRAFTSMAN PROVENANCE | DIMEN<br>RANK   | YEAR<br>LOC | EST LOW<br>EST HIGH   | ACT COST |
|--------------------------------------|--------------|----------------------|----------------------|-----------------|-------------|-----------------------|----------|
| SILVER HAVDALAH SPICE CONTAINER<br>H |              | GERMANY              |                      | L. 3 1/2*<br>3  |             | 500<br>700            | 990      |
| 2 SILVER TORAH CROWN<br>S            | 1775         |                      |                      |                 | F1984       | 20000                 | 21000    |
| S                                    | 1775<br>1800 | BRESLAU<br>POLAND    | GWH                  | H. 10 1/2*      | F1984<br>S  | 1800<br>2200          | 2050     |
| S SILVER TORAH SHIELD                | 1750<br>1775 | POLAND               |                      | H. 8 1/4"       | F1984<br>S  | 1 <b>0</b> 00<br>1500 | 1000     |
| S SILVER TORAH SHIELD<br>S           | 1775<br>1800 | GLOGAU<br>GERMANY    | FRANZ ZIMMERMAN      | H. 9 1/2*       | F1984<br>S  | 5000<br>7000          | 5000     |
| SILVER TORAH RIMMONIM<br>S           | 1775         | CONTINENTAL          |                      | H. 13*<br>4     | F1984<br>S  | 4000<br>6000          | 6500     |
| SILVER HAVDALAH SPICE CONTAINER<br>H |              | CONTINENTAL          |                      | H. 12*<br>4     | F1984<br>S  | 3500<br><b>4</b> 500  | 2250     |
| SILVER HAVDALAH SPICE CONTAINER<br>H | 1800         | CONTINENTAL          |                      | H. 11 1/2"<br>5 | F1984       | 3000                  | 12000    |
|                                      | 1775         | POLAND               |                      | H. 5 1/4°       | F1984<br>S  | 1500<br>2000          | 2750     |
| SILVER HAVDALAH SPICE CONTAINER<br>H | 1700<br>1725 | CONTINENTAL          |                      | H. 8 3/4*<br>5  | F1984<br>S  | 7000<br>9000          | 10000    |
| SILVER HAVDALAH SPICE CONTAINER<br>H | 1775<br>1800 | CONTINENTAL          | JME                  | H.9 *           | F1984<br>S  | 1200<br>1500          | 3000     |
| SILVER HAVDALAH SPICE CONTAINER<br>H | 1775<br>1800 | CONTINENTAL          |                      | H. 11*<br>5     | F1984<br>S  | 8000<br>10000         | 10000    |
| SILVER HAVDALAH SPICE CONTAINER      | 1200<br>1500 | ITALY                | BZG                  | H.6 3/4*<br>5   | F1984<br>S  | 1200<br>1500          | 4500     |
| SILVER KIDDISH CUP                   | 1775<br>1800 | NUREMBERG<br>GERMANY | J.N.WOLLENBERG       | н. 5°<br>5      | F1984<br>S  | 5000<br>7000          | 12000    |

| E DESCRIPTION<br>RITUAL USE | BEG<br>END | CITY        | CRAFTSMAN<br>PROVENANCE | DIMEN<br>RANK | YEAR<br>LOC | EST LOW | ACT COST  |
|-----------------------------|------------|-------------|-------------------------|---------------|-------------|---------|-----------|
| SILVER KIDDISH CUP          | 3000       | BASEL       |                         | H. 3 5/8"     | F1984       | 3000    | 4500      |
| H                           | 5000       | SWITZERLAND |                         | 5             | S           | 5000    |           |
|                             |            |             |                         |               |             |         |           |
| 56 SILVER KIDDISH CUP       | 1750       | FRANKFURT   | ROGER HERFURTE          | H. 5 1/8°     |             | 5000    | 8500      |
| H                           | 1775       | GERMANY     |                         | 5             | S           | 6000    |           |
| SILVER HANGING SABBATH LAMP | 1750       | VENICE      | (RUNNING HORSE)         | H. 37*        | F1984       | 25000   | BOUGHT IN |
| <b>H</b>                    | 1775       | ITALY       |                         | 5             | S           | 35000   |           |
| 9 SILVER REDEMPTION PLATE   | 1775       |             |                         | D.5*          | F1984       | 6000    | 8500      |
| S                           | 1800       | CONTINENTAL |                         | 5             | S           | 8000    |           |
| \$9 SILVER ETROG HOLDER     | 1750       |             | IML                     | L. 5 1/2 •    | F1984       | 3000    | BOUGHT IN |
| S                           | 1775       | GERMANY     |                         | 5             | S           | 5000    |           |
|                             |            |             |                         |               |             |         |           |

#### APPENDIX II

Auction Market Analysis of Seventeenth and Eighteenth Century Silver Judaica APPENDIX 2. PAGE 1
AUCTION MARKET ANALYSIS OF SEVENTEENTH AND EIGHTEENTH CENTURY SILVER JUDAICA

| AUCTION MARKET ANALYSIS OF S                     | SEVENTEENTH AND EIG      |               |                | R JUDAICA      |
|--|--------------------------|---------------|----------------|----------------|
|  | YEAR                     | YEAR          | YEAR           | YEAR           |
|  | 1981                     | 1982          | 1983           | 1984           |
| ILVER TORAH CROWN                                |                          | 7,5           |                |                |
| NUMBER OF OBJECTS SOLD<br>TOTAL PRICE OF OBJECTS |                          | 1<br>33000    | 1<br>5775      | 2<br>109000    |
| AVERAGE PRICE PER OBJECT                         | 10 mm                    | 33000         | 5775           | 54500          |
|  |                          |               |                |                |
| ILVER TORAH RIMMONIM                             |                          |               |                |                |
| NUMBER OF OBJECTS SOLD<br>TOTAL PRICE OF OBJECTS |                          | 2<br>45100    | - I            | 1              |
| AVERAGE PRICE PER OBJECT                         |                          | 22550         |                | 6500<br>6500   |
| Average 1 Mag 1 EN GEOGRA                        |                          |               |                |                |
| jLVER TORAH SHIELD                               |                          |               |                |                |
| NUMBER OF OBJECTS SOLD                           | 3                        | 5             | 1              | 9              |
| TOTAL PRICE OF OBJECTS AVERAGE PRICE PER OBJECT  | 10790<br>3 <b>59</b> 7   | 19085<br>3817 |                |                |
|  |                          | 3617          | 17050          | 4561           |
| ULVER TORAH POINTER                              |                          |               |                |                |
| NUMBER OF OBJECTS SOLD                           | 2                        | 5             | 1              | 3              |
| TOTAL PRICE OF OBJECTS AVERAGE PRICE PER OBJECT  | 1090<br>545              | 5445<br>1089  | 1045           | 6280<br>2093   |
|  |                          | 1087          | 1045           | 2070           |
| ILVER ETERNAL LAMP                               |                          |               |                |                |
| NUMBER OF OBJECTS SOLD                           | The latest of the second |               | 1              |                |
| TOTAL PRICE OF OBJECTS AVERAGE PRICE PER OBJECT  |                          | 72000         | 35750<br>35750 |                |
| THE THE TEN DEVELO                               |                          |               |                |                |
| ULVER CIRCUMSION SET                             |                          |               |                |                |
| NUMBER OF OBJECTS SOLD<br>TOTAL PRICE OF OBJECTS |                          | _             | <u> </u>       | 18800          |
| AVERAGE PRICE PER OBJECT                         | 3200                     | 10012         |                | 19800<br>9900  |
|  |                          |               |                |                |
| LVER REDEMPTION PLATE                            |                          |               |                |                |
| NUMBER OF OBJECTS SOLD<br>TOTAL PRICE OF OBJECTS | Total                    | _             | _              | 20400          |
| AVERAGE PRICE PER OBJECT                         | (100                     | 4490          | <u> </u>       | 29400<br>14700 |
|  |                          |               |                |                |
| ILVER ETROG HOLDER                               |                          |               |                |                |
| NUMBER OF OBJECTS SOLD                           | 1                        |               | 1              | 1              |
| TOTAL PRICE OF OBJECTS AVERAGE PRICE PER OBJECT  | 2200<br>2200             | 4.000         | 17050<br>17050 | 19800<br>19800 |
| TVERHOE PRICE PER OBJECT                         |                          |               | 17030          | 17800          |
| ILVER CUPS                                       |                          |               |                |                |
| NUMBER OF OBJECTS SOLD                           | 3                        | 19            | 6              | 8              |
| TOTAL PRICE OF OBJECTS  AVERAGE PRICE PER OBJECT | 14000<br>4667            | 54579<br>2873 | 72600<br>12100 | 65575<br>8197  |
| TOTAL PRICE PER UBJECT                           | 406/                     | 20/3          | 12100          |                |

APPENDIX 2. PAGE 2
AUCTION MARKET ANALYSIS OF SEVENTEENTH AND EIGHTEENTH CENTURY SILVER JUDAICA

| ENTH AND EIG  | SHIEENIH CEN   | HURY SILVER                            | R JUDATCA         |
|---------------|--|--|-------------------|
| YEAR          | YEAR   | YEAR                                   | YEAR              |
| 1981          | 1982   | 1983                                   | 1984              |
| -             |  |  | 4                 |
|               | _  |  | 3300              |
| 6967          | _  | -                                      | 3300              |
|               |  |  |                   |
|               |  |  |                   |
| 6             | 13   | 2                                      | 12                |
|               |  |  |                   |
| 3543<br>      | 4394   | 2090                                   | 9483              |
|               |  |  |                   |
| 1             |  | _                                      |                   |
| -             | _  |  |                   |
| 770           | =  | -                                      | -                 |
|               |  |  |                   |
|               | Rie of   |  |                   |
| cornet ton de |  | _                                      | -                 |
| interd K      |  |  |                   |
|               |  |  |                   |
|               |  |  |                   |
| 1             | 6  | 2                                      | 1                 |
| 1760          | 72600  | 150700                                 | 35200             |
| 1760          | 12100  | 75350                                  | 35200             |
|               |  |  |                   |
|               | 4  |  |                   |
|               |  | W0000000000000000000000000000000000000 | _                 |
| 3200          | 2503   | 1100                                   | _                 |
|               |  |  |                   |
|               |  |  |                   |
| 1             | 1  | _                                      | 1                 |
|               |  | _                                      | 41800             |
|               |  |  | 41800             |
|               |  |  |                   |
| -             | 1  | -                                      | -                 |
|               | 4400   | -                                      |                   |
| <u></u>       | 4400   | <u> </u>                               |                   |
|               |  |  |                   |
|               |  |  |                   |
| 22            | 40   | 1.4                                    | 4.3               |
| 22<br>82468   | 60<br>317292   | 16<br>305250                           |                   |
|               | YEAR<br>1981<br>3<br>20900<br>6967<br>6<br>21258<br>3543<br>1<br>770<br>770<br>770 | YEAR 1981 1982  3                      | 1981 1982 1983  3 |

#### APPENDIX III

Computer Analysis of Information Gathered Torah Shields, Kiddush Cup and Spice Containers

# APPENDIX 3. COMPUTER ANALYSIS OF INFORMATION GATHERED AUCTION MARKET OF CUPS

| EC 80 | RANK<br>NO | CITY      | COUNTRY     | CRAFTHAN             | PROVENANCE             | BELOW<br>EST | WITHIN<br>EST | ABOVE<br>EST | BOUGHT<br>In |
|-------|------------|-----------|-------------|----------------------|------------------------|--------------|---------------|--------------|--------------|
| Ø     | 3          | KALUGA    | RUSSIA      | HL                   |                        | 1            |               |              |              |
| 111   | 3          | GORLITZ   | GERMANY     |                      | F. KRAMARSKY COLL.     |              |               | 1            |              |
| 112   | 3          | NUREMBERG | GERMANY     | 17                   |                        |              |               | ı            |              |
| 119   | 3          | NUREMBERG | GERMANY     | POSSIBLY HANS REIFF  | J. MICHAEL COLL.       |              |               | 1            |              |
| 120   | 3          | HANAU     | GERMANY     |                      | J. MICHAEL COLL.       | 1            |               |              |              |
| 121   | 3          | NUREMBERG | GERMANY     | НС                   | J. MICHAEL COLL.       |              | 1             |              |              |
| 122   | 3          | HANAU     | GERMANY     | HMP POSS. M. PELTZER | J. MICHAEL COLL.       |              |               | 1            |              |
| 138   | 3          |           | CONTINENTAL | I.K.                 | American .             |              | 1             |              |              |
| 10    | 4          | NUREMBERG | GERMANY     | JOHN NIC. WOLLENBERG | in Walth COL           |              | ı             |              |              |
| 21    | 4          | AUGSBURG  | GERMANY     | HIERONYMUS MITTNACHT |                        |              |               | ı            |              |
| 22    | 4          | BRESLAU   | POLAND      | GEORG KAHLERT JR.    |                        |              | 1             |              |              |
| 15    | 4          | NUREMBERG | GERMANY     | GEORG N. BIERFREUND  |                        |              |               | ı            |              |
| 36    | 4          | FRANKFURT | GERMANY     | ROTGER HERFURTE      |                        |              |               | 1            |              |
| 17    | 4          | AUGSBURG  | GERMANY     |                      |                        |              |               |              | 1            |
| 13    | 4          |           | GERMANY     | JON. NIC. WOLLENBURG |                        |              |               | 1            |              |
| 4     | 4          |           | RUSSIA      |                      |                        |              |               | 1            |              |
| 15    | 4          | NUREMBERG | GERMANY     | HERMAN LANG          |                        |              |               |              | ı            |
| 69    | 4          | AUGSBURG  | GERMANY     | ANDREAS GILG I       |                        |              |               |              | t            |
| 80    | 4          |           | POLAND      |                      |                        |              |               | t            |              |
| 22    | 4          | LEMBERG   | GERMANY     | HF                   |                        |              |               | 1            |              |
| 113   | 4          | DARMSTADT | GERMANY     |                      | J. MICHAEL COLL.       |              |               | ı            |              |
| 17    | 4          | NUREMBER6 | GERMANY     | GEORG KOLER          | J. MICHAEL COLL.       |              |               | ı            |              |
| 18    | 4          | NUREMBERG | GERMANY     | E. HOHMAN            | J. MICHAEL COLL.       |              |               | t            |              |
| 133   | 4          | MOSCOW    | RUSSIA      | 6.6. SEREBRENKOV     | PROPERTY OF AM MUSEUM  |              |               | ı            |              |
| 68    | 5          | AUGSBURG  | GERMANY     | J.J.PRIESTE II       |                        |              |               | ı            |              |
| 78    | 5          | AUGSBURG  | GERMANY     | J. MITTNACHT III     | PRIV. N.Y. COLLECTION  |              |               | ı            |              |
| 19    | 5          | AUGSBURG  | GERMANY     | PHILLIPP STENGLIN    | PRIV. PHIL. COLLECTION |              |               | ı            |              |
| -     |            |           |             |                      |                        |              |               |              |              |

# APPENDIX 3. COMPUTER ANALYSIS OF INFORMATION GATHERED AUCTION MARKET OF CUPS

|    | RANK<br>NO | CITY      | COUNTRY     | CRAFTMAN                | PROVENANCE                | BELOW<br>EST | WITHIN<br>EST | ABOVE<br>EST | BOUGHT<br>IN |
|----|------------|-----------|-------------|-------------------------|---------------------------|--------------|---------------|--------------|--------------|
| 81 | 5          | AUGABURG  | GERMANY     | STIPPELDEY              |                           |              |               | ı            |              |
| 32 | 5          | NUREMBERG | GERMANY     | G.N. BIERFREUND         | PRIV.N.Y. COLLECTOR       |              |               | ı            |              |
| 39 | 5          | LONDON    | ENGLAND     | THOMAS MOORE II         |                           |              |               | ı            |              |
| 10 | 9 5        | NUREMBERG | GERMANY     | JOHANN HOFFLER          | P. BERNET 1/7/59/#26      |              |               | ı            |              |
| 11 | 0 5        | BERLIN    | GERMANY     | THOMAS KOBER            | PROPERTY HAMBURG CONGREGA |              |               | ı            |              |
| 11 | 4 5        | AUGSBURG  | GERMANY     | F.CHRISTOPHER           | P. BERNET 2/19/54/#109    |              |               | ı            |              |
| 11 | 5 5        | AUGSBURG  | GERMANY     | PERHAPS J.C. STIPPELDEY | M. ZAGAYSKI               |              |               | t            |              |
| 11 | 6 5        | AUGSBURG  | GERMANY     | J.C.STIPPELDEY          | J.MICHAEL COLL.           |              |               | ı            | -1           |
| 12 | 7 5        |           | GERMANY     | HIERONYMUS MITTNACT     | J. MICHAEL COLL.          |              |               |              |              |
| 15 | 1 5        | NUREMBERG | GERMANY     | J.N.WOLLENBERG          |                           |              |               | ı            |              |
| 15 | 5 5        | BASEL     | SWITZERLAND |                         |                           |              | 1             |              |              |
| 15 | 5 5        | FRANKFURT | GERMANY     | ROGER HERFURTE          |                           |              |               | ı            |              |
| -  |            |           |             |                         |                           |              |               |              |              |

## APPENDIX 3. COMPUTER ANALYSIS OF INFORMATION GATHERED AUCTION MARKET OF TORAH SHIELDS

| E RANK<br>0 NO | CITY      | COUNTRY     | CRAFTMAN             | PROVENANCE                | BELOW<br>EST | WITHIN<br>EST | ABOVE<br>EST | BOUGHT<br>In |
|----------------|-----------|-------------|----------------------|---------------------------|--------------|---------------|--------------|--------------|
| 9 3            |           | CONTINENTAL |                      |                           | 1            |               |              |              |
| 1 3            |           | POLAND      |                      | Wall Inches               |              | 1             |              |              |
| 8 3            |           | POLAND      |                      | Partition of the Control  |              |               |              | 1            |
| 1 4            | NUREMBERG | GERMANY     | WOLFGAN SCHUBERT     | PROPERTY LATE J. FELDMAN  | 1            |               |              |              |
| 1 4            |           | POLAND      |                      | PROPERTY AM. MUSEUM       |              |               | t            |              |
| 8 4            | BRESLAU   | POLAND      | GWH                  |                           |              |               |              | 1            |
| 9 4            | STUGGART  | GERMANY     | HLV                  |                           |              | 1             |              |              |
| 1 4            | AUGSBURG  | GERMANY     | JOSEPH H. MUSSMAN    |                           |              |               |              | 1            |
| 8 4            |           | GERMANY     |                      |                           |              |               |              | 1            |
| 8 4            | VENICE    | ITALY       |                      |                           |              |               |              | 1            |
| 9 4            |           | POLAND      |                      |                           |              |               | 1            |              |
| 1 4            |           | POLAND      |                      |                           | 1            |               |              |              |
| 113 4          | BRESLAU   | POLAND      | GWH                  |                           |              | 1             |              |              |
| 14 4           |           | POLAND      |                      |                           |              | 1             |              |              |
| 1 5            |           | POLAND      |                      |                           |              |               | 1            |              |
| P 5            | BERN      | SWITZERLAND | MASTER SH            | e 16400 (50               | 1            |               |              |              |
| 7 5            | BERLIN    | GERMANY     | A. FERDINAND GETIMER | 1 323 00                  |              |               |              |              |
| 7 5            | TRIESTE   | ITALY       |                      |                           |              |               | ŧ            |              |
| 128 5          |           | ITALY       |                      | S. ZALMAN COLL,           |              |               | ŧ            |              |
|                | AUGSBURG  | GERMANY     | IAE                  | TULLIO CASTELBOLOGNESI CO |              |               | 1            |              |
| 132 5          |           | GERMANY     | CP                   | P.BERNET 5/11/60 #115     |              |               | t            |              |
| Tent to the    | FURTH     | GERMANY     | J. RIMMONIM          |                           |              |               | 1            |              |
| 15 5           | GLOGAU    | GERMANY     | FRANZ ZIMMERMAN      |                           |              | 1             |              |              |
|                |           |             |                      |                           |              |               |              |              |

# APPENDIX 3. COMPUTER ANALYSIS OF INFORMATION GATHERED AUCTION MARKET OF SPICE CONTAINERS

| E RANK<br>O NO | CITY      | COUNTRY     | CRAFTMAN                  | PROVENANCE               | BELOW<br>EST | WITHIN<br>EST | ABOVE<br>EST | BOUGHT |
|----------------|-----------|-------------|---------------------------|--------------------------|--------------|---------------|--------------|--------|
| 3              |           | GERMANY     |                           |                          |              |               |              | ı      |
| 3              |           | GERMANY     |                           | PROPERTY AMERICAN MUSEUM | 100          |               |              |        |
| 3              |           | GERMANY     |                           | PROPERTY AM. MUSEUM      |              |               |              |        |
| 9 3            |           | HOLLAND     |                           |                          |              |               | ı            |        |
| 13 3           |           | GERMANY     |                           |                          |              |               | 1            |        |
| 15 3           |           | GERMANY     |                           | J.MICHAEL COLL.          |              |               | t            |        |
| 11 3           |           | GERMANY     |                           |                          |              |               | 1            |        |
| 4              |           | ITALY       |                           |                          |              |               | ŧ            |        |
| 4              |           | ITALY       |                           |                          |              |               | ı            |        |
| 4              |           | GERMANY     |                           | METZ ESTATE              | 1            |               |              |        |
| 0 4            |           | GERMANY     |                           |                          | 1            |               |              |        |
| 1 4            |           | POLAND      |                           |                          |              |               | 1            |        |
| 4              | AUGSBURG  | GERMANY     | JOHANNE GIRSCHNER         |                          |              |               | 1            |        |
| 0 4            |           | POLAND      |                           |                          |              | 1             |              |        |
| 1 4            |           | POLAND      |                           | J.MICHAEL COLL.          |              |               | ı            |        |
| 01 4           |           | AUSTRIA     |                           | M. ZAGAYSKI COLL.        |              |               | 1            |        |
| 02 4           |           | AUSTRIA     |                           | M. SALOMON COLL.         |              |               | ı            |        |
| 13 4           |           | AUSTRIA     |                           | M.ZAGAYSKI COLL.         |              |               | t            |        |
| 14 4           |           | AUSTRIA     |                           | J. MICHAEL COLL.         |              |               | ı            |        |
| 19 4           |           | ITALY       |                           |                          |              |               | ı            |        |
| 17 4           |           | CONTINENTAL |                           |                          | ı            |               |              |        |
| 19 4           |           | POLAND      |                           |                          |              |               | ı            |        |
| 1 4            |           | CONTINENTAL | JME                       |                          |              |               | ı            |        |
| 5              | FRANKFURT | GERMANY     | ROTGER HERFURTE           |                          |              | 1             |              |        |
| 5              |           | POLAND      | M.B. (IN CYRILLIC)        |                          |              | 1             |              |        |
| 5              | NUREMBERG | GERMANY     | J.J. RASCH OR RODENMACHER |                          |              |               | ı            |        |
| 5              | NUREMBERG | GERMANY     | (RAMPANT HORSE CIRCLED)   |                          |              |               | ı            |        |

## APPENDIX 3. COMPUTER ANALYSIS OF INFORMATION GATHERED AUCTION MARKET OF SPICE CONTAINERS

| RANK CITY | COUNTRY     | CRAFTMAN | PROVENANCE            | BELOW<br>EST | WITHIN<br>EST | ABOVE<br>EST | BOUGHT |  |
|-----------|-------------|----------|-----------------------|--------------|---------------|--------------|--------|--|
| 5         | GERMANY     | CS       | FELIX KRAMARSKY COLL. |              |               | ı            |        |  |
| 5         | GERMANY     |          | M. ZAGAYSKI COLL.     |              |               | 1            |        |  |
| 1 5       | GERMANY     |          | M. ZAGAYSKI COLL.     |              |               | ı            |        |  |
| 5         | CONTINENTAL |          |                       |              |               | ı            |        |  |
| 5         | CONTINENTAL |          |                       |              |               | ı            |        |  |
| 5         | CONTINENTAL |          |                       |              | 1             |              |        |  |
| 5         | ITALY       | BZG      |                       |              |               | ŧ            |        |  |

#### APPENDIX IV

Comparison of Rank to Auction Sale Results - Spice Containers, Torah Shields and Kiddush Cups

## APPENDIX 4. COMPARISON OF RANK TO AUCTION SALE RESULTS OF CUPS

| MT NO OF REC                  | RANK 3                | RANK 4                | RANK 5               | TOTAL      |
|-------------------------------|-----------------------|-----------------------|----------------------|------------|
| [01 7.5 E. 7.25               | % OF % OF             | % OF % OF             | 15<br>% OF % OF      | 39<br>% OF |
| ELOW ESTIMATE                 | RANK TOT<br>25.0 5.1  | 0.0 0.0               | 0.0 0.0              | TOT 5.1    |
| NITHIN ESTIMATE BOVE ESTIMATE | 25.0 5.1<br>50.0 10.3 | 12.5 5.1<br>68.8 28.2 | 6.7 2.6              | 12.8       |
| OUGHT IN                      | 0.0 0.0               | 18.8 7.7              | 93.3 35.9<br>0.0 0.0 | 74.4       |
| WG COST ITEM SOLD             | 796.13                | 5381.15               | 8695.33              | 5743.17    |

### APPENDIX 4. COMPARISON OF RANK TO AUCTION SALE RESULTS OF CUPS

| RANK | . 3                                  | RANK   | 4   | RANK   | 5   | TOTAL   |
|------|--------------------------------------|--|---|--|---|---|
|      | 8                                    |  | 16  |  | 15  | 39  |
| % OF | % OF                                 | % OF   | % OF  | % OF   | % OF  | % OF  |
| RANK | TOT                                  | RANK   | TOT   | RANK   | TOT   | TOT   |
| 25.0 | 5.1                                  | 0.0  | 0.0   | 0.0  | 0.0   | 5.1   |
|      | 5.1                                  | 12.5   | 5.1   | 6.7  | 2.6   | 12.8  |
| 50.0 | 10.3                                 | 68.8   | 28.2  | 93.3   | 35.9  | 74.4  |
| 0.0  | 0.0                                  | 18.8   | 7.7   | 0.0  | 0.0   | 7.7   |
| 7    | 96.13                                | 53   | 81.15   | 86   | 95.33   | 5743.17   |
|      | % OF<br>RANK<br>25.0<br>25.0<br>50.0 | % OF % OF<br>RANK TOT<br>25.0 5.1<br>25.0 5.1<br>50.0 10.3 | 8 % OF % OF % OF RANK TOT RANK 25.0 5.1 0.0 25.0 5.1 12.5 50.0 10.3 68.8 0.0 0.0 18.8 | 8 16 % OF % OF % OF % OF RANK TOT RANK TOT 25.0 5.1 0.0 0.0 25.0 5.1 12.5 5.1 50.0 10.3 68.8 28.2 0.0 0.0 18.8 7.7 | 8 16 % OF % OF % OF % OF % OF RANK TOT RANK TOT RANK 25.0 5.1 0.0 0.0 0.0 25.0 5.1 12.5 5.1 6.7 50.0 10.3 68.8 28.2 93.3 0.0 0.0 18.8 7.7 0.0 | 8 16 15 % OF % OF % OF % OF % OF RANK TOT RANK TOT RANK TOT 25.0 5.1 0.0 0.0 0.0 0.0 25.0 5.1 12.5 5.1 6.7 2.6 50.0 10.3 68.8 28.2 93.3 35.9 0.0 0.0 18.8 7.7 0.0 0.0 |

### APPENDIX 4. COMPARISON OF RANK TO AUCTION SALE RESULTS OF TORAH SHIELDS

|                   | RANK | 3     | RANK | . 4   | RANK | 5     |   | TOTAL   |
|-------------------|------|-------|------|-------|------|-------|---|---------|
| NO OF REC         |      | 3     |      | 11    |      | 9     |   | 23      |
|                   | % OF | % OF  | % OF | % OF  | % OF | % OF  |   | % OF    |
|                   | RANK | TOT   | RANK | TOT   | RANK | TOT   |   | TOT     |
| ELOW ESTIMATE     | 33.3 | 4.3   | 18.2 | 8.7   | 11.1 | 4.3   |   | 17.4    |
| ITHIN ESTIMATE    | 33.3 | 4.3   | 27.3 | 13.0  | 11.1 | 4.3   |   | 21.7    |
| BOVE ESTIMATE     | 0.0  | 0.0   | 18.2 | 8.7   | 77.8 | 30.4  | * | 39.1    |
| OUGHT IN          | 33.3 | 4.3   | 36.4 | 17.4  | 0.0  | 0.0   |   | 21.7    |
| WG COST ITEM SOLD | 5    | 50.00 | 31   | 16.43 | 72   | 28.89 |   | 4887.50 |

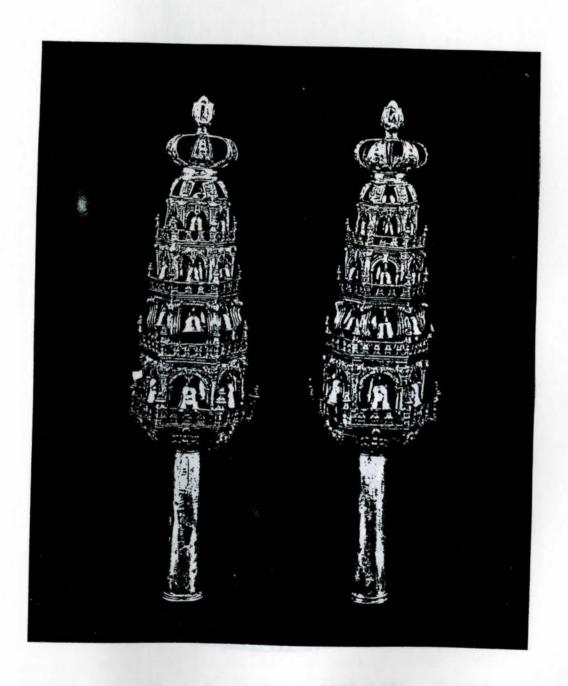
#### APPENDIX 4. COMPARISON OF RANK TO AUCTION SALE RESULTS OF SPICE CONTAINERS

| RANK | 3   | RANK   | . 4  | RANK  | . 5   | IUIAL   |
|------|---|--|--|---|---|---|
|      | 7   |  | 16   |   | 11  | 34  |
| % OF | % OF  | % OF   | % OF   | % OF  | % OF  | % OF  |
| RANK | TOT   | RANK   | TOT  | RANK  | TOT   | TOT   |
| 0.0  | 0.0   | 18.8   | 8.8  | 0.0   | 0.0   | 8.8   |
| 14.3 | 2.9   | 6.3  | 2.9  | 27.3  | 8.8   | 14.7  |
| 71.4 | 14.7  | 75.0   | 35.3   | 72.7  | 23.5  | 73.5  |
| 14.3 | 2.9   | 0.0  | 0.0  | 0.0   | 0.0   | 2.9   |
| 7    | 06.83                                       | 51   | 26.88  | 100   | 08.18   | 5950.33   |
|      | % OF<br>RANK<br>0.0<br>14.3<br>71.4<br>14.3 | RANK TOT<br>0.0 0.0<br>14.3 2.9<br>71.4 14.7 | 7 % OF % OF % OF RANK TOT RANK 0.0 0.0 18.8 14.3 2.9 6.3 71.4 14.7 75.0 14.3 2.9 0.0 | 7 16 % OF % OF % OF % OF RANK TOT RANK TOT 0.0 0.0 18.8 8.8 14.3 2.9 6.3 2.9 71.4 14.7 75.0 35.3 14.3 2.9 0.0 0.0 | 7 16 % OF % OF % OF % OF % OF RANK TOT RANK TOT RANK 0.0 0.0 18.8 8.8 0.0 14.3 2.9 6.3 2.9 27.3 71.4 14.7 75.0 35.3 72.7 14.3 2.9 0.0 0.0 0.0 | 7 16 11  % OF % OF % OF % OF % OF % OF RANK TOT RANK TOT RANK TOT O.O O.O 18.8 8.8 0.0 0.0 14.3 2.9 6.3 2.9 27.3 8.8 71.4 14.7 75.0 35.3 72.7 23.5 14.3 2.9 0.0 0.0 0.0 0.0 |

APPENDIX V

Illustrations

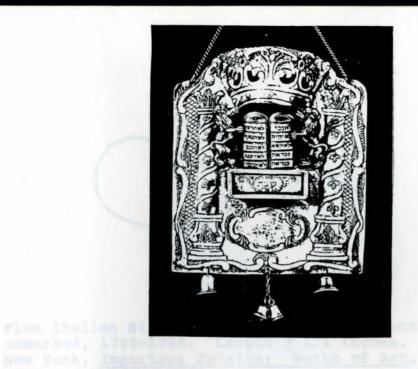
A Pair of Rare Dalleb Parcel Use Silver Blassonin 1300-1725, apparently amended except for later put control marks on a suspectly of bolla. Reight 14 inches. Christie's, New York 100 Judaica. Supe 20



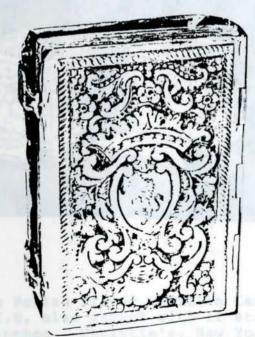
 A Pair of Rare Dutch Parcel Gift Silver Rimmonim 1700-1725, apparently unmarked except for later Dutch control marks on a majority of bells. Height 14 inches. Christie's, New York <u>Fine Judaica</u>, June 26, 1984, lot 214.



 Fine Polish Silver Torah Crown 1775-1800. Height 10 1/2 inches. Sotheby's. New York, <u>Judaica Books</u>, <u>Manuscripts and Works of Art</u>, December 6 and 7, 1984. <u>Lot 428</u>.



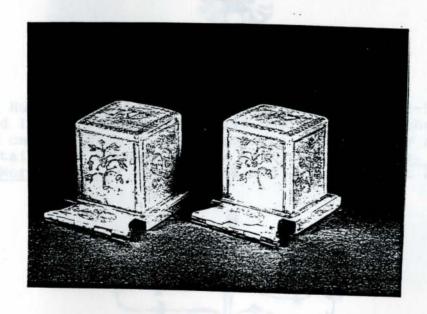
 An Italian Silver Breastplate, Trieste, Italy, 1789. Height 11 1/2 inches. Christie's, New York, Fine Judaica, June 26, 1984. Lot 203.



An Italian Silver Prayer Book Covering, Rome 1763.
 Height 7 inches. Christie's, New York, Fine Judaica,
 June 26, 1984. Lot 2.



 Fine Italian Silver Torah Pointer, apparently unmarked, 1700-1725. Length 7 1/4 inches. Sotheby's, New York, <u>Important Judaica: Works of Art</u>, June 27, 1984. Lot 232.



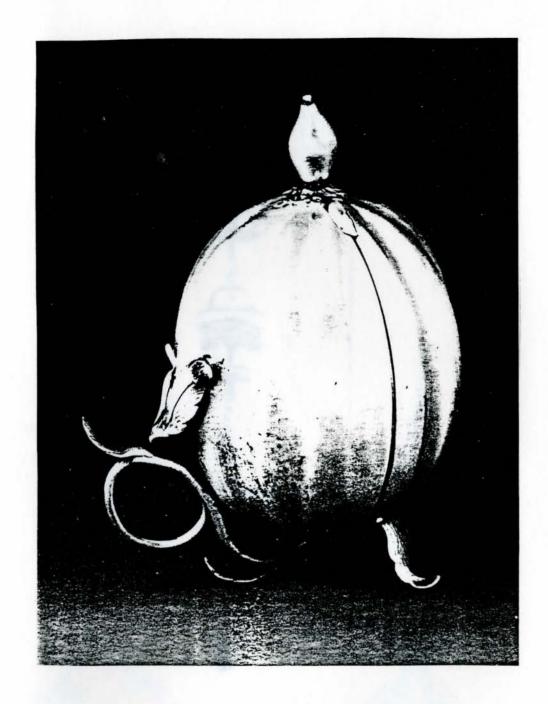
6. A Pair of fine Polish Silver Tefillin Cases 1700-1725, maker's mark I.H, also struck with 12 standard mark. Height 2 7/8 inches. Christie's, New York, <u>Fine Judaica</u>, June 26, 1984. Lot 83.



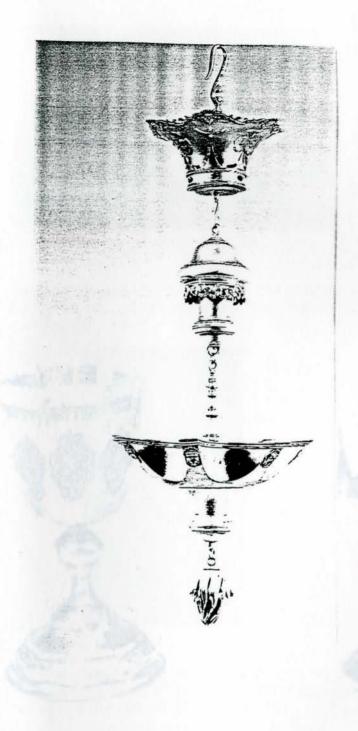
7. Rare Hungarian Silver Alms Bowl, Budapest, 1792-96, dated in the inscription, 1798. Diameter 5 inches. Dated 18th century Judaic silver objects from Hungary are almost unobtainable. Sotheby's, New York, <u>Judaic Books, Manuscripts and Works of Art</u>; December 6 and 7, 1984. Lot 274.



8. Fine German Silver Hanukah Lamp. Berlin 1775-1800. Height 12 inches. Sotheby's, New York, Important Judaica: Works of Art, June 27, 1984. Lot 210A.



 A Very Early and Important German Silver Etrog Box by Johann Andreas Westermair I, Augsburg, 1732-33. Height 5 1/2 inches. Christie's, New York, <u>Fine Judaica</u>, June 26, 1984. Lot 192.

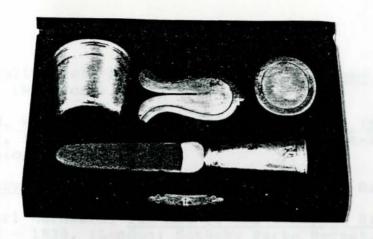


10. A Rare and Important Dutch Silver Sabbath Hanging Lamp by Hendrik Griste I, Amsterdam, 1755. Height 30 1/2 inches. Christie's, New York, <u>Fine Judaica</u>, June 26, 1984. Lot 123.

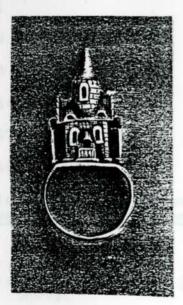




- 11. A Fine German Silver-Gilt Kiddush Cup, Johann Jakob Prister II, Augsburg, 1741. Height 4 1/2 inches. Christie's, New York, Fine Judaica, June 26, 1984.
- 12. Fine German Silver Spice
  Tower, Nuremberg 17751800. Height 10 1/4
  inches. Sotheby's, New
  York, Important Judaica:
  Works of Art, June 27,
  1984. Lot 105.



13. A Rare German Parcel-Gilt Silver Circumcision Set. Mainz, Circa 1680. Christie's, New York, <u>Fine</u> <u>Judaica</u>, June 26, 1984. Lot 84.



14. A German Silver Wedding Ring, 18th century, apparently unmarked. Height 2 1/4 inches. Christie's, New York, Fine Judaica, June 26, 1984. Lot 76.

### I. END NOTES

- 1. Julius Held and Donald Posner, 17th and 18th Century Art, (New York: Harry Abram, Inc.)
- 2. R. Wittkower, Art and Archetecture in Italy 1600 -1750, (New York: Harry Albrams Co.) Chapters I & II develop these ideas.
- 3. Encyclopedia Bretannica, 1974 ed. S.V. Baroque Art
- 4. Carl Hernmark, The Art of the European Silversmith 1430 1830, (London: Sotheby Parke Bernet, 1977) I:59.
- 5. Ibid., p.60
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- 12. Ibid., p. 69
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- 14. Hava Lazar, "Jonah The Tower and the Lions: An 18th Century Italian Book Binding," <u>Journal of Jewish Art</u> (3&4, 1977): 58-73.
- 15. Held and Posner, 17th and 18th Century Art, 12.
- 16.Geoffrey Wigoder (ed) <u>Jewish Art and Civilization</u> Hong Kong: Chartwell Books, Inc. 1972) 66.
- 17. Held and Posner, 17th and 18th Century Art; 378.
- 18. Yvonne Hackenbrock, "German Silver of the 17th and 18th Century" Connoisseur, 195 (May 1977): 58.
- 19. Wigoder, Jewish Art and Civilization, 138.

- 20.Selma Stern, <u>The Court Jew</u> (Philadelphia: The Jewish Publication Society of America, 1950) 8.
- 21.A L. den Blaauwen, Nederland Zilver, 1580- 1830 (Amsterdam: Ryksmuseum, 1979) XXXI.
- 22. Wigoder, Jewish Art and Civilization, 207.
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- 24. Seymour B. Wyler, The Book of Old Silver (N.Y: Crown Publishers, Inc., 1937) 1.
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- 26. Wigoder Jewish Art and Civilization, 208.
- 27.A.G. Grimvade, "The Ritual Silver of Bevis Marks Synagogue" Apollo 51-52 (1950): 131.

#### II. END NOTES

- 1. The Holy Scriptures, (Philadelphia: The Jewish Publication Society of America, 1956) Exodus, XV, 2.
- 2. Stephen Kayser, <u>Jewish Ceremonial Art</u>, (Philadelphia: The <u>Jewish Publication Society of America</u>, 1955) 112.
- 3. Abram Kanof, <u>Jewish Ceremonial Art</u>, (New York: Harry N. Abrams) 230.
- Encyclopedia Judaica
- 5. Kanof, Jewish Ceremonial Act, 1290.
- 6. The Holy Scriptures, Kings X,2
- 7. Kanof, <u>Jewish Ceremonial</u> Act, 104
- 8. Enclyclopedia Judaica
- 9. Kanof, <u>Jewish Ceremonial Act</u>, 195
- 10.Alfred Rubens, A History of Jewish Costume (New York: Funk and Wagalls, 1967) 124.

# III. End Notes

- 1.Abram Kanof, <u>Jewish Ceremonial Art</u>, New York: Harry N. Abrams, Inc.), 15.
- 2. The Holy Scriptures, (Philadelphia: The Jewish Publication Society of America, 1956) Exodus, XV,2.
- 3.M. Strauss, <u>Description des objects religieux</u> hebrirque exposée dans les galeries due Tracadéro, a l'exposition universalle de 1878, Poissy 1878.
- 5. David Altshuler (ed.), The Precious Legacy, Judaica Treasures from the Czechoslovak State Collections, (New York: Summit Books, 1983), 24
- 6.Cecil Roth (1899-1970) Jewish Historian, born in London, was an extraordinary scholar, educated at Oxford, he wrote and lectured there from 1939 1964 as Professor of Jewish Studies. As a connoisseur, he collected manuscripts, Haggadah, Ketubbat and silver ritual objects. His personal collection of ritual objects now forms the museum associated with the Beth Tzedic Synagogue, Toronto, Canada. Roth bequeathed his manuscripts to University of Leeds.

Wilfred Sampson Samuel (1886-1958) English Jewish Historian. He wrote the first history of the Sephardi Community in London.

- 7.Barnett, Catalog of the Permanent Loan Collection, XVI.
- 8.C. Adler and J.M. Casavowicz, The Collection of Jewish Ceremonial Objects in the United States National Museum (Washington: United States National Museum, 1908.
- 9. Information received from the associate curator of Hebrew Union College, Barbara Gilbert, October 22, 1984.
  - 10. Encyclopedia Judaica, 1963 ed, S.V. "Museums."
  - 11. Ibid., p. 551
- 12.Mordechai Narkiss, <u>The Hanukkah</u>
  Lamp. (Jerusalem: Bney Bezalel Publishing Co. 1939)

13.Franz Landsberger, A History of Jewish Art, (Cincinnati: The Union of American Hebrew Congregations, 1946)

Landsberger had joined the Hebrew Union College in 1939. A frequently published professor of art history at Breslau University, Dr. Landsberger was removed from the university in 1933, as a result of Nazi pressure. He then became director of the Berlin Jewish Museum where he continued to publish until he was sent to the Oranunberg - Sachsenhausen concentration camp from which he was able to flee to America. (Information provided by Barbara Gilbert, Associate Curator, Hebrew Union College in a letter to this author)

- 14. Guido Schoenberger, The Silver and Judaica Collection of Mr. & Mrs. Michael Zagayski. (New York: The New York Jewish Museum, 1963)
- 15. Stephen S. Kayser and Guido Schoeberger, <u>Jewish</u> <u>Ceremonial Art</u>, (Philadelphia: The Jewish Publication Society of America, 1955)
- 16. Cecil Roth, <u>Jewish Art</u>, (Greenwich, Conn. New York Graphic Society, Ltd, 1971)
- 17.Barnett, Catalogue on the Permanent Loan Collection,
- 18. Altshuler, Precious Legacy, Judaic Treasures from the Czechoslovak State Collections, (New York: Summit Books, 1983)
- 19.Natalie Gittlemon, "American Jews Rediscover Orthodoxy," The New York Times (September 1984)
  - 20. Haley, Alex. Roots (New York: Doubleday, 1976)
- 21. Jay Weinstein, director of Judaica at Sotheby Parke-Bernet, New York auction House, was kind enough to hold two telephone conversations with this author, Fall 1984.

#### CHAPTER IV. ENDNOTES

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