

TREASURES  
OF THE  
VALMADONNA  
TRUST LIBRARY

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A CATALOGUE OF 15<sup>TH</sup>-CENTURY BOOKS  
AND FIVE CENTURIES OF DELUXE HEBREW PRINTING

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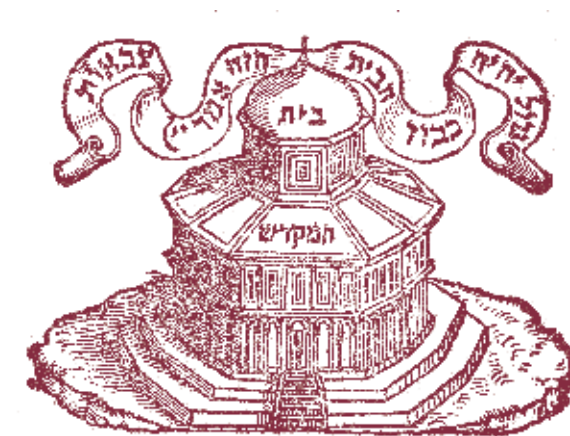
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Valmadonna Trust Library





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*Dedicated to the memory of my teacher and friend,*

*Professor Chimen Abramsky.*

Jack V. Lunzer



## FOREWORD

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This volume is the tenth in a series of bibliophile editions, facsimiles, and catalogues of early and rare printed books and medieval manuscripts, published over the years by the Valmadonna Trust.

The volumes in the series, most with disquisitions by eminent authorities, are intended as contributions to the history of Hebrew printing and the Jewish book. The facsimiles of early imprints from northern Italy, Prague, and Constantinople reflect areas in which the Valmadonna collection is especially rich: incunables, 16th-century books, Italian, Central European, and Ottoman printing, special liturgies, *rarissima* and *unica*. A small selection of Valmadonna treasures was described in the catalogue of an exhibit mounted at the Morgan Library in New York in 1989.

The series also includes a study of Codex Valmadonna I, dated 1189, the oldest manuscript in the collection and the only dated Hebrew manuscript written in England before the expulsion of the Jews. Another volume reproduces a manuscript tractate of the Babylonian Talmud written in Provence in the 15th century, at the very moment when a Jew in Avignon was experimenting with a metal-cutter from Prague in the ‘art of writing artificially’. The catalogue of Valmadonna manuscripts, published in 1998, covers a broad historical and geographic range.

We bear in mind Solomon’s words: ‘Of making many books there is no end’. Catalogues and bibliographies — tools by such masters as De Rossi, Steinschneider, Freimann, and Yaari — have always been close to hand (and our reference collection is considerable). Following these antecedents, the present volume offers a preliminary account of Valmadonna’s incunables and deluxe printed books, many of them unique, from different corners of Europe and the Orient. Like Berliner in *Aus meiner Bibliothek*, we have tried to bring to light books never recorded before and otherwise unknown.

In writing these lines, my thoughts are in gratitude to all those friends and scholars who have helped me complete this series, but especially the contributors to this volume: Isaac Yudlov, bibliographer *par excellence* and Director of the Institute for Hebrew Bibliography at the National Library of Israel in Jerusalem; the distinguished incunabulist Dr Adri K. Offenbergl of the fabled Rosenthaliana in Amsterdam; and not least the learned bookman Brad Sabin Hill, curator of the Kiev Collection in Washington, who decades ago promised me a study of Hebrew printing on blue paper, well worth the wait. I am indebted to all of them, as to my long-serving and long-suffering librarian Pauline Malkiel, who has recorded every step of my journey in the world of Hebrew books.

Lastly, this volume is dedicated in all humility to the memory of my teacher and friend, Professor Chimen Abramsky.

JACK V. LUNZER  
Custodian

Passover 2011 / *Pesah* 5771

## INTRODUCTION

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‘Make your books your companions. Let your bookcases and shelves be your pleasure-grounds and your gardens. Bask in their paradise, and gather their roses. Pluck their fruit, and take their spices and their myrrh. If your soul is satiated and weary, change from garden to garden, and from furrow to furrow, and from vista to vista. Then your desire will renew itself, and your soul will be filled with delight’.

From the Ethical Will of Judah Ibn Tibbon (Provence, 12th century)

‘I will not cease to issue good editions, in order to lighten the burdens of those who read them and illuminate their darkness, if only God will be with me’.

From the words of Gershom Soncino on the title page of *Sefer Mikhlol*  
(Constantinople, 1533)

In an age when technological innovations have revolutionized our use of the written word, the importance of books and their place in society is an ever-intensifying subject in the cultural discourse. Jews’ relationships with books, particularly Jewish participation and innovation in the printing trade, have been rich and diverse. Scholars are only beginning to understand how crucial the effects of printing were on Jewish cultural developments over the past several centuries. For example, the end of the 15th century and the beginning of the 16th century was not solely a period of oppression and expulsions for Jews; it was also an era when Jews introduced the printing press to Portugal, the Ottoman Empire, and North Africa.

Any history of libraries and collectors of Hebrew or ‘Jewish’ books must take into account the Valmadonna Trust Library. It is home to approximately 13,000 printed books and manuscripts, primarily acquired over the past seven decades under the custodianship of Jack V. Lunzer. Hebrew books, non-Hebrew languages in Hebrew characters, ‘non-Jewish’ books issued by Jewish printers, and early books about Jews or Judaism published by non-Jews are all well represented in this collection, as are virtually all eras and geographical regions of Jewish and Hebrew book history. Its sheer size places it among the greatest private collections of Judaica in history. It is the fine condition of so many books, however, conserved and elegantly bound as jewels of Jewish culture, that sets it apart as a library of beauty.

Some of the Library’s most outstanding volumes include: a Pentateuch written in England in 1189, the only Hebrew manuscript known to have been composed in England prior to the expulsion of Jews in 1290; a complete and pristine *editio princeps* of Bomberg’s Babylonian Talmud (Venice, 1519–1523), housed for most of its existence in Westminster Abbey; the major portion of Isaac Lampronti’s autograph manuscript of *Paḥad Yitshak*, a comprehensive encyclopedia of *halakhah*; and nearly 600 broadsides (single sheets) from diverse places and periods, exceedingly valuable because of their ephemeral nature.

In addition, the Valmadonna Trust Library contains exceptional examples of the rarest and most desirable books: incunables, books printed on vellum, and books printed on coloured paper. Precious to book history and collecting, these three genres of the Library’s collection are showcased in *Treasures of the Valmadonna Trust Library*. For each genre, the present volume provides a bibliographic study by a distinguished scholar in the respective field, and a catalogue noting the title, authorship, publication information, and size of each book, accompanied by relevant bibliographic

references. The breadth of Jewish literature is represented, with copies of Bible, Talmud, commentaries, *halakhah*, responsa, liturgy, poetry, ethics, Kabbalah, and Karaitica.

Part one of *Treasures of the Valmadonna Trust Library* presents the Library's large and well-preserved collection of incunables, that is, books printed in the 15th century, after Gutenberg's invention of movable type. The Library is home to more than one-third of all known editions of Hebrew incunables. Fifty-one incunable editions are represented in 68 copies, including: four of the group of six books printed in Rome, ca. 1469–1473; a copy of the first complete Bible issued by the Soncino family (Soncino, 1488); a *Mishnah* with Maimonides' commentary (Naples, 1492), one of the first illustrated Hebrew books; and copies or fragments of five of the 14 editions of the legal code *Arba'ah Turim* printed during this period, including the first book printed in the Ottoman Empire (Constantinople, 1493).

Preceding the catalogue of incunables, Adri K. Offenbergh, Emeritus Curator of the Bibliotheca Rosenthaliana at the University of Amsterdam, surveys Hebrew printing in its infancy through an exposition of the Library's holdings. Offenbergh traces the beginnings of Hebrew printing in Italy, the Iberian Peninsula, and the Ottoman Empire, detailing the activities of the early printers, such as Abraham Conat, the Soncino family, Eliezer Alantansi, and the Ibn Nahmias brothers. Offenbergh concludes with an analysis of the literary genres popular during the incunable period, and gives several examples of each from the present catalogue.

The Library's collection of books printed on vellum, the gold standard of deluxe printing, is the subject of the second part of *Treasures of the Valmadonna Trust Library*. Forty-one Hebrew editions on vellum, and three more non-Hebrew titles, are found in the Valmadonna Trust Library. Several of these books are not known to exist on vellum anywhere else in the world, and the size of the collection rivals the holdings of most great Judaica libraries. Outstanding examples include: four incunables; an early 16th-century Italian *Mahzor* often associated with the incunable period; the polyglot Genoa Psalter (1516); three volumes of the Second Rabbinic Bible (Venice, 1524–1525); numerous books printed in the preeminent printing centers of Venice, Mantua, Prague, and Amsterdam; and the only known copy on vellum of Lazarus Goldschmidt's beautiful, large-format facsimile of a 12th-century Spanish manuscript of *Seder Nezikin*.

In his introduction to the listing of books on vellum, Isaac Yudlov, Director of the Institute for Hebrew Bibliography, describes the printing of Hebrew books on vellum as an adornment of Jewish heritage. He gives the current state of research, with a tally, by century of publication, of the total number of titles known world-wide, and compares the Library's collection to the holdings of the major research institutions. His breakdown of vellum imprints by century — the largest percentage of these Hebrew books were produced in the 16th century, in stark contrast to the century that followed — provides a valuable perspective on the history of deluxe printing.

*Treasures of the Valmadonna Trust Library* concludes with the Library's collection of books printed on coloured paper. Brad Sabin Hill, Curator of the I. Edward Kiev Judaica Collection at The George Washington University, provides a detailed and comprehensive account of the history of Hebrew printing on coloured paper, the other primary medium of deluxe printing. While giving a synopsis of the places in which blue paper was used, and the differences in hues and quality of the paper, Hill demonstrates its ubiquity in Hebrew printing over the centuries, and indeed in Jewish consciousness. Other colours, such as green, grey, and yellow, are also examined, as is the use of coloured paper in printing non-Hebrew languages spoken by Jews, as well as book wrappers and broadsides. He concludes with a discussion of coloured paper collections in public libraries.

Some of the most impressive books in the collection include: the three-volume first edition of the *Zohar* (Mantua, 1558–1560) and a complete four-volume *Mishneh Torah* issued by Bragadini (Venice, 1574–1575), both printed on deep blue paper; Plantin's Hebrew–Latin *Biblia Hebraica* on green paper (Antwerp, 1584), the only such copy in the world; several books issued by the

18th-century Amsterdam presses of Moses Frankfurt and Isaac Templo; and an array of editions printed in Livorno in the late 18th century, and in Bombay and Calcutta in the mid-19th century. Keeping with the spirit of deluxe printing, lists of the Valmadonna's holdings of Hebrew books printed on silk and printed in red ink are appended to this section, and they are briefly discussed in Hill's study.

While *Treasures of the Valmadonna Trust Library* records about 250 titles in total, the lists of incunables, vellum, coloured paper, silk, and red ink are separate and self-contained; each list begins anew with 'No. 1'. Due to the preciousness and scarcity of these books, the numbers reflect the Library's copies, not merely the titles. Thus, the two copies of Albo's *Sefer ha-Ikarim* printed in Soncino in late 1485 are listed as Nos 16 and 17. However, titles issued, or at present bound, in multiple volumes are given one catalogue number; for instance, the two-volume Soncino/Casale Maggiore Roman-rite *Mahzor* is numbered 19a and 19b. (The incunables printed on vellum appear in both the list of incunables and the list of books on vellum, and are consequently counted twice and are given separate numbers depending on their position in the respective lists.)

The order of the books is chronological except in the case of the incunables, which, reflecting Offenbergh's method, are listed according to geographical region and then chronology. Thus, Hebrew books printed in Italy precede those printed in Iberia and the Ottoman Empire, while books printed in Rome and Soncino precede those printed in Naples. The incunable list differs from the lists of deluxe printing in noting the books' precise months and days of publication, when known, and in providing details of foliation for each volume. To be clear, when an entry states that it is 'lacking' a certain number of folios, it means that these original folios are not to be found in the volume; however, the custodian of the Library has been meticulous in obtaining facsimiles of missing leaves from elsewhere, if a more complete copy exists.

Hebrew titles have been transliterated according to the cataloguing rules of the Library of Congress, used by Judaica research libraries in England and America. Hebrew names are similarly romanized, except when a standardized form of a name is found in the *Encyclopaedia Judaica*. For instance, Alkabez, Hayyat, and Ibn Tibbon are the spellings used in this publication, as is the name Hayyim (although *Hayim* is used in transliterated titles).

Apart from three items in the list of books printed on silk, this publication does not include items in the Valmadonna's rich collection of broadsides. As the present volume is intended to showcase the Library's incunables and deluxe printed books, we have refrained from including several broadsides printed on coloured paper or with various coloured inks, mostly from India, as well as *ketubot* printed on vellum with engraved borders. In addition, the lists are devoid of subject headings except in the case of prayer books, which are labeled as 'liturgy'. Several imprints of poetry and a few of communal documents are identified accordingly in parentheses after the romanized title, but most titles are listed without indication of subject. Finally, the bibliography at the end of the volume, carefully compiled by Brad Sabin Hill, consists of catalogues and printing-historical studies most relevant to *Treasures of the Valmadonna Trust Library*, including all bibliographic references found in the catalogue entries.

It is hoped that this volume, drawing attention to some of the unique and remarkable holdings of the Valmadonna Trust Library, will further the appreciation of Hebrew printing and the art of the book, in accord with the words of Ibn Tibbon and Soncino.

DAVID SCLAR  
New York, *Pesah* 5771

# THE HONEYCOMB'S FLOW: HEBREW INCUNABLES IN THE VALMADONNA TRUST LIBRARY

ADRI K. OFFENBERG

There is an element of heroism in the early history of Hebrew printing. Notwithstanding the pressure of ecclesiastical institutions and intolerant rulers, Jewish printers succeeded in establishing Hebrew printing offices wherever and whenever possible. Only a few years after the introduction of the new art in southern Europe, Hebrew printed books began to appear, and there is a reason to admire the technical skill, the great learning, and the good taste of their publishers and printers. Considering the fact that the Jewish population of southern Europe in the second half of the 15th century consisted of about 600,000 individuals, about one percent of the total population of that area, the result is impressive. Statistically, it means that this small community published a new edition every sixth week.

In the Library of the Valmadonna Trust the section of Hebrew incunables is highly important and very interesting. It includes products of 21 different Hebrew presses from the 15th century — 15 Italian presses, 3 Spanish, 2 Portuguese, and 1 from Constantinople — comprising 51 editions in 68 copies.<sup>1</sup> Thirty copies are complete or almost complete (wanting blank leaves not counted in). One more copy might belong to the incunable period, although it has also been attributed to an early 16th-century press (cat. no. 5, vellum list). Extremely rare are copies of Hebrew incunables printed on vellum — the Valmadonna Library holds four (cat. nos 55, 56, 57, and 61).<sup>2</sup>

Hebrew incunables constitute only a tiny part of the large number of books published in Europe in the 15th century. Their total number is certainly no more than about 150 editions, which means less than half of one percent of the total production of printed editions during the incunable period. About 2000 copies are now kept in about 160 public collections world-wide: over 1200 in European collections, over 500 in the United States and Canada, over 200 in Israel, and 5 in Australia. There also are a few hundred in private hands.

Early Hebrew printed books appeared in Italy (Barco, Bologna, Brescia, Casal Maggiore, Ferrara, Mantua, Naples, Piove di Sacco, Reggio di Calabria, Rome, Soncino), in Spain (Guadalajara, Híjar, Zamora), in Portugal (Faro, Leiria, Lisbon), and the Ottoman Empire (Constantinople). Over 60% of the editions were published in Italy. They were printed on about 40 presses, 31 of which can be associated with one or more names of printers/publishers. If not all, certainly many of these Hebrew editions are very rare; one-third of Hebrew incunables are known in only one, two, or three copies.

Hebrew printing started in Italy not very long after the appearance there of the first printed books in Latin, which were published at Subiaco and Rome. These first Hebrew books were likewise



Hamishah Humshe Torah, with Targum Onkelos and commentary of Solomon ben Isaac (Híjar: [Eliezer ben Abraham Alantansi] for Solomon ben Maimon Zalmati, 1490). Cat. no. 57.

most probably printed at Rome, as shown in 1950 by the bibliographer Moses Marx.<sup>3</sup> Marx assigned to one or more Roman presses a group of eight early printed Hebrew books that, since the time of the great Hebraist Giovanni Bernardo De Rossi (1742–1831), had been taken to be Hebrew incunables, *sine loco et anno*, but printed before or about 1480. Marx showed that these eight books have much in common with the Christian works published by Conrad Sweynheym and Arnold Pannartz, Ulrich Han, and Adam Rot during the years 1469–1475. They have the same layout of the pages, are similarly printed on large paper in one column with wide margins, and often start with two blank leaves at the front of the book. A recent fresh analysis of these books arrived at a chronological sequence that differed radically from the one proposed by Marx, but that represents a coherent and logical typographical development. This sequence was supported by detailed analysis of the paper used in the books, which is also found in dated early works of the Christian printers in Rome.<sup>4</sup>

We are left with six editions that were most likely printed at Rome between 1469 and 1473 by the printers Obadiah, Manasseh, and Benjamin of Rome. The very first book printed in Hebrew now appears to be the Hebrew dictionary *Sefer ha-Shorashim* by David ben Joseph Kimḥi. It was followed by Solomon ben Abraham Ibn Adret's *Teshuvot–She'elot*, a quarto on median paper (cat. no. 1), and the first edition of the famous *Perush ha-Tōrah* by Solomon ben Isaac, or Rashi (cat. no. 2). The latter work, like all other Roman Hebrew incunables, was printed in square types, so the opinion that the semi-cursive so-called Rashi-letters derived their name from the first edition of Rashi's commentary appears to be wrong. After this book the three printers published Levi ben Gershon's *Perush Daniyel*, a small quarto, followed by the huge *Sefer he-'Arukh* by Nathan ben Jehiel (cat. no. 3), and the large *Perush ha-Tōrah* of Moses ben Naḥman (Ramban; Naḥmanides) (cat. no. 4), both folios on royal paper. The names of the three printers are only to be found in this last book, at the end of the commentary on Exodus.

Based on the bibliographical evidence, two of the books that Marx assigned to Rome, Maimonides' *Moreh Nevukhim*, a quarto (cat. no. 5), and Moses Coucy's *Sefer Mitsvot Gadol*, a folio, do not in fact belong to the Roman group, although the paper and typographical features certainly suggest an early date. The most striking differences, apart from the use of other type fonts, are the introduction of two columns to a page, and the practice of anticipating letters at the end of a line in order to make justified left-hand margins, a device known from Hebrew manuscripts of the period. These two books should be considered as a link between the Rome press and that of Piove di Sacco, unlocalised but dateable to ca. 1473–1474. The huge edition of Maimonides' *Mishneh Torah* by the printers Solomon ben Judah and Obadiah ben Moses (cat. no. 6) is in an entirely independent type and should not be included in either of the above groups, although the early royal crossbow-in-circle paper and typographical features suggest a date of ca. 1475.

One of the most interesting of the 15th-century Hebrew printers was Abraham Conat, who published at Mantua. Originally a scribe and physician hailing from Provence, his press was already active by the time of the appearance of the first dated Hebrew books in the mid-1470s. He differs from the other Jewish printers of his time in the texts he chose to publish, not only in being the first to print a work (or perhaps even two works) of a living author, but also because his remaining productions reveal Renaissance tastes. He is also one of the very few early printers of any sort, if not the only one, to give us detailed information about printing techniques in one of his colophons. Finally, his wife, Estellina, was the first woman to be involved in the operation

of a printing press in any capacity.<sup>5</sup> Seven editions were printed in Conat's characteristic types, and an eighth partly in his types and partly in the very similar types of Abraham ben Ḥayyim dei Tintori at Ferrara, who published one other edition in that town before moving his press to Bologna.

The earliest Roman books in both Latin and Hebrew are closely related in many respects (format, layout, dimensions of the type area, use of several blanks at the front), yet the Hebrew books of Mantua and Ferrara are quite different from the Christian books printed there. Nor are similarities in setting technique found between the Hebrew and non-Hebrew editions of Mantua and Ferrara. The Hebrew compositors seem to have followed the current practice of Jewish scribes in northern Italy, which differed from Italian and Latin manuscripts of the period. The only aspect common to both sets of books appears to be the paper used.

The most important problem concerning the Hebrew editions of Mantua is their dating and relative chronology. Only the folio *Tur Oraḥ Ḥayim* by Jacob ben Asher bears a date (6 June 1476). In the existing literature on Abraham Conat there is no consensus as to the relative position of this publication in the total production of the press. Some bibliographers consider it the starting point of the press' activities, others as its final product. Nor have any useful conclusions emerged as to the relative chronology of the other six editions; such classifications as there are appear to be wholly arbitrary. In 1795, De Rossi gave his impression of the six editions as 'ca. 1476', '1476–80', or 'ante 1480', and this dating found general acceptance until the 1960s.<sup>6</sup> Recent research arrived at a new and most probable sequence of Conat's productions. The *Behinat 'Olam* on royal octavo paper by Jedaiah ben Abraham Bedersi ha-Penini, signed in the colophon by Estellina Conat, was the first booklet printed by this press in about 1474. It was followed in about 1474–1475 by the *Nofet Tsufim*, also on royal octavo paper, by the famous Judah ben Jehiel, known in Italian as Messer Leon (cat. no. 7). In 1475, the press issued *Yosipon*, attributed to a certain Joseph ben Gorion, on royal quarto paper, and dated the 49th day of the Omer, coinciding with 11 May 1475 (cat. no. 8). A much larger work was published in 1475–1476, Levi ben Gershon's *Perush ha-Tōrah 'im ha-To'aliot*, probably the first Hebrew book produced on a two-pull press (cat. no. 9), to be followed by the only fully dated work of Abraham Conat's press, Jacob ben Asher's *Tur Oraḥ Ḥayim* (with an insertion from Maimonides' *Mishneh Torah*), mentioned above.

In May 1477, Abraham ben Ḥayyim dei Tintori had completed in Ferrara a *Perush Ralbag 'al Iyov* on royal octavo paper (cat. no. 10).

An edition of *Tehilim* with the commentary of David Kimḥi appeared on 29 August 1477. It was printed on a two-pull press on ordinary chancery paper in folio by a group of printers, consisting of Joseph and Nerija Ḥayyim and Mordecai and Hezekiah Montero, somewhere in northern Italy. In this book for the first time a few pages show vocalization signs (cat. no. 11).

After 1483 members of the Soncino family, originating from Speyer in Germany, became the leading printers of Hebrew books in Italy. Following the publication of Solomon Ibn Gabirol's *Mivḥar ha-Penimim* on 14 January 1484 (cat. no. 12) and Jedaiah Bedersi's *Behinat 'Olam* on 12 December 1484 (cat. no. 13), Joshua Solomon ben Israel Nathan began to publish separate treatises from the Babylonian Talmud at Soncino. In continuation of Abraham ben Ḥayyim dei Tintori's Pentateuch edition of 1482, Joshua Soncino published in 1485–1486 the books of *Nevi'im Rishonim* and *Nevi'im Aḥaronim* with David Kimḥi's commentary (cat. nos 14 and 15). Within two months (31 October–29 December 1485) the 108 leaves of Joseph Albo's *Sefer ha-'Ikarim* were printed

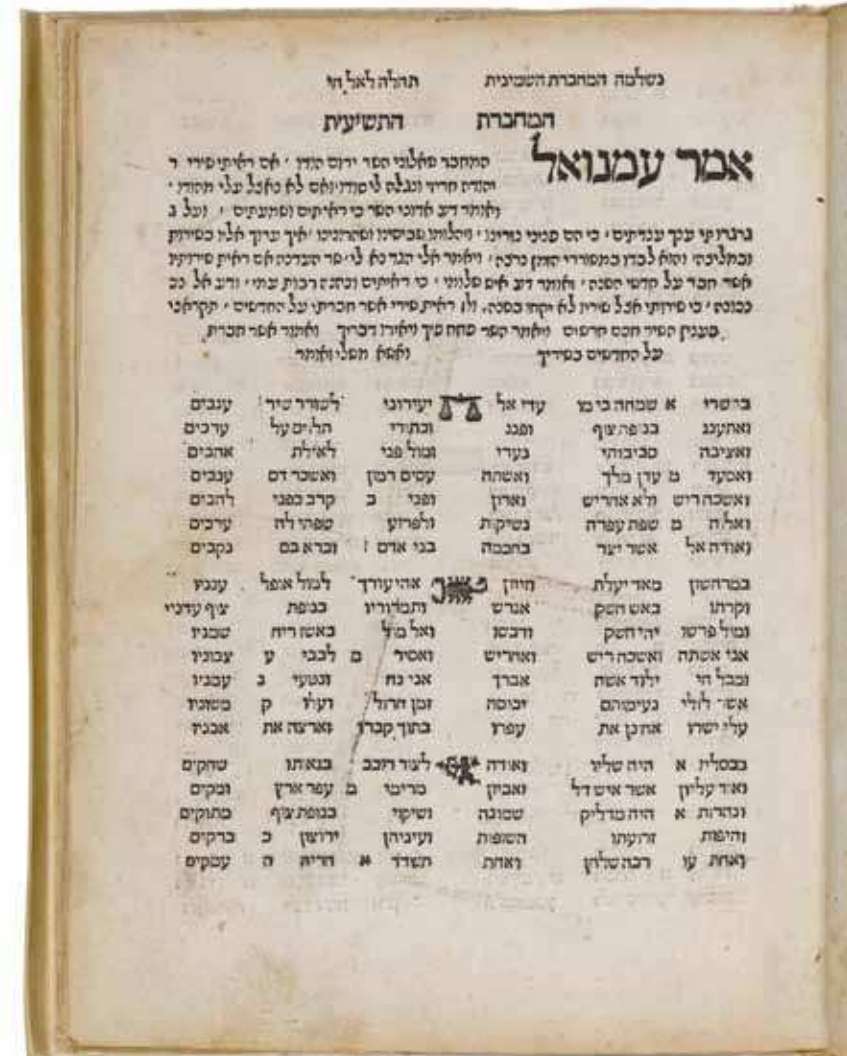


Joseph Albo, *Sefer ha-Ikarim* (Soncino: [Joshua Solomon ben Israel Nathan Soncino], 1485). Cat. no. 17.

(cat. nos 16 and 17, the first copy with unusually wide margins). The first edition of the complete Hebrew Bible appeared at Joshua Soncino's press on 22 April 1488 (cat. no. 18).

Also working at Soncino were Joshua's nephews Gershom ben Moses and his brother Solomon ben Moses, whose name is found in one edition only, Jacob ben Asher's *Arba'ah Turim*, ca. 1490 (cat. no. 24). Gershom started his career as a printer with an edition of Moses de Coucy's *Sefer Mitsvot Gadol*, or *Semag*, dated 19 December 1488 (cat. nos 20–22). His next publication at Soncino was Maimonides' *Mishneh Torah*, issued on 23 March 1490 (cat. no 23).

Presumably under pressure from the Church, Joshua Solomon ultimately had to flee to Naples. Gershom became an itinerant printer who established presses at Brescia and Barco, and later, in the 16th century, at Fano, Pesaro, Rimini, Ancona, and Cesena, and finally at Salonika and Constantinople, together with his son Eliezer. At Brescia, Gershom published on 30 October



Immanuel ben Solomon of Rome, *Sefer ha-Mahberot* (Brescia: Gershom ben Moses Soncino, 1491). Cat. no. 50.

1491 the poetic *Mahberot* of Immanuel ben Solomon of Rome, influenced not only by the great Jewish poets, such as Solomon Ibn Gabirol and Judah ha-Levi, but also by the famous Italian Renaissance poets Dante and Petrarch (cat. no. 50). Later he printed the first illustrated Hebrew book, with many attractive woodcuts, Isaac Ibn Sahula's *Meshal ha-Kadmoni*, ca. 1490–1492. The Soncino family, sometimes together as the collective *Bene Soncino* (Scions of Soncino), published more than a third of all the Hebrew incunables ever printed, including the first large Hebrew prayerbook, the two-volume *Mahzor* of 1485–1486 printed in Soncino and in nearby Casale Maggiore (cat. no. 19).

In addition to the Soncino printing house, Naples was home to another Hebrew press—that of Joseph ben Jacob Ashkenazi Gunzenhauser and his son Azriel. The final part of the Hebrew Bible, begun in Bologna in 1482 and continued in Soncino in 1485–1486, was





David ben Joseph Kimḥi, *Sefer ha-Shorashim* (Naples: [Joshua Solomon ben Israel Nathan Soncino, in association with Isaac ben Judah ben David Katorzi], 1491). Cat. no. 40.

published by Joseph Gunzenhauser between March and September 1487; the *Ketuvim* was issued in three instalments with commentaries: *Tehilim*, *Mishle*, and *Iyov*—*Divre ha-Yamim* (cat. nos 26–34). In 1488 Joseph, together with Azriel, published Abraham Ibn Ezra's *Perush ha-Torah*, edited by the learned Moses ben Shem Tov Ibn Ḥabib from Lisbon (cat. no. 35). Baḥya ben Joseph Ibn Pakuda's immensely popular moral and mystical work *Ḥovot ha-Levavot* was printed for the first time in 1489 by Joseph Gunzenhauser in November 1489 (cat. no. 36). The press followed this in January 1490 with Naḥmanides' *Sha'ar ha-Gemul* (cat. no. 37), the last chapter of the larger work *Torat ha-Adam*, which first appeared in Constantinople in 1519. Naḥmanides' *Perush ha-Torah* followed in July of the same year (cat. nos 38 and 39). It was the third edition of this important commentary, after the editions in Rome and Lisbon (see cat. nos 4 and 59).

The very first text ever printed in Hebrew, David Kimḥi's voluminous *Sefer ha-Shorashim*, was reprinted twice in Naples, showing its popularity: in the summer of 1490 by Azriel Gunzenhauser (cat. nos 45–46) and in February 1491 by Joshua Soncino (cat. nos 40–42), although both were unsigned by the printers. Soncino's edition has caused some confusion among bibliographers, because very few copies mention the name of Isaac de Katorzi from Calatayud in Aragón in the colophon. Robert Proctor included Katorzi in his *Index* of 1898 as an independent printer, while attributing yet another edition to his press.<sup>7</sup> Recent research has shown, however, that the book was actually printed by Joshua Soncino, and that Katorzi was possibly a proofreader or compositor, or contributed financially to part of the copies printed. The Valmadonna Library has both variants: the very rare variant with Katorzi's name (cat. no. 40) and the one without his name (cat. no. 41). The cornerstone of rabbinical knowledge, the *Mishnah*, with the translation from Arabic of Maimonides' commentary, was published by Joshua with the financial support of Abraham ha-Levi ha-Zaken and Joseph ibn Piso ha-Sephardi on 8 May 1492 (cat. no. 43).

Azriel Gunzenhauser also printed in 1491–1492 the five books of Avicenna's famous *Canon Medicinae* (*Kanon ha-Gadol*) in the Hebrew translation by Joseph Lorki and Nathan ben Eliezer ha-Me'ati, the only Hebrew edition of this work ever published (cat. no. 47), while Joshua Soncino published a splendid second edition of the complete Hebrew Bible (cat. no. 44). On 3 July 1492, Azriel published Baḥya ben Asher's *Perush ha-Torah*, the first book with kabbalistic teachings to be printed in its entirety (cat. no. 48). An attractive decorative frame used by Azriel, and possibly cut in wood by his brother-in-law Moses ben Isaac, also appears in a Christian imprint in Naples, printed by Aiolfo de Cantono. Probably as a result of the war between France and the Kingdom of Naples, the production of Hebrew books there came to an end in about 1492, after 20 works had been published.

The place of printing in Italy of the anonymous *Kol Bo*, a compilation of precepts and usages Jews are required to observe the whole year round, is as yet unknown. The types used do not recur in any other 15th-century book. Paper research has revealed that it was issued in about 1491 and it is not improbable that the book was printed in Naples, although this cannot be verified (cat. no. 51).

Our knowledge of the history of Hebrew book production in the Iberian peninsula during the 15th century is limited. Much historical evidence was destroyed with the expulsion of the Jews from Spain in 1492 and the subsequent events in Portugal in 1497. Apart from a group of Iberian Hebrew books attributed to a 'Printer of Alfasi's *Halakhot*', which have come down to us in fragments only, Rashi's *Perush 'al ha-Torah* from the press of Solomon ben Moses Alkabez ha-Levi at Guadalajara in Old Castile, probably dating from 1476, is the oldest known Spanish Hebrew book.<sup>8</sup> The types used have much in common with Sephardic handwritten books of the period. The Valmadonna Library possesses two leaves, assembled from fragments (cat. no. 52). The Library's copy of David Kimḥi's *Perush 'al Nevi'im Aḥaronim*, published at the end of 1481 or at the beginning of January 1482, is the most complete copy known (cat. no. 53). The press of Alkabez also published a number of treatises of the Babylonian Talmud with Rashi's commentary, sometimes preserved in a few leaves only. The paper used at Guadalajara appears to have been imported from



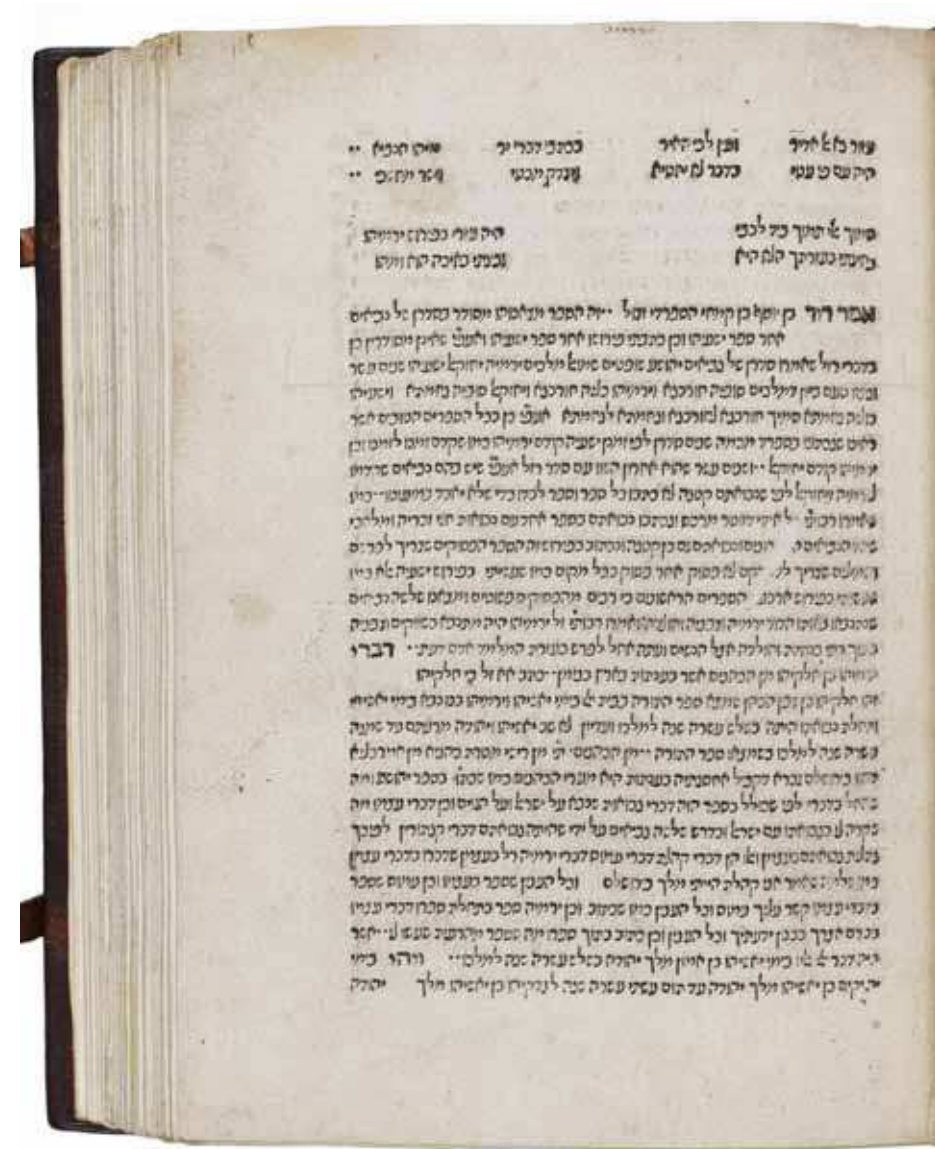
Jacob ben Asher, *Arba' ah Turim* (Constantinople: David and Samuel Ibn Nahmias, 1493). Cat. no. 68.

southern Italy, especially from Palermo, then under Spanish rule.

Beginning in 1485 Eliezer ben Abraham Alantansi was active in Híjar in Aragón, starting with an edition of Jacob ben Asher's *Tur Oraḥ Hayyim*, which contains the first appearance of a printer's mark (a lion in a shield) in a Hebrew book. In 1486–1487 the *Tur Yoreh De'ah* followed (cat. no. 54). Alantansi's books display a high degree of aesthetic perfection. He used ornamental initials and panels, and a decorative frame with white floral ornaments and animal designs on a black ground cut in metal by the silversmith–printer Alfonso Fernández of Córdoba, which are universally regarded as masterpieces. The Pentateuch with the *Haftiarot* and *Megilot* of about 1487–1488, printed on vellum, is a fine example (cat. nos 55 [*Haftiarot* and *Megilot* only] and 56 [lacking Genesis]). This frame had previously been used in a Christian churchbook, *Manuale Caesaraugustanum*, printed at Híjar about 1487. Another edition of the *Tōrah*, with Targum Onkelos and Rashi's commentary, appeared in the summer of 1490. The complete copy in the Valmadonna Library was also printed on vellum and shows the same beautiful ornamental panels and initials (cat. no. 57). In the meantime, the splendid frame had already been moved to the press of Eliezer Toledano in Lisbon (cf. cat. nos 59 and 60).

The first Hebrew book to be printed in Portugal was an edition of the Pentateuch issued in 1487 at Faro from the press owned by Don Samuel Giacon, of which again only one copy, printed on vellum, is known. [It was acquired in 1866 by the library of the British Museum from the famous collection of Joseph Almanzi of Padua (1801–1860)]. This was the very first book to be printed in Portugal. The press was subsequently carried on by Samuel Porteiro who printed a number of Talmud treatises with Rashi's commentary, of which only fragments are known today.

In Lisbon Eliezer Toledano published a number of very fine printed books, such as an edition of Naḥmanides' *Hidushe ha-Tōrah*, with Naḥmanides' epistle to his son in Jerusalem, issued on 15 July 1489 (cat. no. 59). That imprint shows the same fine border and decorative material as used a few years earlier in Híjar in Spain by Alfonso Fernández of Córdoba and Eliezer Alantansi. [Bibliographers have thought for many years that Eliezer Alantansi and Eliezer Toledano were one and the same person. However, recent research has shown that this opinion is incorrect.<sup>9]</sup> David Ibn Abudarham's commentary on the prayer book, known as *Perush ha-Berakhot ve-ha-Tēfilot* or *Sefer Abudarham*, followed on 25 November 1489 (cat. no. 60). The first page of this book shows the same decorative frame. In the summer of 1491 a splendid edition of the complete Hebrew Bible appeared in two volumes. The Valmadonna Library has a near complete copy of the first volume, printed on vellum (cat. no. 61), as well as a fragment of the separate edition of the books Isaiah and Jeremiah with David Kimḥi's commentary issued in 1492 (cat. no. 62).



David ben Joseph Kimḥi, *Perush 'al Nevi'im Aḥaronim* (Guadalajara: Solomon ben Moses ben Alkabez ha-Levi, 1481–1482). Cat. no. 53.

In Leiria Samuel d'Ortas owned a printing shop together with his sons. In the third week of the month Shevat 5254 (27 January–2 February 1494) his press issued the *Nevi'im Rishonim* with Targum Yonatan and the commentaries of David Kimḥi and Levi ben Gershon (cat. nos. 63–66), as well as Jacob ben Asher's *Tur Oraḥ Hayyim* (cat. no. 67). Samuel d'Ortas published not only Hebrew, but Latin and Spanish books as well.

The first Hebrew press in the Ottoman Empire was founded as early as 1493. The brothers David and Samuel Ibn Naḥmias, who probably fled Spain via a Mediterranean voyage to Italy shortly before the expulsion, published Jacob ben Asher's popular *Arba' ah Turim* on 13 December 1493 in Constantinople (cat. no. 68). Their typographical material had originally been used by Eliezer Alantansi in Híjar, Spain and by Joshua Sencino in Naples.

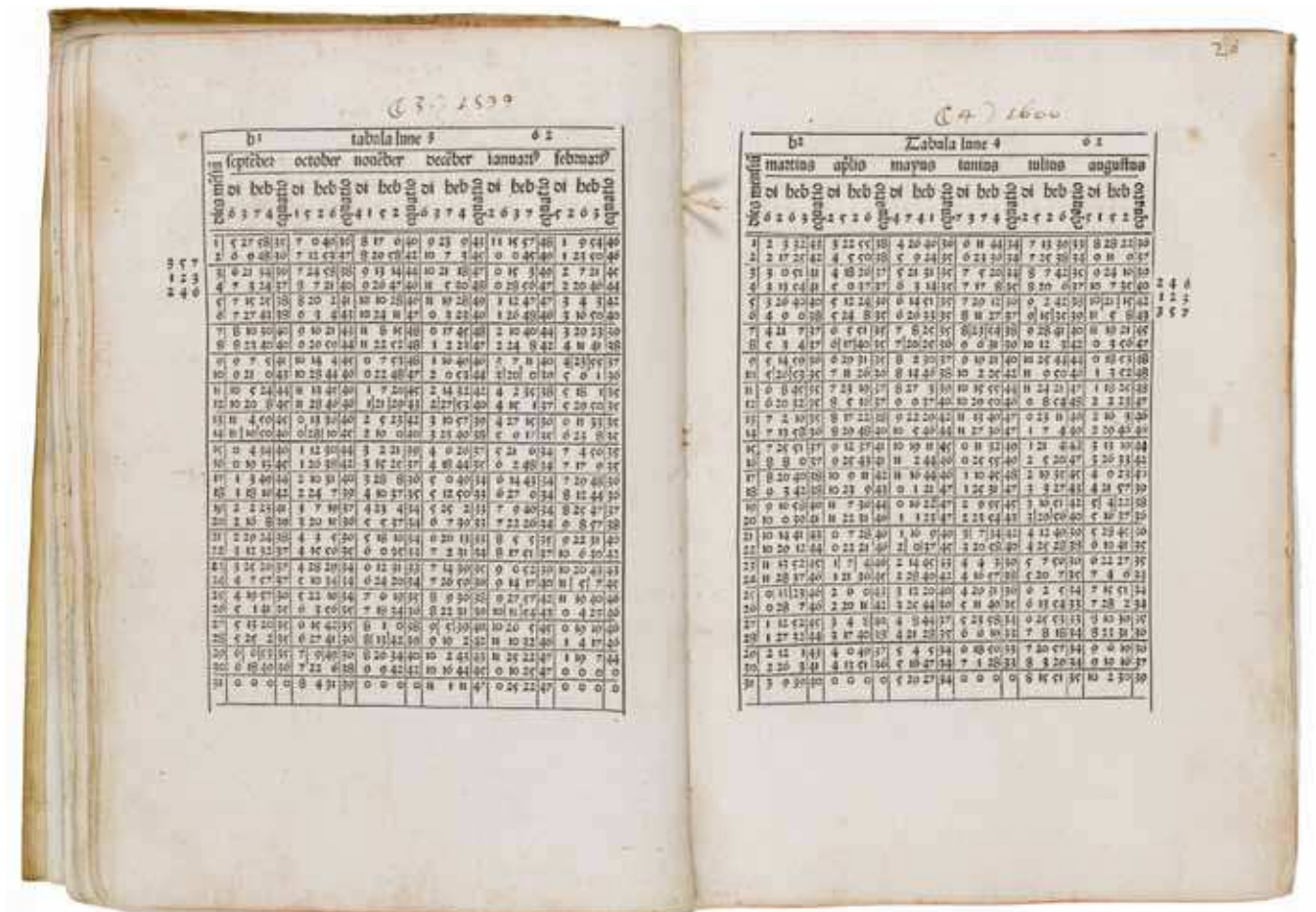
Judging by a total of about 150 known Hebrew editions from the 15th century (there are also higher estimates) the contents of the Hebrew incunables can be roughly divided into three main groups:

1. Separate Bible commentaries and biblical texts (with or without commentary appended), constituting about 38% of the total number of editions.
2. Rabbinica: e.g. *Mishnah*, Solomon Ibn Adret's *Teshuvot-She'elot*, Jacob ben Asher's *Arba'ah Turim*, Maimonides' *Mishneh Torah*, and Moses de Coucy's *Sefer Mitsvot Gadol*. This group constitutes 36% of all Hebrew incunables, 10% of which are editions of the *Arba'ah Turim*.
3. The 'other literature': Liturgy, e.g. the *Mahzor*; Philosophy, e.g. Maimonides' *Moreh Nevukhim*; Medicine, e.g. Avicenna's *Kanon ha-Gadol*; History, e.g. Pseudo-Joseph ben Gorion's *Yosipon*; Linguistics, e.g. Kimḥi's *Sefer ha-Shorashim*; and Literature, e.g. Immanuel ben Solomon's *Mahberot*. This group constitutes 26% of the whole, 9.5% of which is liturgy.

The Library of the Valmadonna Trust possesses 51 incunable editions in 68 copies. There is a rich collection of biblical Hebrew incunables with and without commentaries. There are 27 copies with biblical texts represented, including two editions of the complete Hebrew Bible, both printed by Joshua Soncino (Soncino, 1488; Naples, 1491–1492), and three editions of the Pentateuch printed on the Iberian Peninsula—two by Eliezer Alantansi at Híjar (1487–1488? and 1490), both on vellum, and one by Eliezer Toledano at Lisbon 1491. Also the books of the Prophets are well represented, as are the Hagiographa (there are three copies of *Daniyel*, *Ezra–Nehemiah*, Naples 1487). There are two editions of *Tehilim*: the Italian *sine loco* edition of 1477 by a group of printers, which is one of the earliest biblical texts ever printed and the earliest Hebrew book in which a small attempt was made to add vocalization to the text; and two copies of the Naples, 1487 edition issued by Joseph Gunzenhauser. There are even three copies of the *Hamesh Megilot* published by Joseph Gunzenhauser at Naples in 1487, and two copies on vellum of Eliezer Alantansi's publication at Híjar (1487–1488?).

Among the separate Bible commentaries there are ten different editions: two fragments of very early editions of Rashi's *Perush ha-Torah* (Rome, ca. 1469–1473; Guadalajara, 1476?); a fragment from Levi ben Gershon's *Perush ha-Torah* (Mantua, 1475–1476); and a fragment of the *Perush 'al Iyov* by the same author (Ferrara, 1477). In addition, the Library holds a complete copy of the *editio princeps* of Naḥmanides' *Perush ha-Torah* (Rome, 1469–1473), as well as a copy of the Lisbon, 1489 edition, and two copies of the Naples, 1490 edition. Also from Naples are the 1488 *Perush ha-Torah* by Abraham Ibn Ezra and the 1492 *Perush ha-Torah* by Baḥya ben Asher. Very rare is the *editio princeps* of David Kimḥi's *Perush 'al Nevi'im Aḥaronim*, printed by Solomon Alkabez at Guadalajara, 1481–1482, the most complete copy in the world.

The Rabbinica are well represented in the Library of the Valmadonna Trust. The *Responsa* of Solomon Ibn Adret constitute the second Hebrew book ever printed (Rome: Obadiah, Menasseh, and Benjamin of Rome, ca. 1469–1473). From the very popular *Arba'ah Turim* by Jacob ben Asher there is the complete copy of Solomon Soncino's edition of ca. 1490 and one leaf of the Constantinople 1493 edition by the brothers Ibn Naḥmias, the first book printed in the Ottoman Empire. There is one leaf of the very rare *Tur Oraḥ Ḥayim*, probably printed ca. 1485 in Spain, of which no perfect copy is known, and another fragment of eight leaves from the same text,



Abraham Zacuthus, *Almanach Perpetuum*  
(Leiria: Samuel d'Ortas, 1496). Cat. no. 71.

printed by Samuel d'Ortas at Leiria, Portugal, in 1495, which is also very rare. The *Tur Yoreh De'ah*, printed at Híjar in Spain by Eliezer Alantansi in 1486–1487 is wanting the final leaf only. Of the most important rabbinic work, the *Mishnah*, the Library holds a complete copy of the 1492 edition by Joshua Soncino. Gershom Soncino's edition of Moses de Coucy's *Sefer Mitsvot Gadol* (Soncino, 1488), is present in three copies, two of them as large fragments. Also printed by Gershom Soncino in 1490 is a complete copy of Maimonides' highly important *Mishneh Torah*. From the first edition of this work, printed by Solomon ben Judah and Obadiah ben Moses, ca. 1475 somewhere in Italy, the Library holds a fragment of 25 leaves. A *Kol Bo* was possibly printed at Naples, ca. 1491, although the book itself offers no information about place, printer, or date. There are typographical variants in the Valmadonna copy.

The Valmadonna Trust Library possesses a number of works from the remaining section of 'other literature'. Among the liturgical works is the beautiful two-volume *Mahzor* printed by the *Bene Soncino* at Soncino and Casale Maggiore in 1485 and 1486, and David Abudarham's *Perush ha-Berakhot ve-ha-Tefilot (Sefer Abudarham)* of 1489, the second book printed at Lisbon. Additionally, the Library holds a *Sefer Agur*, the work on Jewish rites and customs by the learned proofreader

of the Gunzenhauser press Jacob Landau, issued with *Sefer Hazon* at Naples in 1491–1492. This is the first Hebrew book containing rabbinic approbations and the second Hebrew book published during the lifetime of its author. Maimonides' *Moreh Nevukhim*, printed ca. 1473–1474 somewhere in Italy by an anonymous printer, is an early example of the printing of philosophical texts. Very rare is a copy of Joseph Albo's *Sefer ha-'Ikarim*, a folio of over 100 leaves, printed in less than two months at Soncino in 1485. In almost all known copies a number of leaves were cut out by the censor, but this copy with unusually wide margins is complete. The large *Kanon ha-Gadol (Canon Medicinae)* of Avicenna, printed at Naples in 1491[–1492?] by Azriel Gunzenhauser, son of the physician and printer Joseph Gunzenhauser, represents the medical books. The Library holds the very interesting *Yosipon* by Pseudo-Joseph ben Gorion, printed by Abraham Conat at Mantua in 1475. Also by Conat is a complete copy of Judah ben Jehiel Messer Leon's *Nofet Tsufim* (Mantua, 1475), a treatise on the art of rhetoric applied to the Hebrew Bible. It is the first Hebrew book published during the lifetime of its author. Copies of Bahya Ibn Pakuda's *Hovot ha-Levavot* and Nahmanides's *Sha'ar ha-Gemul*, both printed by Joseph Gunzenhauser at Naples in 1489 and 1490, respectively, are found in the Library. The popular Hebrew dictionary *Sefer ha-Shorashim* by David Kimḥi is present in four copies: two of Azriel Gunzenhauser's 1490 Naples edition, and two of Joshua Solomon Soncino's 1491 competing edition, also printed at Naples.<sup>10</sup> A literary work in the Library is Immanuel ben Solomon's famous *Maḥberot*, printed in 1491 at Brescia by Gershom Soncino.

Finally, the Library's collection includes four copies of non-Hebrew 15th-century editions—'incunables about Jews and Judaism', as Aron Freimann called them.<sup>11</sup> They were printed at Speyer, 1490 (Bernhard von Breydenbach), Basel, 1494 (Johannes Reuchlin), Leiria, 1496 (Abraham Zacuto), and Venice, 1498 (Pico della Mirandola) (cat. nos 69–72).

#### NOTES

- The Library also possesses 13 duplicate fragments not counted as distinct copies (see cat. nos 24, 35, 51, 53, 59, and 60).
- See the article by I. Yudlov in the present volume on the Valmadonna Trust Library's holdings of books printed on vellum.
- M. Marx, 'On the Date of Appearance of the First Printed Hebrew Books', in *Alexander Marx Jubilee Volume*, vol. 1, English section. (New York, 1950), pp. 481–502.
- A. K. Offenber, 'The Earliest Printed Hebrew Books', *Oriental and India Office Collections Newsletter*, nos. 48–49 (1993), pp. 10–11; idem, *Catalogue of Books Printed in the XVth Century Now in the British Library. BMC Part XIII: Hebraica* (London, 2004), pp. xliv–xlv.
- Thus, not Anna Ruegerin, widow of Thomas Rueger at Augsburg, whose name occurs in two colophons in 1484: in the *Sachsenspiegel* of 22 June and in the *Formulare und Deutsch Rhetorica* of 29 July.
- See M. Marx, 'A Catalogue of the Hebrew Books Printed in the Fifteenth Century Now in the Library of the Hebrew Union College', *Studies in Bibliography and Booklore* 1 (1953–54), pp. 21–47.

- R. Proctor, *An index to the early printed books in the British Museum, from the invention of printing to the year 1500, with notes of those in the Bodleian Library* (London, 1898; reprint, 1960), no. 6741.
- The Guadalajara Rashi is known from one copy only at the Biblioteca Capitolare, Verona. Incidentally, the first dated Hebrew book printed in Italy (Reggio di Calabria, 1475) was also Rashi's *Penush ha-Torah*.
- See A. K. Offenber, *Catalogue of Books Printed in the XVth Century Now in the British Library. BMC Part XIII: Hebraica* (London, 2004), pp. lxiv–lxv.
- Of the latter, the colophon of one rare copy includes the name of Isaac Katorzi, while the other copy does not; both editions are unsigned. As discussed above, bibliographers have long believed Katorzi to be the printer of the work, but he was probably a proofreader or financier of the book.
- A. Freimann, 'Incunables about Jews and Judaism', in *Essays in Honour of Very Rev. Dr. J. H. Hertz . . . on the Occasion of his Seventieth Birthday*, ed. I. Epstein (et al.) (London, [1942]), pp. 159–186.

## CONCORDANCES

### STEINSCHNEIDER CB → VALMADONNA

This concordance gives in the first entry numbers from M. Steinschneider, *Catalogus Librorum Hebraeorum in Bibliotheca Bodleiana* (Berlin, 1852–1860; reprinted Berlin, 1931; Hildesheim, 1964; New York, 1999), in numerical order. The second entry gives the number in the present catalogue.

1	11	5269,1	50
3	14	5500,2	24
4	15	5500,3	68
5	28–34	5500,31	54
6	25, 26	5564,1	49
7	18	5670,2	13
8	57	5724,1	7
10	61	5882	16, 17
13	62	6033	8
18	63–66	6138,3	9
1006	44	6138,35	10
1011A	55, 56	6453,2	20–22
1066	27	6513,1	6
1982	43	6513,2	23
2576	19	6513,100	5
3589	51	6532,48	4
4221,1	35	6532,49	59
4486,1	47	6532,50	38, 39
4525,1	48	6532,55	37
4526,1	36	6632,1	3
4784,1	60	6891,24	1
4821,5	53	6916,1	12
4821,43	45, 46	6927,2	2
4821,44	40–42		

## ZEDNER → VALMADONNA

This concordance gives in the first entry page numbers from the J. Zedner, *Catalogue of the Hebrew Books in the Library of the British Museum* (London, 1867; reprinted London, 1964), in numerical order. The second entry gives the number in the present catalogue.

22	35	396	7
58	6	431	9
72	36	431	10
96	18	485	19
120	14	537	12
121	15	545	43
125	25–34	569	20–22
126	11	579	5
191	51	582	23
200	40–42, 45, 46	591	4
296	24	592	37–39
298	54	592	59
307	49	608	3
314	13	714	1
324	50	719	2
344	8	806	60
353	16, 17		

## OFFENBERG CENSUS → VALMADONNA

This concordance gives in the first entry numbers from A. K. Offenbergs, *Hebrew Incunabula in Public Collections. A First International Census* (Nieuwkoop, 1990), in numerical order. The second entry gives the number in the present catalogue.

1	60	66	58
3	16, 17	68	67
6	47	72	54
8	48	76	13
9	36	79	8
10	18	80	7
11	44	81	51
15	55, 56	82	49
16	57	83	19
17	61	86	5
27	14	87	6
28	63–66	88	23
29	15	92	43
32	62	95	20–22
34	11	96	4
35	25, 26	97	59
43	27	98	38, 39
46	28–34	99	37
50	9	100	3
51	10	103	53
55	1	105	45, 46
56	35	106	40–42
57	12	111	2
58	50	113	52
62	24		

## BMC HEBRAICA → VALMADONNA

This concordance gives in the first entry page numbers from A. K. Offenbergs, *Catalogue of Books Printed in the XVth Century now in the British Library. BMC Part XIII. Hebraica* (London, 2004), in numerical order. The second entry gives the number in the present catalogue.

5	1	51	28–34
6	2	53	35
7	3	56	36
8	4	57	37–39
9	5	58	40–42
12	6	59	43
14	7	61	44
16	8	62	45, 46
17	9	63	47
23	10	65	48
25	11	66	49
28	12	68	50
31	13	78	51
33	14	84	53
35	15	87	54
36	16, 17	89	58
39	18	94	59
42	19	96	60
45	20–22	97	61
47	23	99	62
48	24	101	63–66
50	25, 26	103	67
51	27	106	68

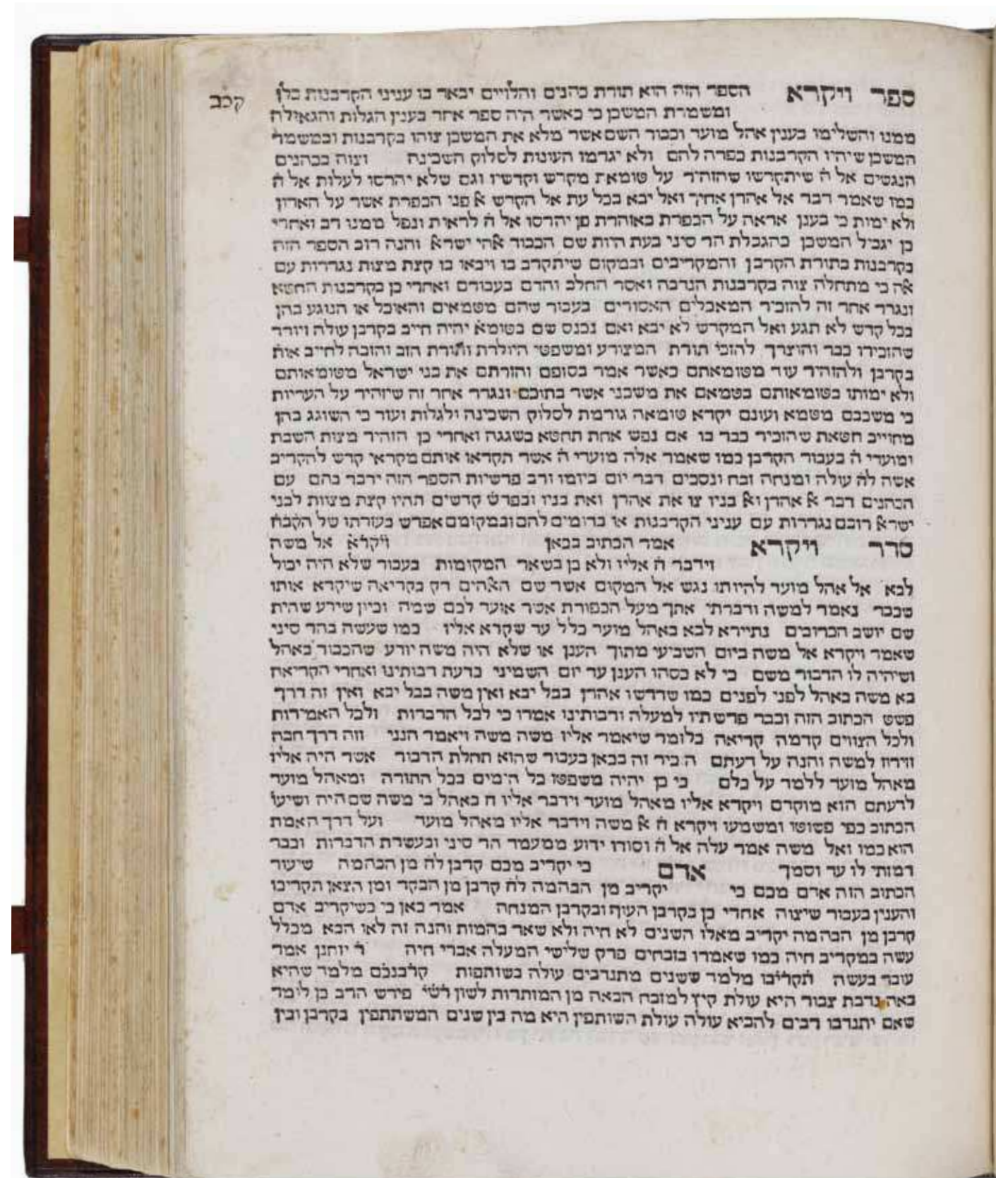
## IAKERSON → VALMADONNA

This concordance gives in the first entry numbers from S. M. Iakerson, *Catalogue of Hebrew Incunabula from the Collection of the Library of the Jewish Theological Seminary of America* (New York, 2005), in numerical order. The second entry gives the number in the present catalogue.

1	4	52	38, 39
2	3	53	45, 46
4	2	54	47
5	1	55	48
8	5	56	49
13	7	59	40–42
14	8	60	43
16	9	61	44
17	10	66	50
21	12	72	6
23	13	73	11
25	14	78	51
26	15	81	52
27	16	91	53
30	19	94	54
35	18	95	56
36	20–22	96	57
42	24	101	60
43	23	102	61
44	25, 26	103	62
45	27	106	63–66
46	28–34	107	67
47	35	122	58
50	36	125	68
51	37		

# INCUNABLES

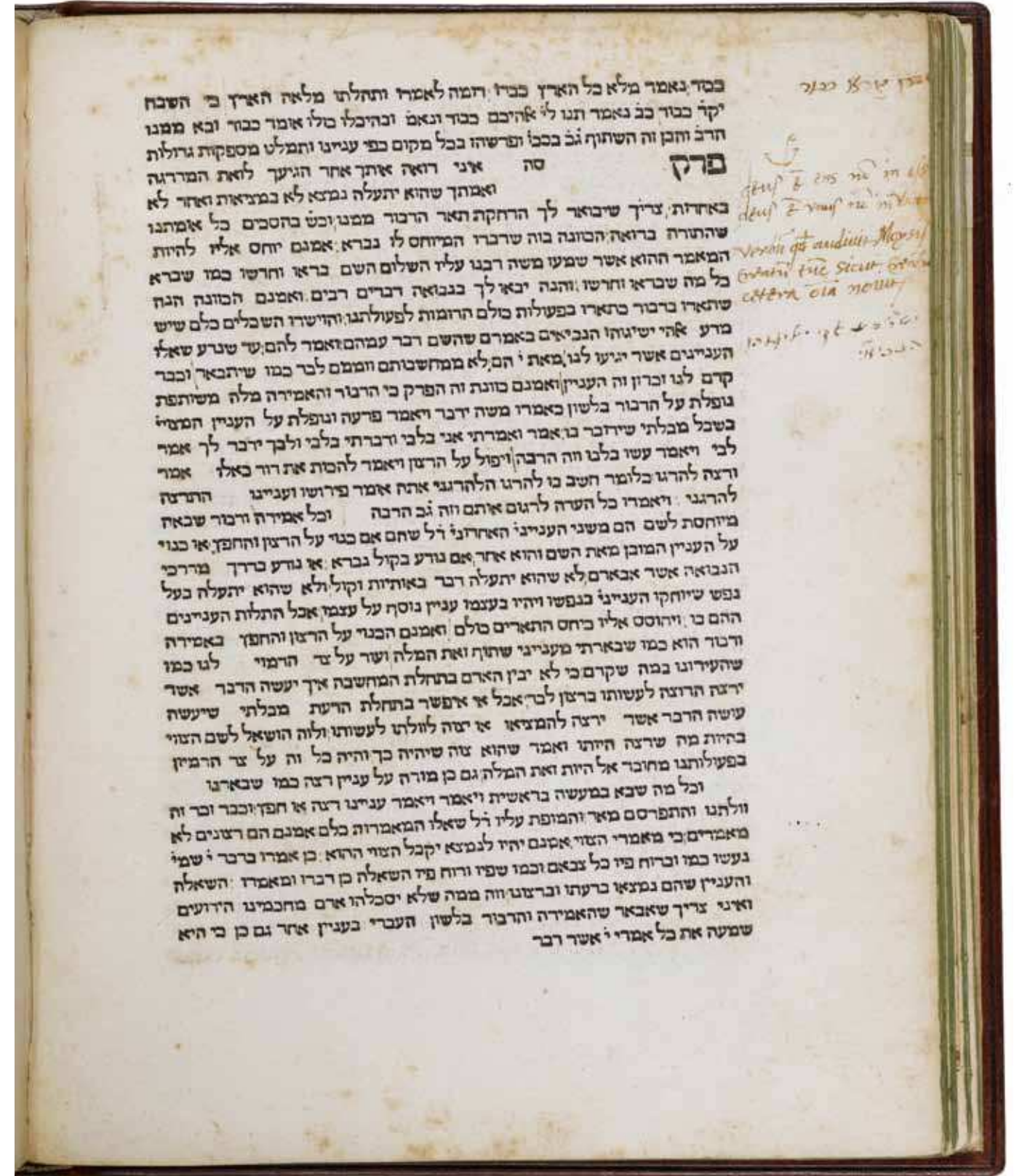
- [1] Solomon ben Abraham Adret (Rashba).  
תשובות-שאלות להרשב"א  
*Teshuvot-She'elot le-ha-Rashba*  
[Rome: Obadiah, Manasseh, and Benjamin of Rome, ca. 1469–1473]. Small 4°  
156 of 160 folios (lacking folios 1, 8, 151, and 160).  
Steinschneider, col. 2272, no. 6891,24; Zedner, p. 714; Goff, H-95; Offenber, no. 55; *BMC XIII*, p. 5; Iakerson, no. 5.  
Val. 1448.
- [2] Solomon ben Isaac (Rashi).  
פירוש התורה  
*Perush ha-Torah*  
[Rome: Obadiah, Manasseh, and Benjamin of Rome, ca. 1469–1473]. 2°  
Fragment of 2 folios.  
Steinschneider, col. 2342, no. 6927,2; Zedner, p. 719; Goff, H-92; Offenber, no. 111; *BMC XIII*, p. 6; Iakerson, no. 4.  
Val. 8986.
- [3] Nathan ben Yehiel.  
ספר הערוך  
*Sefer he-'Arukh*  
[Rome: Obadiah, Manasseh, and Benjamin of Rome, ca. 1469–1473]. 2°  
Fragment of 1 folio.  
Steinschneider, col. 2040, no. 6632,1; Zedner, p. 608; Goff, H-90; Offenber, no. 100; *BMC XIII*, p. 7; Iakerson, no. 2.  
Val. 764.
- [4] Moses ben Nahman (Ramban; Nahmanides).  
פירוש התורה  
*Perush ha-Torah*  
[Rome: Obadiah, Manasseh, and Benjamin of Rome, ca. 1469–1473]. 2°  
242 folios (complete).  
Steinschneider, col. 1960, no. 6532,48; Zedner, p. 591; Goff, H-86; Hill, *Hebraica*, no. 6; Offenber, no. 96; *BMC XIII*, p. 8; Iakerson, no. 1.  
Val. 1444.
- [5] Moses ben Maimon (Rambam; Maimonides).  
מורה נבוכים  
*Moreh Nevukhim*  
[Rome?, ca. 1473–1474]. 2°  
140 of 154 folios (lacking folio 8 in quire 5, folios 2–9 in quire 9, and 5 folios in final quire).  
Steinschneider, col. 1894, no. 6513,100; Zedner, p. 579; Marx, *Annals*, Roma no. 51; Goff, H-80; Offenber, no. 86; *BMC XIII*, p. 9; Iakerson, no. 8.  
Val. 8314.
- [6] Moses ben Maimon (Rambam; Maimonides).  
משנה תורה  
*Mishneh Torah*  
[Rome?]: Solomon ben Judah and Obadiah ben Moses, [ca. 1475]. 2°  
Folios 154–178 (Book 7, *Zera'im*).  
Steinschneider, col. 1869, no. 6513,1; Zedner, p. 58; Goff, H-76; Offenber, no. 87; *BMC XIII*, p. 12; Iakerson, no. 72.  
Val. 7408.



Cat. no. 4.

- [7] Judah ben Jehiel Messer Leon.  
נופת צופים  
*Nofet Tsufim*  
[Mantua]: Abraham ben Solomon Conat,  
[ca. 1474–1475]. 8°  
176 folios (complete).  
Steinschneider, col. 1331, no. 5724,1; Zedner, p. 396;  
Goff, H-62; Hill, *Hebraica*, no. 7; Offenber, no. 80;  
*BMC XIII*, p. 14; Iakerson, no. 13.  
Val. 1130.
  
- [8] [Attributed to Joseph ben Gorion].  
יוסיפון  
*Yosipon*  
[Mantua]: Abraham ben Solomon Conat,  
11 May [1475] (49 *Sefirat ha-'Omer* [5 Sivan  
5235]). 4°  
109 of 136 folios (lacking folios 1–12, 21–23,  
63, 72, 83–84, 102, 123–126, and 133–135).  
Steinschneider, col. 1549, no. 6033; Zedner, p. 344;  
Goff, H-65; Offenber, no. 79; *BMC XIII*, p. 16;  
Iakerson, no. 14.  
Val. 1112.
  
- [9] Levi ben Gershon (Ralbag; Gersonides).  
פירוש התורה עם התועליות  
*Perush ha-Torah 'im ha-To'aliot*  
[Mantua]: Abraham ben Solomon Conat,  
[ca. 1475–1476]. 2°  
Fragment of 2 incomplete folios (folios 116  
and 119).  
Steinschneider, col. 1611, no. 6138,3; Zedner, p. 431;  
Goff, H-69; Offenber, no. 50; *BMC XIII*, p. 17;  
Iakerson, no. 16.  
Val. 175.

- [10] Levi ben Gershon (Ralbag; Gersonides).  
פירוש על איוב  
*Perush 'al Iyov*  
[Ferrara]: Abraham ben Hayyim dei Tintori  
of Pesaro, 16 or 17 May 1477 (4 or 5 Sivan  
5237). 8°  
Fragment of 1 folio (folio 98).  
Steinschneider, col. 1613, no. 6138,35; Zedner, p. 431;  
Goff, H-70; Offenber, no. 51; *BMC XIII*, p. 23;  
Iakerson, no. 17.  
Val. 154.
  
- [11] [Biblia Hebraica].  
תהלים  
*Tehilim*  
With commentary of David ben Joseph  
Kimḥi (Radak).  
[Italy]: Joseph and Nerija Hayyim,  
Mordecai and Hezekiah of Montero,  
29 August 1477 (20 Elul 5237). 2°  
Fragment.  
Steinschneider, col. 1, no. 1; Zedner, p. 126; Darlow  
and Moule, no. 5071; Goff, H-28; Offenber,  
no. 34; *BMC XIII*, p. 25; Iakerson, no. 73.  
Val. 1330.
  
- [12] Solomon ben Judah Ibn Gabirol.  
מבחר הפנינים  
*Mivḥar ha-Peninim*  
Translated by Judah ben Saul Ibn Tibbon.  
[Soncino]: Joshua Solomon ben Israel  
Nathan Soncino, 14 January 1484 (17 Shevat  
5244). Small 4°  
40 of 59 folios (lacking folios 1, 5, 7–9,  
13–15, 17, 23, 47–51, 53, and 57–59).  
Steinschneider, col. 2319, no. 6916,1; Zedner, p. 537;  
Goff, H-98; Offenber, no. 57; *BMC XIII*, p. 28;  
Iakerson, no. 21.  
Val. 8903.



Cat. no. 5.



- [13] Jedaiah ben Abraham Bedersi ha-Penini.  
בחינת עולם  
*Behinat 'Olam*  
Soncino: [Joshua Solomon ben Israel Nathan Soncino], 12 December 1484 (24 Kislev 5245). 4°  
20 folios (complete).  
Steinschneider, col. 1284, no. 5670,2; Zedner, p. 314; Goff, H-61; Offenber, no. 76; *BMC XIII*, p. 31; Iakerson, no. 23.  
Val. 1462.
  
- [14] [Biblia Hebraica].  
נביאים ראשונים  
*Nevi'im Rishonim*  
With commentary of David ben Joseph Kimḥi (Radak).  
Soncino: [Joshua Solomon ben Israel Nathan Soncino], 15 October 1485 (6 Heshvan 5246). Small 2°  
167 of 168 folios (lacking folio 1).  
Steinschneider, col. 1, no. 3; Zedner, p. 120; Goff, H-22; Offenber, no. 27; *BMC XIII*, p. 33; Iakerson, no. 25.  
Val. 1467.
  
- [15] [Biblia Hebraica].  
נביאים אחרונים  
*Nevi'im Aḥaronim*  
With commentary of David ben Joseph Kimḥi (Radak).  
[Soncino: Joshua Solomon ben Israel Nathan Soncino, ca. 1485]. Small 2°  
292 folios (complete).  
Steinschneider, col. 1, no. 4; Zedner, p. 121; Darlow and Moule, no. 5073; Goff, H-24; Offenber, no. 29; *BMC XIII*, p. 35; Iakerson, no. 26.  
Val. 4139.

- [16] Joseph Albo.  
ספר העקרים  
*Sefer ha-'Ikarim*  
Soncino: [Joshua Solomon ben Israel Nathan Soncino], 31 October–29 December, 1485 (21 Tevet 5446). Small 2°  
2 copies (copy 1 complete; copy 2 lacking folios 57–58).  
Steinschneider, col. 1443, no. 5882; Zedner, p. 353; Goff, H-64; Hill, *Hebraica*, no. 9; Offenber, no. 3; *BMC XIII*, p. 36; Iakerson, no. 27.  
Val. 1464, 1468.
  
- [17] [Biblia Hebraica].  
תורה, נביאים, כתובים (יהושע, שמואל, מלכים, ישעיהו, ירמיהו, יחזקאל, תרי עשר דניאל, עזרא–נחמיה, דברי הימים)  
*Torah, Nevi'im, Ketuvim* (Joshua, Samuel, Kings, Isaiah, Jeremiah, Ezekiel, Minor Prophets, Daniel, Ezra–Nehemiah, Chronicles)  
Soncino: Joshua Solomon ben Israel Nathan Soncino, in association with Abraham ben Ḥayyim dei Tintori of Pesaro, 22 April 1488 (11 Iyar 5248). 2°  
128 of 380 folios.  
Steinschneider, col. 2, no. 7; Zedner, p. 96; Goff, H-8; Offenber, no. 10; *BMC XIII*, p. 39; Iakerson, no. 35.  
Val. 4135.
  
- [18] [Liturgy].  
מחזור מכל השנה כמנהג ק"ק רומה  
*Maḥzor mi-Kol ha-Shanah ke-Minhag K"K Romah* (Roman rite)  
Soncino/Casale Maggiore: Scions of Soncino, September 1485–21 August 1486 (Tishre 5246–20 Elul 5247). Small 2°  
2 volumes (vol. 1: 162 of 166 folios, lacking folios 1, 6, 116, and 153; vol. 2: 146 of 154 folios, lacking last 8 folios).  
Steinschneider, col. 393, no. 2576; Zedner, p. 485; Goff, H-73; Cohen, p. 111, no. 1; Offenber no. 83; *BMC XIII*, p. 42; Iakerson 30.  
Val. 1465.



Cat. no. 19.



- [20] Moses ben Jacob of Coucy.
- [21] ספר מצות גדול (סמיג)
- [22] *Sefer Mitsvot Gadol (Semag)*  
Soncino: Gershom ben Moses Soncino, 19 December 1488 (15 Tevet 5249). Small 2°  
3 copies (copy 1: 278 of 280 folios, lacking first and last folios; copy 2: lacking folios 1–12, 17–18, 29–33, and last 18 folios; copy 3: fragment of 83 folios).  
Steinschneider, col. 1797, no. 6453,2; Zedner, p. 569;  
Goff, H-85; Offenber, no. 95; *BMC XIII*, p. 45;  
Iakerson, no. 36.  
Val. 1466, 9023, 269.

- [23] Moses ben Maimon (Rambam; Maimonides).  
משנה תורה  
*Mishneh Torah*  
Edited by Eliezer ben Samuel.  
Soncino: Gershom ben Moses Soncino, 23 March 1490 (1 Nisan 5250). 2°  
379 folios (complete).  
Steinschneider, col. 1870, no. 6513,2; Zedner, p. 582;  
Goff, H-77; Offenber, no. 88; *BMC XIII*, p. 47;  
Iakerson, no. 43.  
Val. 4130.

- [24] Jacob ben Asher.  
ארבעה טורים  
*Arba'ah Turim*  
Soncino: Solomon ben Moses Soncino, [ca. 1490]. 2°  
350 folios (complete; + 1 duplicate folio from *Hoshen Mishpat*).  
Steinschneider, col. 1182, no. 5500,2; Zedner, p. 296;  
Goff, H-48; Offenber, no. 62; *BMC XIII*, p. 48;  
Iakerson, no. 42.  
Val. 1463.

- [25] [Biblia Hebraica].  
תהלים  
*Tehilim*  
With commentary of David ben Joseph Kimḥi (Radak).  
Naples: Joseph ben Jacob Ashkenazi [Günzenhäuser], 28 March 1487 (4 Nisan 5247). 2°  
2 copies (copy 1: 113 of 117 folios, lacking folios 1–3, 7; copy 2: 115 folios, lacking folios 1–2).  
Steinschneider, col. 2, no. 6; Zedner, p. 125;  
Goff, H-29; Offenber, no. 35; *BMC XIII*, p. 50;  
Iakerson, no. 44.  
Val. 4140, 162.

- [27] [Biblia Hebraica].  
משלי  
*Mishle*  
With commentary of Immanuel of Rome.  
Edited by Ḥayyim ben Isaac ha-Levi Ashkenazi.  
[Naples: Joseph ben Jacob Ashkenazi Günzenhäuser, 1487]. Small 2°  
104 folios (complete).  
Steinschneider, col. 162, no. 1066; Zedner, p. 125;  
Goff, H-34; Hill, *Hebraica*, no. 11; Offenber, no. 43; *BMC XIII*, p. 51; Iakerson, no. 45.  
Val. 1373.

- [28] [Biblia Hebraica].
- [29] איוב—דברי הימים (איוב)  
*Iyov—Divre ha-Yamim (Job)*  
With commentary of Levi ben Gershon (Ralbag; Gersonides).  
Naples: [Joseph ben Jacob Ashkenazi Günzenhäuser], 26 September 1487 (9 Tishre 5248). Small 2°  
2 complete copies of part 1 only (48 folios).  
Steinschneider, col. 1, no. 5; Zedner, p. 125;  
Goff, H-26; Offenber, no. 46; *BMC XIII*, p. 51;  
Iakerson, no. 46.  
Val. 9047, 275.

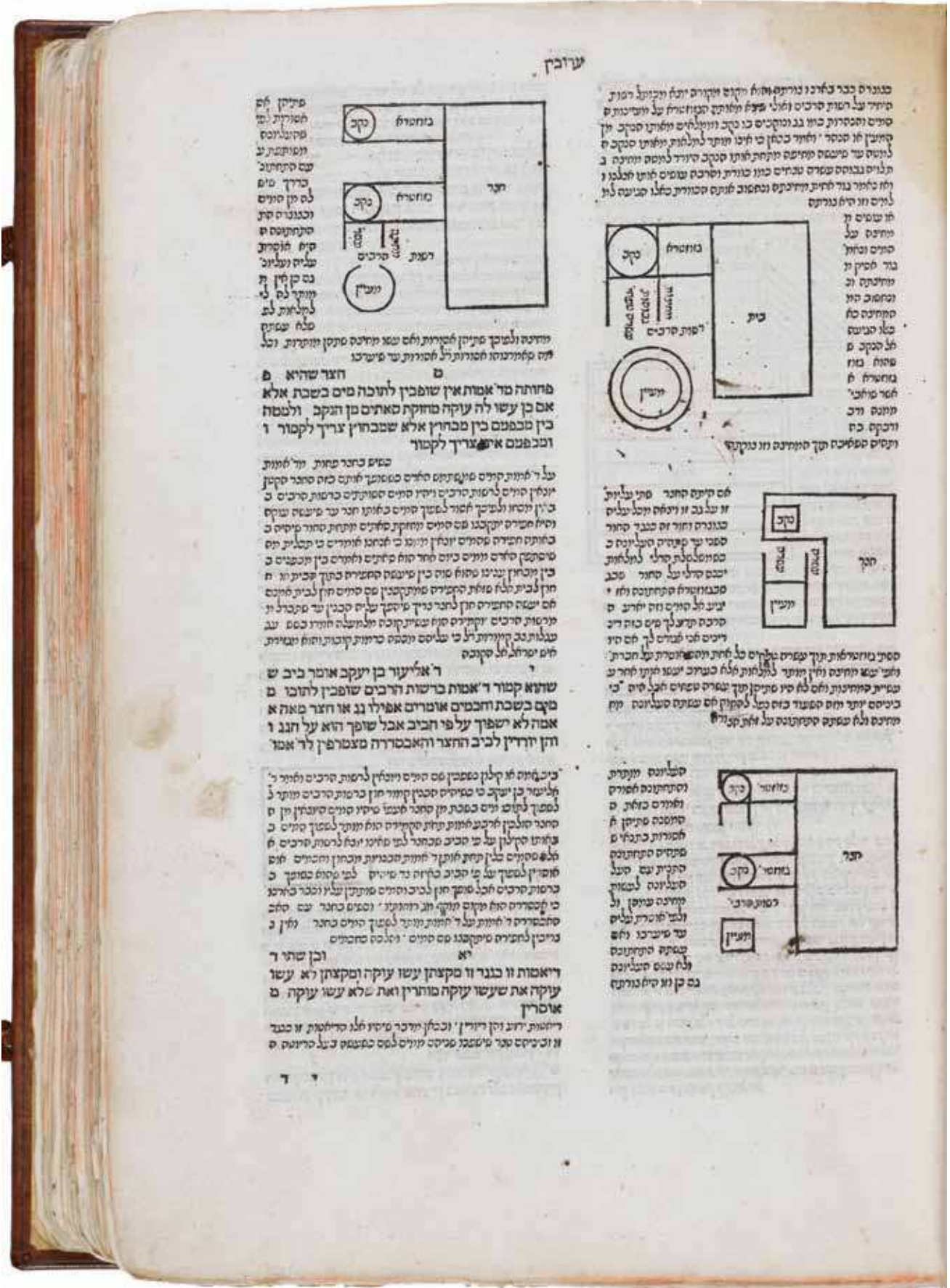


Cat. no. 31.



Cat. no. 35.

- [30] [Biblia Hebraica].
- [31] איוב—דברי הימים (שיר השירים, קהלת, איכה, רות, אסת ה, דניאל, עזרא—נחמיה)
- [32] *Iyov—Divre ha-Yamim* (Song of Songs, Ecclesiastes, Lamentations, Ruth, Esther, Daniel, Ezra—Nehemiah)  
With commentaries of Solomon ben Isaac (Rashi) and Joseph ben Simeon Kara.  
Naples: [Joseph ben Jacob Ashkenazi Günzenhäuser], 26 September 1487 (9 Tishre 5248). Small 2°  
3 copies of parts 2–4 only (i.e. lacking Job and Chronicles) (copies 1 and 2: complete; copy 3: 60 of 62 folios).  
Steinschneider, col. 1, no. 5; Zedner, p. 125; Goff, H-26; Offenber, no. 46; BMC XIII, p. 51; Iakerson, no. 46.  
Val. 3511, 228, 229.
- [33] [Biblia Hebraica].  
איוב—דברי הימים (קהלת)  
*Iyov—Divre ha-Yamim* (Ecclesiastes)  
With commentary of Solomon ben Isaac (Rashi).  
Naples: Joseph ben Jacob Ashkenazi [Günzenhäuser], 26 September 1487 (9 Tishre 5248). Small 2°  
1 complete book of part 2 only (10 folios).  
Steinschneider, col. 1, no. 5; Zedner, p. 125; Goff, H-26; Offenber, no. 46; BMC XIII, p. 51; Iakerson, no. 46.  
Val. 1374.
- [34] [Biblia Hebraica].  
איוב—דברי הימים (דברי הימים)  
*Iyov—Divre ha-Yamim* (Chronicles)  
With commentary of Pseudo-Solomon ben Isaac.  
Naples: [Joseph ben Jacob Ashkenazi Günzenhäuser], 26 September 1487 (9 Tishre 5248). Small 2°  
Part 5 only: 36 of 42 folios (lacking folios 7 and 8 in quire 3, and folios 4, 5, 7, and 8 in quire 5).  
Steinschneider, col. 1, no. 5; Zedner, p. 125; Goff, H-26; Offenber, no. 46; BMC XIII, p. 51; Iakerson, no. 46.  
Val. 8307.
- [35] Abraham ben Meir Ibn Ezra.  
פירוש התורה  
*Perush ha-Torah*  
Edited by Moses ben Shem Tov Ibn Ḥabib.  
Naples: Joseph ben Jacob Ashkenazi [Günzenhäuser] and his son [Azriel], 2 May 1488 (26 Iyar 5248). 2°  
96 of 98 folios (lacking folios 1–2; + folios 10–15 in duplicate).  
Steinschneider, col. 680, no. 4221,1; Zedner, p. 22; Goff, H-1; Offenber, no. 56; BMC XIII, p. 53; Iakerson, no. 47.  
Val. 1368.
- [36] Baḥya ben Joseph Ibn Pakuda.  
חובות הלבבות  
*Ḥovot ha-Levavot*  
Translated by Judah ben Saul Ibn Tibbon.  
Edited by Solomon ben Perets Bonfoi Tsarfati.  
[Naples]: Joseph [ben Jacob] Ashkenazi [Günzenhäuser], 19 November 1489 (25 Kislev 5250). 4°  
136 of 151 folios (lacking last 15 folios).  
Steinschneider, col. 780, no. 4526,1; Zedner, p. 72; Goff, H-7; Offenber, no. 9; BMC XIII, p. 56; Iakerson, no. 50.  
Val. 1365.



Cat. no. 43.

- [37] Moses ben Naḥman (Ramban; Naḥmanides).  
שער הגמול  
*Sha'ar ha-Gemul*  
Naples: Joseph [ben Jacob] Ashkenazi [Günzenhäuser], 23 January 1490 (1 Adar I 5250). Small 4°  
34 folios (complete).  
Steinschneider, col. 1962, no. 6532,55; Zedner, p. 592; Goff, H-89; Offenber, no. 99; *BMC XIII*, p. 57; Iakerson, no. 51.  
Val. 1371.
- [38] Moses ben Naḥman (Ramban; Naḥmanides).  
פירוש התורה  
*Perush ha-Torah*  
[Naples: Joseph ben Jacob Ashkenazi Günzenhäuser], 2 July 1490 (13 Tamuz 5250). 2°  
2 copies (copy 1: 242 of 243 folios, lacking folio 131; copy 2: 219 folios, lacking folios 1-7, 131, 187, and last 15 folios).  
Steinschneider, col. 1961, no. 6532,50; Zedner, p. 592; Goff, H-88; Hill, *Hebraica*, no. 13; Offenber, no. 98; *BMC XIII*, p. 57; Iakerson, no. 52.  
Val. 1369, 9479.
- [40] David ben Joseph Kimḥi (Radak).  
ספר השרשים  
[41] *Sefer ha-Shorashim*  
Naples: [Joshua Solomon ben Israel Nathan Soncino, in association with Isaac ben Judah ben David Katorzi], 10 February 1491 (1 Adar 5251). 2°  
3 copies (copies 1 and 2: complete; copy 3: 152 of 168 folios, lacking folios 1, 4-10, 15, 159-162, 166-168).  
Steinschneider, col. 873, no. 44; Zedner, p. 200; Goff, H-40; Offenber, no. 106; *BMC XIII*, p. 58; Iakerson, no. 59.  
Val. 1331, 1341, 1372.

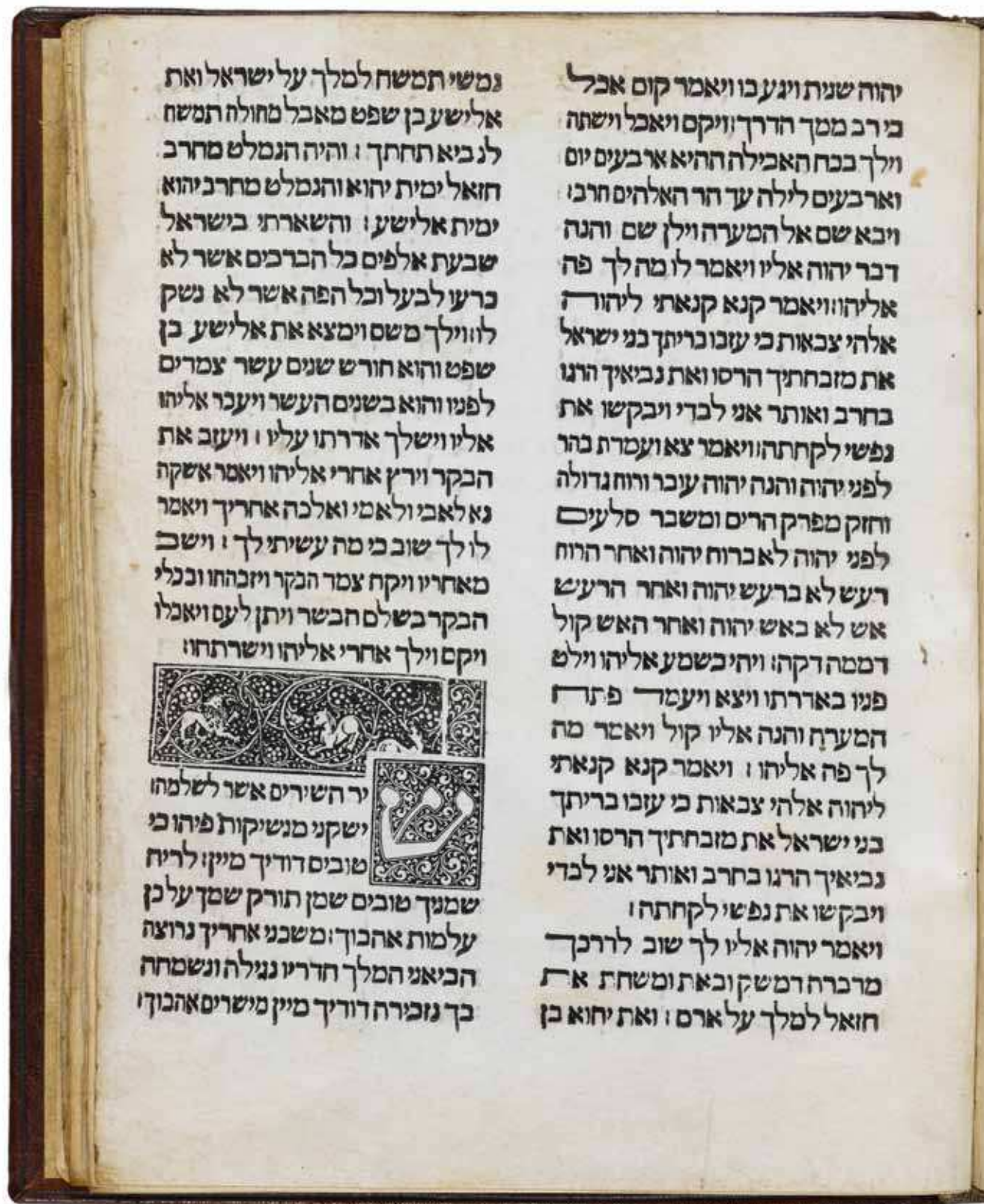
- [43] משנה  
*Mishnah*  
With commentary of Moses ben Maimon (Ramban; Maimonides).  
Naples: Joshua Solomon [ben Israel Nathan] Soncino and Joseph ibn Piso ha-Sefardi, 8 May 1492 (11 Iyar 5252). 2°  
355 folios (complete).  
Steinschneider, col. 280, no. 1982; Zedner, p. 545; Goff, H-82; Hill, *Hebraica*, no. 15; Offenber, no. 92; *BMC XIII*, p. 59; Iakerson, no. 60.  
Val. 1367.
- [44] [Biblia Hebraica].  
תורה, נביאים, כתובים  
*Torah, Nevi'im, Ketuwim*  
[Naples: Joshua Solomon ben Israel Nathan Soncino, ca. 1491-1492]. 2°  
377 of 433 folios (lacking folios 1-34, 37, 39, 48, 216, 222, 224-227, 229, 232-239, 279-280, 303-304, and 433).  
Steinschneider, col. 155, no. 1006; Zedner, p. 96; Darlow and Moule, no. 5076; Goff, H-9; Offenber, no. 11; *BMC XIII*, p. 61; Iakerson, no. 61.  
Val. 4136.
- [45] David ben Joseph Kimḥi (Radak).  
ספר השרשים  
[46] *Sefer ha-Shorashim*  
Edited by Samuel ben Meir Latif.  
Naples: [Azriel ben Joseph Ashkenazi Günzenhäuser], 18 August-15 September 1490 (Elul 5250). Small 2°  
2 copies (copy 1: 133 of 144 folios, lacking folios 1, 2, 9, and last 8 folios; copy 2: 120 of 144 folios, lacking folios 2-4, 9, 70, 73-81, 98, and last 8 folios).  
Steinschneider, col. 873, no. 43; Zedner, p. 200; Goff, H-39; Offenber, no. 105; *BMC XIII*, p. 62; Iakerson, no. 53.  
Val. 9317, 4134.

- [47] Avicenna (Abu 'Ali al-Husayn ibn 'Abd Allah ibn Sina).  
קאנון הגדול  
*Kanon ha-Gadol (Canon Medicinae)*  
Translated by Joseph ben Joshua Lorki and Nathan ben Eliezer ha-Me'ati.  
Naples: Azriel ben Joseph [Ashkenazi Günzenhäuser], 9 Nov. 1491 [-1492?] (7 Kislev 5251–5252?). 2°  
471 of 474 folios (lacking folios 1–3).  
Steinschneider, col. 767, no. 4486,1; Zedner, p. 293; Goff, H-4; Offenber, no. 6; BMC XIII, p. 63; Iakerson, no. 54.  
Val. 4133.
  
- [48] Bahya ben Asher ben Hlava.  
פירוש התורה  
*Perush ha-Torah*  
Edited by Solomon ben Perets Bonfoi Tsarfati.  
Naples: Azriel ben Joseph Ashkenazi Günzenhäuser, 3 July 1492 (8 Tamuz 5252). 2°  
279 of 287 folios (lacking folios 1–2, 4–6, 228, 233, and 287).  
Steinschneider, col. 777, no. 4525,1; Van Straalen, p.17; Goff, H-6; Offenber, no. 8; BMC XIII, p. 65; Iakerson, no. 55.  
Val. 1370.
  
- [49] Jacob Barukh ben Judah Landau.  
ספר אגור / ספר חזון  
*Sefer Agur / Sefer Hazon*  
[Naples: Azriel ben Joseph Ashkenazi Günzenhäuser, ca. 1491–1492]. Small 4°  
182 of 184 folios (lacking folios 1 and 173).  
Steinschneider, col. 1225, no. 5564,1; Zedner, p. 307; Goff, H-68; Offenber, no. 82; BMC XIII, p. 66; Iakerson, no. 56.  
Val. 4126.

- [50] Immanuel ben Solomon of Rome.  
ספר המחברות  
*Sefer ha-Mahberot*  
Brescia: Gershom ben Moses Soncino, 30 October 1491 (26 Marḥeshvan 5252). 4°  
155 of 160 folios (lacking last 5 folios).  
Steinschneider, col. 1057, no. 5269,1; Goff, H-43; Offenber, no. 58; BMC XIII, p. 68; Iakerson, no. 66.  
Val. 4128.
  
- [51] כל בו  
*Kol Bo*  
[Naples?, ca. 1490–1491]. Small 2°  
176 of 179 folios (lacking folios 1, 5, and 6; duplicate folios 10, 12, and 79 with typographical differences).  
Steinschneider, col. 555, no. 3589; Zedner, p. 191; Goff, H-67; Offenber, no. 81; BMC XIII, p. 78; Iakerson, no. 78.  
Val. 1366.
  
- [52] Solomon ben Isaac (Rashi).  
פירוש התורה  
*Perush ha-Torah*  
Guadalajara: Solomon ben Moses Alkabez ha-Levi, 1476 (?). 2°  
Fragment of 2 folios.  
Goff, H-94; Offenber, no. 113; Iakerson, no. 81.  
Val. 8114.
  
- [53] David ben Joseph Kimḥi (Radak).  
פירוש על נביאים אחרונים  
*Perush 'al Nevi'im Aḥaronim*  
Guadalajara: Solomon ben Moses Alkabez ha-Levi, 1481–1482. 2°  
315 of 316 folios (lacking folio 227; + folios 53 and 233 in duplicate).  
Steinschneider, col. 869, no. 4821,5; Van Straalen, p. 265; Goff, H-37; Hill, *Hebraica*, no. 8; Offenber, no. 103; BMC XIII, p. 84; Iakerson, no. 91.  
Val. 4132.



Cat. no. 48.



Cat. no. 56.

- [54] Jacob ben Asher.  
[ארבעה טורים] טור יורה דעה  
[*Arba'ah Turim*] *Tur Yoreh De'ah*  
Hijar: Eliezer [ben Abraham] Alantansi,  
1486–1487. Small 2°  
135 of 136 folios (lacking last folio).  
Steinschneider, col. 1189, no. 5500,31; Zedner,  
p. 298; Goff, H-56; Hill, *Hebraica*, no. 10;  
Offenberg, no. 72; *BMC XIII*, p. 87; Iakerson,  
no. 94.  
Val. 1736.
- [55] [Biblia Hebraica].
- [56] תורה עם הפטרות וחמש מגילות  
*Torah 'im Haftarot ve-Ḥamesh Megilot*  
[Hijar]: Eliezer ben Abraham Alantansi,  
[ca. 1487–1488?]. Small 2°  
2 copies (copy 1: 143 of 190 folios, lacking  
first 30 folios and end of Book of Esther;  
copy 2: 56 folios, complete *Haftarot* and  
*Megilot* but lacking entire Pentateuch).  
Printed on vellum.  
Steinschneider, col. 156, no. 1011a; Cowley, p. 75;  
Freimann, 'Pergamentdrucke', no. 20; Yaari,  
'Sassoon', no. 3 (citing in error Freimann, p. 187  
[Löw]); Goff, H-14; Goldstein, *Incunables*, no. 88;  
Offenberg no. 15; Iakerson, no. 95.  
Val. 1738, 1739.
- [57] [Biblia Hebraica].  
חמשה חומשי תורה  
*Ḥamishah Ḥumshe Torah*  
With Targum Onkelos and commentary  
of Solomon ben Isaac (Rashi).  
Hijar: [Eliezer ben Abraham Alantansi]  
for Solomon ben Maimon Zalmati, 1490  
(Av 5250). Small 2°  
264 folios (complete).  
Printed on vellum.  
Steinschneider, col. 2, no. 8; Cowley, p. 75;  
Van Straalen, p. 29; Freimann, 'Pergamentdrucke',  
p. 187 (Löw); Yaari, 'Sassoon', no. 2 (citing in error  
Freimann, no. 20); Goff, H-19; Hill, *Hebraica*,  
no. 14; Yudlov, Vellum, no. 4; Offenberg, no. 16;  
*BMC XIII*, p. 88; Iakerson, no. 96.  
Val. 1737.
- [58] Jacob ben Asher.  
[ארבעה טורים] טור אורח חיים  
[*Arba'ah Turim*] *Tur Oraḥ Ḥayim*  
[Spain?, ca. 1485]. 2°  
Fragment of 1 folio (folio 177).  
Van Straalen, p. 98; Goff, H-52; Offenberg, no.66;  
*BMC XIII*, p. 89; Iakerson, no. 122.  
Val. 9316.
- [59] Moses ben Naḥman (Ramban;  
Naḥmanides).  
חדושי התורה  
*Ḥidushe ha-Torah*  
Lisbon: Eliezer [Toledano], 15 July 1489  
(17 Av 5249). 2°  
259 of 300 folios (lacking folios 1–33, 62,  
71, 73, 80, 92, and 298–300; + folio 296 in  
duplicate).  
Steinschneider, col. 1960, no. 6532,49; Zedner,  
p. 592; Goff, H-87; Offenberg, no. 97; *BMC XIII*,  
p. 94.  
Val. 4127.

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מי	מי נמכה כאלם יהור	אודיסו
נורא תהלת עשה	נמכה נארר בקדש	נמכה נארר בקדש
נחית	נשית ימנך תבלעמו ארץ	פלאו
נהלת בעך אלנוה	בחסך עם זו נאלת	בחסך עם זו נאלת
חיל	שמעו עמים ירגזון	קדשך
אז נכחלו אלופי	אזו ישבי פלשרת	אזו ישבי פלשרת
נמנו	אילי מואב יאחזמו רעד	אדום
תפל עליהם אימתה	כל ישבי כגעון	כל ישבי כגעון
עד	בגדל ורועך ידמו כאבן	ופחד
עד יעבר עם זו	יעבר עמך יהור	יעבר עמך יהור
מכון	תבאמו ותשעמו ברור נחלתך	קנתו
מקד יארע כוננו	לשכתך פעלת יהור	לשכתך פעלת יהור
מי	יהור ימלך לעלם ועדו	ידקו
ישג יהור עליהם את מי	כאסוס פיעור ברבבו ונפרשו ימים	כאסוס פיעור ברבבו ונפרשו ימים
חיסו	וכע ישראל הלנו ביבשה בתוך	חיסו

ותקח מרים הנביאה אהות ארון אתהתף מידהות צאן כל הנשים  
אודיה ברזפים וכמחלתות ותען להם מרים שירו ליהור כי נאה גאה  
סוס ורכבו רמה ביסו ויסע עמשו את ישראל מיס סוף  
ויצאו אל מדבר שורו ולכו שלשת ימים נמדברו ולא מצאו מיסו  
ויבאו מרתה ולא יכלו לשתת מיס כמרה כי מיס חסם על כן קרא

חנאים אודיה סמנים לאנשי נחם ער אוד ובעי ישראל הלנו	פיגשה נתון תסוחמיס להס חמה מינסו סמאלסו וישע	תהה נקיסה הוא את ישראל מיד מצרים ורא ישראל את מצרים
מת על שפת היסורא ישראל אתהיד הגדלה אשר עשה יהור	במצרים ויראו העם את יהור ואמינו ביהור וכמשה עברו	אז ישיר משה וכע ישראל אתה שירה הזאת ליהור ויאמרו
לאמר	אשרה ליהור כי נאה גאה	סוס
ורכבו רמה ביסו	עני חסרת יה ויהי לי	לשועה
אכי וארמקרו	יהור איש מלחמה יתה	שמו
שרשט בעמסוקו	תהמת ניסמי יהור במעולותנו	אבך
יהור תרעץ אינו	ימנך יהור נארר בטר	קמך
תשלו חרך יאכלמו נקשו	וכרכו נארר תהורס	אבך מערמי מיס
קפא תהמת בלכ יסו	אחלק שלל תמלאנו	נפשו
אריק חרבי תורישנו ירו	גללו כעופרת כמיס	נפשו



- [60] David ben Joseph Abudarham.  
פירוש הברכות והתפלות  
*Perush ha-Berakhot ve-ha-Tefilot*  
Lisbon: Eliezer [Toledano], 25 November 1489 (1 Tevet 5249). Small 2°  
146 of 170 folios (lacking folios 1, 3–11, 13–16, 20, and 162–170; + folio 26 in duplicate).  
Steinschneider, col. 856, no. 4784,1; Zedner, p. 806; Goff, H-36; Hill, *Hebraica*, no. 12; Offenber, no. 1; BMC XIII, p. 96; Iakerson, no. 101.  
Val. 1740.
- [61] [Biblia Hebraica].  
חמשה חומשי תורה  
*Ḥamishah Ḥumshe Torah*  
With Targum Onkelos and commentary of Solomon ben Isaac (Rashi).  
Edited by David ben Joseph Ibn Yahya.  
Lisbon: Eliezer [Toledano], in association with Joseph Kalfon, 8 July–6 August 1491 (Av 5251). Small 2°  
205 of 456 folios (lacking 11 folios of part 1 and all 240 folios of part 2).  
Printed on vellum.  
Steinschneider, col. 2, no. 10; Cowley, p. 75; Van Straalen, p. 29; Freimann, 'Pergamentdrucke', no. 24; Yudlov, Vellum, no. 6; Goff, H-20; Hill, 'Vellum', p. 200; Offenber, no. 17; BMC XIII, p. 97; Iakerson, no. 102.  
Val. 1742.
- [62] [Biblia Hebraica].  
ישעיהו, ירמיהו  
*Yeshayahu, Yirmiyahu*  
With commentary of David ben Joseph Kimḥi (Radak).  
Lisbon: Eliezer [Toledano], 1492. 2°  
Fragment of 2 folios (folios 151 and 155).  
Steinschneider, col. 3, no. 13; Van Straalen, p. 35; Goff, H-25; Offenber, no. 32; BMC XIII, p. 99; Iakerson, no. 103.  
Val. 173.

- [63] [Biblia Hebraica].  
נביאים ראשונים (יהושע)  
*Nevi'im Rishonim (Joshua)*  
With Targum Yonatan and commentaries of David ben Joseph Kimḥi (Radak) and Levi ben Gershon (Ralbag; Gersonides).  
Leiria: [Samuel d'Ortas], 22 January–2 February 1494 (21 Shevat 5254). Small 2°  
Fragment of 3 folios.  
Bound with *Nevi'im Rishonim* (Judges) (cat. no. 64).  
Steinschneider, col. 4, no. 18; Goff, H-23; Offenber, no. 28; BMC XIII, p. 101; Iakerson, no. 106.  
Val. 8282.
- [64] [Biblia Hebraica].
- [65] נביאים ראשונים (שופטים)  
*Nevi'im Rishonim (Judges)*  
With Targum Yonatan and commentaries of David ben Joseph Kimḥi (Radak) and Levi ben Gershon (Ralbag; Gersonides).  
Leiria: [Samuel d'Ortas], 22 January–2 February 1494 (21 Shevat 5254). Small 2°  
2 copies (copy 1: complete; copy 2: 54 of 86 folios, lacking folios 1–2, 4, 6–13, 15, 16, 18, 26, 33, 38, 40–41, 46–48, 50–51, 57–59, 64, 66, 72, and 74–75).  
Copy 1 bound with *Nevi'im Rishonim* (Joshua) (cat. no. 63).  
Steinschneider, col. 4, no. 18; Goff, H-23; Offenber, no. 28; BMC XIII, p. 101; Iakerson, no. 106.  
Val. 4137, 9046.



Cat. no. 60.

- [66] [Biblia Hebraica].  
נביאים ראשונים (שמואל)  
*Nevi'im Rishonim* (Samuel)  
With Targum Yonatan and commentaries of David ben Joseph Kimḥi (Radak) and Levi ben Gershon (Ralbag; Gersonides).  
Leiria: [Samuel d'Ortas], 22 January–2 February 1494 (21 Shevat 5254). Small 2°  
170 of 231 folios (lacking folios 1–7, 11–17, 21, 25, 32–33, 45, 56, 59, 62, 87–88, 120, 142, 149, 150, 177, 180–185, 192–193, 196, 213, and 219–230).  
Steinschneider, col. 4, no. 18; Goff, H-23;  
Offenberg, no. 28; *BMC XIII*, p. 101; Iakerson, no. 106.  
Val. 4138.
- [67] Jacob ben Asher.  
ארבעה טורים [טור אורח חיים]  
[*Arba'ah Turim*] *Tur Oraḥ Ḥayim*  
Leiria: [Samuel d'Ortas], 2 June 1495  
(10 Sivan 5255). 2°  
Fragment of 8 folios.  
Goff, H-53; Offenberg, no. 68; *BMC XIII*, p. 103;  
Iakerson, no. 107.  
Val. 7607.
- [68] Jacob ben Asher.  
ארבעה טורים  
*Arba'ah Turim*  
Constantinople: David and Samuel Ibn Naḥmias, 1493. 2°  
Fragment of 2 folios from *Tur Ḥoshen Mishpat*.  
Steinschneider, col. 1182, no. 5500,3; Van Straalen, p. 98; Goff, H-49; Offenberg, no. 63; *BMC XIII*, p. 106; Iakerson, no. 125.  
Val. 129.
- [69] Bernhard von Breydenbach.  
*Peregrinatio in Terram Sanctam*  
[Speyer:] Petrus Drach, 29 July 1490. 2°  
Incomplete (lacking 7 of the 9 sections of the 1st folded map, 2nd page of 2nd map, 3 sections of 3rd map, 4th map with two pages of text on verso, and the final section consisting of map and 10 folios of text).  
*GW*, no. 5076; Goff, B-1190.  
Val. 4144.
- [70] Johannes Reuchlin.  
*De Verbo Mirifico*  
[Basel]: Johann Amerbach, [after 21 April 1494]. 2°  
50 folios (complete).  
*BMC III*, p. 755; Goff, R-154.  
Val. 5612.
- [71] Abraham Zacuthus (Abraham ben Samuel Zacuto).  
*Almanach Perpetuum*  
Leiria: Samuel d'Ortas, 1496. 4°  
159 of 170 folios.  
*GW*, no. 115; *BMC X*, p. 83; Goff, Z-14.  
Val. 4141.
- [72] Pico della Mirandola.  
*Omnia Opera*  
Venice: Bernardinus de Vitalibus, 9 October 1498–14 August 1498. 2°  
262 folios (complete).  
*BMC V*, p. 548, Goff, P-634.  
Val. 4143.



Detail from Cat. no. 69.

# HEBREW BOOKS PRINTED ON VELLUM IN THE VALMADONNA TRUST LIBRARY

ISAAC YUDLOV

For millennia, the concept that the material used for book production should highlight its content—based on the principle that the ‘Torah is enhanced in a beautiful vessel’<sup>1</sup>—has served as an integral part in the relationship between Jewish culture and the book.<sup>2</sup> The dignity accorded to a book’s content by external illumination was established in some circles in Mishnaic times, as evidenced by the writing of holy books, either all or in part, in gold letters.<sup>3</sup> Beautifying written objects continued into the Middle Ages, evidenced by the 13th-century pietistic work *Sefer Hasidim*: ‘You would buy a beautiful casket to store silver and gold, how much more fitting that you should acquire a beautiful case to store your books’.<sup>4</sup>

The relationship between form and content has an additional aspect: the idea that a beautiful book broadens knowledge and appreciation by elevating the ideas it contains. Profiat Duran (d. ca. 1414), discussing the subject of heightened approaches to learning and study, wrote:

‘Study should always be from handsome and exquisite books, using fine script and parchment, and enhanced by splendid appearance and covers, and the places of study should be in the most sought after houses of study in beautiful and pleasant buildings . . . because anyone seeing noble structures, engravings, and illustrations will be uplifted and it will inform and strengthen his soul. This concept is also fitting and appropriate . . . to decorate holy books and to pay attention to their beauty, glory, and aesthetics, for just as God wanted to glorify His temple with gold, silver, and precious stones, it is fitting that study of His holy books should be so enhanced’.<sup>5</sup>

In the modern period, Akiva Eger (1761–1837) emphasized the importance of beautiful books in instructions concerning the publication of his works left to his son:

‘I beg you, my dear son, to pay particular attention that it should be printed on beautiful paper, with black ink and nice letters. . . . When one studies from a beautiful and exquisite book, the spirit is uplifted, knowledge is broadened, and meaning is brought to light’.<sup>6</sup>

Appropriately, Eger’s *Responsa* was published in a deluxe edition, with proper pagination, wide margins, and clear lettering, on specially made paper bearing the watermark ‘EIGER’.



*Tefilah me-Reshit ve-'Ad Aḥarit ha-Shanah ... ke-fi Minhag K"K Romi* (Bologna: Raphael Talmi for the Silk Weavers Partnership, 1537).



*The Haggadah*, executed by Arthur Szyk (London: Beaconsfield Press, [1940]).

Cat. nos 46.

The use of vellum in book production began in the manuscript era. Strong, durable, and beautiful, it was used mainly for books commissioned by wealthy individuals who could afford such expensive material. This did not change with the advent of the printing.<sup>7</sup> Paper, a cheap and adaptable substance, was better suited to widespread demand, enabling vellum to remain the perfect support for luxurious editions. However, printers required wealthy backers to be willing to spend the large amount of money needed for printing on vellum.

The early printers in the 15th century saw themselves as continuing the work of the copyist—scribe, albeit with a more enhanced technique. They printed limited editions on expensive paper or on vellum, and they even tried to make books look similar to manuscripts,<sup>8</sup> combining printing with artistic illuminations. Through the 16th century, the book market continued to be the domain of wealthy clients, people of substantial means who had a preference for beautiful and expensive books.

The demand for books printed on vellum has continued uninterrupted for more than five centuries. Two modern examples are worthy of mention here:

- *The Haggadah* with illustrations by Arthur Szyk (London, 1940). In the context of the Jewish festival of freedom and the unique Seder service, the publishers produced a book of outstanding quality and printed it entirely on vellum. It is one of the most beautiful books recently produced (cat. nos 46–47).<sup>9</sup>
- Saul Lieberman's edition of the *Tosefta*, with his commentary *Tosefta ki-Fshutah*. Out of reverence for the esteemed author, the printers produced some copies of the first few volumes printed on vellum.<sup>10</sup>

The present listing of books on vellum in the collection of the Valmadonna Trust Library joins earlier catalogues by Freimann,<sup>11</sup> Yaari,<sup>12</sup> Hill,<sup>13</sup> and Yudlov.<sup>14</sup> A total of about 220 Hebrew titles had been counted previously: Freimann listed 165 titles, and additional titles were appended to his catalogue; Yaari cited another 10 books in the Sassoon Collection; Hill included another 15 titles; and Yudlov added 13 more. Six new titles are published here in this listing of the Valmadonna books on vellum:

- *Maḥzor mi-Kol ha-Shanah . . . ke-Minhag Pehm Polin ve-Germanya* (Prague, 1606) (cat. no. 28).
- *Seder Tefilot ke-Minhag K"K Italiani* (Mantua, 1650) (cat. no. 29).
- *Seder Tefilot ke-Minhag K"K Sefarad* (Amsterdam: David de Castro Tartas, 1684) (cat. no. 30).
- *Tehilim* (Amsterdam, 1736) (cat. no. 37).
- *Sefer ha-Hashlamah le-Seder Nezikin*, edited by Judah Lubetzki (Paris, 1885) (cat. no. 42).
- *Der Traktat Neziqin* (facsimile of manuscript Codex Hebr. 19, Staats- und Universitäts-Bibliothek, Hamburg [Gerona, 1184]), edited by Lazarus Goldschmidt (Berlin–Schöneberg, 1913) (cat. no. 43).

A further nine titles previously unknown to have been printed on vellum are culled from the database of the Institute for Hebrew Bibliography:

- *Yotsrot, Ofanim ve-Zoltot* (Prague: Gershom ben Solomon ha-Kohen [Katz], 1526).<sup>15</sup>
- *Seder Tefilot Kol ha-Shanah K"K Sefarad* (Sabbioneta, 1555).<sup>16</sup>
- *Megilat Ester* (Riva di Trento, 1560).<sup>17</sup>
- *Mapat Erets ha-Kodesh shel Ya'akov ben Avraham Tsadik* (Amsterdam, 1621).<sup>18</sup>
- David Ḥofshi (Franco-Mendes), *Sefer Ḥanukat ha-Bayit* (Amsterdam, 1775).<sup>19</sup>
- [Shiviti plaque], with commentary by Abraham Elnakar (Livorno, 1793).<sup>20</sup>
- *Haggadah shel Pesah*, with calligraphy by Franziska Baruch and illustrations by Jakob Steinhardt (lithograph), (Berlin, 1921).<sup>21</sup>
- *Haggada de Pessah*, with French translation by Edmond Fleg and illustrations by Janine Aghion (Paris, 1925).<sup>22</sup>
- *La Bible, Traduite du texte original pour les Membres du Rabbinat Français* (Paris, 1926–1930).<sup>23</sup>

With the additional books found in the Valmadonna Library and the database of the Institute for Hebrew Bibliography, about 230 printed books on vellum are known to be extant. Undoubtedly the numbers will change with future research and the publication of lists of library holdings.<sup>24</sup>

TABLE 1: NUMBER OF EDITIONS OF HEBREW BOOKS PRINTED ON VELLUM HOUSED IN SOME IMPORTANT COLLECTIONS AND THE TOTAL KNOWN WORLD-WIDE

CENTURY	TOTAL KNOWN TITLES	VALMADONNA TRUST LIBRARY	BIBLIOTECA PALATINA (PARMA)	BRITISH LIBRARY (LONDON)	HEBREW UNION COLLEGE (CINCINNATI)	JEWISH THEOLOGICAL SEMINARY (NEW YORK)	NATIONAL LIBRARY OF ISRAEL (JERUSALEM)
15th	34	3	16	8	3	12	8
16th	85	21	12	38	13	32	16
17th	15	3	1	2	—	4	5
18th	56	7	—	14	4	14	8
19th	20	3	—	11	6	8	2
20th	19	4	—	2	3	6	3
TOTAL	229	41	29	75	29	76	42

TABLE 2: PERCENTAGES OF HEBREW BOOKS PRINTED ON VELLUM PER CENTURY

CENTURY	TOTAL KNOWN TITLES	VALMADONNA TRUST LIBRARY	BIBLIOTECA PALATINA (PARMA)	BRITISH LIBRARY (LONDON)	HEBREW UNION COLLEGE (CINCINNATI)	JEWISH THEOLOGICAL SEMINARY (NEW YORK)	NATIONAL LIBRARY OF ISRAEL (JERUSALEM)
15th	14.8%	7.3%	55.2%	10.7%	10.3%	15.8%	19%
16th	37%	51.2%	41.4%	50.1%	44.8%	42%	38.1%
17th	6.6%	7.3%	3.4%	2.7%	13.8%	5.2%	12%
18th	24.5%	17%	—	18.7%	—	18.4%	19%
19th	8.7%	7.3%	—	14.7%	20.7%	10.5%	4.8%
20th	8.3%	9.76%	—	2.7%	10.3%	8%	7%

Analysis of extant volumes on vellum is crucial to understanding the history of the Hebrew book. Table 1 presents a breakdown by century of some of the world's most important collections of Hebrew books on vellum. Table 2 gives the percentages of the editions per century.

Books printed on vellum in the incunabula period constitute about 15% of that era's total number of known books. No other century produced as great a percentage of books on vellum. Printing on vellum kept the tradition of collecting in the domain of wealthy bibliophiles who were accustomed to buying manuscripts; they had a preference for expensive and prestigious books, which was not satisfied by mass-produced items. In printing in general, the situation was similar: a quarter of Johannes Gutenberg's 42-line Bibles were printed on vellum, and copies on vellum were sold more easily than those printed on paper.<sup>25</sup>

Twenty-one books—more than half of the vellum collection in the Valmadonna Trust Library—date from the 16th century (cat. nos 5–27). Indeed, in the 100 years between 1501 and 1600, more Hebrew books on vellum were printed than in any other century. Eighty-five books on vellum are known from this period. Of particular interest is the prayer book according to the Roman rite, *Seder Tefilot shel Kol Yemot ha-Shanah* (cat. no. 5). This book was formerly considered



*Seder Tefilot shel Kol Yemot ha-Shanah* ([Mantua?: Samuel Latif?, ca. 1513–1514?]).

Cat. no. 5.

an incunable, printed either by Soncino, ca. 1495, or in Brescia, Barco, or Fano, ca. 1497–1503. It was listed as printed in the 15th century in Freimann's *Thesaurus Typographiae Hebraicae Saeculi XIV*,<sup>26</sup> as well as by M. Marx<sup>27</sup> and other bibliographers.<sup>28</sup> In the Valmadonna copy, the title page has been preserved (no other complete copy with a title page is known), proving that it dates from the 16th century, possibly having been printed in Mantua, ca. 1514, by Samuel Latif.<sup>29</sup>

Also important is the prayer book according to the Roman rite, *Tefilah me-Reshit ve-'Ad Aharit ha-Shanah*, printed in Bologna in 1537 by the Silk Weavers guild (cat. no. 14).<sup>30</sup> More than 20 extant copies of this prayer book are on vellum, including one housed in the Valmadonna Library. No Hebrew book from this era appeared more often on this expensive material, prompting bibliographers to question whether the printers produced the entire print-run on vellum. It is now known that paper copies did appear, but the vast majority of the print-run was printed on vellum—a unique occurrence in the history of the Hebrew book.<sup>31</sup>

The 17th century was a period of decline in printing on vellum. Only 15 books are known to have been printed as such. The Valmadonna Library has three books from this period (cat. nos 28–30).

The 18th century, however, saw a renewed flourishing of printing on vellum, primarily in Western Europe. Nearly 60 books on vellum are known from this period; seven such books are



*Mahzor mi-Kol ha-Shanah ... ke-Minhag Pehm Polin ve-Germanya* (Prague: Moses ben Bezalel Katz, 1606).

Cat. no. 28.

housed in the Valmadonna collection (cat. nos 31–39). The catalyst for this flourishing found its source in the cultural renaissance among wealthy Jews, especially Court Jews, who sought to bring an ambiance of splendour to their religious life. Indeed, in addition to vellum, we find further examples of exquisite and fine book printing, such as books printed with wide margins, on coloured paper or on silk, or with coloured inks.<sup>32</sup> Additionally, it was during this period that the art of Hebrew manuscript illumination was re-established, whereby scribe–artists produced beautiful Haggadahs, Esther Scrolls, Psalms, prayer books, and more.

From the 19th century, 20 books printed on vellum are known, of which the Valmadonna Library holds three copies (cat. nos 40–42).

The 20th century saw the production of 19 books on vellum, four of which are found in the Valmadonna collection (cat. nos 43–47).

Finally, remarks concerning places of printing are of interest. In the 15th century, Naples was of primary importance, where more books on vellum were printed than in any other place. Certainly, in almost every place where incunables were printed copies were produced on vellum, such as Rome, Piove di Sacco, Soncino, Brescia, and elsewhere in Italy, and Híjar, Lisbon, Faro,



[*Hagadah shel Pesah*] (Prague: Pesah ben Mordecai Katz, 1556).

Cat. no. 20.

and Leiria in the Iberian Peninsula. In the 16th century, most of the vellum editions were printed in Venice, Mantua, and Prague. Venice was at the forefront of Hebrew printing in that period, and it was therefore natural that it led in the domain of printing on vellum.

There is an opinion that associates early Prague printing, from its beginnings in 1512 until the end of the 1560s, with incunable printing.<sup>33</sup> Until 1570, with the printing of *Torat ha-'Olah* by Moses Isserles (Rema), features that support this view include the absence of title pages, pagination, and quire marks, similarities to manuscript illumination, and the fact that books were printed in limited editions with a relatively high proportion printed on vellum. The Valmadonna Trust Library has two 16th-century books and one early 17th-century book printed on vellum in Prague (cat. nos 13, 20, and 28).

This catalogue of Hebrew books printed on vellum housed in the Valmadonna Trust Library evokes a special love of books. In the present era—a technological age typified by the Internet—we are in increasing danger of forgetting the beauty and importance of books. The present catalogue is more than a mere souvenir of the past. It is a foundation of classical Jewish culture and an aid in maintaining our tradition.

## APPENDIX

*Facsimiles of Haggadahs Printed on Vellum in the Valmadonna Trust Library.*

In the second half of the 20th century, several facsimiles of important Hebrew books were issued on vellum. They differ significantly from vellum books printed in previous centuries. In the past, books were generally printed and purchased for a specific use, such as study or prayer, and deluxe volumes, typified by books printed on vellum, were owned by people who desired a volume of particular elegance and beauty. However, these late 20th-century facsimiles on vellum were published mainly by antiquarian book dealers for collectors whose interests generally lay in collecting for its own sake. In addition, the volumes are printed on artificial vellum that does not approach the same quality of books on true vellum. For these reasons, this listing is separate from the catalogue of vellum books in the Valmadonna Trust Library.

- [1] הגדת פראג  
*Hagadat Prag*  
New York: Soncin Publishing, 1979. 2°  
Facsimile (Prague: Gershom ben Solomon ha-Kohen [Katz], with his brother Grunim, 1526).  
No. 27 of 35 numbered copies on vellum.  
Val. 8455.
- [2] הגדה של פסח  
[3] *Hagadah shel Pesah*  
London: J. Schwarcz and G. J. George and Co., 1983. 4°  
Facsimile (Augsburg: Ḥayyim ben David Shalit, 1534).  
2 copies: nos 4 and 16 of 35 numbered copies on vellum.  
Val. 8456.
- [4] הגדת מנטובה  
*Hagadat Mantovah / The Mantua Haggadah*  
Tel Aviv: Judaica Club, 1981. 2°  
Facsimile (Mantua: Isaac ben Samuel Bassan, in the house of Giacomo Rufinelli, 1560).  
No. 21 of 33 numbered copies on vellum.  
Val. 8457.
- [5] הגדת ויניציאה  
*Hagadat Venetsiah*  
Milan: Duksustos Editore, 1981. 2°  
Facsimile (Venice: Giovanni Calleoni, 1629).  
No. 33 of 79 numbered copies on vellum.  
Val. 3802.
- [6] הגדת אמשטרדם הקדמונית  
*Hagadat Amsterdam ha-Kadmonit / The First Printed Passover Haggadah from Amsterdam in Hebrew*  
Bnei Brak: Judaica Club, 1983. 2°  
Facsimile (Amsterdam: Uri Phoebus ben Aaron ha-Levi, 1662).  
No. 14 of 27 numbered copies on vellum.  
Val. 2310.
- [7] הגדת אמשטרדם  
*Hagadat Amsterdam*  
Milan: Duksustos Editore, 1980. 2°  
Facsimile (Amsterdam: Solomon ben Joseph Proops, 1712).  
No. 62 of 79 numbered copies on vellum.  
Val. 5646.
- [8] הגדה של פסח ממחזור אבינגון שנת תקכ"ה  
*Hagadah shel Pesah me-Mahzor Avignon*  
London: J. Schwarcz and G. J. George and Co., 1984. 2°  
Facsimile (Avignon: Josiah Vidal and Mordecai Ventura, 1765).  
No. 1 of 25 numbered copies on vellum.  
Val. 8458.

## NOTES

- This article has been translated from the Hebrew by Sylvia Simmons.
- Cf. Babylonian Talmud, Tractate *Ta'anit* 7a.
  - On the relationship between the book and traditional Jewish culture, see Simha Assaf, "Am ha-sefer ve ha-sefer", *Reshumot* 1 (Odessa, 1918); idem, *Be-Ohale Ya'akov* (Jerusalem, 1943), pp. 1–26 (with some omissions); and M. A. Shulvass, "The Attitudes to Books in Cultural Spheres of German Jewry in the Middle Ages" [Hebrew], in *Samuel K. Mirsky Jubilee Volume* (New York, 1958), pp. 337–349.
  - Masekhet Sofrim* 1:9; Babylonian Talmud, Tractate *Shabbat* 103b. Our Sages did not permit use of these Torah scrolls in the synagogue. See also M. Steinschneider 'Lectures on Hebrew Manuscripts' [Hebrew], *Areshet* 4 (1966), p. 78; and A. M. Habermann's 'Notes and Supplements' (to Steinschneider) [Hebrew], *Areshet* 4 (1966), pp. 150–151, who mentions this phenomenon in the Letter of Aristeas.
  - Sefer Hasidim* (Bologna, 1598), ch. 129.
  - Profiat Duran, *Ma'aseh Eford* (Vienna, 1865), p. 19.
  - Akiva ben Moses Eger, *Teshuvot Rabi 'Akiva Eger*, vol. 1 (Warsaw, 1834), intro.
  - See E. L. Eisenstein, *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early Modern Europe*, 2 vols. (Cambridge, 1979), pp. 48–49.
  - See Shifra Baruchson, *Books and Readers* [Hebrew] (Ramat Gan, 1993), pp. 60–61.
  - The publication was divided into two editions: the first was intended for sale in the United States and the second for England.
  - From the first volume of the *Tosefta Zera'im* and the two first volumes of *Tosefta ki-Fshutah* to Order *Zera'im*, which were all printed in New York in 1955, three copies were printed on vellum. From the Order *Mo'ed*, two copies were printed on vellum. See Tovia Preschel, 'Bibliography of the Writings of Rabbi S. Lieberman' [Hebrew], in *Saul Lieberman Memorial Volume* (New York and Jerusalem, 1993), p. 14, nos 102 and 103, and p. 16, no. 120.
  - A. Freimann, 'Die hebräischen Pergamentdrucke', *Zeitschrift für hebräische Bibliographie* 15 (Frankfurt-am-Main, 1911), pp. 46–57, 82–92, 186–187 (addenda by A. Marx, E. N. Adler et al.).
  - A. Yaari, 'Printed Books on Vellum in the Sassoon Collection' [Hebrew], *Kiryat Sefer* 14 (Jerusalem, 1937), pp. 389–391 and 553 (addenda by I. Sonne).
  - B. S. Hill, 'Hebrew Printing on Vellum' and 'Catalogue of Hebrew Books Printed on Vellum', in R. Alston, *Books Printed on Vellum in the Collections of the British Library* (London, 1996), pp. 179–212.
  - I. Yudlov, 'Printed Books on Vellum in the Jewish National and University Library in Jerusalem' [Hebrew], *Kiryat Sefer* 68 (supplement) (Jerusalem, 1998), pp. 261–273.
  - In the collection of the National Library in Vienna. This is not the same as the edition printed by Ḥayyim ben David Shaḥor in the same year and in the same city, which is in the Bodleian Library (see Steinschneider, col. 425, no. 2793).
  - In the collection of the Biblioteca Palatina, Parma.
  - Joseph Ottolenghi printed 60 copies on vellum. A dispute arose about the permissibility of using it for the purpose of reading the Megilah on Purim. See A. Marx, 'Ein verschollener Pergamentdruck Riva di Trento 1560', in *Festschrift für Aron Freimann* (Berlin, 1935), pp. 81–87; and Moses ben Abraham Provençal, *She'elot u-Teshuvot Rabenu Mosheh Provintialo* (Jerusalem, 1989), part 1, p. 116, no. 73.
  - See M. Garel, 'La premeière carte de Terre Sainte en hébreu (Amsterdam, 1620–21)', *Studia Rosenthaliana* 21 (1987), pp. 131–139.
  - In the collection of the Ets Haim/Montezinos Library, Amsterdam.
  - A two-page amulet on vellum. See M. Narkis, "'Commentary on the Menorah" by Abraham Alnakar' [Hebrew], *Kiryat Sefer* 11 (1935), p. 506.
  - Three copies printed on vellum. See A. Yaari, *Bibliyografiyah shel hagadot pesah* [Bibliography of the Passover Haggadah, from the earliest printed edition to 1960] (Jerusalem, 1960), no. 1952; and I. Yudlov, *Otsar ha-hagadot* [The Haggadah Thesaurus: Bibliography of Passover Haggadot from the beginning of Hebrew Printing until 1960] (Jerusalem, 1997), no. 2813.
  - One copy printed on vellum. See Yaari, *Bibliography of the Passover Haggadah*, no. 2013; and Yudlov, *Haggadah Thesaurus*, no. 3011.
  - One copy on vellum.
  - Dr M. N. Rosenfeld of London has prepared an unpublished listing of Hebrew books printed on vellum.
  - A Ruppel, *Johannes Gutenberg: sein Leben und sein Werk* (Berlin, 1947), pp. 141, 146.
  - A. Freimann [and M. Marx] (eds), *Thesaurus Typographiae Hebraicae Saeculi XV* (Berlin–Wilmersdorf, 1924–31), A96.
  - M. Marx, *History and Annals of Hebrew Printing in the Fifteenth and Sixteenth Centuries* (Cincinnati, 1998), Mantua 1a.
  - See also A. Berliner, *Aus meiner Bibliothek* (Frankfurt-am-Main), p. 58, no. 32.
  - See B. S. Hill, *Hebraica (saec. X ad saec. XVI): Manuscripts and Early Printed Books from the Library of the Valmadonna Trust* (London, 1989), no. 15a.
  - See Marx, *History and Annals of Hebrew Printing in the Fifteenth and Sixteenth Centuries*, Bologna no. 1; A. Yaari, 'Printed Books on Vellum in the Sassoon Collection', no. 13; Hill, *Hebraica*, no. 27; Hill, 'Catalogue of Hebrew Books Printed on Vellum', p. 207; and Yudlov, 'Printed Books on Vellum in the Jewish National and University Library in Jerusalem', no. 17.
  - See Sotheby's, *Important Judaica: Books, Manuscripts, Works of Art and Paintings* (Tel Aviv, April 1992), p. 29, no. 169.
  - See B. S. Hill's article on Hebrew printing on coloured paper in the present volume.
  - On this subject, see M. Beit-Arié, *The Making of the Medieval Hebrew Book* (Jerusalem, 1993), pp. 252–253, n. 6.

## BOOKS PRINTED ON VELLUM

- [1] [Biblia Hebraica].  
 [2] תורה עם הפטרות וחמש מגילות  
*Torah 'im Haftarot ve-Hamesh Megilot*  
 [Hijar]: Eliezer ben Abraham Alantansi,  
 [ca. 1487–1488?]. Small 2°  
 Printed on vellum (2 copies).  
 Steinschneider, col. 156, no. 1011a; Cowley, p. 75;  
 Freimann, 'Pergamentdrucke', no. 20; Yaari,  
 'Sassoon', no. 3 (citing in error Freimann, p. 187  
 [Löw]); Goff, H-14; Goldstein, *Incunables*, no. 88;  
 Offenberg no. 15; Iakerson, no. 95.  
 Val. 1738, 1739.
- [3] [Biblia Hebraica].  
 חמשה חומשי תורה  
*Ḥamishah Ḥumshe Torah*  
 With Targum Onkelos and commentary  
 of Solomon ben Isaac (Rashi).  
 Hijar: [Eliezer ben Abraham Alantansi]  
 for Solomon ben Maimon Zalmati,  
 1490. Small 2°  
 Printed on vellum.  
 Steinschneider, col. 2, no. 8; Cowley, p. 75;  
 Van Straalen, p. 29; Freimann, 'Pergamentdrucke',  
 p. 187 (Löw); Yaari, 'Sassoon', no. 2 (citing in error  
 Freimann, no. 20); Goff, H-19; Hill, *Hebraica*,  
 no. 14; Yudlov, 'Vellum', no. 4; Offenberg, no. 16;  
*BMC XIII*, p. 88; Iakerson, no. 96.  
 Val. 1737.
- [4] [Biblia Hebraica].  
 חמשה חומשי תורה  
*Ḥamishah Ḥumshe Torah*  
 With Targum Onkelos and commentary  
 of Solomon ben Isaac (Rashi).  
 Edited by David ben Joseph Ibn Yaḥya.  
 Lisbon: Eliezer [Toledano], in association  
 with Joseph Kalfon, 8 July–6 August 1491  
 (Av 5251). Small 2°  
 Printed on vellum.  
 Steinschneider, col. 2, no. 10; Cowley, p. 75;  
 Van Straalen, p. 29; Freimann, 'Pergamentdrucke',  
 no. 24; Yudlov, 'Vellum', no. 6; Goff, H-20; Hill,  
 'Vellum', p. 200; Offenberg, no. 17; *BMC XIII*,  
 p. 97; Iakerson, no. 102.  
 Val. 1742.
- [5] [Liturgy].  
 סדר תפלות של כל ימות השנה  
*Seder Tefilot shel Kol Yemot ha-Shanah*  
 (Roman rite)  
 [Soncino?, ca. 1495?; or Brescia/Barco/  
 Fano?, ca. 1497–1503?; or Mantua?: Samuel  
 Latif?, ca. 1513–1514?]. 8°  
 Printed on vellum.  
 Berliner, *Aus meiner Bibliothek*, p. 58, no. 32;  
 Freimann, 'Pergamentdrucke', no. 33; Freimann,  
*ZHB V*, p. 127; Freimann, *Thesaurus*, A96; Marx,  
*Annals*, Mantova no. 1a; Goff, H-123; Hill, *Hebraica*,  
 no. 15a.  
 Val. 4131.

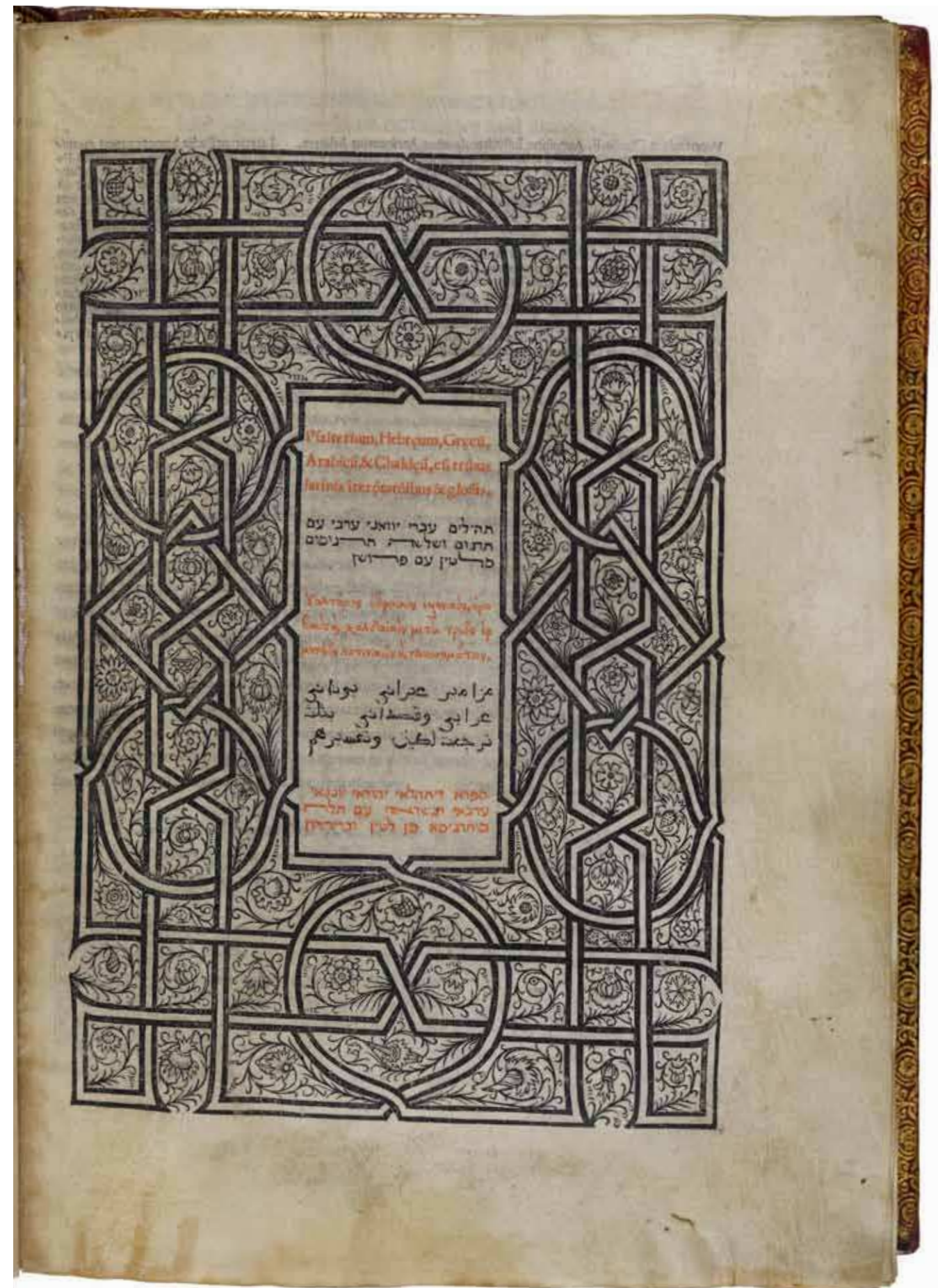


Cat. no. 5.



- [6] [Biblia Hebraica].  
 הפטרות של כל השנה וחמש מגילות  
*Haftarot shel Kol ha-Shanah ve-Ḥamesh Megilot*  
 With commentaries of David ben Joseph Kimḥi (Radak) and Abraham ben Meir Ibn Ezra.  
 Constantinople: David and Samuel Ibn Naḥmias, 1505. 2°  
 Printed on vellum.  
 Steinschneider, col. 4, no. 19; Freimann, 'Pergamentdrucke', no. 37; Yaari, Constantinople, no. 2; Vinograd, Constantinople no. 4. Val. 6385.
- [7] Marcus Vigerius.  
*Decachordum Christianum*  
 Fano: Hieronymus Soncinus (Gershom Soncino), 1507. 2°  
 Printed on vellum.  
 Manzoni, no. 23. Val. 9132.
- [8] [Biblia Hebraica].  
 תהילים עברי יוואני ערבי עם תרגום ושלשה תרגומים מלטין עם פרושן  
*Psalterium, Hebraeum, Graecum, Arabicum, & Chaldaeum, cum tribus latinis interpretationibus & glossis (Genoa Psalter)*  
 Edited by Agostino Giustiniani.  
 Genoa: Pietro Paolo Porro, 1516. 2°  
 Printed on vellum.  
 Steinschneider, col. 5, no. 25; Cowley, p. 75, Zedner, p. 126; Darlow and Moule, no. 1411; Marx, *Annals*, Genova no. 1; Hill, 'Vellum', p. 202. Val. 8449.

- [9] Jeroham ben Meshullam.  
 תולדות אדם וחוה  
*Toldot Adam ve-Ḥavah*  
 Constantinople: [David and Samuel Ibn Naḥmias], 1516. 2°  
 Printed on vellum.  
 Steinschneider, col. 1384, no. 5801,1; Cowley, p. 318; Zedner, p.322; Freimann, 'Pergamentdrucke', no. 41, p. 187 (Chazanowitz; Freimann); Yaari, 'Sassoon', no 6; Yaari, Constantinople, no. 50; Yudlov, 'Vellum', no. 11; Hill, *Hebraica*, no. 18; Vinograd, Constantinople no. 83. Val. 8454.
- [10] [Biblia Rabbinica].  
 חמשה חומשי תורה  
*Ḥamishah Ḥumshe Torah*  
 With Targum Onkelos and commentaries of Solomon ben Isaac (Rashi) and Moses ben Naḥman (Ramban; Naḥmanides).  
 Salonika: Judah Gedaliah, 1520. Small 2°  
 Printed on vellum (2 copies).  
 Steinschneider, col. 8, no. 34; Cowley, p. 76; Zedner, p.107; Freimann; 'Pergamentdrucke', no. 45; Yaari, 'Sassoon', no. 10; Hill, 'Vellum', pp. 200–201; Yudlov, 'Vellum', no. 13; Vinograd, Salonika no. 13. Val. 1935, 8453.
- [11] תהילים עברי יוואני ערבי עם תרגום ושלשה תרגומים מלטין עם פרושן  
*Psalterium, Hebraeum, Graecum, Arabicum, & Chaldaeum, cum tribus latinis interpretationibus & glossis*



לִי וּבְנֵי יִשְׂרָאֵל & cingentur	mihī, filii alieni defluent & cingentur	mihī, filii alieni inueterati sunt, & claudicauerunt	ἐπιπέσαν ἡ ἀλλοθνήσκοντες καὶ κλιμακώσονται
כִּסְפוֹתֵיהֶם מִיָּד יְהוָה וּבְרִיךְ צוּר	a claustris suis, uiuit DEVS & b̄n̄dictus fortis meus, trismec.	a semetis suis. Viuit dominus & benedictus DEVS meus,	ἀπὸ τῶν ἰσχυρῶν αὐτῶν καὶ εὐλογητὸς ὁ θεός.
יְהוָה אֱלֹהֵי יִשְׂרָאֵל וְהוּא הַגִּבּוֹר וְהַנּוֹרָא לִי וְהוּא הַנּוֹרָא לְכָל בְּרִייתוֹ בְּכָל יְמֵי הַיּוֹם	& exaltabitur DEVS salu DEVS ipse dans vindictas mihī, & iterimē sp̄s i b̄ me	& exaltertur Deus salutis mee. Deus qui das vindictas mihī & subd̄s populos sub me,	ὁ θεὸς ὁ δὲ ἰσχυρὸς ὁ καὶ ὑψώσεται ὁ θεὸς ὁ καὶ ἐπιπέσει τοὺς λαοὺς ὑποὺς ἐμῶν.
בְּפָלֵיטָא בְּמַלְכֵי אֲרִיִּים מִיְּדוֹ אֲרִיִּים מִיְּדוֹ מִלִּיכֵי	& insuper ab insurgentibus eleuas me, a viro iniquo liberas me.	liberator meo de inimicis meis iracundis. Et ab insurgentibus in me exaltabis me, a viro iniquo eripies me.	καὶ ἐπιπέσει ἀπὸ τῶν ἐπιπέσαντων ἐμῶν ἀπὸ τῶν ἀδικῶν καὶ ἐπιπέσει ἀπὸ τῶν ἀδικῶν ἐμῶν.
עַל יְהוָה אֲדַבֵּר בְּגִימֵי יְהוָה וְלֹאֶסְפֵךְ אֲמַנְתָּ בְּגִבּוֹרֵי יְשׁוּעָתָא	Propterea cōfitebor tibi i gētib̄o Deus & nomini tuo cantabo. Magnificanti salutes	Propterea cōfitebor tibi i natiōib̄us d̄c̄e, & nomini tuo psalmum dicam. Magnificans salutis	διὰ τούτου ἐπιπέσει ἡ ψαλμὸν καὶ ἐπιπέσει ἡ ψαλμὸν καὶ ἐπιπέσει ἡ ψαλμὸν
פִּלְטָא וְיַעֲשֶׂה חֶסֶד לְדָוִד וְיִרְדֵּעַ וְיִרְדֵּעַ עַד עֲדָתָם יְהוָה לְבָרְכָה הַשְׁמַיִם בְּסַפְרָם	figs tui & faciēti misericordiā A. MESSIE tuo Dauidi, & femini eius vsq̄ i eternū. XIX. Ad victoriam. Psalms, Dauidis.	regis eius, & faciēti misericordiā Christo suo dauidi, & femini eius vsq̄ in seculum. XVIII. In finem Psalms Dauid.	ἐπιπέσει ἡ ψαλμὸν καὶ ἐπιπέσει ἡ ψαλμὸν καὶ ἐπιπέσει ἡ ψαλμὸν
הַשְׁמַיִם בְּסַפְרָם כְּבוֹדֵי אֱלֹהֵי יְהוָה בְּגִבּוֹרֵי יְשׁוּעָתָא	Celi enarrant gloriā DEI, & opa (sio A manuū eius annūciat extē	Celi enarrant gloriam DEI, & opera manuū eiō annūciat firmamētū.	ὁ οὐρανὸς ἀγογγῆται τὴν δόξαν τοῦ θεοῦ καὶ ἔργα τῶν χειρῶν αὐτοῦ
יְהוָה יְהוָה יְהוָה יְהוָה יְהוָה יְהוָה יְהוָה יְהוָה	Dies diei dicit verbum, & nox nocti indicat scientiam.	Dies diei enūciat verbum, & nox nocti indicat scientiam.	ἡμερὰ τῆς ἡμέρας ἐκφέρει τὸ ῥῆμα καὶ ἡ νύκτις ἐκφέρει τὴν γινώσκασιν.
אֵין אֵין אֵין דְּבָרִים לֵילֵי קוֹלָם בְּכָל הָאָרֶץ וְכָל וּבְקִרְבָּהּ חֶסֶד לְסוֹפֵי יְשׁוּעָתָא בְּרִים יְהוָה כְּרִיִּים יְהוָה כְּרִיִּים יְהוָה כְּרִיִּים לְרִיב אֵין אֵין אֵין הַשְׁמַיִם בְּסַפְרָם	Nō sunt loquellē, & nō sunt verba, non audirur vox eorum, In omnem terram exiuit filiū eor̄, C & i fines mūdi verba eor̄, D soli posuit tabernaculum in eis. Et ipse tanquā sp̄s procedens de thalamo suo, exultauit vt fortis ad currendam viam. A summitate celi egressus eius,	Non sunt loquellē neq̄ sermōnes, quorū nō audiantur voces eorum. In omnem terram exiuit sonus eorum, & i fines orbis terre verba eor̄, D In sole posuit tabernaculum suum, & ipse tanquā sponus procedens de thalamo suo. Exultauit vt gigas ad currendam viam, a summo celo egressus eius.	οὐκ ἔστι λόγος οὐδὲ λόγος οὐδὲ ῥῆμα οὐδὲ φωνὴ αὐτῶν. ἐν παντί τῆς γῆς ἐξῆλθεν ὁ ἦχος αὐτῶν. καὶ ἐν ἐκείνῃ τῇ ἡμέρᾳ ἐποίησεν ὁ θεὸς ἐν τῷ οὐρανῷ καὶ ἐποίησεν ὁ θεὸς ἐν τῷ οὐρανῷ

וּבְנֵי יִשְׂרָאֵל & cingentur	mihī, filii alieni defluent & cingentur	mihī, filii alieni inueterati sunt, & claudicauerunt	ἐπιπέσαν ἡ ἀλλοθνήσκοντες καὶ κλιμακώσονται
כִּסְפוֹתֵיהֶם מִיָּד יְהוָה וּבְרִיךְ צוּר	a claustris suis, uiuit DEVS & b̄n̄dictus fortis meus, trismec.	a semetis suis. Viuit dominus & benedictus DEVS meus,	ἀπὸ τῶν ἰσχυρῶν αὐτῶν καὶ εὐλογητὸς ὁ θεός.
יְהוָה אֱלֹהֵי יִשְׂרָאֵל וְהוּא הַגִּבּוֹר וְהַנּוֹרָא לִי וְהוּא הַנּוֹרָא לְכָל בְּרִייתוֹ בְּכָל יְמֵי הַיּוֹם	& exaltabitur DEVS salu DEVS ipse dans vindictas mihī, & iterimē sp̄s i b̄ me	& exaltertur Deus salutis mee. Deus qui das vindictas mihī & subd̄s populos sub me,	ὁ θεὸς ὁ δὲ ἰσχυρὸς ὁ καὶ ὑψώσεται ὁ θεὸς ὁ καὶ ἐπιπέσει τοὺς λαοὺς ὑποὺς ἐμῶν.
בְּפָלֵיטָא בְּמַלְכֵי אֲרִיִּים מִיְּדוֹ אֲרִיִּים מִיְּדוֹ מִלִּיכֵי	& insuper ab insurgentibus eleuas me, a viro iniquo liberas me.	liberator meo de inimicis meis iracundis. Et ab insurgentibus in me exaltabis me, a viro iniquo eripies me.	καὶ ἐπιπέσει ἀπὸ τῶν ἐπιπέσαντων ἐμῶν ἀπὸ τῶν ἀδικῶν καὶ ἐπιπέσει ἀπὸ τῶν ἀδικῶν ἐμῶν.
עַל יְהוָה אֲדַבֵּר בְּגִימֵי יְהוָה וְלֹאֶסְפֵךְ אֲמַנְתָּ בְּגִבּוֹרֵי יְשׁוּעָתָא	Propterea cōfitebor tibi i gētib̄o Deus & nomini tuo cantabo. Magnificanti salutes	Propterea cōfitebor tibi i natiōib̄us d̄c̄e, & nomini tuo psalmum dicam. Magnificans salutis	διὰ τούτου ἐπιπέσει ἡ ψαλμὸν καὶ ἐπιπέσει ἡ ψαλμὸν καὶ ἐπιπέσει ἡ ψαλμὸν
פִּלְטָא וְיַעֲשֶׂה חֶסֶד לְדָוִד וְיִרְדֵּעַ וְיִרְדֵּעַ עַד עֲדָתָם יְהוָה לְבָרְכָה הַשְׁמַיִם בְּסַפְרָם	figs tui & faciēti misericordiā A. MESSIE tuo Dauidi, & femini eius vsq̄ i eternū. XIX. Ad victoriam. Psalms, Dauidis.	regis eius, & faciēti misericordiā Christo suo dauidi, & femini eius vsq̄ in seculum. XVIII. In finem Psalms Dauid.	ἐπιπέσει ἡ ψαλμὸν καὶ ἐπιπέσει ἡ ψαλμὸν καὶ ἐπιπέσει ἡ ψαλμὸν
הַשְׁמַיִם בְּסַפְרָם כְּבוֹדֵי אֱלֹהֵי יְהוָה בְּגִבּוֹרֵי יְשׁוּעָתָא	Celi enarrant gloriā DEI, & opa (sio A manuū eius annūciat extē	Celi enarrant gloriam DEI, & opera manuū eiō annūciat firmamētū.	ὁ οὐρανὸς ἀγογγῆται τὴν δόξαν τοῦ θεοῦ καὶ ἔργα τῶν χειρῶν αὐτοῦ
יְהוָה יְהוָה יְהוָה יְהוָה יְהוָה יְהוָה יְהוָה יְהוָה	Dies diei dicit verbum, & nox nocti indicat scientiam.	Dies diei enūciat verbum, & nox nocti indicat scientiam.	ἡμερὰ τῆς ἡμέρας ἐκφέρει τὸ ῥῆμα καὶ ἡ νύκτις ἐκφέρει τὴν γινώσκασιν.
אֵין אֵין אֵין דְּבָרִים לֵילֵי קוֹלָם בְּכָל הָאָרֶץ וְכָל וּבְקִרְבָּהּ חֶסֶד לְסוֹפֵי יְשׁוּעָתָא בְּרִים יְהוָה כְּרִיִּים יְהוָה כְּרִיִּים יְהוָה כְּרִיִּים לְרִיב אֵין אֵין אֵין הַשְׁמַיִם בְּסַפְרָם	Nō sunt loquellē, & nō sunt verba, non audirur vox eorum, In omnem terram exiuit filiū eor̄, C & i fines mūdi verba eor̄, D soli posuit tabernaculum in eis. Et ipse tanquā sp̄s procedens de thalamo suo, exultauit vt fortis ad currendam viam. A summitate celi egressus eius,	Non sunt loquellē neq̄ sermōnes, quorū nō audiantur voces eorum. In omnem terram exiuit sonus eorum, & i fines orbis terre verba eor̄, D In sole posuit tabernaculum suum, & ipse tanquā sponus procedens de thalamo suo. Exultauit vt gigas ad currendam viam, a summo celo egressus eius.	οὐκ ἔστι λόγος οὐδὲ λόγος οὐδὲ ῥῆμα οὐδὲ φωνὴ αὐτῶν. ἐν παντί τῆς γῆς ἐξῆλθεν ὁ ἦχος αὐτῶν. καὶ ἐν ἐκείνῃ τῇ ἡμέρᾳ ἐποίησεν ὁ θεὸς ἐν τῷ οὐρανῷ καὶ ἐποίησεν ὁ θεὸς ἐν τῷ οὐρανῷ



Cat. no. 13.

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[12a] [Biblia Rabbinica].

[12b] שער ה' החדש (מקראות גדולות)

[12c] *Sha'ar Hashem he-Ḥadash (Second Rabbinic Bible)*

With Targum Onkelos and commentaries of Solomon ben Isaac (Rashi), Abraham ben Meir Ibn Ezra, David ben Joseph Kimḥi (Radak), and Levi ben Gershon (Ralbag; Gersonides).

Edited by Jacob ben Ḥayyim Ibn Adoniyahu.

Venice: Daniel Bomberg, 1524–1525. 2°

Printed on vellum (3 volumes: Pentateuch, Joshua & Judges, Chronicles).

Steinschneider, col. 11, no. 52; Cowley, p. 77;

Zedner, p. 96; Darlow and Moule, no. 5085;

Freimann, 'Pergamentdrucke', no. 51; Marx,

*Annals*, Venezia–Bomberg no. 88; Yaari, 'Sassoon',

no. 11; Habermann, *Bomberg*, no. 93; Vinograd,

Venice no. 99.

Val. 2487, 2420, 2430.

[13] [הגדה של פסח]

[*Hagadah shel Pesah*]

Prague: Gershom ben Solomon ha-Kohen [Katz], with his brother Grunim, 1526. 2°

Printed on vellum.

Steinschneider, col. 412, no. 2672; Cowley, p. 559;

Zedner, p. 440; Yaari, *Hagadot*, no. 6; Hill, *Hebraica*,

no. 26; Yudlov, *Hagadot*, no. 7; Vinograd, Prague

no. 11.

Val. 3939.

[14] [Liturgy].

תפלה מראשית ועד אחרית השנה . . .

כפי מנהג ק"ק רומי

*Tefilah me-Reshit ve-'Ad Aḥarit*

*ha-Shanah . . . ke-fi Minhag K"K Romi*

(Roman rite)

Bologna: Raphael Talmi for the Silk

Weavers Partnership, 1537. 8°

Printed on vellum with gold ink on several pages.

Steinschneider, col. 307; no. 2074; Zedner, p. 483;

Van Strallen, p. 150; Freimann, 'Pergamentdrucke',

no. 62, p. 187 (Adler); Marx, *Annals*, Bologna

no. 1; Yaari, 'Sassoon', no. 13; Cohen, no. 47; Hill,

*Hebraica*, no. 27; Hill, 'Vellum', p. 207; Yudlov,

'Vellum', no. 17; Vinograd, Bologna no. 9.

Val. 1325.

[15] [Mishnah].

מסכת אבות

*Masekhet Avot*

With commentaries of Moses ben Maimon (Rambam; Maimonides) and Obadiah ben Jacob Sforno.

Bologna: Silk Weavers Partnership, 1540. 2°

Printed on vellum.

Steinschneider, col. 395, no. 2579; Cowley, p. 532;

Zedner, p. 483; Freimann, 'Pergamentdrucke',

no. 63; Marx, *Annals*, Bologna no. 9.

Val. 1324.

[16] Ḥayyim ben Jacob Obadiah de Busal.

באר מים חיים

*Be'er Mayim Ḥayim*

Salonika, 1546. 2°

Printed on vellum.

Steinschneider, col. 832, no. 4703,1; Cowley, p. 237;

Zedner, p. 177; Yaari, 'Sassoon', no. 14; Vinograd,

Salonica no. 49.

Val. 8443.

VELLUM



ברא אלהים את השמים ואת הארץ  
 והארץ היתה תהו ובהו וחשך על  
 פני תהום ורוח אלהים מרחפת על  
 פני המים ויאמר אלהים יהי אור ויהי  
 אור וירא אלהים את האור כי טוב  
 ויבדל אלהים בין האור ובין החשך  
 ויקרא אלהים לאור יום ולחשך קרא  
 לילה ויהי ערב ויהי בקר יום אחד

נאמר לרוב מזמור ליי הארץ וכנ' נאמר כך אמר

ולו רעו והמשררה  
 והוא אלי וחי גואלי  
 ועור חבלי ביום צרה  
 והוא נסי ומנוסי  
 מנת כוסי ביום אקרא  
 בידו אפקיד רוחי  
 בעת אישן ואעירה  
 ועם רוחי גיירתי  
 ליי ולי ולא אירא

**סדר מערכת אליהו**

הסדר מסדר הר אליהו אל לקרא תורה  
 נביאים וכתובים בכל ימי השבוע  
 וכל אשר יעשה יכליח



- [17] [Liturgy].  
סדר תפלות . . . כמנהג בני רומא  
*Seder Tefilot . . . ke-Minhag Bene Roma*  
(Roman rite)  
Venice: Cornelius Adelkind for Marco Antonio Giustiniani, 1547–1548. 12°  
Printed on vellum.  
Steinschneider, col. 307, no. 2079; Cowley, p. 532; Freimann, 'Pergamentdrucke', no. 67; Marx, *Annals*, Venezia–Giustiniani no. 32; Habermann, *Adel Kind*, nos 48–49; Vinograd, Venice no. 304 (or 360?).  
Val. 1089.
- [18] [Liturgy].  
סדר אשכנזי  
*Sidur Ashkenazi* (Ashkenazic rite)  
Venice: Cornelius Adelkind for Daniel Bomberg, 1549. 8°  
Printed on vellum.  
Steinschneider, col. 308, no. 2080; Cowley, p. 532; Freimann, 'Pergamentdrucke', no. 69; Marx, *Annals*, Venezia–Bomberg no. 199; Habermann, *Adel Kind*, no. 54; Habermann, *Bomberg*, no. 220; Vinograd, Venice no. 376.  
Val. 1770.
- [19] [Biblia Hebraica].  
[עם חמש מגילות והפטרות]  
*Ḥamishah Ḥumshe Torah* [*'im Ḥamesh Megilot ve-Haftarot*]  
Venice: Cornelius Adelkind for Marco Antonio Giustiniani, 1551–1552. 4°  
Printed on vellum.  
Steinschneider, col. 25, no. 134; Cowley, p. 79; Zedner, p. 800 ('Of the Haftaroḥ no other copy is known'); Van Straalen, p. 29; Freimann, 'Pergamentdrucke', no. 70; Marx, *Annals*, Venezia–Giustiniani no. 90; Vinograd, Venice no. 418.  
Val. 383.
- [20] [הגדה של פסח]  
*[Hagadah shel Pesah]*  
Prague: Pesah ben Mordecai Katz, 1556. 4°  
Printed on vellum.  
Zedner, p. 440 ('no other copy known'); Freimann, 'Pergamentdrucke', no. 74; Yaari, *Hagadot*, no. 12; Hill, *Hebraica*, no. 35; Hill, 'Vellum', p. 204; Yudlov, *Hagadot*, no. 15; Vinograd, Prague no. 31.  
Val. 2285.
- [21] Jacob ben Judah Weil.  
שחיטות  
*Shehitot*  
Mantua: Jacob ben Naphtali ha-Kohen, 1556. 8°  
Printed on vellum.  
Steinschneider, col. 1259, no. 5631,[9]; Cowley, p. 307; Van Straalen, p. 100; Freimann, 'Pergamentdrucke', no. 73; Marx, *Annals*, Mantova no. 8; Hill, 'Vellum', p. 211; Vinograd, Mantua no. 35.  
Val. 4017.
- [22] [Liturgy].  
סדר התפלה עם היוצרות כמנהג ק"ק רומא  
*Sidur ha-Tefilah 'im ha-Yotsrot ke-Minhag K"K Roma* (Roman rite)  
Mantua: Jacob ben Naphtali ha-Kohen, with Meir ben Ephraim of Padua, 1557. 8°  
Printed on vellum.  
Steinschneider, col. 308, no. [2083]; Van Straalen, p. 150; Freimann, 'Pergamentdrucke', no. 81; Marx, *Annals*, Mantova no. 18; Cohen, no. 52; Yudlov, 'Vellum', no. 20; Hill, 'Vellum', p. 207; Vinograd, Mantua no. 48.  
Val. 1133.

- [23] [Liturgy].  
סדר התפלות כמנהג אשכנז  
*Seder ha-Tefilot ke-Minhag Ashkenaz*  
(Ashkenazic rite)  
Mantua: Joseph ben Jacob of Padua [in the house of Venturin Rufinelli], 1557–1558. 8°  
Printed on vellum (part 2 only: *Seder shel Pesah*).  
Zedner, p. 458; Cowley p. 532; Freimann, 'Pergamentdrucke', no. 79; Marx, *Annals*, Mantova no. 20; Hill, 'Vellum', p. 205; Vinograd, Mantua no. 60.  
Val. 9179.
- [24] [Liturgy].  
מחזור מכל השנה כמנהג ק"ק רומא  
*Mahzor mi-Kol ha-Shanah ke-Minhag K"K Roma* (Roman rite)  
Mantua: Jacob ben Naphtali ha-Kohen, 1557–1559. 8°  
Printed on vellum.  
Steinschneider, col. 396, no. 2580; Cowley, p. 532; Zedner, p. 484; Freimann, 'Pergamentdrucke', no. 82; Marx, *Annals*, Mantova no. 24; Hill, 'Vellum', p. 208; Vinograd, Mantua no. 41.  
Val. 8459.
- [25a] [Liturgy].
- [25b] סדר תפלות מכל השנה כמנהג האשכנזים  
*Seder Tefilot mi-Kol ha-Shanah ke-Minhag ha-Ashkenazim* (Ashkenazic rite)  
Mantua: Meir ben Ephraim of Padua and Jacob ben Naphtali ha-Kohen [in the house of Venturin Rufinelli], 1558. 8°  
Printed on vellum (2 volumes).  
Steinschneider, col. 308, no. 2084; Cowley, p. 532; Zedner, p. 458; Freimann, 'Pergamentdrucke', no. 84; Marx, *Annals*, Mantova no. 18; Yaari, 'Sassoon', no. 17 (citing in error Freimann, no. 79); Hill, 'Vellum', pp. 205–206; Yudlov, 'Vellum', no. 21; Vinograd, Mantua no. 55.  
Val. 1620.

- [26] [Liturgy].  
סדר מתפלה כמנהג הלועזים  
*Sidur mi-Tefilah ke-Minhag ha-Lo'azim*  
(Roman rite)  
Mantua: Giacomo Rufinelli, 1564. 12°  
Printed on vellum.  
Freimann, 'Pergamentdrucke', no. 89; Marx, *Annals*, Mantova no. 52; Vinograd, Mantua no. 103.  
Val. 3507.
- [27] [Liturgy].  
סדר מתפלה כמנהג ק"ק איטאליאני  
*Sidur mi-Tefilah ke-Minhag K"K Italiani*  
(Italian rite)  
Mantua: Meir ben Ephraim of Padua, 1571. 8°  
Printed on vellum.  
Steinschneider, col. 2786, no. [7485]; Zedner, p. 483 ('only copy known'); Freimann, 'Pergamentdrucke', no. 92; Marx, *Annals*, Mantova no. 1134; Vinograd, Mantua no. 132.  
Val. 1134.
- [28] [Liturgy].  
מחזור מכל השנה . . . כמנהג פעהם פולין וגרמניא  
*Mahzor mi-Kol ha-Shanah . . . ke-Minhag Pehm Polin ve-Germanya* (Bohemian, Polish, and German rites)  
Prague: Moses ben Bezalel Katz, 1606. 2°  
Printed on vellum (only copy known on vellum).  
Steinschneider, col. 376, no. 2469; Cowley, p. 535; Vinograd, Prague no. 133.  
Val. 3769.



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**מרור זה**

שאנו אוכלין על שום סרה על שום שמררו המצרים

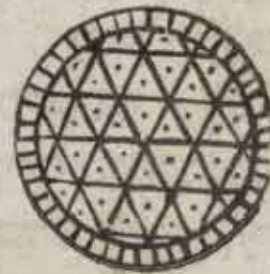
את חיי אבותינו במצרים שנאמר וימררו את הייחם בעבדה קשה בחמר ובלבנים ובכל עבדה בשדה את כל עבדתם אשר עבדו בהם בפרך: בכל דור ודור חייב אדם לראות את עצמו כאלו הוא יצא ממצרים שלא את אבותינו בלבד נאל הקדוש ברוך הוא אלא אף אותנו נאל שנאמר ואותנו הוציא משם למען הביא אתנו לתת לנו ארץ הארץ אשר נשבע לאבותינו:

**לפיכך**

אנו חייבים להודות להלל לשבח לפאר לרומם להדר ולקדש לסי שעשה לנו ולאבותינו ארץ כל האותות והמופתים והנסים האלה והוציאנו מעבדות לחרות ומיגון לשמחה ומאכל ליום טוב ומאפלה לאור גדול ונאמר לפניו הללויה:

יז ב 17 2

שום מה על שום שפסח המקום על בתי אבותינו במצרים שנאמר ואמרתם זבח פסח הוא ליל אשר פסח על בתי בני ישראל במצרים בנגפו ארץ מצרים ואת בתינו הציל ויקד העם וישתחוו: וקמו עכס כידו ולומר



**מצה**

זו שאנו אוכלין על שום מה על שום שלא הספיק בצקן של אבותינו להחמיץ עד שנגלה עליהם מלכי המלכים הקב"ה ונאלם שנאמר ויאפו את הבצק אשר הוציאו ממצרים ענת מצות כי לא חסץ כי גרשו ממצרים ולא יכלו להתמרסק ונס צדה לא עשו להם:

וקמו עכור כידו ולומר

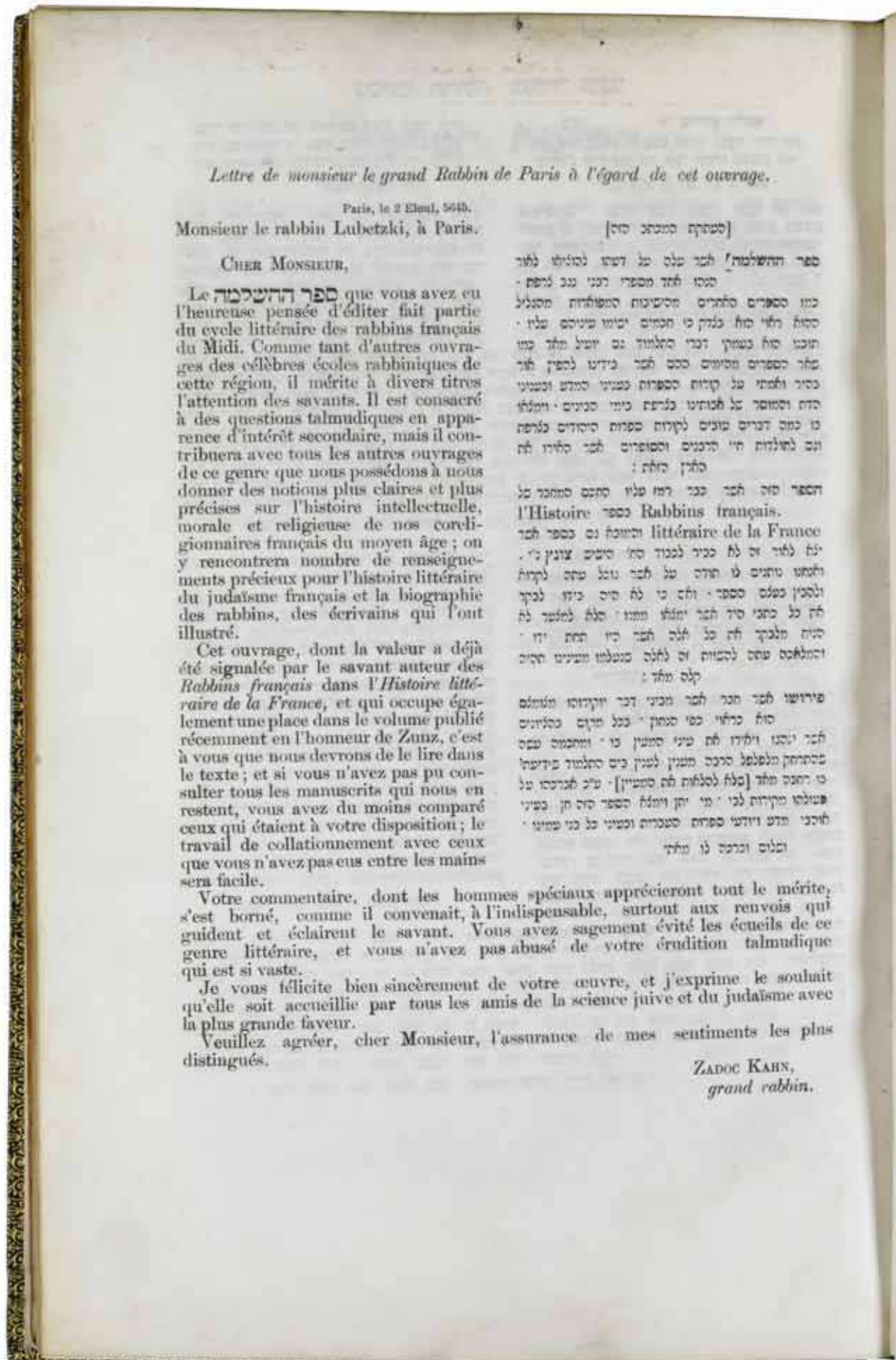
- [29] [Liturgy].  
סדר תפלות כמנהג ק"ק איטליאני  
*Seder Tefilot ke-Minhag K"K Italiani*  
(Italian rite)  
Mantua: Moses and Samuel, sons  
of Shemaiah of Modena, for Joshua  
of Perugia, 1650. 12°  
Printed on vellum (only copy known  
on vellum).  
Cohen, no. 63; Vinograd, Mantua no. 226.  
Val. 8302.
  
- [30] [Liturgy].  
סדר תפלות כמנהג ק"ק ספרד  
*Seder Tefilot ke-Minhag K"K Sefarad*  
(Sephardic rite)  
Amsterdam: David de Castro Tartas,  
1684. 12°  
Printed on vellum (only copy known  
on vellum).  
Steinschneider, col. 332, no. 2186a; Cowley, p. 539;  
Fuks, no. 481; Vinograd, Amsterdam no. 513.  
Val. 5523.
  
- [31] [Liturgy].  
מחזור . . . כמנהג ק"ק אשכנזים ובו פירושים יפים  
*Mahzor . . . ke-Minhag K"K Ashkenazim*  
*u-vo Perushim Yafim* (Ashkenazic rite)  
With commentary *Hadrat Kodesh*.  
Sulzbach: Aaron ben Uri Lipman, 1709. 2°  
Printed on vellum (part 1).  
Steinschneider, col. 384, no. 2518; Cowley, p. 545;  
Zedner, p. 466; Freimann, 'Pergamentdrucke',  
no. 108; Hill, 'Vellum', p. 206; Yudlov, 'Vellum',  
no. 30; Vinograd, Sulzbach no. 69.  
Val. 8450.

- [32] [Liturgy].  
תפלה כפי מנהג האשכנזים  
*Tefilah ke-fi Minhag ha-Ashkenazim*  
(Ashkenazic rite)  
Sulzbach: Printed by Aaron ben Lipman  
Darshan of Vienna, 1712. 4°  
Printed on vellum.  
Steinschneider, col. 347, no. 2307; Cowley, p. 546;  
Freimann 'Pergamentdrucke', no. 111; Yaari,  
'Sassoon', no. 19; Hill, 'Vellum', p. 206; Yudlov,  
'Vellum', no. 32; Vinograd, Sulzbach no. 78.  
Val. 8451.
  
- [33] סדר קריאת ותיקון בלילי חג שבועות והושענא רבה
- [34] *Seder Keriat Vatikin be-Lele Hag Shavuot*  
*ve-Hosha'ana Rabah*  
Amsterdam: Moses Dias and Simon  
Shamash, 1714. 8°  
Printed on vellum (2 copies).  
Steinschneider, col. 465, no. 3067; Cowley, p. 573;  
Van Straalen, p. 143; Freimann, 'Pergamentdrucke',  
no. 122; Vinograd, Amsterdam no. 1032.  
Val. 5497, 8448.
  
- [35] [Liturgy].  
[סדר כמנהג אשכנזי]  
*[Sidur ke-Minhag Ashkenaz* (Ashkenazic  
rite)]  
Wilhermsdorf: Tsevi Hirsh ben Hayyim  
of Fürth, 1720. Small 4°  
Printed on vellum.  
Steinschneider, col. 353, no. 2348; Cowley, p. 548;  
Freimann, 'Pergamentdrucke', no. 138; Vinograd,  
Wilhermsdorf no. 115.  
Val. 8447.
  
- [36] *Psalms de David*  
Amsterdam: Ishac Iehudah Leaō (Isaac ben  
Solomon Raphael Judah Leon) Templo,  
1733. 16°  
Printed on vellum.  
Freimann, 'Pergamentdrucke', no. 146.  
Val. 6200.



Cat. no. 31.





*Lettre de monsieur le grand Rabbijn de Paris à l'égard de cet ouvrage.*

Paris, le 2 Eloul, 5645.

Monsieur le rabbin Lubetzki, à Paris.

[ספתקא סוכנת סוד]

CHER MONSIEUR,

Le **ספר הישגות** que vous avez eu l'heureuse pensée d'éditer fait partie du cycle littéraire des rabbins français du Midi. Comme tant d'autres ouvrages des célèbres écoles rabbiniques de cette région, il mérite à divers titres l'attention des savants. Il est consacré à des questions talmudiques en apparence d'intérêt secondaire, mais il contribuera avec tous les autres ouvrages de ce genre que nous possédons à nous donner des notions plus claires et plus précises sur l'histoire intellectuelle, morale et religieuse de nos coreligionnaires français du moyen âge; on y rencontrera nombre de renseignements précieux pour l'histoire littéraire du judaïsme français et la biographie des rabbins, des écrivains qui l'ont illustré.

Cet ouvrage, dont la valeur a déjà été signalée par le savant auteur des *Rabbins français dans l'histoire littéraire de la France*, et qui occupe également une place dans le volume publié récemment en l'honneur de Zunz, c'est à vous que nous devons de le lire dans le texte; et si vous n'avez pas pu consulter tous les manuscrits qui nous en restent, vous avez du moins comparé ceux qui étaient à votre disposition; le travail de collationnement avec ceux que vous n'avez pas eus entre les mains sera facile.

Votre commentaire, dont les hommes spéciaux apprécieront tout le mérite, s'est borné, comme il convenait, à l'indispensable, surtout aux renvois qui guident et éclairent le savant. Vous avez sagement évité les écueils de ce genre littéraire, et vous n'avez pas abusé de votre érudition talmudique qui est si vaste.

Jé vous félicite bien sincèrement de votre œuvre, et j'exprime le souhait qu'elle soit accueillie par tous les amis de la science juive et du judaïsme avec la plus grande faveur.

Veuillez agréer, cher Monsieur, l'assurance de mes sentiments les plus distingués.

ZADOC KAHN,  
grand rabbin.

ספר הישגות / ספר שלם על דברי תלמידי אור  
 ספר זה מספר רבני נגד אשכנז  
 כמו הספרים האחרים הישגות המפורסות המגולג  
 ספר זה רחב הוא נלקח כי תחום ישועה מוטבם עליו  
 חובטו זה בענין דברי האלמוד גם יושל אלך כמו  
 ספר הספרים הישועים ספר זה בידעו להפך אר  
 כהר וחברו על קרות הספרות בענין המדע ומשני  
 הדת והמוסר אל אלוהים בלתי כבודו כבודו ויחולו  
 זו כמו דברים טובים לקרות ספרות הישועים בלתי  
 וזה להולדת חי' הישועים והספרות אר הלידו זה  
 ספר זה:

הספר זה אר בכר רחב עלו ספר סוכנת סוד  
 l'Histoire des Rabbins français.  
 littéraire de la France  
 ית' אר זה לא בכר למדור זה הישוע צונן י'  
 והשני טובים לו חרה על אר וכל ספר לקרות  
 ולספר בשם הספר. וזה כי לא היה כבוד לבקר  
 זה כל כבודו סוד אר יחולו חבור. ספר להשגת זה  
 היה חלקו זה על אר אר היה חרה ידו  
 והחלטה ספר להטות זה לאר סוכנתו הישוע חיה  
 קרם חר:

פירושו אר חר חרובי דבר יוקדומו חותום  
 חר כרתי כפי סתק. ככל חרוב כחונים  
 אר יכנו וילדו זה ענין חתון כי. וחחחח עשה  
 סתוק חלפול חרוב חתון לטון כים חלמוד עדיעה  
 כי חסר חר [סלל לללות זה חתון]. ע'ל חרטה על  
 עולמו חקרות לבי. כי יתן חרוב חרוב חן. כשני  
 חוכני חר וודעי ספרות סוכנות ומשני כל בני חתון  
 וכלם וברכה לו חר:

- [37] [Biblia Hebraica].  
 תהלים  
*Tehilim*  
 Amsterdam: Abraham ben Raphael  
 Hezekiah Athias, 1736. 12°  
 Printed on vellum (only copy known  
 on vellum).  
 Fuks, 'Drukkersfamilie', no. 51; Vinograd,  
 Amsterdam no. 1460.  
 Val. 6041.
- [38] [Liturgy].
- [39] סדר תפלות כמנהג ק"ק ספרדים  
*Seder Tefilot ke-Minhag K"K Sefaradim*  
 (Sephardic rite)  
 Amsterdam: Joseph, Jacob, and Abraham,  
 sons of Solomon Proops, 1760. 12°  
 Printed on vellum (2 copies; copy 2 with  
 typographical differences).  
 Zedner, p. 487; Cowley, p. 550; Freimann,  
 'Pergamentdrucke', no. 152; Yaari, 'Sassoon', no. 22;  
 Hill, 'Vellum', p. 208; Vinograd, Amsterdam  
 no. 1794.  
 Val. 5570, 5571.
- [40] Abraham ben Samuel Zacuto.  
 ספר יוחסין השלם  
*Sefer Yuhasin ha-Shalem / Liber Juchassin*  
 With notes of Jacob Emden.  
 London/Edinburgh: Herschell Filipowski,  
 1857. 4°  
 Printed on vellum.  
 Zedner, p. 27; Cowley, p. 31; Freimann,  
 'Pergamentdrucke', no. 156; Hill, 'Vellum', p. 212;  
 Vinograd, London no. 583.  
 Val. 8444.
- [41] Solomon ben Judah Ibn Gabirol.  
 ספר שירי השירים  
*Sefer Shire ha-Shirim / Cantiques de  
 Salomon ibn Gabirol*  
 Edited by Senior Sachs.  
 Paris: Typographie de L. Guérin, 1868. 4°  
 Printed on vellum.  
 Freimann, 'Pergamentdrucke', no. 158; Cowley,  
 p. 652; Hill, 'Vellum', p. 203.  
 Val. 3904.
- [42] Meshullam ben Moses.  
 ספר ההשלמה לסדר נזיקין . . .  
 חלק ראשון בבא קמא ובבא מציעא  
*Sefer ha-Hashlamah le-Seder Nezikin . . .  
 Helek Rishon Bava Kama u-Bava Metsi'a*  
 Edited by Judah Lubetzki.  
 Paris, 1885. 2°  
 Printed on vellum (only copy known on  
 vellum; last 2 folios printed in Versailles on  
 paper).  
 Val. 8797.
- [43] [Babylonian Talmud].  
 מסכתא דנזיקין מן תלמודא בבליה  
*Masekhta de-Nezikin min Talmuda  
 Bavla'ah / Der Traktat Neziqin d.h. die  
 zivilrechtswissenschaftliche Sektion aus dem  
 babylonischen Talmud*  
 Edited by Lazarus Goldschmidt.  
 Berlin-Schöneberg, 1913. Large 2°  
 Facsimile (manuscript from Gerona, 1184  
 [Codex Hebr. 19, Staats- und Universitäts-  
 Bibliothek, Hamburg]).  
 Printed on vellum (only copy known on  
 vellum, printed especially for Goldschmidt;  
 print-run consisted of 75 numbered copies  
 on paper).  
 Val. 566.

[44a] *Der heiligen Bücher des alten Bundes . . .*

[44b] (Pentateuch, Former Prophets, Latter

[44c] Prophets)

Translated by Lazarus Goldschmidt.

Berlin: Rosenthal and Co., published

by order of Erich Weitz, 1921–1925. 2°

Printed on vellum (3 volumes; only copies known on vellum).

Val. 559.

[45] Moses ben Naḥman (Ramban;

Naḥmanides).

אגרת הקודש

*Igeret ha-Kodesh*

Amsterdam: Joachimsthal, 1928. 8°

Facsimile (Basel: Ambrosius Froben, 1580).

Printed on vellum.

Val. 4970.

[46] הגדה של פסח

[47] *Hagadah shel Pesah / The Haggadah*

Executed by Arthur Szyk.

Edited by Cecil Roth.

London: Beaconsfield Press, [1940]. 4°

Printed on vellum (2 copies. Copy 1:

no. 14 of 125 numbered copies, with British

Empire dedication page and signed by Szyk

and Roth; copy 2: with British Empire

dedication page, but not numbered).

Roth, 'Szyk', p. 50; Yaari, *Hagadot*, no. 2285 (giving

1941 as date); Hill, 'Vellum', p. 205; Yudlov, *Hagadot*,

no. 3712; Yudlov, 'Vellum', no. 41.

Val. 8445, 8446.



# HEBREW PRINTING ON BLUE AND OTHER COLOURED PAPERS

BRAD SABIN HILL

LESS KNOWN than the custom, inherited from the manuscript age, of preparing deluxe copies of printed books on vellum is the concomitant tradition—not quite as old but nearly as venerable—of printing special copies on blue or other coloured paper.<sup>1</sup> Not surprisingly, with Hebrew bibliographers missing the paper for the words and paper historians focused on other western and oriental traditions of writing and print,<sup>2</sup> Hebrew printing on coloured papers has hardly been addressed by either field: *Hebraica non videntur*. Although various coloured papers have been used by presses over the centuries, blue is more closely associated with Hebrew books than any other hue. In fact, the use of blue paper in Hebrew printing, in its extent over time and place, is unparalleled in the history of the book.

## ITALY

Early in the 16th century, under the influence of the Italian master-printer Aldus Manutius,<sup>3</sup> this new select medium was introduced into Venetian Hebrew printing by the Christian publisher of Jewish texts, Daniel Bomberg of Antwerp. The new material, called in Italian *carta azzurra* or *carta turchina*, a product of Renaissance infatuation with the indigo dye,<sup>4</sup> became a convention of Hebrew deluxe printing, at first in Venice and later in other northern Italian towns. It is possible that the special status of blue in Jewish religious tradition—according to the Talmud, blue is the colour of the divine throne—led to the affinity for this colour in the Hebrew book world.<sup>5</sup>

A number of books from Bomberg's press, probably beginning with his Rabbinic Bible of 1517 and some of his celebrated Talmud tractates, were issued in blue-paper copies.<sup>6</sup> It is a notable detail of the competition between Bomberg and the wandering Jewish printer Gershom Soncino that the latter never issued a book on blue paper, which was either beyond his economic means or simply inaccessible to him as a result of an Aldine or Venetian monopoly. On the other hand, following Bomberg's lead, other Christian and Jewish printers of Hebraica, among them Marco Antonio Giustiniani, Vincenzo Conti, and Joseph Ottolenghi, issued deluxe copies on this special paper stock from presses in Venice, Cremona, Mantua, Padua, and Riva di Trento, especially during the 1550s and 1560s. Conti at Cremona was apparently enamoured of blue paper, early in his career producing blue-paper copies of a half-dozen books.<sup>7</sup> Around the same time, perhaps under Conti's influence, his rival Jewish printers in Mantua began to use blue paper, as well as parchment, for deluxe copies. The blue-paper copies of the two first editions of the Zohar (cat. no. 15), the classic work of Jewish mysticism issued in Mantua and Cremona in 1559, are said to have led,



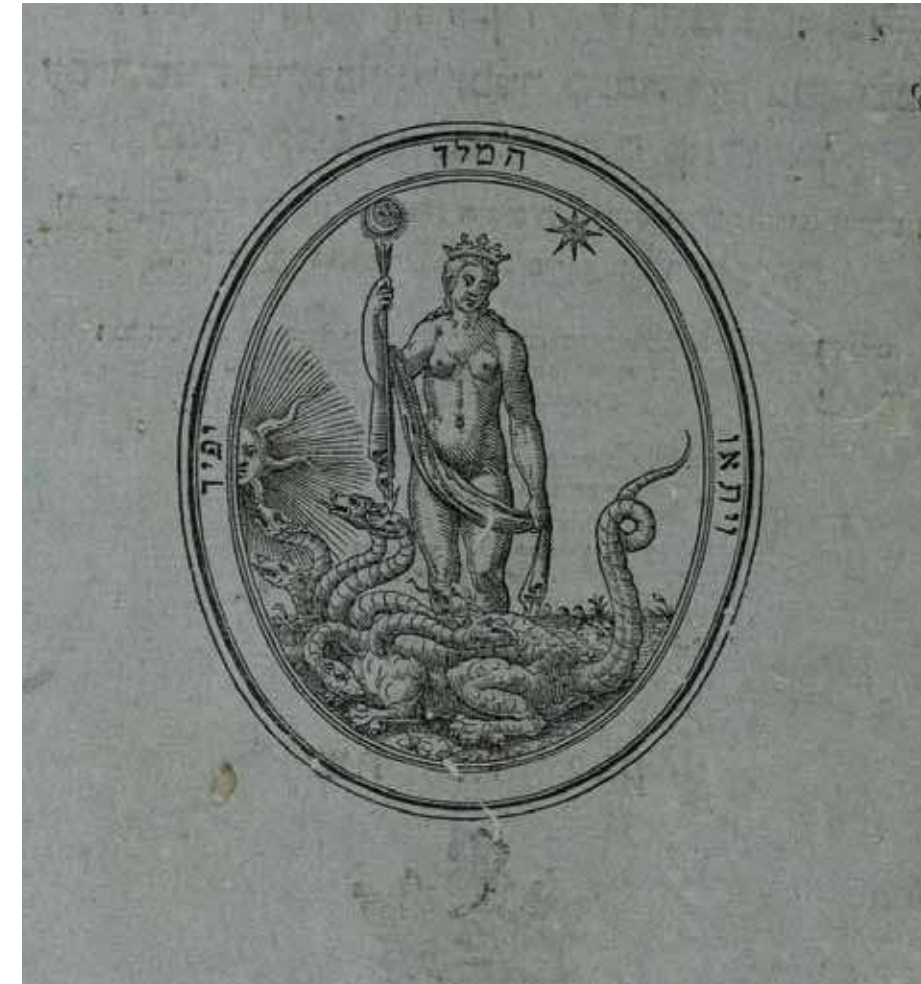
centuries later, to an identification of kabbalistic texts with blue paper.<sup>8</sup> The largest number of surviving copies of Hebrew books on blue paper from this period were printed in Mantua by Jacob ben Naphtali ha-Kohen and Meir ben Ephraim, in association with the Rufinelli publishing house. A finely preserved example<sup>9</sup> of their work is the folio Pentateuch commentary by Samuel Zarza, *Mekor Hayim*, issued in 1559. The press of Tobias Foà, which functioned at Sabbioneta in the duchy of Mantua in the 1550s and where Conti had apprenticed, was also known for its deluxe printing on both vellum and blue paper.

After the high point of the 1560s, few Hebrew books were issued on blue paper in Venice or anywhere in Italy in the 16th century. The last may have been the Pentateuch printed by Di Gara for Bragadini in Venice in 1597. Among the most elegant of Hebrew books on blue paper is a copy of the *Mishneh Torah* printed in 1574–1575 by Meir Parenzo in the Venetian house of Bragadini (cat. no. 25).<sup>10</sup> A native of Dalmatia and forefather of a family of bibliophiles, Parenzo functioned as the only independent Jewish printer in Venice during this century. His edition of Maimonides is distinguished by refined and even risqué devices, including a naked Venus standing over a seven-headed dragon.<sup>11</sup> The combination of allusive classical imagery with Hebrew type on blue paper renders this book from a patrician Christian house comparable to such printed monuments of the late Italian Renaissance as Serlio's architectural work on blue paper.<sup>12</sup>

## CENTRAL EUROPE AND THE NETHERLANDS

The practice of printing deluxe copies of Hebrew books on blue paper was revived in Holland and in Central Europe in the mid-17th and early 18th centuries. At Amsterdam, one of the most important printing centres in the history of the Hebrew book and a centre of liturgical printing, a disproportionate number of the books on blue paper between 1649 and 1769 were prayer books or Bibles, works in common and visible use by both men and women — in contrast with rabbinic texts published for a limited audience of students and scholars. Among the dozen printers responsible for these special copies was the French-born David de Castro Tartas (d. 1700), who became known for his fine printing in Hebrew, Spanish, and Portuguese; he is also known to have printed deluxe copies on yellow paper. Another printer, Solomon Proops (d. 1734), founder of a distinguished family associated with the trade for centuries, issued both the tiniest and the largest of Hebrew books on blue paper;<sup>13</sup> wide margins in the large folio volume rendered it all the more deluxe.<sup>14</sup> Notably, the blue-paper books printed at Amsterdam include folios, quartos, large and small octavos, and duodecimos, a wider assortment of sizes than elsewhere. Proops was also responsible for several Yiddish books on blue paper.

Albeit more pronounced in Amsterdam, the vogue for blue paper extended to several German towns, including Frankfurt, Wandsbeck near Hamburg, Frankfurt-an-der-Oder, and Berlin. The famous collector David Oppenheim (1664–1736), Chief Rabbi of Bohemia, regularly ordered special copies printed on blue or other coloured papers. In 1721 Oppenheim's relation, the Viennese court Jew Samson Wertheimer, sponsored an Amsterdam edition of the Talmud, of which deluxe copies were run off on blue paper.<sup>15</sup> Oppenheim also possessed a complete Talmud — the 1715–1721 edition printed in Berlin and Frankfurt-an-der-Oder in 24 volumes — on large blue paper (*charta caerulea maxima*, per Steinschneider).<sup>16</sup> Despite Oppenheim's interest, the practice was less cultivated in the Habsburg lands.<sup>17</sup> Hardly any Hebrew books were printed on blue



Detail from Moses ben Maimon, *Mishneh Torah* (Venice: Meir Parenzo for Alvise Bragadini, 1574–1575). Cat. no. 25.

paper in Prague, and a book on blue-green paper from 1735, Solomon ibn Adret's compendium of rabbinic law, *Torat ha-Bayit he-'Arukh*, is very unusual (cat. no. 43).<sup>18</sup> According to a contemporary Christian Hebraist at Frankfurt, Johann Jakob Schudt,<sup>19</sup> books printed on blue paper were considered to be 'good for the eyes', but this was certainly no more than an excuse for a bourgeois extravagance, as anyone who has tried to read these books knows full well.

This revival of the use of coloured papers, like that of vellum for deluxe printing and the preparation of illuminated and finely calligraphed Hebrew manuscripts, was patently part of a new Jewish *bibliophilie* in Central Europe and Holland in the 18th century. Amsterdam, a cosmopolitan environment which became a centre of Hebrew book collecting and the book trade, had the longest tradition of the use of blue and coloured papers in the history of the Hebrew book, extending from the late 17th to the early 20th centuries. It was in Amsterdam, too, that an additional aesthetic element was introduced, the use of red ink on blue or other coloured papers, further enhancing the appearance of the book. Of the few instances of this embellishment, a duodecimo volume of sick-bed prayers entirely in red ink on blue paper issued by two printers in 1692 is a striking example.<sup>20</sup>



Mazal Tov Modena, *L'Augusto Anniversario della Nascita di S. M. Napoleone il Grande*  
(Paris: Stamperia Imperiale for Abraham Furtado, 1806). Cat. no. 71.

The use of light pastel blue paper in Italy and in German towns in the late 18th and early 19th centuries was probably a late reflex of the recently passed bibliophilic vogue. Some books printed at Venice, Pisa, and particularly Leghorn<sup>21</sup> in the decades before and after 1800 fall in this category (cat. nos 49–62, 64, 68, and 69), as do various pamphlets of occasional poems in Hebrew, French, and Italian printed in Paris in honour of Napoleon (cat. nos 71–73, and 75). The thinner paper and weak pastel hue, sometimes barely noticeable, is not comparable to the rich azure of the 16th-century books from Italy or the late 17th- and 18th-century books from Amsterdam. A number of special liturgies, mostly octavos printed in the early decades of the 19th century in different corners of the German lands including Rödelheim, Offenbach, Hamburg, Vienna, Fürth, and Breslau, as well as Danish Altona and Metz in Lorraine, also appeared on this paper.

## JUDAICA

The bilingual (Hebrew and vernacular) 'occasional liturgies' of the 19th century were not the first instances of Latin-character Judaica on blue paper. Several Jewish presses in 16th-century Italy and 18th-century Amsterdam produced deluxe blue-paper copies of non-Hebrew books in Latin

characters, as well as Hebrew, though the instances of such Judaica on blue paper are few. Outstanding among these are the two known variant copies of the Spanish Bible on blue issued at Ferrara in 1553 by the press of the Marrano-origin Abraham Usque and Yom Tov Athias who targeted both Jewish and Christian markets.<sup>22</sup> Proops' 1726 Amsterdam edition of the Pentateuch with Haftarat includes some appended Latin-character text.<sup>23</sup> It should be remembered that the vogue for printing on blue paper or with red ink was not limited to Jewish presses or Judaic works.<sup>24</sup> The use of blue paper for miscellaneous Judaica from non-Jewish presses, such as the Italian edition of Josephus printed at Venice in 1611, is beyond the scope of our discussion,<sup>25</sup> but one item of German 'Judaica' should be noted if only for its unexpected content. Christian Ernst Wünsch's *Rabinismus oder Sammlung Talmudscher Thorheiten* (Amsterdam?, 1789), aimed at Jews but surely appreciated by the more discriminating anti-Semitic bibliophile market, was printed entirely in red ink on blue paper. Following in the local tradition of blue-paper Hebraica, it is nevertheless unique in its genre.<sup>26</sup>

## EASTERN EUROPE

A separate but unrelated phenomenon, often confused with the earlier convention of deluxe printing on blue paper, took place in Eastern Europe at the end of the 18th and in the early 19th centuries. During this period, mostly before the closing of Jewish presses by Tsarist decree in 1836, books were issued on blue or 'bluish' paper by Hebrew printing houses throughout the Ukraine, White Russia, and Lithuania. Bluish paper was not unique to Hebrew books,<sup>27</sup> but it is particularly associated with books from the numerous and sometimes very prolific Hebrew presses in these lands, especially Russian Ukraine. Cheap blue-tinted paper (sometimes green or 'greenish' in appearance), inferior in quality to white paper,<sup>28</sup> was widely used by indigent printers in towns such as: Zhitomir, Korets, Poritsk, Dubno, Mezhyrich, Sudzilkov, and especially Slavuta and Ostrih in Volhynia; Mohilev, Mezhybizh, and Yanov in Podolia; farther east at Berdichev; at Zbarz and Tarnopol in Galicia; at Józefów in Poland; at Kopys, Grodno, Minsk, and Shklov in White Russia; and at Vilna in Lithuania.<sup>29</sup> Very lightly tinted paper was used in the 1830s and 1840s at Lemberg and Żółkiew in Austrian Galicia, in the 1840s at Iași in Moldavia, in the 1850s at Czernowitz in Bukovina, and in the 1860s at Stettin in East Prussia.<sup>30</sup> Some pale bluish papers appear even later in the century at Lemberg and elsewhere. Most commonly a variety of unevenly tinted papers were combined indifferently in a single book, a feature of the East European editions which was not only acceptable but even desirable to their readership. Thus, unlike the blue-paper books of earlier centuries, the East European Hebrew books on bluish paper were *not* deluxe copies; indeed, a major portion of Hebrew book production was on this paper.<sup>31</sup>

The East European Hebrew printers, much of whose work was undistinguished or even primitive in typography and layout, may initially have been indifferent to paper quality, but it is more likely that they were simply unable to cover the considerable additional expense of good white stock. It must be remembered that paper was the single largest ongoing expense in their book production.<sup>32</sup> Nevertheless, some of these printers seem to display an interest in the appearance of the paper, making use of evenly tinted sheets, and in some cases printers may have employed a uniformly pastel blue ream for entire runs.<sup>33</sup> Whether or not the East European printers ever saw a Hebrew book on blue paper from earlier centuries, the hue of some of their blue papers

is close or identical to that of the older deluxe copies, even if the paper is dissimilar in thickness and texture. In fact, a few of the East European books on blue paper do appear to be deluxe copies, or seem intended to be appreciated for their aesthetics. The prominent use of red ink on the title-pages of some of these editions is a further indication of an aesthetic sensibility, even when typography was at a low ebb. This is all the more apparent when blue paper—of whatever tint—coincides with more refined typesetting, ornament, and red ink for one or more lines on the title-page.<sup>34</sup> At times it is virtually impossible to distinguish between the economical use of bluish paper and the intentional use of blue paper for aesthetic reasons, and it is likely that in more than a few instances the two motives coalesced in the production of a book. Some books printed at Dubrovno and Grodno in White Russia, at Mezhyrov in Podolia, at Bohuslav in eastern Ukraine, as well as at Slavuta and Vilna where typography was more refined, can certainly be characterised as such.<sup>35</sup> One of the last manifestations of this phenomenon was in mid-century at Warsaw, where the Lebensohn press used light pastel blue paper, simultaneously flaunting its supposed imitation of Central European editions.

The ubiquity of blue paper led five of the greatest Yiddish and Hebrew writers in Eastern Europe to remark this detail of Hebrew booklore in their writings. According to the grandfather of Yiddish literature, Belorussian-born S. J. Abramovitsh (1835–1917), the shtetl Jews ‘like the pages of a book to be of many different colours’.<sup>36</sup> As the Volhynian-born Hebrew poet H. N. Bialik (1873–1934) once noted, the East European books printed on bluish paper had a great influence on the mind and imagination of generations of Talmud students. (Bialik also drew attention to the typographic geography, already vanished in his day, with which the blue paper books were associated.) It is certainly these East European editions, and not the earlier deluxe copies from Italy or Western Europe, to which the Polish-born Yiddish novelist Isaac Bashevis Singer (1904–1991) was referring in a memorable phrase, *bloy vi bleter fun alte sforim* (‘blue as the leaves of old holy books’), describing the sky in a time of messianic fervor.<sup>37</sup> Another Nobel laureate, the Galician-born Hebrew writer S. J. Agnon (1888–1970), used a similar metaphor in depicting the saintly cantor in his native town: . . . *ve-or ‘eynav ke-mareh ha-mahzorim ha-slavitaim she-nidpesu ‘al neyar kehālhal* (‘and his eyes were like the prayer books printed in Slavuta on paper tinted blue’).<sup>38</sup> A final evocation of blue paper comes from the pen of the Belorussian-born Yiddish poet Abraham Sutzkever (1913–2010), grandson of a rabbinic scholar, who in the Vilna ghetto under Nazi rule attempted to rescue printed and manuscript treasures of the great Jewish libraries of Lithuania. An awareness of the old books on blue paper at the very moment of their destruction in 1943 led Sutzkever to pen the lines

*Altinke tkheylesne dafn  
mit purpur af zilberne hor  
verter af parmet, geshafn  
durkh toyznter groyzike yor.*

(‘Old blue pages / purple traces on silver hair / Words on parchment, created / through thousands of years in despair’.<sup>39</sup>) The double mention of the coloured leaves and their peculiar tint, in language resonant of both Bible and Talmud, is testimony of the emotional weight born by the blue paper of old Hebrew books.



*Raziel ha-Mal'akh* (Calcutta: Elazar ben Mari Aaron Sa'adiah Araki ha-Kohen, 1845).

Cat. no. 106.

## THE ORIENT

It was not until the 19th century that in some parts of the Orient, such as India, Baghdad, and the Maghreb, as in a few other Islamic environments with long traditions of coloured papers and parchment, pastel-coloured papers were at times used for entire editions of Hebrew-character books and journals. In the Crimea, where Karaite printing in Hebrew and Tatar was reintroduced in the early 19th century, partly in collaboration with Jewish printers from Ukraine, bluish or turquoise papers were indifferently mixed with untinted paper in the same book.<sup>40</sup> As the tinted paper is not identical to that of contemporary East European rabbinic books, it may have derived from a local source linked to either Russian or Muslim Tatar book production. A few books on bluish paper printed in Ottoman Salonika in the early and mid-19th century are exceptional for their time and place.<sup>41</sup> In Calcutta, the pioneer Hebrew typographer Elazar Araki issued in 1844–1845 a series of eight small octavo treatises on blue or turquoise paper, which he labeled *neyar hashuv* (‘quality paper’). Given Araki’s printer’s device of priestly hands, in conspicuous imitation of the Proops press, his affectation of blue paper may have been inspired by some such Hebrew

book from Amsterdam (whose printing reached India via Cochin), though Araki's smooth papers, distinct in their colour, are quite different in hue and texture from those used in earlier centuries, and two colour stocks are sometimes mixed in the same book.<sup>42</sup>

At Bombay, a number of books and communal regulations of various formats printed in the mid-1850s, and even the first four issues of the pioneer newspaper in Judeo-Arabic, *Doresh Tov le-'Amo* (cat. no. 116), printed a decade later, followed the lead of Araki at Calcutta, if not simply of the local Indian environment.<sup>43</sup> Most of these were printed by lithography, such as the 1856 edition of *Avot* with Judeo-Arabic *tafsir*, which for its combination of paper, stone-printing, and language, stands out among the thousands of editions of this Mishnaic ethical tract (cat. no. 119). The 1868 issue of the first Hebrew newspaper in the Orient, *Ha-Dover*, lithographed at Baghdad on blue paper, may well have been produced in this way in imitation of the earlier journal produced by Baghdadis at Bombay (cat. no. 128). The few blue-paper items from Baghdad are pale in hue and resemble examples from Leghorn, whose presses served as a model for Hebrew printing in several eastern towns. Some ephemera on blue or bluish paper came off the Salomon press in Jerusalem in the later 19th century.<sup>44</sup> The use of bluish paper at Djerba in the second half of the 20th century was the last flourish of this convention for traditional Jewish literature at any Hebrew press in the world.<sup>45</sup>

## GREEN PAPER

Green—in whatever shade—is the most common colour, after blue, among tinted papers of Hebrew books. Despite experimentation with blue, brown, and rose, the Hebrew printers of 16th-century Italy never employed green paper.<sup>46</sup> Putting aside for the moment an earlier and exceptional use of green paper in combination with other colours by a Jewish printer at Istanbul, the single known instance of book-length Hebrew text on green paper in this period is one copy of Plantin's *Biblia Hebraica* printed in 1584 at Antwerp (cat. no. 26).<sup>47</sup> Plantin's heir Raphalengius at Leiden also produced a Hebrew Bible on green paper in 1610. Thereafter green for deluxe copies or special printing does not reappear until the 19th century.

The 'greenish' paper used for Hebrew books printed in Copenhagen before 1800, not without an aesthetic dimension,<sup>48</sup> is probably to be seen in the spectrum of light pastel blue or bluish papers that are encountered in Christian Hebraica, including dissertations, printed in Denmark over several generations.<sup>49</sup> On the other hand, the use of green paper by the Hraszansky and Holzinger presses at Vienna early in the century may or may not be a continuation of earlier flirtations with coloured papers in Central Europe and Amsterdam.<sup>50</sup> At Hamburg, a Hebrew ode in honour of the pro-emancipation jurist Gabriel Riesser was printed on green paper in 1840 at an unidentified press.<sup>51</sup> Apart from some special copies from the Telgener press, the use of blue or green paper for runs of a few children's primers at Hannover around mid-century no doubt had a popular didactic purpose, that is, for the stimulation of young readers. Green paper was used subsequently by a number of printers at Amsterdam including Coster, Levisson-Proops, De Miranda, De Mesquita, and finally Mendes Coutinho, one of the city's last Sephardic Hebrew printers, who issued the octavo *Mide Shabat be-Shabato* on this colour in 1880 (cat. no. 132).

Most if not all of the Hebrew books on green paper come from Eastern Europe, though their green is not always unambiguously green. The uneven blue dye of some tinted papers used by

these regional presses before and after 1800 at times looks more green than blue, but several hues often appear in the paper stock of a single book, the two colours eliding.<sup>52</sup> In some cases the entire book is on green or greenish paper, a phenomenon more evident in certain towns, especially in White Russia and Poland, but also in Ukraine, in such Volhynian towns as Polonne and Berdichev. As with some blue papers, printing on green was not without an aesthetic dimension. Individual copies or runs of some books, such as the midrash *Tana de-Ve Eliyahu* printed in 1798 at Mynkivtsi in Podolia, were printed on large wide-margined paper, a sign of attention to aesthetics.<sup>53</sup> In addition, the use of red ink on green paper (that is, on title-pages), such as in a Slavuta liturgy of 1821, created a palette previously unseen in Hebrew books. As late as 1844, very greenish paper—even rich pastel green—was used in Hebrew books printed at Józefów in Poland.<sup>54</sup> It is very possible that here too the use of cheap tinted paper, in this case green or greenish, had been promoted as an aesthetic embellishment. (The greenish paper can even appear chartreuse, yellowish, or streaked with yellow.) Green-tinted paper was used by Romm in Vilna as late as the 1860s.

One East European town had a particular relationship with green paper. At Shklov, the first place of Hebrew printing in Russia (in Belorussian territory), green or greenish paper was in more general use. The Shklov press also printed books for export to the Tajik-speaking Jews of Bukhara (today in Uzbekistan), where there was no Hebrew press, and differences between the book cultures of Eastern Europe and Central Asia are manifest in the very choice of paper. The books marketed to Bukhara (or commissioned by the Bukharan community), where green and blue papers were commonly used for their Judeo-Persian manuscripts, were printed on thick green paper, while those for local distribution in Russia were issued on white. A single book such as the 1833 Shklov edition of the Aramaic *Targum Sheni* was issued in separate runs on different papers.<sup>55</sup> Whether the green paper in copies for export reflects an attempt to accommodate a Bukharan Jewish predilection, or simply a use of cheaper tinted paper rather than high-quality white in job printing for a distant indigent community—or even a conflation of the two concerns—is uncertain. Whatever the reason, by virtue of this real or imagined connection with an oriental tradition of coloured paper, Shklov stands out from other European centres of Hebrew printing.

Whatever the affinity of Bukharan or Persian Jewry for this tint, green paper was hardly used by Hebrew presses in the Orient. It is unclear if this was due simply to the unavailability of green paper outside of the Persian sphere, or conscious avoidance of a colour often identified with Islam, just as red was identified with Christendom in the West (and red ink avoided in early Hebrew printing). There were, however, a few instances of Hebrew printing on green paper in Ottoman or Islamic lands. After the aforementioned instance of green paper at Istanbul in the 16th century, nearly three centuries passed before coloured papers went through Ottoman presses again, now in Palestine. Jacob Saphir's pamphlet *Keter Shem Tov*, issued on green paper in Jerusalem by Israel Bak in 1849, only a few years after his introduction of Hebrew typography here, is a rare example of early printing on coloured paper in Erets Israel (cat. no. 110).<sup>56</sup> The green paper was probably intended for a special presentation of this panegyric in honour of Sir Moses and Lady Judith Montefiore, but could also have to do with Bak's work in Ukraine thirty years earlier, when he employed paper of greenish tint at his press in Berdichev.<sup>57</sup> Known for his fine typography, Bak may well have found this paper stock to be attractive, or perhaps a memento of the Old World, that is, Europe. At Salonika, some liturgies were issued on green paper as well as

blue after 1850. Isolated uses of turquoise paper at Karaite presses in the Crimea, in a Tatar-Russian environment, and at Calcutta in India in the 19th century have already been noted.

In a few places in Western Europe, and mainly in Amsterdam, blue or coloured papers continued to be used for deluxe copies or special runs of Hebraica in the late 19th and early 20th centuries. The occasional uses in Germany and especially later in America were rather conscious affectations. Among his bibliophilic excesses around the turn of the last century, the Latvian-born antiquarian Ephraim Deinard printed two books entirely on green paper, one of which can be declared even rarer than the two known copies on green paper printed by Plantin and Raphalengius in the Low Countries. In 1904, at the press in his home in Kearny, New Jersey, Deinard printed new editions of two historic anti-Christian polemics, Hasdai Crescas' *Bitul 'Ikare ha-Notsrim* and David Nasi's *Hoda'at Ba'al Din*, the latter with an essay on Jesus, both on green paper. According to Deinard, the latter edition was entirely destroyed by fire but for one copy, today unlocatable.<sup>58</sup> The green tint of the surviving Crescas is very pale,<sup>59</sup> and the Nasi was probably the same. One cannot but wonder whether his wife's origins in Shklov, whose printed books he knew well, inspired Deinard to cultivate this particular colour.

## OTHER COLOURED PAPERS

Over the centuries, papers of other colours, such as brown, pink, grey, yellow, or orange, were very occasionally used for printing special copies of Hebrew books, and sometimes on large wide-margined sheets. These other coloured papers were also used by presses outside of Italy, and even for a few works of Christian Hebraism. The general absence of colour in pre-modern or diaspora Hebrew printing, whether in printer's ink, or paper, or bindings, makes the occasional use of various coloured papers, either individually or in combination, all the more memorable. Although not many in number, these instances can be traced through the centuries. A few limited runs of traditional and other texts have been issued on coloured papers from presses in Israel and the diaspora even in modern times.<sup>60</sup>

**BROWN/ROSE/PINK/RED.** Before the middle of the 16th century, the Venetian Christian publisher of Hebrew books Marco Antonio Giustiniani, a late competitor of Bomberg, produced special copies on brown and rose-tinted papers (see cat. nos 2 and 3). Rose or pink paper was hardly used again before the 19th century, when the ennobled Christian maecenas of Hebrew printing at Vienna, Anton von Schmid, used pink paper for a few books, such as a Sephardic liturgy issued in 1838, *Seder Tefilah mi-Kol ha-Shanah* (cat. no. 91).<sup>61</sup> The various coloured papers used by the Telgener press in Hannover after mid-century included red or pink.<sup>62</sup> In Amsterdam, where the earlier conventions of paper and ink for deluxe copies were practised longer and more fulsomely than in any other European printing centre, special copies were issued on pink and other coloured papers. In 1859 De Mesquita issued some copies of his Hebrew-Dutch Haggadah on pink or blue paper. As late as 1897 the brothers Levisson produced a Hebrew-Dutch Haggadah in at least four variants: white paper, blue paper, in gold ink on blue paper, and in gold ink on wide-margined pink paper, one of the last such luxury issues from a Hebrew press in Western Europe (cat. no. 133).<sup>63</sup>

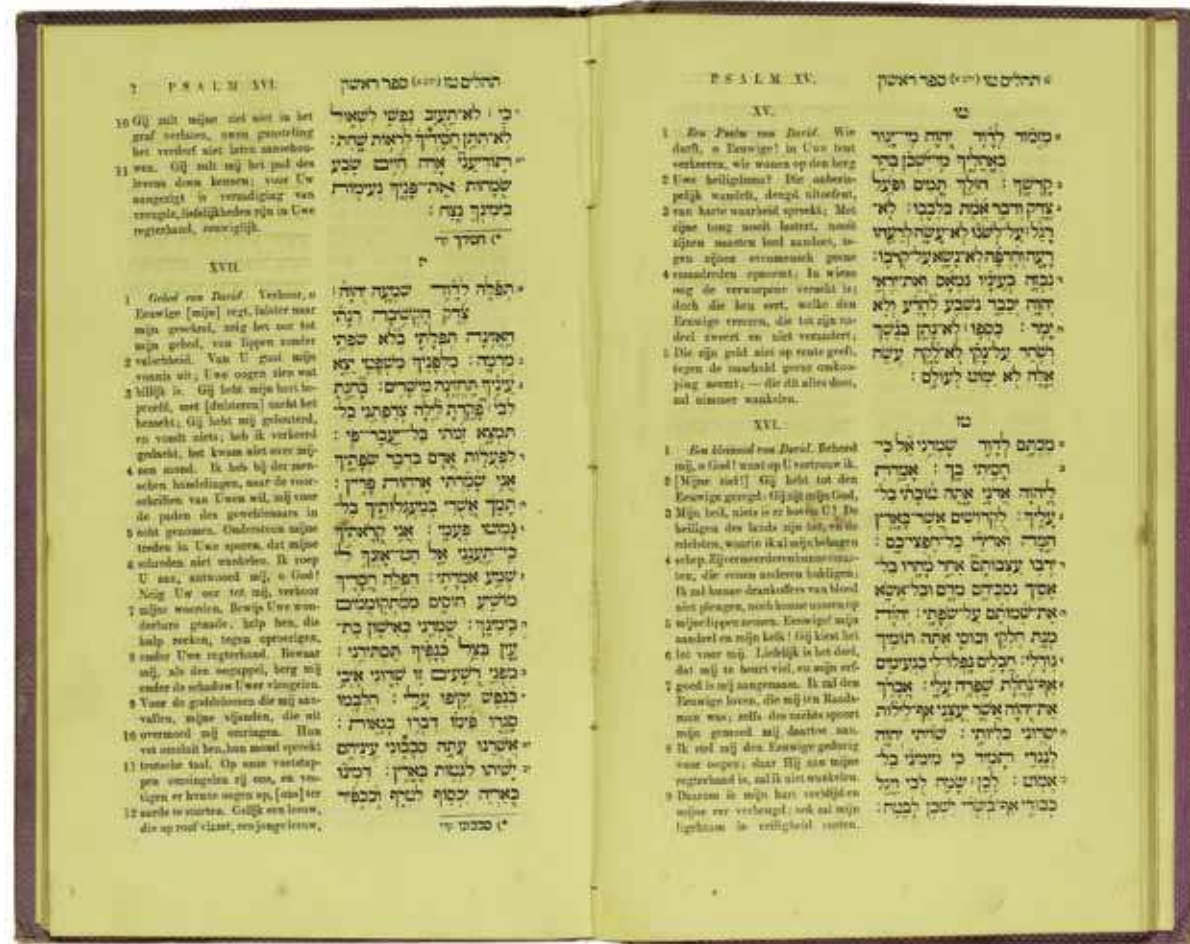
The use of such pastels ultimately spread beyond Western Europe. Apart from a sole use of maroon paper in conjunction with other colours in 16th-century Istanbul, centuries passed before anything approximating red was used by a Hebrew press. Close on the spectrum of colour if not of ideology are the Judezmo translation of the Communist Manifesto, printed (mostly) on red paper in Salonika in 1914, and the four pages of penitential *piyutim* printed on pink paper at Istanbul in 1928. (The use on several continents of red papers or ink for Communist and Socialist publications in Hebrew-character languages, including Hebrew, Yiddish, Judezmo, and Judeo-Tat, merits a study of its own.) There are 20th-century examples of Hebrew and Judeo-Arabic books on red or pink paper from such North African centres as Djerba, the last outpost of traditional printing in the oriental diaspora,<sup>64</sup> and Sousse, both in Tunisia.

Eventually the old continental vogue reached the New World. Deinard's introduction of green paper has already been mentioned, and his even earlier use of brown and red mixed with other paper stocks at the *fin-de-siècle* will be discussed below. In 1949, the Ukrainian-born Yiddishist and bibliophile Judah Joffe issued in New York a facsimile edition of the classic 16th-century Yiddish epic *Bovo Bukh* on coloured papers, one run on pink and another on green.<sup>65</sup> Of the small number of Hebrew-character books on pink paper, this counts among the very few in Yiddish, a further vagary of which is that it was printed with blue ink. As such it is one of hardly more than a handful of such colour combinations of coloured paper with coloured ink from diaspora presses over the centuries.

Although the use of coloured papers was no longer uncommon in the technically advanced printing environment of Israel, in a category of its own is a pamphlet printed on red paper in Jerusalem in 1951, containing extracts of an anti-Zionist responsum by the Hasidic rabbi of Satmar, Joel Teitelbaum, against participation in Israeli parliamentary elections. The colour was almost certainly chosen as an open display of the passionate emotion which surrounded the subject. Red paper was also used for individual pages of advertising appended to or bound in with books, an initially non-Jewish publisher's convention in Europe and elsewhere. Geographically diverse examples from such places as Munkács in the Carpathians and Sofia in Bulgaria in the first half of the 20th century, as well as Jerusalem, provide a broad typographic and linguistic mélange.

**ORANGE.** If pink was uncommon, loud orange paper was even rarer in Hebrew books. In fact, its first appearance cannot be characterised as paper. Copies of the Passover Haggadah entitled *Mah Nishtanah*, issued in Prague in 1713, were produced on orange, or red-orange, cardboard<sup>66</sup> which was evidently painted after the manufacture. A copy of this most unusual Haggadah, one of the first of colour,<sup>67</sup> was ordered by the bibliophile David Oppenheim, his only book on this material. Insofar as blue or the more reserved tinted papers were hardly used at Prague, it is all the more ironic that such an innovative and playful use of colour should have come about in the city of austere black and gold. A century and a half later orange paper was used by several printers at Amsterdam, one outdoing the other. The first, Joseph Bueno de Mesquita, printed the Ashkenazic liturgy *Niv Sefatayim* on orange paper in 1872 (cat. no. 129). Even more peculiar were copies of an occasional poem in honour of the silver jubilee of the Prince of Orange, printed by Proops in 1874 in silver ink on orange paper.<sup>68</sup>





Tehilim / Het Boek der Psalmen (Amsterdam: J. L. Joachimsthal, 1864).

Cat. no. 125.

**GREY.** Ironically, Oppenheim also blazed the way with orders for copies of seven books on the darkest and dullest of coloured papers, grey, among them Haggadahs from presses in Sulzbach and Frankfurt.<sup>69</sup> This unlikely shade came out of the shadows infrequently over the centuries, but appear it did. In 1875 two octavo booklets, *Berit Yitshak* and *Hanukat ha-Bayit*, were printed on grey paper by Daniel Lopes Cardozo in Amsterdam (cat. nos 130 and 131). Among tinted-paper books from Central Europe is the Yiddish *Mayse Bukh*, a collection of folk-tales, issued by the Christian printer Johannes Wust at Frankfurt in 1703 on ostensibly ‘speckled’ grey paper, not quite blue.<sup>70</sup> It is difficult to say whether this book is on the extreme end of the blue spectrum, or in fact represents a further experimentation with colour which characterised the years before and after 1700.

**YELLOW.** Yellow paper had fleeting moments over the centuries. An early instance, of sorts, is the straw-coloured paper used by Robert Estienne in Paris in 1532 for the appendix to his Latin Bible, entitled *Hebraica, Chaldaica, Graecaque . . . nomina virorum*.<sup>71</sup> Plantin’s quarto Hebrew Bible of 1565 is also extant on yellow paper. Just a year after Raphalengius issued his Bible on green in 1610, another Christian printer at Hanau issued some copies of his *Biblia Hebraea* on yellow

paper.<sup>72</sup> In most cases coloured paper was dyed in the pulp, but in some cases, including possibly Plantin’s 1584 Bible on green and certainly the Prague Haggadah on orange cardboard, it was dyed after the manufacture. Whether the preparation of straw-coloured yellow paper used by Estienne in Paris in 1532 is in this category or had anything in common with that of the yellow or green papers later used at Antwerp, Leiden, and Hanau cannot be determined here. In any case it is utterly unlike the yellow papers used in several volumes printed in Amsterdam between the 17th and 19th centuries.

The cosmopolitan David de Castro Tartas seems to have reintroduced yellow at Amsterdam, where he printed *Seder Keriah ve-Tikum* on this colour in 1664. Oppenheim ordered two volumes on yellow paper for his library, where they outnumber the one book on red-orange. In the 19th century the colour was again added to the Hebrew bibliophilic spectrum. At Amsterdam, Moses Coster printed the apocryphal book of Judith in Hebrew and Dutch on yellow paper (cat. no. 113); the *Seder Sefirat ha-‘Omer* was printed on yellow by Levisson and Proops in 1860; and the Hebrew–Dutch Psalter by Joachimsthal in 1864 (cat. no. 125). At Vienna the Sephardic liturgy with Ladino translation was privately printed on yellow by J. Alschech in 1865. Yellow paper was also used for amulets by the late 19th-century Jerusalem printer Zuckerman;<sup>73</sup> for other texts in 1945 by a printer at Djerba; in 1953 by a printer in London; and combined with green paper by the Uzan press at Tunis in 1958. A curiosity in a category of its own is Ephraim Deinard’s critical appraisal of Montefiore (going against the grain of an entire literature), *Megilat Setarim* (New York, 1928), printed in 50 copies on one side of large and thick gilt-faced (gold) paper folded in Japanese style.<sup>74</sup> It must be said that the eccentric Deinard was the greatest aficionado of coloured papers of all Hebrew bibliophiles or printers of modern times.

### LANGUAGE AND PAPER COLOUR

From the late 17th century, the warmer and brighter pastel papers were more commonly associated with special liturgies (as with different coloured inks), or with liturgical translations or profane writing, especially in the Jewish vernaculars. In the hierarchy of languages written in Hebrew characters, these vernaculars were less sacred than the Holy Tongue (and modern western languages in non-Hebrew characters accompanying some occasional liturgies even less so), associated as they were with translations and secular texts. A collection of printing on the whole spectrum of coloured papers in the various Jewish languages in Hebrew characters, including Aramaic, Yiddish, Ladino/Judezmo, Judeo–Arabic, Judeo–Persian, and Karaite Tatar, as well as German in Hebrew characters, would provide an unusually artful panorama of language, type, and geography, at times further varied by the presence of non-Hebrew types or coloured inks. This printing encompasses not only books and pamphlets but also calendars, broadsides, amulets, and large posters.<sup>75</sup>

For some reason, linguistic variety is more pronounced on green papers than on any other colour. Thus, one encounters Ladino on green in Vienna in 1813–1814, and ‘Ashkenazic German’ (German in Hebrew characters) in Rödelheim in 1805, Karlsruhe in 1818, Fürth in 1823, Prague in 1841, and Amsterdam in 1859. Judezmo romances and journals were printed on green at Istanbul and Salonika as late as the early decades of the 20th century.<sup>76</sup> There are examples of Judeo–Arabic on green paper from 20th-century Tunisia and Morocco. In a few instances a book was printed in separate runs of different colours, e.g. a run on green and another on red, such as

the 32° Hebrew and Judeo-Arabic traveler's prayer *Tēfilat ha-Derekh* printed in 1917 by David Aydan at Djerba. In 1920 the Kultur Lige of Lithuania and Belorussia issued at Vilnius *Dos Lebedike Vort*, a school chrestomathy by educationalists S. Bastomsky and Z. Rejzen, on green paper. This lengthy octavo volume had the added attraction of illustrations and portraits of the represented authors, and may be the most illustrated of any Hebrew-character book on coloured paper. The separate green- and pink-paper runs of the 1949 reprint of the *Bovo Bukh* have already been mentioned. It may well have been the run on green that led the celebrated Rumanian-born Yiddish poet Itzik Manger to have a single deluxe copy of one of his books printed on green paper as a gift for his English mistress, the London bookseller Margaret Waterhouse.<sup>77</sup>

## MULTIPLE COLOURS IN COMBINATION

In a very few instances, a variety of coloured papers was used to print a single book. A unique example from the 16th century is a small quarto volume, Moses Pesante's liturgical commentary *Yesha' Elohim*, produced by Solomon Ya'avets (Jabez) in Istanbul in 1567 on a combination of green, maroon, and yellow papers. The use of alternating coloured papers in this apparently special copy, one of a very few Hebrew books from the Ottoman lands to use any coloured paper before the 19th century, was perhaps in imitation of Ottoman book decoration. In any case it is one of the great treasures of Hebrew printing on coloured papers.<sup>78</sup> This book points to the availability, if only briefly, of multiple coloured papers at a Jewish press in the Ottoman capital at this time, and one can only speculate whether this graphic innovation in *Buchgestaltung* has anything to do with the contemporary expansion of printing at Istanbul, where an Armenian press was launched in the same year. A year later, one Hebrew book, the calendrical work *She'erit Yosef* by Joseph ibn Shem Tov, was printed at Salonika on blue paper,<sup>79</sup> this probably influenced by the polychrome extravagance at Istanbul (cat. no. 24).

If the western conventions of deluxe printing on vellum and coloured papers were rarely practiced by the eastern Hebrew presses over the centuries, there were a few towns where a variety of coloured papers did figure, especially in Tunisia. Several Judeo-Arabic humour journals, including *Ḥayat al-Saḥak* [*La vie pour rire*] and *Ḥayat al-Jannah* [*La vie au Paradis*], both printed at Tunis in 1910, were composed of a variety of coloured papers, in keeping with their comedic mood.<sup>80</sup> Coloured papers were used for some Hebrew and Judeo-Arabic books or booklets issued at several North African presses, such as Casablanca, Tunis, and in particular Djerba, where Hebrew and Judeo-Arabic printing carried on for most of the 20th century. From Djerba one can find a variety of colours in the same book, even as many as twelve, each quire printed on a different coloured paper. Such bibliophile curiosities are today exceedingly rare.<sup>81</sup>

Ultimately the use of coloured papers became an expression of a printer's or author's personal idiosyncrasy, most memorably in several books published by Ephraim Deinard in New Jersey. The first of these was the parodic *Ha-Kundes* ['The Prankster'], the first of its two volumes bearing the imprint 'Sodom', in 48° on various coloured papers with comic illustrations.<sup>82</sup> This book — it is more like a deck of cards — was typeset by Deinard himself and printed in Newark in 1890. Other than some Passover Haggadahs, this little odd-ball among Hebrew books on coloured paper is also one of the most illustrated, and charmingly so. Without illustration but even more colourful is Deinard's duodecimo edition of the anonymous anti-hasidic diatribe *Zemir 'Aritsim*,

issued from the press of Ben-Zion Nathanson in Newark in 1899, using a variety of blue (or turquoise), brown, red, yellow, green, vermilion orange, and white papers in the same book, printed partly with red ink and in a strange narrow format.<sup>83</sup> It has been suggested that in order to produce the book Deinard 'collected slips of old paper that were used to print theatre tickets and were, by coincidence, bundled up at the printer's shop'.<sup>84</sup> These outré Deinardiana, characterised by one connoisseur as 'freak printing',<sup>85</sup> were the first and perhaps only Hebrew books of their kind printed in the New World, and virtually the only instances of various coloured papers appearing in the same Hebrew book outside of the Orient. Whether or not these bibliophile *bijoux* were inspired by the unusual Ottoman quarto of 1567, which Deinard may have seen during a visit to the British Museum, or by a need to outdo the deluxe printing of Amsterdam, there is no doubt that their publication was a source of delight to the cantankerous bookman.<sup>86</sup>

## COLOURED WRAPPERS AND BROADSIDES

Coloured paper wrappers of unbound Hebrew books or shorter pamphlet-sized treatises are beyond the scope of our discussion.<sup>87</sup> One need only note that diverse pastel-coloured papers, especially blue, green, and rose, were regularly used for printed wrappers of smaller octavo or quarto treatises, normally marketed without any other binding, in different corners of Europe and the Orient from the latter 19th century.<sup>88</sup> In Eastern and East Central Europe, where an abundance of short rabbinic compositions and sundry chapbooks as well as heftier works were set in type, pastel papers were used for printed wrappers not only for the pamphlets but even for the more substantial quarto or folio volumes.<sup>89</sup> This use of pastel papers as wrappers, in places where binding in hard covers was not a norm, continued right up to the Second World War. Such wrappers, regularly damaged or smudged, and often removed during some later rebinding, were effectively the only aesthetic element, not to mention the only colour, in most of these otherwise unadorned Hebrew publications. Sometimes the wrapper is more than a wrapper: whereas in Europe a wrapper usually had some variant of title-page text, in Baghdad the title-page (*i.e.* title-page text) might be printed only on the wrapper (without any other title-page), which was in many cases of coloured paper. In some exceptional instances, there is an additional use of colour, such as the Judeo-Arabic *Kitab Ḥawadat al-Zaman* printed by Dangoor in 1910, whose title on the red wrapper is printed in gold ink.<sup>90</sup>

In the middle of the 19th century the Telgener press at Hannover printed single sheets of local *Selihot* on green paper.<sup>91</sup> In the 1860s, green paper — unusual for Italy — was used by Coen at Trieste for single sheets of occasional poetry. These are among the earliest uses of coloured papers for Hebrew single sheets (*Einblattdrucke*) or broadsides (*Flugblätter*), but such instances were at first more common in the Orient. Coloured papers were used by Jerusalem printers for single sheets and ephemera towards the end of the 19th century, such as the illustrated amulets printed by Frumkin in 1874 on yellow paper, with some copies in red ink.<sup>92</sup> That the Baghdadis at home and abroad were fond of bright combinations of ink and paper is evident in the folio-size liturgical sheets, especially for the Hanukah blessings, one rather spectacularly in gold ink on red paper printed by Shalom Joshua Araki for the Baghdadi community in Calcutta late in the 19th century.<sup>93</sup>

In the 20th century various pastel papers, such as pink, red, or green, were used for single sheets of occasional poetry in Hebrew, Aramaic, Judeo-Arabic, or Judezmo issued by Ottoman and

North African presses, among them Istanbul, Izmir, Salonika, Cairo, and towns in the Maghreb.<sup>94</sup> Single-sheet liturgies or calendars appeared at Casablanca on pink, green, or yellow paper. Wall posters of coloured paper printed and plastered around Jerusalem during the 20th century, often with polemical content, comprise a genre of their own in the history of Hebrew printing.<sup>95</sup> In Eastern Europe in the early 20th century and through the interwar period the most conspicuous use of coloured papers was not in books or wrappers but rather for posters and other ephemera, in large part in Yiddish, often printed on brightly coloured stock.<sup>96</sup>

## SILK

After a pan-European hiatus during much of the 17th century due to war and famine, vellum continued as a material of preference for deluxe copies of printed books, quite independent of the use of coloured papers.<sup>97</sup> However, even during the turbulent century a new and rather exotic printing material, *silk*, was added to the hierarchy of deluxe Hebrew printing. In 1660 a luxury variant of a single-sheet wedding poem by Jacob Frances was printed on this material in Mantua.<sup>98</sup> It is not surprising that the new medium should be introduced in northern Italy, where the guild of Jewish silk-weavers at Bologna produced Hebrew books with studied refinement, indeed on vellum and with gold ink, early in the 16th century (see cat. nos 14 and 15, vellum list).<sup>99</sup> On the other hand, the use of silk in deluxe Hebrew printing is so uncommon that it cannot be related to Jewish engagement in the silk trade, which was long-standing and pursued in different corners of Europe.<sup>100</sup> The rarefied corpus of Hebrew printing on silk comes from Amsterdam, where the practice may have been introduced at the tail end of the bibliophilic revival in the second half of the 18th century, as well as from Leghorn, Trieste, London, Bombay, and Istanbul.

Silk was used especially for ephemeral odes or short liturgical pieces issued for weddings or other family celebrations or in honour of royalty, most instances being broadsides or single sheets. In the latter category is the folio sheet *Minḥat Nedavah* in honour of David Franco-Mendes and David Espinoza issued in Amsterdam in 1764 by the local Hebrew poet Isaac Belinfante (cat. no. 1, silk list),<sup>101</sup> or the wedding poem printed in 1780 by Castello and Sa'adun in Leghorn.<sup>102</sup> There are also a few booklets of mourning liturgies or occasional poetry printed on silk, including the octavo *Kol Zimrah*, wedding odes by Belinfante printed in 1773 by Proops (cat. no. 2, silk list).<sup>103</sup> A memorable instance is the Hebrew dirge on the death of Princess Charlotte, *Kinat Yeshurun*, with an English translation by Coleridge, printed in London in 1817 by H. Barnett. Some copies of a dirge on the death of George III in 1820, likewise written by Hyman Hurwitz, were also printed on silk.<sup>104</sup> The *Sonetto*, or wedding ode, by Leone Alfassa printed on silk in Istanbul in 1867 may be another example of the vogue for colour or deluxe materials in the Ottoman capital and Salonika just after mid-century (cat. no. 4, silk list). In time even Eastern Europe and Palestine were not immune to such extravagance, with a few late exempla coming from Grodno (Belorussia) and Jerusalem at the end of the 19th century and early in the 20th. (Equally rare, if more decorative and for a different purpose, are examples of Hebrew printing on cloth, on one side of dyed cotton, from both Europe and the Orient.<sup>105</sup>)

In some cases, whether books, booklets, or broadsheets, printers issued a variety of deluxe copies using several of these special materials, as well as wide-margined or thick 'regal' white paper.<sup>106</sup> Whether intended for annotations or as an expression of sumptuousness, large white



*Talmud Bavli Masekhet Sukah* (Amsterdam: Orphans of Solomon Proops, 1739). Cat. no. 3 (red ink list).

paper was always perceived as a tertiary deluxe medium, after vellum and blue paper. In a category of their own are the tiny number of Hebrew books printed entirely in red ink, such as—not surprisingly at Amsterdam—Proops' 1739 octavo edition of Tractate *Sukah* of the Babylonian Talmud (cat. no. 3, red ink list), and the aforementioned *pièce de résistance* of 1692, the duodecimo sickbed liturgy in red ink on blue paper. The small format of these books only adds to their preciousness. Of course, miniature books comprise a genre of their own, beyond the scope of our discussion.<sup>107</sup>

## MANUSCRIPTS

Blue and coloured papers are a phenomenon of Hebrew *printing*, but there are also manuscripts written on coloured papers. Partly under the influence of the Islamic and oriental environment, some Hebrew-character manuscripts from Persia, Central Asia, and India were prepared on blue or green papers.<sup>108</sup> The use of such tinted papers for Hebrew and Judeo-Tajik manuscripts in Bukhara in the early 19th century may have been spurred, too, by the import of Hebrew books

from Shklov in Belorussia, where printing on green or bluish paper was the norm (if the influence was not precisely the inverse). On occasion the Crimean Karaites employed tinted papers for their manuscript writings in Hebrew and Karaite Tatar, as for their books printed at Gözlöv (Eupatoria) and Kale (Chufut-kale) in the early 19th century. In the middle of the century a few manuscripts were prepared in the Orient using a combination of coloured papers, even with multiple coloured inks.<sup>109</sup> In a different cultural sphere more closely linked with neighbouring Arab practice, the Samaritans of Nablus in Palestine used multi-coloured papers for wedding liturgies and marriage contracts, at least during the 18th century.<sup>110</sup> The single sheet of biblical verses in Samaritan Hebrew lithographed in Jerusalem in 1859 on blue writing paper, apparently sold to European tourists to the Holy Land, is unrelated to any tradition of Hebrew printing on coloured paper, but may express a desire for colour otherwise only encountered in the said manuscripts.<sup>111</sup>

## COLLECTIONS

The large number of Hebrew books on blue or other coloured papers in the Oppenheim collection in the Bodleian Library, most of them printed in Holland or Central Europe in the late 17th and early 18th centuries, has already been mentioned. The British Library in London holds over 20 Hebrew books printed on blue or other coloured papers in Italy, the Netherlands, and Germany before 1800, only a few of them from the 16th century. Some of the blue-paper copies in the British Library come from the celebrated collection of H. J. Michael of Hamburg, acquired in 1848 by the librarian Panizzi for the British Museum.<sup>112</sup> The Library also holds a number of East European Hebrew imprints on 'bluish' paper (whether inferior in quality or not), as well as a few later examples of oriental printing on pastel-coloured papers, aside from deluxe printing on vellum or silk.<sup>113</sup> The British Library's blue-paper Hebraica from Eastern Europe, in fine stamped British Museum bindings of the 19th century, are the best preserved copies of these books in the world.<sup>114</sup>

A few other libraries are known for their blue-paper copies. The Biblioteca Palatina in Parma holds the famous Hebrew collection of the Italian abbot and printing historian G. B. De-Rossi, who acquired some 16th-century books on coloured papers. The extensive collection of rabbinica in the Klau Library of the Hebrew Union College in Cincinnati includes copies on blue paper of all periods, as does the National Library of Israel in Jerusalem.<sup>115</sup> Most important for the 'middle period' of blue paper, in particular the 18th-century books from Central Europe, is the Bodleian Library at Oxford, where 57 volumes on coloured paper, 47 of them on blue and only 11 from the 16th century, are preserved with the rest of David Oppenheim's collection.<sup>116</sup> Among other institutions holding numerous specimens of this fetish is the Bibliotheca Rosenthaliana, the Hebrew library assembled by the 19th-century Polish-born German collector Leeser Rosenthal, now part of the University of Amsterdam. The Rosenthaliana possesses only a single book on blue paper from the 16th century, but is rich in later Amsterdam imprints on coloured papers, some of them printed with coloured inks.<sup>117</sup>

Two libraries have maintained discrete, separately housed, collections of Hebraica on blue and other coloured papers. The Library of the Jewish Theological Seminary in New York, whose rich holdings of rabbinica were developed by the bibliographer Alexander Marx, has a large collection of Hebrew printing on blue paper, mostly from Eastern Europe, to whose volumes

Marx regularly drew attention in his reports.<sup>118</sup> The Seminary's collection, held in its rare book room, is the only such special collection of blue-paper Hebrew books in any public institution in the world. Among its treasures are several tractates of the Bomberg Talmud from the library of Moses Gaster, who was rumoured to possess a complete set.<sup>119</sup> With the exception of one private library, few Hebrew books on blue paper remain in private hands and even fewer surface in the antiquarian market.<sup>120</sup>

The most important collection of early, i.e. 16th-century, Hebrew printing on blue paper is in the private Valmadonna Trust Library, where these volumes were likewise shelved separately from the rest of the Library's holdings.<sup>121</sup> The Trust holds no fewer than 25 Hebrew books on blue and coloured papers from the 16th century, the largest such assemblage in the world, and even more from Amsterdam, most from the peak of the bibliophilic revival in the late 18th century, exceeding in sheer numbers the great Hebraica collections of the national libraries of Europe and America. The intervening and later centuries are well represented, the whole complemented not only by books on vellum and short liturgies and broadsides on silk, but also by other fine copies on large or 'regal' white paper, the likes of which were always noted by Steinschneider in his catalogue of Bodleian Hebraica.<sup>122</sup> Of some books, the Trust has several deluxe variants, together with the more common white-paper copy. A number of the special copies from India and Baghdad come from the famous Sassoon collection (a large portion of whose oriental printing was acquired by the Trust in 1999), and many of them were prepared for or in honour of a Sassoon.

In its deluxe copies, the Valmadonna collection rivals the world's greatest repositories of rare Hebraica, comparable only to Oppenheim's books in the Bodleian and surpassing those in the British Library (formerly British Museum). The Trust's books on coloured paper are unequalled in their completeness, their state of preservation, their binding or their restoration, and in some cases the Valmadonna copy is the only extant or complete copy on blue paper in the world. On the basis of the holdings of the Valmadonna Trust, unique among private libraries in its variety of deluxe Hebrew printing, historical research on fine coloured papers from Italy, Amsterdam, Central Europe, and the Orient could most readily be undertaken.<sup>123</sup> Moreover, thanks to the extraordinary care invested in gathering these choice exempla of printing on blue and coloured papers, a little-known genre of special copies can be viewed in its totality, and new light shed on centuries of Jewish *bibliophilie* and the art of the Hebrew book.<sup>124</sup>

## NOTES

- 1 For an early but still useful record of European books on coloured papers, see E. G. Peignot, *Répertoire de Bibliographies spéciales, curieuses et instructives, contenant la notice raisonnée . . . Des livres dont on a tiré des exemplaires sur papier de couleur* (Paris, 1810), pp. 147 ff. On the use of blue paper in European printing, see W. Weiss, 'Blaues Papier für Druckzwecke', *Gutenberg-Jahrbuch 1959* (Mainz), pp. 26–35. Weiss' paper-historical collection is preserved in the Deutsche Bücherei in Leipzig. On the methods for recording blue paper in bibliographic literature, see G. T. Tanselle, 'The Bibliographical Description of Paper', *Studies in Bibliography* 24 (Charlottesville, 1971), pp. 27–67, esp. 60–61.
- 2 The extensive literature on paper is recorded in Frieder Schmidt (et al.), *Internationale Bibliographie zur Papiergeschichte (IBP)* (Munich, 2003), 4 vols. Little attention has been given to the paper of Hebrew books beyond the 15TH century. For exemplary studies of paper in the incunable period, before the introduction of coloured paper, see A. K. Offenber, 'The Dating of the Kol Bô: watermarks and Hebrew bibliography' and 'The First Printed Book Produced at Constantinople (Jacob ben Asher's Arba'ah Turim, December 13, 1493)', in his *A Choice of Corals: Facets of Fifteenth-Century Hebrew Printing* (Nieuwkoop, 1992), pp. 59–88 and 102–132. On the paper and watermarks of early Ottoman Hebrew printed books, see V. Nikolaev, *Watermarks of the Ottoman Empire* (Sofia, 1954), p. 7.
- 3 On Aldus' use of blue paper, see H. G. Fletcher, *In Praise of Aldus Manutius: A Quincentenary Exhibition* (New York, 1995), pp. 102–104 ('Books on Blue Paper'). On other non-Hebrew books printed on blue paper in 16TH-century Italy, see R. Mortimer, *Catalogue of Books and Manuscripts: Part II: Italian 16th Century Books* (Cambridge, Mass., 1974), vol. I (no. 174) and vol. II (nos 342, 500, 536), describing copies preserved in the Department of Printing and Graphic Arts, Harvard College Library.
- 4 The literature on the making of blue paper is considerable. For a brief account, see I. Brückle, 'The Historical Manufacture of Blue-coloured Paper', *The Paper Conservator* 17 (London, 1993), pp. 20–31. On European fascination with the colour blue, see *Sublime Indigo*, ed. F. Viatte (Marseille, 1987). Surprisingly, M. Pastoureau in *Blue: The History of a Color* (Princeton, 2001) makes no reference to paper.
- 5 On Jewish colour symbolism, see G. Scholem, 'Colours and their Symbolism in Jewish Tradition and Mysticism', *Diogenes* no. 108 (Florence, 1979), pp. 84–111, and no. 109 (1980), pp. 64–76.
- 6 For a list of known blue-paper copies from Bomberg's press, see Moses Marx, *History and Annals of Hebrew Printing in the Fifteenth and Sixteenth Centuries* (microfilm, Cincinnati, 1982), s.v. 'Bomberg', Beilage 9 ('Verzeichnis der von Bomberg auf Pergament und Farbigem Papier gedruckten Bücher'). [A bound paper copy of Marx's work is held in the reference collection of the Valmadonna Trust Library.] On Bomberg's Talmud tractates on blue paper, see the catalogue entry by Marvin J. Heller in *Printing the Talmud: from Bomberg to Schottenstein*, ed. Sharon Liberman Mintz and Gabriel M. Goldstein (New York, 2005), pp. 214–215. On a supposed complete set of the Bomberg Talmud on blue paper, see n. 119 below.
- 7 Cf. M. Benayahu, *Ha-Defus ha-'ivri be-Krimonah [Hebrew Printing at Cremona: Its History and Bibliography]* (Jerusalem, 1971), pp. 24–26.
- 8 H. Zafren, 'Printed Rarities in the Hebrew Union College Library', *Studies in Bibliography and Booklore* 5 (Cincinnati, 1961), pp. 139–140 ('Vellum and colored paper').
- 9 One leaf is reproduced in B. S. Hill, *Hebraica (saec. X ad saec. XVI): Manuscripts and Early Printed Books from the Library of the Valmadonna Trust* [henceforth *Hebraica from the Valmadonna Trust*] (London, 1989), no. 37.
- 10 For reproductions from two leaves, see Hill, *Hebraica from the Valmadonna Trust*, no. 43. On a copy said to be on blue and green paper, see n. 46 below.
- 11 On these printer's marks, see A. Yaari, *Digle madpisim 'ivriyim [Hebrew Printers' Marks, from the beginning of Hebrew printing to the end of the 19th century]* (Jerusalem, 1943; reprinted Farnborough, 1971), pp. 22 and 136, no. 35. The Venus device on blue paper is also reproduced in Hill, *op. cit.*
- 12 Cf. W. B. Dinsmoor, 'The Literary Remains of Sebastiano Serlio', *The Art Bulletin* 24 (New York, 1942), p. 68, note 67, and fig. 8, reproducing the title-page of *Il Terzo Libro* (Venice, 1540) from the Beatty copy now in the Metropolitan Museum in New York, the only blue-paper copy in America.
- 13 Both are preserved in the British Library; see the exhibition notes by B. S. Hill, *Carta Azzurra: Hebrew Printing on Blue Paper* (London, 1995) [henceforth *Carta Azzurra*], nos 8 and 9.
- 14 Wide margins are more common in books on white paper, but there are a few instances of books on large blue paper (on which annotations are no easier to read than the text itself).
- 15 One gold-tooled blue-paper volume from this edition, prepared for Wertheimer himself, is preserved in the Library of the Jewish Theological Seminary in New York; cf. the notes on this copy in *From Court Jews to the Rothschilds: Art, Patronage and Power 1600–1800*, ed. Vivian Mann and Richard I. Cohen (Munich/New York, 1996), pp. 207–208, no. 188.
- 16 In his *Catalogus Librorum Hebraeorum in Bibliotheca Bodleiana* (Berlin, 1860), no. 1413, Steinschneider records three sets of this edition, one on vellum, one on large blue paper, and one on white paper. A. Marx, in 'Some Jewish Book Collectors', p. 217, in apparent reference to this edition, says that Oppenheim held vellum, blue paper, and large paper copies, but this must be a rare *lapsus calami* either of Marx or the English translator of Marx's original German text.
- 17 The blue paper used before 1750 at Żółkiew in Galicia, where Uri (Phoebus) ben Aaron ha-Levi Witzzenhausen launched a Hebrew press in 1692, may have been a late carry-over from the western practice. It is not comparable to the common tinted paper used here a century later.
- 18 This book is of course not to be confused with several later East European books bearing false 'Prague'

imprints, part of the genre of 'pseudo-' imprints commonly encountered in Russia and Russian Poland in the decades before and after 1800.

- 19 J. J. Schudt, *Jüdische Merkwürdigkeiten* (Frankfurt/Leipzig, 1714–1718), vols. I, p. 582, and IV, pt. 3, pp. 154 ff.
- 20 Cf. L. Fuks and R. G. Fuks-Mansfeld, *Hebrew Typography in the Northern Netherlands 1585–1815: Historical Evaluation and Descriptive Bibliography* (Leiden, 1984–1987), vol. 2, pp. 396–397, no. 519 ('There also exist copies printed with red ink on blue paper', citing holdings of the Rosenthaliana and the Bodleian). On Amsterdam Hebrew printing on blue and coloured papers, see B. S. Hill, 'Hebrew printing on coloured paper', in *Bibliotheca Rosenthaliana: Treasures of Jewish Booklore*, ed. A. K. Offenber, E. G. L. Schrijver et al. (Amsterdam, 1994), pp. 56–59, where an opening from the 1692 book in red ink on blue paper is reproduced in colour.
- 21 A bilingual Hebrew-Italian liturgy printed at Leghorn in 1802 with a 'Basle' imprint is one of the few blue-paper books from outside of Eastern Europe with a false imprint.
- 22 On the Ferrara Bible, see S. Rypins, 'The Ferrara Bible at Press', *The Library* 10 (London, 1955), pp. 244, 269, with reference to the blue-paper copy in the library of Bologna University. On the blue-paper copy in the Free Public Library in Philadelphia, see Rypins' note, 'The Ferrara Bible: An Addition to the Census', *The Library* 13 (1958), p. 128, and David Stern, Evelyn M. Cohen, and E. G. L. Schrijver, *Chosen: Philadelphia's Great Hebraica*, ed. Judith M. Guston (Philadelphia, 2007), p. 42. Usually attentive to bibliographic detail, Cecil Roth makes no reference to blue paper in 'The Marrano Press at Ferrara, 1552–1555', *Modern Language Review* 38 (Cambridge, 1943), pp. 307–317.
- 23 A reproduction of a page with this text is included in Hill, 'Hebrew printing on coloured paper', pp. 56–59.
- 24 Aldus' introduction of this bibliophilic convention is noted above. Blue paper was also used in non-Jewish, e.g. Armenian, printing in Amsterdam (a centre of the Armenian press), as well as in Dutch books. Dr A. K. Offenber has drawn my attention to a number of non-Jewish Dutch works printed on blue paper in Delft, Planteburgh, Rotterdam, and Gorcum in the 17TH and 18TH centuries. On Armenian printing at Amsterdam, see R. H. Kévorkian, *Le livre arménien à travers les âges* (Marseille, 1985).
- 25 A. Marx, 'Jewish Book Collectors', p. 218, note 64.
- 26 A copy is recorded by A. Freimann, *Katalog der Judaica und Hebraica*, vol. 1: *Judaica* (Frankfurt, 1932; reprint Graz, 1968), p. 416. See also Kestenbaum & Company, *Catalogue of Fine Judaica: Printed Books, Manuscripts, Autograph Letters & Graphic Art* (New York, June 2008), pp. 64–65, no. 224, with colour reproduction of the title-page in red and black, its engraved vignette of a couple performing the *kaparot* ceremony, one of the few instances of a Jewish scene on blue paper. Our forthcoming study of 'Red Ink in Hebrew Printing' cites further literature on this book, to which Dr Offenber, Daniel Kestenbaum, and Prof. Pawel Maciejko all independently called my attention.

According to some sources, the Amsterdam imprint is false and the book was in fact printed by Schönfeld in Prague. If so, it would be a most unusual example of a 'Judaic' work printed on blue paper and with red ink in a place not otherwise closely associated with either technique.

- 27 The late Slavonic bibliographer J. S. G. Simmons of All Souls College, Oxford, drew my attention to Slavic printing on similar paper, such as books of the dissident Russian Old Believers.
- 28 According to Prof. Malachi Beit-Arié, a study of the tinted papers used in these Hebrew books was once submitted by a student in the School of Library and Information Science at the Hebrew University. Unfortunately, it has not been possible to locate a copy of this unpublished paper.
- 29 On the presses in Volhynia, Podolia, and Galicia, with some colour facsimiles of printing on tinted papers, see B. S. Hill, *Hebrew Printing in Ukraine* (Washington, 2009), the catalogue of an exhibition at The George Washington University, with a geographic gazetteer of printing towns and a bibliography of secondary literature. Most of the studies and bibliographies of Hebrew printing towns in Eastern Europe identify editions or copies printed on blue paper.
- 30 This paper, thinner and smoother than the rough, tinted or bright pastel paper of the earlier Russian presses, was sometimes characterized as *shraybpapir* (Schreibpapier, i.e. writing paper) in late 19TH- and early 20TH-century catalogues issued by Hebrew antiquarian booksellers.
- 31 The historian of the Hebrew book Israel Ta-Shma assembled a large collection of East European editions on tinted papers, housed in a Jerusalem apartment adjacent to his own. The collection was ultimately sold to an Israeli university library.
- 32 I am grateful to Isaac Yudlov of the Institute for Hebrew Bibliography at the Jewish National and University Library (now National Library of Israel) in Jerusalem for his observations in this regard.
- 33 A notable example is the volume of responsa by Meir of Rothenburg (Sudzikov, 1835), of which all or part of the run was on a rich pastel blue paper; a reproduction of the title-page is displayed on the cover of *Carta Azzurra*. I am grateful to the Jerusalem antiquarian Mr C. Dzialowski for sharing his recollection of this book.
- 34 An outstanding example is the edition of Joseph Caro, *Ape ravveve* (Vilna–Grodno, 1819), on bluish-green paper with careful alternation of red and black ink on the title-page; cf. *Carta Azzurra*, no. 18. More commonly, as in Jonah Landsofer's *Me'il Tsedakah* (Sudzikov, 1835) on blue paper, only the two title words and the imprint town are set in red ink, a usage that is all the more attractive when the title-page is framed by an ornamental border on blue paper. In some respects the aesthetic of the Hebrew book, or at any rate title-page design, was improving in the years just before the closing of Jewish presses by Tsarist decree in 1836.
- 35 That the blue paper of editions from certain East European towns was noticeably different from that of others can be seen in the antiquarian and biblio-

- graphic literature from the late 19TH century on, when attention began to be drawn to this feature of Hebrew printing. Cf. several entries for Vilna imprints 'on blue paper' in James H. Loewe, *A Descriptive Catalogue of a Portion of the Library of the late Dr. Louis Loewe* (London [printed in Mainz], 1895), p. 24, nos 272–273.
- 36 The remark appears in the first paragraph of his Yiddish novel *Fishke der knumer* (Zhitomir, 1869), written under the *nom de plume* Mendele Moykher Sforim (indicating his literary persona as an itinerant book-seller): 'Me darf kenen yene yidn. Zey hobn lib az di bletlekh fun a seyfer zenen fun kol-a miney kolim . . .'. Cf. Dan Miron, *A Traveler Disguised: The Rise of Modern Yiddish Fiction in the Nineteenth Century* (Syracuse, 1995), p. 191.
- 37 Thus, the reference in Singer's historical novel about messianic hysteria in 17TH-century Poland, *Sotn in Gonay* [*Satan in Gonay*], first published in Warsaw in 1935, is anachronistic. Though details of traditional Jewish life in Eastern Europe would be immediately recognizable to most of his contemporary Yiddish readers, particularly bookish allusions of this sort would be better understood by male readers who had been educated in yeshivas where old rabbinic books on blue paper were found in abundance on the shelves. Singer would have seen such volumes in his father's and grandfather's rabbinic libraries. The meaning of Singer's simile—comparing the sky to the leaves of old holy books—is altogether lost in many modern translations.
- 38 The phrase appears in the story 'Ha-Siman' included in his complete works, *Kol sipurav shel Shemuel Yosef Agnon*, vol. 8: *Ha-esh ve-ha-tetim* (Jerusalem/Tel-Aviv, 1967), p. 304. For a nearly identical English translation by Arthur Green, cf. 'The Sign' in the anthology of Agnon's stories, *A Book That Was Lost*, ed. Alan Mintz and Anne Golomb Hoffman (New York, 1995), p. 401.
- 39 From A. Sutzkever, *Selected Poetry and Prose*, trans. Benjamin and Barbara Harshav (Berkeley, 1999). The stanza is from the poem 'Kerndlekh veyts' [Kernels of wheat], commemorating the effort by Sutzkever and a small brigade of assistants to save Jewish writings from Nazi hands, first included in his collection *Yidische Gas* (New York, 1948), pp. 32–33. The mention of hair, today incomprehensible, alludes to hairs from the beards of sages, left between the leaves of old Talmuds. (I must thank Prof. Eugene Orenstein of Montreal for his elucidation of this verse.) On the work of the 'Paper Brigade', with reference to the poem but not to these verses, see David Fishman, 'Embers plucked from the fire: the Rescue of Jewish Cultural Treasures in Vilna', in *The Holocaust and the Book: Destruction and Preservation*, ed. Jonathan Rose (Amherst, 2001), pp. 66–78, esp. 76.
- 40 Cf. the colour reproduction of an opening from Firkovich's Hebrew grammar in Karaite Tatar, *Kelale ha-dikeduk bi-lshon kedar* (Eupatoria, 1838?) in Hill, *Hebrew Printing in Ukraine*, no. 17.
- 41 One of these, the liturgy *Halel ha-Gadol* ([Salonika], 1851), is recorded in *Hebrew Printing in Salonika: a bibliographic list of holdings in the Jewish Theological Sem-*

- inary of America*, photocopied by the present writer from an unpublished hand-written card file in the A. Yaari Archive at the National Library of Israel. [The cards were prepared by Yehuda Ratzaby (or, according to the late Prof. C. Abramsky, by Isaac Rivkind) and not by Yaari.]
- 42 Cf. B. S. Hill, *Incunabula, Hebraica & Judaica* (Ottawa, 1981), p. 141, no. 135, recording two of Araki's books bound together, one on green paper and the other partly on blue. For all instances of bluish paper from Araki's press, see A. Yaari, *He-Defus ha-'ivri be-artsot ha-mizrah* [*Hebrew Printing in the East*], Part II (Jerusalem, 1940), pp. 23–26.
- 43 On the lithographed Bombay paper, unusual in that the original penmen, both Sassoons, are identified, see Yaari, *Hebrew Printing in the East*, p. 95. Blue or other coloured paper was on occasion used in non-Jewish printing of native Indian languages. Whether out of indifference, eccentricity, or aesthetics, it was used in whole or in part for some copies of late 18TH-century publications by English orientalist in Bombay and Madras; cf. G. Shaw, *The South Asia and Burma Retrospective Bibliography . . . 1556–1800* (London, 1987), pp. 298 and 303.
- 44 The statute book of the Misgab Ladach Hospital printed on blue paper in Jerusalem in 1906 is of more interest for its multilingual text in Hebrew, Yiddish, Italian, German, French, and English.
- 45 For example, the *Kitab Halat al-Yahud fi Frankfurt*, printed by Bouaz Haddad in 1951, exists in both bluish-paper and white-paper copies; cf. *Katalog "Kohélet"* no. 1 of the auction house Judaica Jerusalem (Jerusalem, s.a.), no. 398. Haddad also printed amulets on blue paper, e.g. the undated *Shemirah le-ha-Yeled me-ha-Ba'al Shem Tov* with decorative border, recorded in *Catalogue No. 71* of George & Vera Nador (Northwood, s.a.), p. 5, no. 23.
- 46 According to the online *Bibliography of the Hebrew Book 1470–1960*, compiled at the Jewish National and University Library (now National Library of Israel), Jerusalem, there is a copy of the 1574–1575 Venetian edition of Maimonides' *Mishneh Torah* on blue and green paper, but no location is given. Whether this is a combination of differently tinted blue papers, some of them more turquoise in hue than blue, or in fact green sheets mixed with quires of blue is impossible to determine without autopsy. I am grateful to Dr Menahem Schmelzer whose query about blue-paper copies of this edition put me on the trail of the elusive copy on blue/green.
- 47 A reproduction of one leaf is provided in *Hebraica from the Valmadonna Trust*, no. 47, as well as in the present catalogue. On the use of green paper in European printing, without reference to this book, see W. Weiss, 'Grünes Papier für Zwecke des Buchdrucks', *Gutenberg-Jahrbuch* 1976 (Mainz), pp. 25–35.
- 48 An example is the Jewish catechism by E. J. Soldin, *Shomer Emunim le-Hinukh ha-Banim*, printed in 1797 with red ink on the title-page, recorded in *Bibliography of the Hebrew Book*.
- 49 I am grateful to the antiquarian bookseller M. L. Weiser in London for drawing my attention to this material, a large collection of which he described in one of his catalogues.

- 50 The editions of the daily liturgy printed by Hraszansky in 1813 and of *Seder Tikun Shabat* with *Pirke Avot* printed by Holzinger in 1814, recorded in *Bibliography of the Hebrew Book*, are notable for their combination of Ladino text (translation accompanying the Hebrew) and green paper.
- 51 It is not clear whether the author, Hungarian-born educationalist Baruch Schönfeld, was related to the Frankist family Dobruschka-Schönfeld, the subject of Scholem's *Du frankisme au jacobinisme: la vie de Moses Dobruška alias Franz Thomas von Schönfeld alias Junius Frey* (Paris, 1981). It would be intriguing to consider the green paper of Schönfeld's pamphlet as a late manifestation of the subversive colour symbolism expressed by green ink in the Frankist 'red letters'.
- 52 The green or greenish papers of Eastern Europe are rarely referred to as such in the Hebrew bibliographic literature, whether because this colour merges with blue or bluish in the same book, or because the tinted papers are now generically referred to as 'blue' (*kahol*) or 'bluish' (*kahalhal*).
- 53 Cf. the note in the entry for this title in *Bibliography of the Hebrew Book*. The wide-margined copy also displays typographic differences.
- 54 Prof. A. Nadler of Drew University, New Jersey, has shown me one such volume from his private library, *Seder 'Avodah 'Avodat ha-Kodesh* (Józseföw, 1844).
- 55 Cf. the note on this edition in *Bibliography of the Hebrew Book*.
- 56 Neither Shoshana Halevy in the entry for this book in her *Sifre Yerushalayim ha-rishonim* [*The First Hebrew Books Printed in Jerusalem in the Second Half of the Nineteenth Century (1841–1890)*] (Jerusalem, 1975), p. 23, no. 45, nor Ruth P. Goldschmidt Lehmann in *Sir Moses Montefiore Bart., F.R.S. 1784–1885: A Bibliography* (Jerusalem, 1984), p. 105, makes reference to copies on coloured paper. The book is coincidentally of significance among sources for the history of typography in Jerusalem, as elsewhere Saphir refers to its printing in 1839, which is two years before the accepted date of introduction of a Hebrew press. The confusion is apparently based on a typographical error; cf. Halevy's introduction, pp. 21–22 (Heb. numbering), with reference to further literature. I have not seen the study by A. Schischa, 'Matai nidpesah mahbereto shel R. Ya'akov Sapir' [When was R. Jacob Saphir's booklet printed?], *Ha-Darom* no. 27 (New York, 1968), pp. 226–231.
- 57 The first Yiddish book about America, Khaykl Hurwitz's *Tsofnes Paneyekh* [*Tsofnat Paneah*], printed by Bak at Berdichev in 1817, is on greenish paper. The present writer has prepared a book-length monograph, not yet published, on the unique surviving copy of this book preserved in the rare book room of YIVO Institute in New York.
- 58 Deinard's testimony about the surviving copy on green paper appears in his bibliographic work, *Kohélet Amerika* [*Catalogue of Hebrew Books printed in America from 1735–1925*] (St. Louis, 1926), vol. 2, p. 45, cited by Israel Schapiro, 'Ephraim Deinard', *Publications of the American Jewish Historical Society* 34 (Baltimore, 1937), p. 159, no. 26. However, the copy in the National Library of Israel is on white paper. For more detail, see Y. Goldman and A. Kinsberg, *Hebrew Printing in*

- America 1735–1926: A History and Annotated Bibliography* (Brooklyn, 2006), vol. 2, pp. 946–947, nos 1073 and 1074, with reference to further literature.
- 59 In both copies of the Crescas preserved in the I. Edward Kiev Judaica Collection at The George Washington University, the paper's greenish tint is today faint and barely discernable.
- 60 E.g. the 4-volume edition of Alfasi, *Hilkhot ha-Rif*, reprinted from the 1509 Istanbul edition, issued in 290 copies on yellow paper in Jerusalem in 1973, or the reprint of the 1534 illustrated Augsburg edition of the Haggadah issued in 5 copies on blue paper in London in 1983. Of course, given the ready availability of specialty papers today, even limited editions of this sort cannot be put in the same category as deluxe copies on tinted paper from earlier centuries.
- 61 A reproduction of one page is included in the British Library exhibition catalogue *Sacred: Books of the three faiths: Judaism, Christianity, Islam*, ed. John Reeve (London, 2007). It is not clear whether this is the book of which an incomplete copy (missing the title-page) was held at the Israelitisch-theologischer Lehranstalt in Vienna, and whose dark red paper Samuel Krauss remarked with puzzlement, unable to determine its place of printing ('Amsterdam oder Livorno?'); cf. his 'Merkwürdige Siddurim', in *Studies in Jewish Bibliography and Related Subjects in memory of Abraham Solomon Freidus (1867–1923)* (New York, 1929; reprinted Westmead, 1969), pp. 136–137.
- 62 One copy of Solomon Frensdorff's edition of the medieval masoretic work *Okhlah ve-Okhlah* [*Das Buch Okhlah W'ochlah (Massora)*], from a Paris manuscript, was printed at Hannover in 1864 on raspberry-coloured paper, either the author's own deluxe copy or intended for presentation. Frensdorff had spent weeks transcribing the text in the Bibliothèque royale. One wonders whether the decadent French cultivation of pastel papers for unique copies, such as was soon parodied by J.-K. Huysmans in his famous novel *A Rebours*, was behind the production of this exemplar of bibliophilic indulgence.
- 63 Cf. I. Yudlov (ed.), *Otsar ha-hagadot* [*The Haggadah Thesaurus: Bibliography of Passover Haggadot from the beginning of Hebrew Printing until 1960*] (Jerusalem, 1997), p. 151, no. 2022. Regrettably, this outstanding bibliography does not provide among its many indices 'editions or special copies on coloured papers'. The variant in gold ink on blue paper is recorded by Isaac Rivkind in *Kiryat Sefer* 8 (Jerusalem, 1931), p. 410.
- 64 A printer's catalogue issued on pink paper by Hai Hadad at Djerba in 1943 is preserved in the library of Bar-Ilan University in Israel.
- 65 Printed in New York at an unspecified press, *Elye Bokher: Poetische Shafungen in Yidish* [*Eli Bachur's Poetical Works*] is a facsimile reprint, with Joffe's introduction, of Elijah Levita's *Bovo d'Antono* (Isny, 1541). In his detailed and very original study, 'Yidische prakhtdrukn [Older Yiddish de luxe editions]', *YIVO bleter* 16 (New York, 1940), pp. 45–58, Joffe treated of large-paper copies but not of deluxe copies on coloured paper.
- 66 Cf. Yudlov (ed.), *Otsar ha-hagadot*, p. 14, no. 123, where it is described as thick red paper (*neyar'avah adam*). In his *Catalogus*, p. 418, no. 2716, Steinschneider describes

- it as red paper (*charta rubra*). Israel Abrahams, in *Jewish Life in the Middle Ages* (London, 1896; reprinted New York, 1969), p. 222, probably has this book in mind when in a discussion of printing he states: 'Editions de luxe on blue and red papers are also extant, and some of these are as beautiful as the finest handiwork'. In a slightly different aesthetic assessment, the bibliophile E. N. Adler, in 'The Romance of Hebrew Printing', in his *About Hebrew Manuscripts* (London, 1905; reprint New York, 1970), p. 125, lumps the 1713 Prague Haggadah, whose paper colour he refers to as red, together with books on blue paper in the category of 'freak printing', on which see n. 85 below.
- 67 Steinschneider records several earlier Amsterdam editions of the Haggadah on blue paper, including 1695 (*charta magna caerulea*) and 1712 (*charta caerulea*). For two editions on grey paper, which preceded the orange, see below n. 69. As for colour (albeit not a matter of paper or printer's ink), Steinschneider also notes the Sulzbach edition of 1711 with coloured illustrations. Of course, there are hand-coloured copies of printed Haggadahs from the early 16th century.
- 68 Of the two copies of this *Gebeden en gezangen* preserved in the Bibliotheca Rosenthaliana, one is printed thus with special ink on special paper, the other in normal black ink on white paper; cf. Hill, 'Hebrew printing on coloured paper', p. 59.
- 69 Cf. Steinschneider, *Catalogus*, col. 417, recording two Haggadahs on grey, i.e. ash-coloured, paper, one printed in Sulzbach in 1708 (*charta cinerea*) and another with wide margins in Frankfurt in 1710 (*charta magna cinerea*).
- 70 Further research may clarify the nature of the paper and the proportion of copies produced thus. The book was included with others on blue paper in the British Library exhibition; cf. *Carta Azzurna*, no. 12.
- 71 Not a Hebrew book *per se*, this volume was included with other coloured papers in the British Library exhibition; cf. *Carta Azzurna*, no. 23.
- 72 Cf. the notes on these copies in *Bibliography of the Hebrew Book*.
- 73 An undated *Shemirah le-ha-Yeled u-le-Yaledet* on yellow paper is described in *Catalogue No. 71* of the English antiquarian firm George & Vera Nador (Northwood, s.a.), p. 5, no. 25.
- 74 Schapiro, 'Ephraim Deinard', pp. 162–163, and B. S. Hill, *Ephraim Deinard: Bookman, historian and polemicist (1846–1930)* [IDC project notes] (Leiden, 2005; also online).
- 75 On Yiddish posters on coloured papers, especially from Eastern Europe and often with an admixture of Cyrillic or Latin (Polish, Lithuanian, or Latvian) text, see below n. 96.
- 76 A number of instances are identified in *Bibliography of the Hebrew Book* (where most of the unreferenced examples cited henceforth in this study are recorded with fuller bibliographic detail).
- 77 I am indebted to the late Hebrew bibliographer A. Schischa in London for telling me about the supposed presentation copy on green paper of one of Manger's books, albeit without identification of which book it was. Most likely it was a copy of his collection *Lid un balade* (New York, 1952) printed at

- Martin Press, which was probably the unidentified press which issued Joffe's facsimile *Bovo Bukh*. Unfortunately, it has been impossible to trace this green-paper copy, if indeed it still exists.
- 78 Cf. *Carta Azzurna*, no. 24. There is no reference to coloured paper in the entry for this book in A. Yaari [Yaari], *Ha-Defus ha-'ivri be-Kosta [Hebrew Printing at Constantinople: Its History and Bibliography]* (Jerusalem, 1967), p. 114, no. 171. The British Library's copy on coloured papers was part of the foundation Hebrew collection of the British Museum, donated by Amsterdam-born Solomon da Costa Athias (= no. 76 in the Da Costa inventory), on which see David Goldstein, 'Charles II's Hebrew Books', *British Library Journal* 21 (London, 1995), pp. 23–33.
- 79 The unique blue-paper copy of this book, preserved in the Valmadonna Trust Library, does not include the supplementary *Be'er Luhot*, a Hebrew-character transliteration of Joseph Vicinno's Spanish translation of Zacuto's *Almanach Perpetuum*, which is normally appended at the end. [The Trust also holds a complete copy, with the supplement, on white paper.] If any copy of the *Be'er Luhot* was printed on blue paper, it would be the earliest Hebrew-character Spanish text on blue.
- 80 Recorded by R. Attal, *Ha-'itomet ha-yehudit bi-tsfon afrikah [Periodiques juifs d'Afrique du Nord]* (Jérusalem, 1980), pp. 16–17.
- 81 Cf. Jacqueline Fraenkel, *L'imprimerie hébraïque à Djerba (étude bibliographique)* (Paris, 1982), p. 116. In her discussion of paper Dr Fraenkel notes: 'Parmi les seuls curiosité[s] bibliophiliques dans les livres de Djerba, nous trouvons des livres imprimés sur papier ou sur bristol de couleurs vives, souvent même agressives. Parfois tout le livre est imprimé sur du papier de la même couleur, mais le plus souvent des cahiers de toutes tailles, imprimés sur divers papiers, sont reliés ensemble. Nous trouvons dans le même livre jusqu'à douze couleurs différentes de papier. La plupart de ces livres sont rarissimes'.
- 82 Schapiro, 'Ephraim Deinard', p. 156, nos 10 and 11; Robert Singerman, *Judaica Americana: a bibliography of publications to 1900* (New York/London, 1990), vol. 2, pp. 666–667, no. 4059; Hill, *Ephraim Deinard* [IDC notes], p. 4; Goldman and Kinsberg, *Hebrew Printing in America*, vol. 1, p. 371, no. 408; and Israel Davidson, *Parody in Jewish Literature* (New York, 1907; reprinted New York, 1966), pp. 215–216, no. 52.
- 83 Schapiro, 'Ephraim Deinard', p. 158, no. 21; Singerman, *Judaica Americana*, vol. 2, p. 879, no. 5539; Goldman and Kinsberg, *Hebrew Printing in America*, vol. 1, pp. 454–455, no. 512, with reference to further literature; and the auction catalogue of Kestenbaum & Company, *Catalogue of Fine Judaica, Printed Books, Manuscripts, Ceremonial & Graphic Art* (New York, December 2008), p. 32, lot 124, with colour reproduction of the turquoise title-page printed with red ink. The authorship of *Zemir 'aritsim* has been ascribed to various maskilic writers including David of Makow, Tobias Feder and (according to Deinard) Jacob Bachrach.
- 84 The supposition is that of the bibliographer A. R. Malachi, quoted by Goldman and Kinsberg.

- 85 E. N. Adler in 'The Romance of Hebrew Printing', p. 125, refers specifically to *Zemir 'Aritsim* as a 'typographical freak' but makes no reference to the earlier *Ha-Kundes*.
- 86 A modern bibliographic aberration reminiscent of Deinard is the reprint, in a single copy, of S. van Straalen's *Catalogue of Hebrew books in the British Museum acquired during the years 1868–1892* (original edition London, 1894) on an assortment of coloured papers. In the mid-1990s this *unicum* was acquired by the Leopold Muller Memorial Library at the Oxford Centre for Hebrew and Jewish Studies, Yarnton Manor, from the London antiquarian M. L. Weiser.
- 87 Blue paper covers or wrappers figure largely in another linguistic-literary tradition. The blue sugar-paper wrappers of cheap popular booklets produced in France from the early 17th century, and not the colour of the paper used for the books themselves, led to the term 'Bibliothèque bleue' for this genre of French literature. For a brief survey, see *The New Oxford Companion to Literature in French*, ed. Peter France (Oxford, 1995), pp. 93–94.
- 88 One of countless examples, unrecorded by Yaari, is the calendar printed in Bombay in 1883, its pink paper wrapper headed with the Hebrew words *Hevrat Shomre Emunat Yisrael*, the rest of the title text in Marathi. Cf. *Hebrew, Judeo-Arabic and Marathi Jewish Printing in India/Hebrew and Judeo-Arabic Printing in Baghdad: Rare Printed Books from the Valmadonna Trust Library*, London (Leiden/London, 2008), s.v. 'Hevrat'.
- 89 A graphic example is the printed green wrapper of H. M. Rabinowitz, *Otsar ha-hokhmah ve-ha-mada': Sefer Even ha-sho'vet [Bibliothek der gesamten Naturwissenschaften: Buch des Magnetismus]* (Vilna, 1876), with a combination of Hebrew, Cyrillic, and Latin types and a scientific illustration never before seen on the cover of a Hebrew book. A copy with the original wrapper is preserved in the I. Edward Kiev Collection at The George Washington University, Washington.
- 90 Cf. B. S. Hill, 'Hebrew Printing in Baghdad', *Report of the Oxford Centre for Hebrew and Jewish Studies 2003–2004* (Oxford, 2004), pp. 64–65 and 68, with reproduction of the title-page/cover/wrapper of red paper.
- 91 The octavo pink sheets with the penitential prayer *El Melekh* printed at Frankfurt (with instructions in Gothic German) and Hamburg in the 1920s may be a continuation of an earlier German-Jewish printing tradition.
- 92 The corpus of single leaves and broadsides from 19th-century Jerusalem and elsewhere has yet to be surveyed. I am grateful to William Gross of Tel-Aviv for drawing my attention to numerous examples.
- 93 A colour reproduction of this sheet is included in the Sotheby's prospectus *The Valmadonna Trust Library* (New York, 2009). An octavo sheet of devotions before the blowing of the *shofar*, lithographed by the same printer on pink paper, is recorded by Yaari, *Hebrew Printing in the East*, Part II, p. 49, no. 131. As late as ca. 1940, a *Shemirah le-'Ayin ha-Ra'*, a sheet with the Hanukah blessings made for distribution to students at Baghdad, was printed in variants of blue or brown ink on blue or pink paper.
- 94 A late example of graphic-linguistic interest, recorded in *Bibliography of the Hebrew Book*, is the Aramaic *piyut* by Israel Najara, *Yah Ribon 'Olam*, two pages in 8° in pointed Hebrew type, with Ladino translation 'Ya Patron del Mundo' in Latin type, printed in Izmir ca. 1950 on pink paper.
- 95 Hebrew poster art from Ottoman Palestine to modern Israel has been surveyed in a number of illustrated albums, among them B. Kluger, *Min ha-makor . . . kovets keruzim va-'alonim . . .* (Jerusalem, 1978–1987), G. Almaliah, *Yerushalayim: sheloshet alafim shanah kezot [Jerusalem 3000 Years]* (Tel-Aviv, 1989), R. Etgar and M. Jagendorf, *Posters: Harvard College, Widener Library, May 1990* (Jerusalem, 1990), David Tartakover (et al.), *Hatsagah rishonah: kezot kolno 'a Tel-Aviv shenot ha-sheloshim [Tel-Aviv Film Posters of the 1930s]* (Jerusalem, 1995), and S. Shealtiel, *Art in the Service of Ideology: Hashomer ha-tsair political posters 1937–1967* (Givat Haviva/Sede Boker, 1999).
- 96 The largest collections of such posters are held at YIVO Institute in New York and at the Biblioteka Narodowa in Warsaw; cf. the exhibition catalogue by B. Łętocha and Z. Głowicka, *Afisz żydowski w II Rzeczypospolitej* (Warsaw, 2001), and the reproductions in *A Brief Encounter with Archives*, ed. K. Fisher (New York, 2005). On the rich collection of Yiddish broadsheets on red, pink, green, and blue papers, as well as on thick brown packing paper, once held in the Jewish Proletarian Institute in Kiev, later closed by the Soviet government, see Esther Rosenthal-Sneiderman, *Oyf vegn un umvegn: zikhroynes, gesheensh, perzenlekhkeytn* (Tel-Aviv, 1978), vol. 2, pp. 259–260.
- 97 On Hebrew books on vellum, see A. Freimann, 'Die hebräischen Pergamentdrucke', *Zeitschrift für hebräische Bibliographie* 15 (Berlin, 1911), pp. 46–57, 82–90, 186–187 (addenda by A. Marx, E. N. Adler et al.); A. Yaari, 'Sifre defus 'al kelaf be-ginze Sason [Printed Books on Vellum in the Sassoon Collection]', *Kiryat Sefer* 14 (Jerusalem, 1937), pp. 389–391, and addenda by I. Sonne, p. 553; A. Yaari, *Bibliyografiyah shel hagadot pesah [Bibliography of the Passover Haggadah, from the earliest printed edition to 1960]* (Jerusalem, 1960), p. 204 ('Index of editions of which there are copies on vellum, arranged chronologically'); A. K. Offenberger and C. Moed-Van Walraven, *Hebrew Incunabula in Public Collections: A First International Census* (Nieuwkoop, 1990), pp. 199–206 ('List of copies printed on parchment'); I. Yudlov, 'The collection of Hebrew books printed on parchment in the JNUL', *Books & People* 9 (Jerusalem, 1995), pp. 2–6; B. S. Hill, 'Hebrew Printing on Vellum' and 'Catalogue of Hebrew Books Printed on Vellum' in R. Alston and B. S. Hill, *Books Printed on Vellum in the Collections of the British Library* (London, 1996), pp. 179–212; I. Yudlov, 'Defuse klaf be-vet ha-sefarim ha-le'umi vaha-universita' [Printed Books on Vellum in the Jewish National and University Library in Jerusalem], *Kiryat Sefer* 68 (supplement) (Jerusalem, 1998), pp. 261–273; and I. Yudlov's study of books on vellum in the Valmadonna Trust Library in the present volume.

- 98 Around this time Frances' poem condemning the popular study of Kabbalah was destroyed by the rabbis, and is almost as rare as the said printing on silk. On Frances, see the entry by A. M. Habermann and A. Rathaus in *Encyclopaedia Judaica* (Detroit, 2007), vol. 7, cols. 171–172, with reference to further literature.
- 99 A colour reproduction from one such liturgy produced by the silk-weavers in 1537 is provided in *Hebraica from the Valmadonna Trust*, no. 27.
- 100 On Jews in the silk industry in the medieval period, see Abrahams, *Jewish Life in the Middle Ages*, p. 220. The philosopher Moses Mendelssohn of Berlin was by profession a silk merchant.
- 101 This is one of a handful of printed Hebraica associated with the family Espinoza (Spinoza), lateral descendants of the excommunicated philosopher.
- 102 A reproduction accompanies the description of this item in the Sotheby's auction catalogue of *Important Judaica* (New York, 2007), pp. 176–177. These single-sheet silk *epithalamia* comprise a sub-genre of broad-side occasional poetry of which there is still no bibliography. The largest collections of Hebrew broadsides are held by the Library of the Jewish Theological Seminary in New York, the National Library of Israel in Jerusalem, the British Library in London, and the Valmadonna Trust Library.
- 103 A reproduction of the title-page is included in Jonathan N. Cohen, *Catalogue of the Jaap Meijer Collection: Hebraica and Judaica printed before 1900* (Amsterdam, 1999). In 'Isaac Belinfante: An Eighteenth Century Bibliophile', in *Studies in Jewish Bibliography . . . Freidus*, pp. 5–30, H. G. Enelow makes no mention of copies on silk in his bibliography of Belinfante's works.
- 104 Cf. Cecil Roth, *Magna Bibliotheca Anglo-Judaica: A Bibliographical Guide to Anglo-Jewish History* (London, 1937), p. 341. The use of silk for these ephemeral London liturgies may have been adopted from the Amsterdam Hebrew printers, and from London the practice spread no doubt to India. The title-page of a paper copy is reproduced in the entry 'Music' in *Encyclopaedia Judaica* (Jerusalem, 1972), vol. 12, col. 641.
- 105 Printing of text on cloth normally differed in technique, as it was not easily done with movable type. For reproductions of examples from Germany and Persia, including a Sabbath and festival cloth printed with red ink at Augsburg in 1764 and a Seder cloth printed in black, blue, and red ink at Tehran in 1921, see B. Kirshenblatt-Gimblett and Cissy Grossman, *Fabric of Jewish Life: Textiles from the Jewish Museum Collection*, vol. 1 (New York, 1977), nos 192 and 201. In 19th-century Palestine single lithographed sheets of blue paper and a few examples of printing on cloth comprised the first instances of printing of any sort by Samaritans at Nablus.
- 106 There is no general survey of editions of Hebrew books printed with wide margins, or of special wide-margined copies. Steinschneider regularly notes copies on large paper (*charta magna*) in his Bodleian *Catalogus*. In 'Jewish Book Collectors', p. 220, A. Marx distinguishes between large paper and regal paper copies in the Oppenheim collection, the combination of the two comprising an even more *recherché* variant. Marx made reference to such copies in his *Bibliograph-*

*ical Studies and Notes on Rare Books and Manuscripts in the Library of the Jewish Theological Seminary of America*, ed. M. Schmelzer (New York, 1977), *passim*.

- 107 On miniature Hebrew books, see S. Feffer, 'Hebrew Miniature Books', *Jewish Book Annual* 27 (New York, 1969), pp. 35–41, reprinted in *Essays in Jewish Booklore*, ed. Philip Goodman (New York, 1972), pp. 384–390; J. I. Edison, 'Miniature Judaica', *Miniature Book News* 59 (St. Louis, Dec. 1988), pp. 1–4; Michael Grunberger, 'Hebrew Miniature Books, For Prayer and Study', *AB Bookman's Weekly* (May 7, 1990), pp. 1941–1948, reprinted in *Miniature Book News* no. 78 (Sept. 1993), p. 8, and no. 79 (Dec. 1993), pp. 2–7. There are also discussions of Hebraica in Louis W. Bondy, *Miniature Books: their history from the beginnings to the present day* (London, 1981; repr. Farnham, 1994), and Anne C. Bromer and Julian I. Edison, *Miniature Books: 4,000 Years of tiny treasures* (New York, 2007).
- 108 Cf. the colour reproductions of leaves from Judeo-Persian and Judeo-Tajik manuscripts on blue and green papers in Hill, *Incunabula, Hebraica & Judaica*, p. 136, nos 130 and 150. An octavo compendium of rabbinic law, elegantly prepared in Calcutta in 1864 on blue paper imported from Scotland (!), once held in the Sassoon collection (Sassoon no. 837), was acquired by the British Library in the early 1990s; cf. *Carta Azzurra*, no. 33.
- 109 An example dated 1851, possibly from India or Baghdad, is described by Eva Frojmovič in *Hebraica and Judaica from the Cecil Roth Collection: Decorated Manuscripts and Broadsheets in the Brotherton Library* (Leeds, 1997), pp. 46–47, with colour reproduction of one opening.
- 110 See Crown's discussion in 'Art of the Samaritans', in *A Companion to Samaritan Studies*, ed. A. D. Crown et al. (Tübingen, 1993), p. 31. For an outstanding example in the British Library featuring pink, yellow, brown, and orange papers, with black, red, green, and blue inks, cf. *Carta Azzurra*, no. 30, and the relevant entries in A. D. Crown, *A Catalogue of the Samaritan Manuscripts in the British Library* (London, 1998), and R. Pummer, *Samaritan Marriage Contracts and Deeds of Divorce* (Wiesbaden, 1993–1997).
- 111 One of several 19th-century Samaritan lithographs, this oddity from the Gaster collection is preserved together with his Samaritan manuscripts in the British Library; cf. *Carta Azzurra*, no. 22.
- 112 The British Library's flawless copy of the Pentateuch commentary by Levi ben Gershom, printed by Bomberg in 1547, is one of the finest surviving examples of Hebrew printing on blue paper from the 16th century. Coincidentally, another copy of this book is the oldest on blue paper in the Oppenheim collection now in the Bodleian at Oxford. The British Library possesses only one older Hebrew book on blue paper, the liturgical readings *Seder Ma'amadot*, printed by Bomberg in Venice in 1545. Cf. *Carta Azzurra*, nos 1 and 2.
- 113 An exhibit of the British Library's Hebraica on blue and other coloured papers was mounted in the King's Library, within the British Museum, in 1995. The aforementioned brochure of exhibition notes, *Carta Azzurra*, includes a list of 33 exhibited books and manuscripts.

- 114 Like most of the Library's historical Hebrew collection recorded in J. Zedner's *Catalogue of the Hebrew Books in the Library of The British Museum* (London, 1867; reprinted 1964), the books were finely bound in stamped British Museum bindings in the middle of the 19th century.
- 115 See Zafren, 'Printed Rarities in the Hebrew Union College Library', cited above, and the catalogue of an exhibition mounted by Isaac Yudlov at the (then) Jewish National and University Library, *Sefarim bibliofiliyim 'ivriyim [Hebrew Bibliophilic Books]* (Jerusalem, 1974), Section B ('Books printed on unusual materials').
- 116 On blue and other coloured paper copies in the Oppenheim collection, see L. Zunz, 'Sammlungen und Verzeichnisse', in his *Zur Geschichte und Literatur* (Berlin, 1845; reprint Hildesheim, 1976), p. 235; A. Marx, 'Some Jewish Book Collectors', in his *Studies in Jewish History and Booklore* (New York, 1944; reprinted Westmead, 1969), pp. 217–218, and idem, 'The History of David Oppenheimer's Library' in the same volume, pp. 239–240 and 246. According to Zunz, of the 57 volumes on coloured paper, 11 were from the 16th century, the rest ordered by Oppenheim, including 7 on grey paper, 2 on yellow, and 1 on red-orange paper. On Oppenheim's library in the context of other English collections, with reference also to his books on coloured papers, see Feona Jean Hamilton, *Judaica & Hebraica in English Libraries 1066–1948* (M.Phil. thesis, Polytechnic of North London, 1985), pp. 58–59.
- 117 See Hill, 'Hebrew printing on coloured paper', in the aforementioned anniversary volume for the Rosenthaliana. Aside from Central European books on coloured papers, Rosenthal was of course familiar with blue-paper books from his youth in Poland. In the handwritten catalogue of his library, later appended to M. Roest, *Catalog der Hebraica und Judaica aus der L. Rosenthal'schen Bibliothek* (Amsterdam, 1875; reprinted 1966), Rosenthal recorded one such volume (*nidpas 'al neyar bloy*) printed in Vilna in 1818. Coincidentally, Roest drew attention to another copy of this book ('auf blauem Papier.—Sehr selten') in the auction catalogue of the famous Almanzi–Emden–Lewenstein collection, *Bet ha-sefer: Catalog der reichhaltigen Sammlungen hebräischer und jüdischer Bücher, Handschriften . . .* (Amsterdam, 1868; reprint Hildesheim, 1990), p. 2.
- 118 Cf. A. Marx, *Bibliographical Notes*, esp. pp. 111, 147, 194–195, 244–245, 277 and 308. In his survey of the library in *The Jewish Theological Seminary of America Semi-Centennial Volume*, ed. Cyrus Adler (New York, 1939), p. 99, Marx notes that the Seminary's holdings of deluxe editions on vellum and blue paper are second only to the Oppenheim collection in the Bodleian at Oxford. For a blue-paper copy of *Seder Hamishah Ta'aniyot* (Amsterdam, 1726), with engraved image by Isaac Leon Templo of the Jerusalem Temple and its destruction, see Sharon Liberman Mintz (et al.), *Text and Context: The Dissemination and Development*

*of Medieval Sephardic Culture* (New York, 1992), p. 77, no. 54.

- 119 The fate of the remainder of Gaster's blue Talmud was unknown until the recent sale by Sotheby's of a number of additional tractates which had apparently been acquired from the Gaster family by an unidentified private collector. These tractates were described in detail by David Wachtel in the auction catalogue prepared in collaboration with Sharon Liberman Mintz, *Property from the Delmonico Collection of Important Judaica* (New York, 2008), pp. 186–200.
- 120 On a blue-paper copy of the responsa of Nisim Gerondi (Cremona, 1557) once belonging to the Anglo-Jewish collector E. N. Adler, see the auction catalogue of Kestenbaum & Company, *Catalogue of Fine Judaica: Hebrew Printed Books, Manuscripts, Ceremonial & Graphic Art* (New York, May 2010), p. 18, no. 90.
- 121 On several 16th-century volumes on blue paper, with colour plates, see *Hebraica from the Valmadonna Trust*, Index 10 ('Printed on Vellum or Coloured paper') and p. 28 (n. 45).
- 122 Following in Steinschneider's footsteps, the librarian A. S. Freidus and the bibliophile G. A. Kohut (Steinschneider's erstwhile pupil) planned and even collected material towards a compendium of 'Curiosities of Jewish Bibliography', encompassing 'books printed on silk, rag-paper and vellum, in various colors, varieties of format, water-marks, printers emblems, curious introductions, colophons, dedications and other personalia, limited editions, list of books announced for publication but never printed and other *curiosa*'; cf. G. A. Kohut, 'Steinschneideriana', in *Studies in Jewish Bibliography . . . Freidus*, pp. 75–76. The project was apparently interrupted by Freidus' death and the fate of the assembled material is unknown.
- 123 The present study draws on only a small portion of the bibliographic documentation relating to Hebrew printing on blue and other coloured papers assembled by the present writer and maintained in his private archive in Oxford. I must acknowledge the role of the Custodian of the Valmadonna Trust, who has given more attention to *papier bleu* than any other Hebrew bibliophile since David Oppenheim and whose passion for this corner of Hebrew booklore first stimulated my research towards a census of copies and an overview of the subject more than twenty years ago. I am grateful for his patience *en attendant*.
- 124 I wish to thank the printing historians Jennifer Breger in Washington and Dr. Szonja Komoróczy in Budapest, as well as Prof. Edward A. Portnoy in New York, for their consideration in commenting on earlier drafts of this paper. I am also indebted to Cheryl Jaffee of Library and Archives Canada (formerly National Library of Canada) for providing assistance from the ever-expanding bibliographic resources in the Jacob M. Lowy Collection, and to Pauline Malkiel for her always prompt and gracious responses to queries about specific books in the Valmadonna Trust Library.

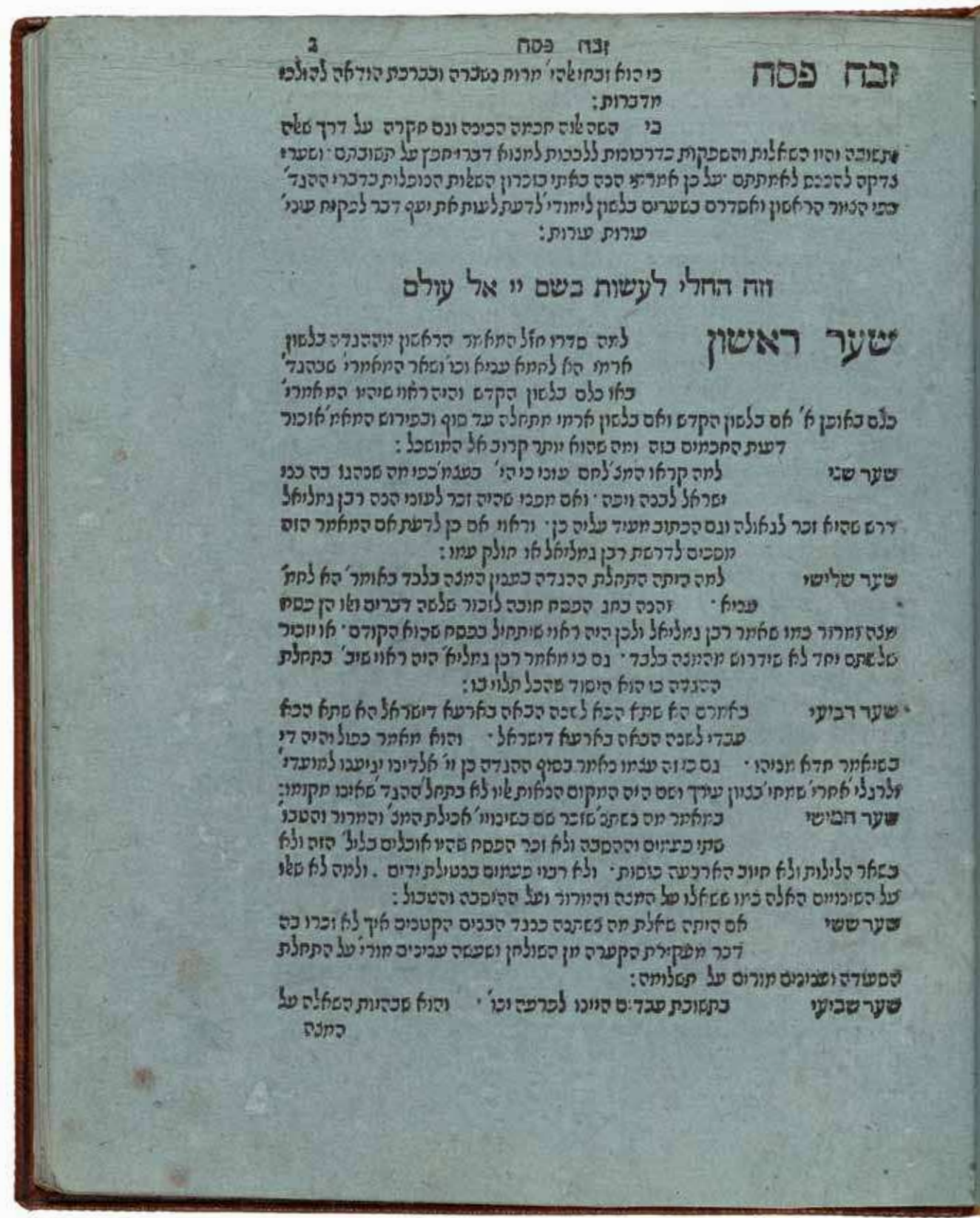


## BOOKS PRINTED ON COLOURED PAPER

- [1] Moses ben Naḥman (Ramban; Naḥmanides).  
ביאור על התורה  
*Be'ur 'al ha-Torah*  
Venice: Cornelius Adelkind for Marco Antonio Giustiniani, 1545. 2°  
Printed on blue paper.  
Steinschneider, col. 1961, no. 6532,52; Cowley, p. 489; Zedner, p. 592; Marx, *Annals*, Venezia–Giustiniani no. 6; Habermann, *Adel Kind*, no. 23; Vinograd, Venice no. 252.  
Val. 8551.
- [2] Baḥya ben Asher ben Ḥlava.  
כד הקמה  
*Kad ha-Kemaḥ*  
Venice: Cornelius Adelkind for Marco Antonio Giustiniani, 1545. 2°  
Printed on pink paper.  
Steinschneider, col. 779, no. 4525,14; Cowley, p. 54; Zedner, p. 72; Marx, *Annals*, Venezia–Giustiniani no. 8; Habermann, *Adel Kind*, no. 47; Vinograd, Venice no. 268.  
Val. 8561.
- [3] Baḥya ben Asher ben Ḥlava.  
שלחן ארבע  
*Shulḥan Arba*  
Venice: Cornelius Adelkind for Marco Antonio Giustiniani, 1545. 2°  
Printed on brown paper.  
Steinschneider, col. 780, no. 4525,18; Cowley, p. 54; Zedner, p. 72; Marx, *Annals*, Venezia–Giustiniani no. 12; Habermann, *Adel Kind*, no. 33; Vinograd, Venice no. 296.  
Val. 3564.
- [4] Moses ben Jacob of Coucy.  
ספר מצות גדול (סמ"ג)  
*Sefer Mitsvot Gadol (Semag)*  
Venice: Cornelius Adelkind for Daniel Bomberg, 1547. 2°  
Printed on blue paper.  
Steinschneider, col. 1797, no. 6453,4; Cowley, p. 464; Zedner, p. 570; Marx, *Annals*, Venezia–Bomberg no. 175; Habermann, *Bomberg*, no. 194; Vinograd, Venice no. 318.  
Val. 8202.
- [5] [Liturgy].  
סליחות מכל השנה כמנהג האשכנזים  
*Seliḥot mi-Kol ha-Shanah ke-Minhag ha-Ashkenazim* (Ashkenazic rite)  
Venice: Cornelius Adelkind for Daniel Bomberg, 1548. 4°  
Printed on blue paper.  
Steinschneider, col. 432, no. 2836; Cowley, p. 566; Zedner, p. 464; Marx, *Annals*, Venezia–Bomberg no. 181; Habermann, *Bomberg*, no. 213; Vinograd, Venice no. 357.  
Val. 813.
- [6] Jedaiah ben Abraham Bedersi ha-Penini.  
בחינת עולם  
*Behinat 'Olam*  
Mantua: Jacob ben Naphtali ha-Kohen, 1556. Small 8°  
Printed on blue paper.  
Steinschneider, col. 1285, no. 5670,5; Cowley, p. 31; Zedner, p. 314; Marx, *Annals*, Mantova no. 5; Vinograd, Mantua no. 30.  
Val. 8488.



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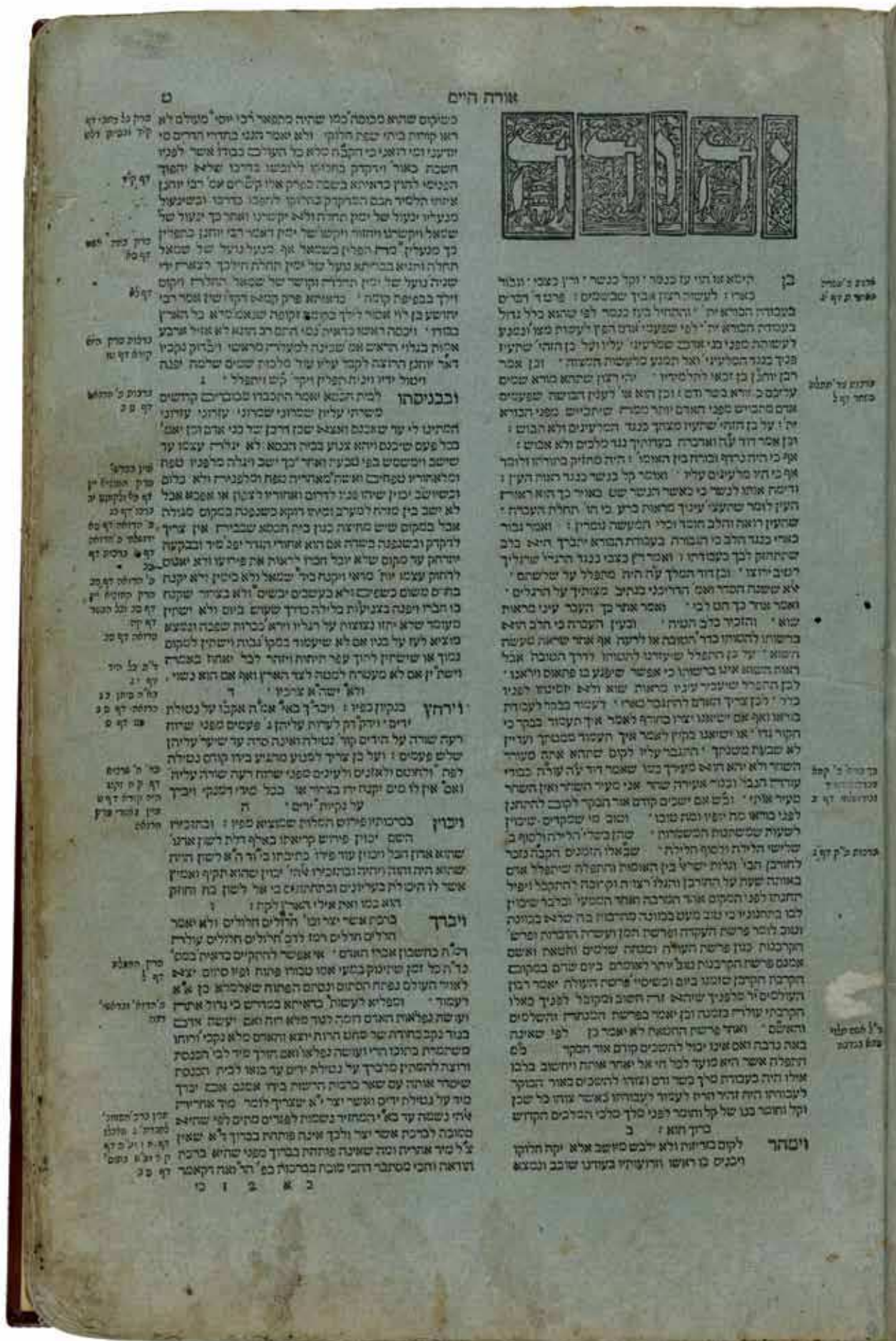


Cat. no. 11.

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- [7] Samuel (Samson) ben Zadok.  
ספר תשב"ץ  
*Sefer Tashbets*  
[Cremona]: Vincenzo Conti, [ca. 1556]. 4°  
Printed on blue paper.  
Steinschneider, col. 2643, no. 7245,1; Cowley, p. 605;  
Zedner, p. 670; Marx, *Annals*, Cremona no. 6;  
Benayahu, pp. 189–190; Vinograd, Cremona no. 6.  
Val. 1414.
- [8] Immanuel ben Jekuthiel of Benevento.  
לוית חן  
*Leviyat Hen*  
Mantua: Meir ben Ephraim of Padua and  
Jacob ben Naphtali ha-Kohen, 1557. 4°  
Printed on blue paper.  
Steinschneider, col. 1055, no. 5266,1; Cowley, p. 253;  
Zedner, p. 323; Marx, *Annals*, Mantova no. 14;  
Vinograd, Mantua no. 39.  
Val. 8536.
- [9] Eleazar ben Judah of Worms.  
ספר הרוקח  
*Sefer ha-Rokeah*  
Cremona: Vincenzo Conti, 1557. 2°  
Printed on blue paper (2 copies).  
Steinschneider, col. 917, no. 4924,7; Cowley, p. 169;  
Zedner, p. 218; Marx, *Annals*, Cremona no. 12;  
Benayahu, pp. 191–193; Vinograd, Cremona no. 14.  
Val. 8556.
- [10] Isaac ben Judah Abarbanel.  
זבח פסח  
*Zevah Pesah*  
Cremona: Vincenzo Conti, 1557. 4°  
Printed on blue paper.  
Steinschneider, col. 412, no. 2678; Cowley, p. 256;  
Zedner, p. 440; Yaari, *Hagadot*, no. 17; Yudlov,  
*Hagadot*, no. 19; Marx, *Annals*, Cremona no. 8;  
Benayahu, p. 198; Vinograd, Cremona no. 8.  
Val. 1381.
- [11] [Liturgy].  
מחזור מכל השנה שלם כמנהג אשכנז  
*Maḥzor mi-Kol ha-Shanah Shalem ke-Minhag Ashkenaz* (Ashkenazic rite)  
Sabbioneta/Cremona: Tobias Foà/Vincenzo  
Conti, 1557–1560. 4°  
Printed on blue paper (part 2).  
Steinschneider, col. 370, no. 2452; Cowley, p. 532;  
Zedner, p. 466; Berliner, *Aus meiner Bibliothek*, p. 67;  
Benayahu, *Cremona*, pp. 141–173; Marx, *Annals*,  
Cremona no. 26; Vinograd, Sabbioneta no. 42 and  
Cremona no. 30.  
Val. 8554.
- [12] [Liturgy].  
מחזור . . . כמנהג ק"ק רומה  
*Maḥzor . . . ke-Minhag K"K Roma* (Roman  
rite)  
Mantua: Jacob ben Naphtali ha-Kohen for  
Meir ben Ephraim of Padua, in the house  
of Venturin Rufinelli, 1557–1560. Small 2°  
Printed on blue paper.  
Steinschneider, col. 396, no. [2581]; Cowley, p. 533;  
Zedner, p. 484; Cohen, no. 9; Marx, *Annals*,  
Mantova no. 28; Vinograd, Mantua no. 42.  
Val. 8298.
- [13] מערכת האלקות  
*Ma'arekhet ha-Elokut*  
With commentary *Minḥat Yehudah*  
by Judah ben Jacob Ḥayyat.  
Edited by Immanuel ben Jekuthiel  
of Benevento.  
Mantua: Meir ben Ephraim of Padua and  
Jacob ben Naphtali ha-Kohen, 1558. 4°  
Printed on blue paper.  
Steinschneider, col. 2094, no. 6719,3; Cowley, p. 519;  
Zedner, p. 634; Marx, *Annals*, Mantova no. 21;  
Vinograd, Mantua no. 52.  
Val. 8538.

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[15a] [Attributed to Simeon ben Yoḥai].

[15b] ספר הזוהר על התורה

[15c] *Sefer ha-Zohar 'al ha-Torah*

Edited by Isaac de Lattes.

Mantua: Meir ben Ephraim of Padua

and Jacob ben Naphtali ha-Kohen,

1558–1560. 4°

Printed on blue paper (3 volumes).

Steinschneider, col. 539, no. 3477; Cowley, p. 725;

Zedner, p. 704; Marx, *Annals*, Mantova no. 31;

Vinograd, Mantua no. 51.

Val. 8535.

[16] Samuel ibn Seneh Zarza.

מקור חיים

*Mekor Ḥayim*

Mantua: Meir ben Ephraim of Padua and

Jacob ben Naphtali ha-Kohen, 1559. 2°

Printed on blue paper.

Steinschneider, col. 2498, no. 7085,1; Cowley, p. 616;

Zedner, p. 679; Hill, *Hebraica*, no. 37; Vinograd,

Mantua no. 63.

Val. 8539.

[17] משנה . . . סדר זרעים וסדר מועד

*Mishnah . . . Seder Zera'im ve-Seder Mo'ed*

With commentaries of Moses ben Maimon

(Rambam; Maimonides) and Obadiah of

Bertinoro.

Sabbioneta: Tobias Foà, 1559. 4°

Printed on blue.

Steinschneider, col. 280, no. 1985; Cowley, p. 441;

Zedner, p. 546; Marx, *Annals*, Sabbioneta no. 42;

Vinograd, Sabbioneta no. 50.

Val. 1426.

[18] Jacob ben Asher.

ארבעה טורים

*Arba'ah Turim*

Riva di Trento: Joseph Ottolenghi, 1560. 2°

Printed on blue paper.

Steinschneider, col. 1184, no. 5500,9; Cowley, p. 288;

Marx, *Annals*, Riva di Trento no. 20; Vinograd,

Riva di Trento no. 18.

Val. 8553.

[19] Levi ben Gershon (Ralbag; Gersonides).

פירוש על חמש מגילות

*Perush 'al Ḥamesh Megilot*

Riva di Trento: Joseph Ottolenghi, 1560. 4°

Printed on blue paper.

Steinschneider, col. 1612, no. 6138,10; Cowley,

p. 393; Zedner, p. 432; Marx, *Annals*, Riva di

Trento no. 25; Vinograd, Riva di Trento no. 23.

Val. 8555.

[20] משניות מסדר נשים

*Mishnayot mi-Seder Nashim*

With commentaries of Moses ben Maimon

(Rambam; Maimonides) and Obadiah of

Bertinoro.

Mantua: Jacob ben Naphtali ha-Kohen,

1561. 4°

Printed on blue paper.

Steinschneider, col. 280, no. 1985; Cowley, p. 441;

Zedner, p. 546; Marx, *Annals*, Mantova no. 44;

Vinograd, Mantua no. 80.

Val. 8540.

[21] משניות מסדר קדשים

*Mishnayot mi-Seder Kodashim*

With commentaries of Moses ben Maimon

(Rambam; Maimonides) and Obadiah

of Bertinoro.

Mantua: Jacob ben Naphtali ha-Kohen,

1562. Large 4°

Printed on blue paper.

Steinschneider, col. 280, no. 1985; Cowley, p. 441;

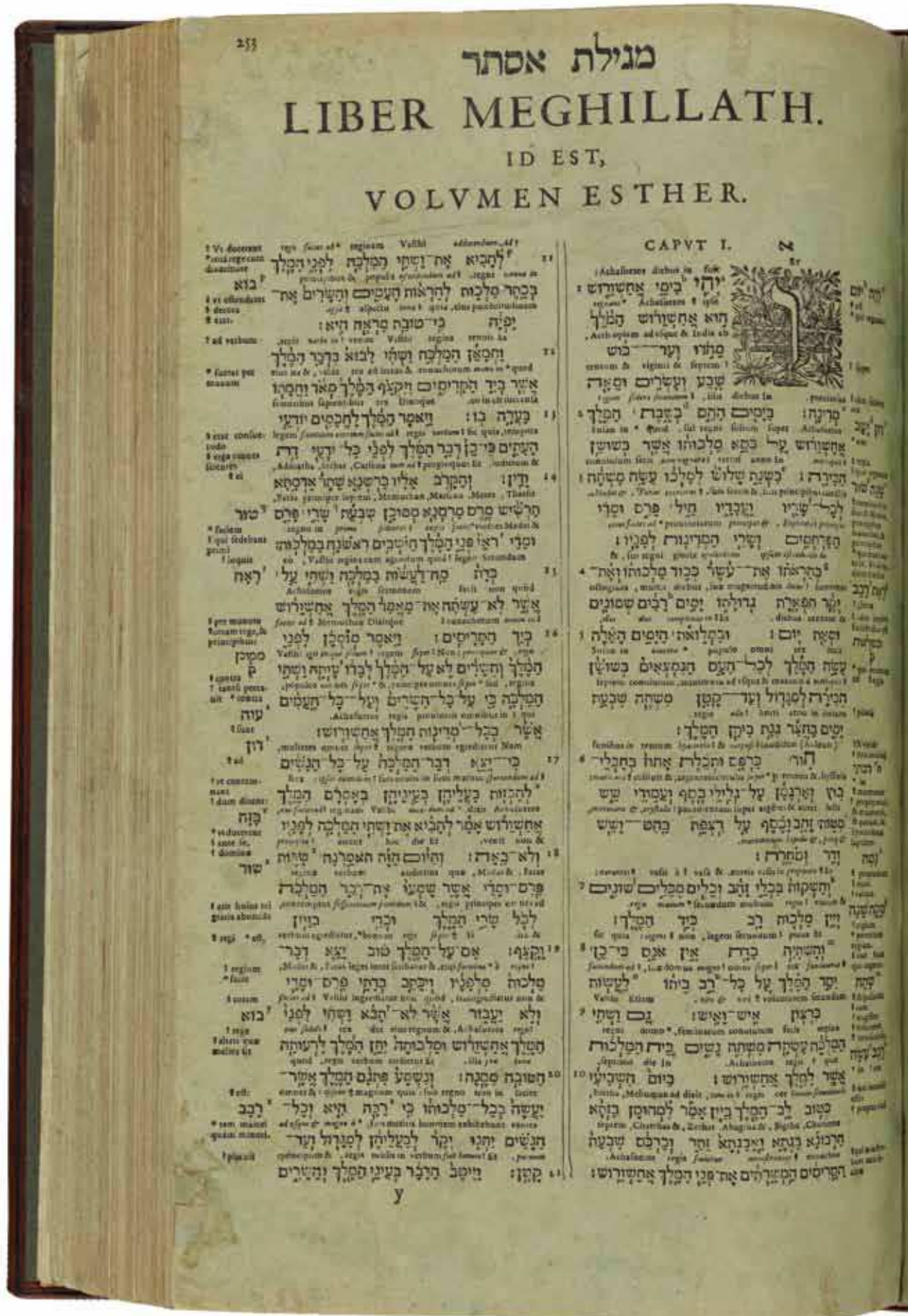
Zedner, p. 546; Marx, *Annals*, Mantova no. 44;

Vinograd, Mantua no. 80.

Val. 8542.

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Cat. no. 26.

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[22] משניות מסדר נזיקין  
*Mishnayot mi-Seder Nezikin*  
 With commentaries of Moses ben Maimon (Rambam; Maimonides) and Obadiah of Bertinoro.  
 Mantua: Jacob ben Naphtali ha-Kohen, 1562. 4°  
 Printed on blue paper.  
 Steinschneider, col. 280, no. 1985; Cowley, p. 441; Zedner, p. 546; Marx, *Annals*, Mantova no. 44; Vinograd, Mantua no. 80.  
 Val. 8541.

[23] Isaac Aboab.  
 מנורת המאור  
*Menorat ha-Ma'or*  
 Mantua: Ephraim ben Isaac, Meir ben Moses Heilpron, and Meir ben Ephraim of Padua [in the house of Giacomo Ruffinelli], 1563. 2°  
 Printed on blue paper.  
 Steinschneider, col. 1071, no. 5294,6; Cowley, p. 257; Zedner, p. 381; Marx, *Annals*, Mantova no. 47; Vinograd, Mantua no. 95.  
 Val. 8537.

[24] Joseph ben Shem Tov ben Joshua Hai.  
 שארית יוסף  
*She'erit Yosef*  
 Salonika: Joseph ben Isaac Jabez, 1568. 8°  
 Printed on blue paper.  
 Steinschneider, col. 1528, no. 6002,2; Cowley p. 348; Zedner, p. 350; Vinograd, Salonika no. 78.  
 Val. 8522.

[25a] Moses ben Maimon (Rambam; Maimonides).  
 [25b] Maimonides).  
 [25c] משנה תורה  
 [25d] *Mishneh Torah*  
 Venice: Meir Parenzo for Alvise Bragadini, 1574–1575. 2°  
 Printed on blue paper (4 volumes).  
 Steinschneider, col. 1872, no. 6513,7; Cowley, p. 475; Zedner, p. 583; Marx, *Annals*, Venice–Bragadin no. 24; Hill, *Hebraica*, no. 43; Vinograd, Venice no. 600.  
 Val. 602.

[26] *Biblia Hebraica*  
 Edited by Benito Arias Montano.  
 Translated by Santes Pagnini.  
 Antwerp: Christopher Plantin, 1584. 2°  
 Printed on green paper (only copy known on green paper).  
 Steinschneider, col. 44, no. 264; Cowley, p. 82; Zedner, p. 98; Darlow and Moule, no. 5106; Hill, *Hebraica*, no. 47; Vinograd, Antwerp no. 31.  
 Val. 3596.

[27] Menahem Azariah da Fano.  
 עשרה מאמרות  
*‘Asarah Ma’amarot*  
 With commentary *Yoel Mosheh* by Moses ben Solomon ha-Levi.  
 Amsterdam: Judah ben Mordecai and Samuel ben Moses ha-Levi, 1649. 4°  
 Printed on blue paper.  
 Steinschneider, col. 1722, no. 6342,13; Cowley, p. 424; Zedner, p. 530; Vinograd, Amsterdam no. 160.  
 Val. 8548.

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Cat. no. 35.

- [28] [Liturgy].  
 סליחות לאשמורת הבקר ותחינות ימי התעניות ויום  
 כפור קטן  
*Selihot le-Ashmoret ha-Boker u-Teḥinot  
 Yeme ha-Ta'anivot*  
 Amsterdam: David de Castro Tartas,  
 1666. 12°  
 Printed on blue paper.  
 Scholem, *Sabbatai*, pp. 524–525; Fuks, no. 444;  
 Vinograd, Amsterdam no. 331.  
 Val. 5641.
- [29] סדר קריאה ותיקון ללילי חג שבועות והושענא רבא  
*Seder Keri'ah ve-Tikun le-Lele Ḥag Shavuot  
 ve-Hosha'ana Raba*  
 Amsterdam: David de Castro Tartas,  
 1669. Small 8°  
 Printed on blue paper.  
 Steinschneider, col. 463, no. 3050; Cowley, p. 572;  
 Zedner, p. 451; Fuks, no. 454; Vinograd, Amsterdam  
 no. 370.  
 Val. 8546.
- [30] חלוקא דרבנן  
*Ḥiluka de-Rabanan*  
 Amsterdam: David de Castro Tartas,  
 1695. 4°  
 Printed on blue paper.  
 Steinschneider, col. 415, no. 2700; Cowley, p. 560;  
 Zedner, p. 441; Fuks, no. 497; Yaari, *Hagadot*,  
 no. 60; Vinograd, Amsterdam no. 628.  
 Val. 9092.
- [31] ספר המגיד נביאים אחרונים (יחזקאל)  
*Sefer ha-Magid Nevi'im Aḥaronim (Ezekiel)*  
 Amsterdam: Caspar Steen, 1699. 12°  
 Printed on blue paper.  
 Steinschneider, col. 112, no. 703; Cowley, p. 95;  
 Zedner, p. 119; Fuks, no. 559; Vinograd, Amsterdam  
 no. 677.  
 Val. 6238.
- [32] ספר המגיד נביאים אחרונים (ישעיהו, ירמיהו)  
*Sefer ha-Magid Nevi'im Aḥaronim (Isaiah,  
 Jeremiah)*  
 Amsterdam: Caspar Steen, 1699. 12°  
 Printed on blue paper.  
 Steinschneider, col. 112, no. 703; Cowley, p. 95;  
 Zedner, p. 119; Fuks, no. 559; Vinograd, Amsterdam  
 no. 677.  
 Val. 5965.
- [33] Samuel (ibn Seneh) Zarza, Joseph (ben  
 Eliezer) Bonfils, and Samuel (ben Sa'adiah  
 Ibn) Motot.  
 מרגליות טובה  
*Margaliyot Tovah*  
 Amsterdam: Isaac de Cordova, 1721. 2°  
 Printed on blue paper.  
 Steinschneider, col. 680, no. 4221,3; Cowley, p. 329;  
 Zedner, p. 22; Vinograd, Amsterdam no. 1192.  
 Val. 8545.
- [34] מדרש רבות על התורה וחמש מגילות  
*Midrash Rabot 'al ha-Torah ve-Ḥamesh  
 Megilot*  
 Amsterdam: Aaron de Solomon Antuñes,  
 1725. 2°  
 Printed on blue paper.  
 Steinschneider, col. 592, no. 3768; Cowley, p. 437;  
 Zedner, p. 539; Vinograd, Amsterdam no. 1250.  
 Val. 5261.
- [35] [Liturgy].  
 סדר לימים נוראים כמנהג ק"ק ספרדים  
*Seder le-Yamim Nora'im ke-Minhag K"K  
 Sefaradim* (Sephardic rite)  
 Corrected by Solomon Judah Leon Templo.  
 Amsterdam: Isaac ben Solomon Raphael  
 Judah Leon Templo, 1726. Large 8°  
 Printed on blue paper.  
 Cowley, p. 549; Zedner, p. 487; Vinograd,  
 Amsterdam no. 1283.  
 Val. 5554.



Cat. no. 41.

- [36] [Liturgy].  
סדר תפלות תחנונות ופזמונים . . . כמנהג ק"ק ספרדים  
*Seder Tefilot Tehinot u-Fizmonim . . .*  
*ke-Minhag K"K Sefaradim* (Sephardic rite)  
Corrected by Solomon Judah Leon Templo.  
Amsterdam: Isaac ben Solomon Raphael  
Judah Leon Templo, 1726. Large 8°  
Printed on blue paper.  
Steinschneider, col. 355, no. [2363]; Cowley, p. 549;  
Zedner, p. 487; Vinograd, Amsterdam no. 1284.  
Val. 5552.
- [37] David ben Joseph Abudarham.  
ספר אבודרהם  
*Sefer Abudarham*  
Amsterdam: Jacob ben Naphtali Hirsh  
and Menaḥem Man ben Solomon ha-Levi,  
in the house of Moses Frankfurt, 1726. 8°  
Printed on blue paper.  
Steinschneider, col. 856, no. 4784,5; Cowley, p. 145;  
Zedner, p. 199; Vinograd, Amsterdam no. 1270.  
Val. 8543.
- [38] [Jerusalem Talmud].  
מסכת שקלים  
*Masekhet Shekalim*  
Amsterdam: Moses Frankfurt, 1727. 8°  
Printed on blue paper.  
Steinschneider, col. 291, no. 2043; Cowley, p. 685;  
Zedner, p. 750; Vinograd, Amsterdam no. 1307.  
Val. 5904.
- [39] Abraham ben Samuel ha-Levi Ibn Ḥasdai.  
בן המלך והנוזיר  
*Ben ha-Melekh ve-ha-Nazir*  
With introduction by Moses ben Jacob  
Ḥagiz.  
Wandsbeck: Israel ben Abraham,  
1727. Large 8°  
Printed on blue paper.  
Steinschneider, col. 674, no. 4207,4; Cowley, p. 20;  
Zedner, p. 26; Vinograd, Wandsbeck no. 10.  
Val. 8514.
- [40] Moses ben Jacob Ḥagiz.  
אלה המצות  
*Eleh ha-Mitsvot*  
Wandsbeck: Israel ben Abraham, 1727. 8°  
Printed on blue paper.  
Steinschneider, col. 1789, no. 6447,5; Cowley, p. 467;  
Zedner, p. 172; Vinograd, Wandsbeck no. 9.  
Val. 8512.
- [41] חמשה חומשי תורה תקון סופרים  
*Ḥamishah Ḥumshe Torah Tikun Sofrim*  
Amsterdam: Jacob and Abraham Segal, sons  
of Aryeh Leyb Ḥazan Segal, in the house  
of Moses Frankfurt, 1727. 8°  
Printed on blue paper.  
Steinschneider, col. 136, no. [873]; Cowley, p. 100;  
Zedner, p. 110; Vinograd, Amsterdam no. 1315.  
Val. 8550.
- [42] [Attributed to Simeon ben Yoḥai].  
ספר הזוהר על התורה (ויקרא, במדבר, דברים)  
*Sefer ha-Zohar 'al ha-Torah* (Leviticus,  
Numbers, Deutoronomy)  
Amsterdam: Solomon ben Joseph Proops,  
1728. 4°  
Printed on blue paper.  
Steinschneider, col. 540, no. 3482; Zedner, p. 705;  
Vinograd, Amsterdam no. 1319.  
Val. 5138.
- [43] Solomon ben Abraham Adret (Rashba).  
תורת הבית הארוך  
*Torat ha-Bayit he-Arukh*  
With commentary *Bedek ha-Bayit* by Aaron  
ben Joseph ha-Levi.  
Prague: Grandsons of Moses Katz, 1735. 2°  
Printed on blue paper.  
Zedner, p. 714; Vinograd, Prague no. 847.  
Val. 9750.



Cat. no. 43.

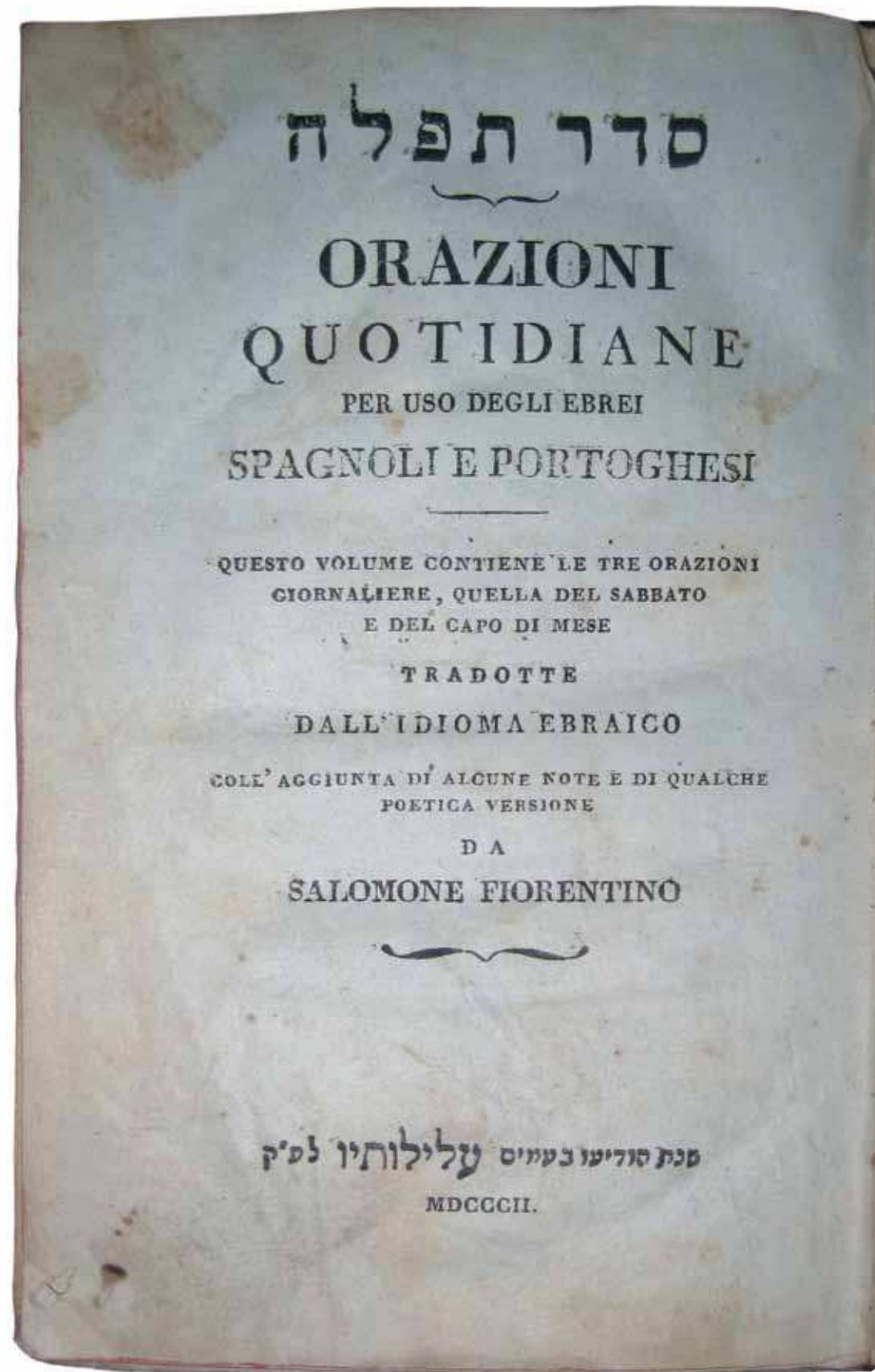
- [44] Jacob ben Solomon Ibn Ḥabib.  
קהלת שלמה . . . על ספר עין יעקב עם כתנות אור  
*Kohelet Shelomoh . . . 'al Sefer 'Ein Ya'akov  
'im Kotnot Or*  
Amsterdam: Herz Levi Rofe, 1740. 2°  
Printed on blue paper.  
Zedner, p. 747; Vinograd, Amsterdam no. 1528.  
Val. 9756.
- [45] תקוני שבת  
*Tikune Shabat*  
[Żółkiew: Aaron and Gershon ben Ḥayyim  
David ha-Levi], 1742. 8°  
Printed on blue paper.  
Yaari, *Printers' Marks*, p. 63, no. 100; Vinograd,  
Zolkiew no. 111.  
Val. 8525.
- [46] [Liturgy].  
סדר ארבע תעניות כמנהג ק"ק ספרדים  
*Seder Arba Ta'anivot ke-Minhag K"K  
Sefaradim* (Sephardic rite)  
Venice: Bragadini for Gad ben Isaac Foà,  
1751. 8°  
Printed on blue paper.  
Yaari, *Judæo-Spanish*, no. 168; Vinograd, Venice  
no. 1876.  
Val. 3548.
- [47] Raphael ben Gabriel Norzi.  
סאה סלת / מרפא לנפש / אורח חיים  
*Se'ah Solet / Marpeh la-Nefesh / Oraḥ  
Ḥayim*  
Amsterdam: Leyb ben Moses Soesmans,  
in the house of Jan Janson, 1757. 8°  
Printed on blue paper.  
Steinschneider, col. 2128, no. 6804; Zedner, p. 654;  
Vinograd, Amsterdam no. 1743.  
Val. 5409.
- [48] [Liturgy].  
סדר תפלות כמנהג ק"ק ספרדים בלשון . . . עברי ולשון  
ספרדי  
*Seder Tefilot ke-Minhag K"K Sefaradim  
be-Lashon . . . 'Ivri u-Leshon Sefaradi*  
(Sephardic rite) / *Orden de las Oraciones  
Cotidianas en Hebraico y Romance*  
Executed by Isaac de Souza Britto.  
Amsterdam: Joseph, Jacob and Abraham,  
sons of Solomon Proops, 1772. 8°  
Printed on blue paper.  
Kayslering, p. 61; Vinograd, Amsterdam no. 2020.  
Val. 8547.
- [49] *Componimenti Poetici*  
Livorno: Giovanni Vincenzo Falorni,  
1790. 8°  
Printed on bluish paper.  
Bound with *Halel ve-Zimrah* (cat. no. 50).  
Vinograd, Livorno no. 273.  
Val. 4115.
- [50] Moses Aaron Piazza and Samuel ben Moses  
ha-Kohen.  
הלל חמרה  
*Halel ve-Zimrah* (wedding poems)  
Livorno: Eliezer Sa'adun, 1790. 8°  
Printed on bluish 'regal' paper.  
Bound with *Componimenti Poetici*  
(cat. no. 49).  
Sonnino, p.68, no. 114; Vinograd, Livorno no. 273.  
Val. 4083.
- [51] Abraham Isaac Castello, Isaac Ḥayyim  
Frosolone, and Moses Aaron Piazza.  
קול רנה  
*Kol Rinah* (poems for inauguration  
of synagogue)  
Livorno: Abraham Isaac Castello and  
Eliezer Sa'adun, 1790. 8°  
Printed on bluish paper.  
Zedner, p. 475; Sonnino, p. 41 and p. 90, no. 419;  
Vinograd, Livorno no. 283.  
Val. 3186.





Cat. no. 56.

- [52] משניות . . . סדר מועד  
*Mishnayot . . . Seder Mo'ed*  
Livorno: Jacob Nunes Vais and Raphael Meldola, 1791. 8°  
Printed on blue paper.  
Van Straalen, p. 167; Sonnino, p. 45, no. 2a;  
Vinograd, Livorno no. 303.  
Val. 8526.
- [53] משניות . . . סדר נשים  
*Mishnayot . . . Seder Nashim*  
Livorno: Jacob Nunes Vais and Raphael Meldola, 1791. 8°  
Printed on blue paper.  
Van Straalen, p.167; Sonnino, p. 45, no. 2a;  
Vinograd, Livorno no. 303.  
Val. 8527.
- [54] משניות . . . סדר נזיקין  
[55] *Mishnayot . . . Seder Nezikin*  
Livorno: Jacob Nunes Vais and Raphael Meldola, 1791. 8°  
Printed on blue paper (2 copies).  
Van Straalen, p. 167; Sonnino, p. 45, no. 2a;  
Vinograd, Livorno no. 303.  
Val. 2946.
- [56] משניות . . . סדר טהרות  
[57] *Mishnayot . . . Seder Tohorot*  
[58] Livorno: Jacob Nunes Vais and Raphael Meldola, 1791. 8°  
Printed on blue paper (3 copies).  
Van Straalen, p. 167; Sonnino, p. 45, no. 2a;  
Vinograd, Livorno no. 303.  
Val. 2945.
- [59] משניות . . . סדר זרעים  
*Mishnayot . . . Seder Zera'im*  
Livorno: Jacob Nunes Vais and Raphael Meldola, 1791. 8°  
Printed on blue paper.  
Van Straalen, p. 167; Sonnino, p. 45, no. 2a;  
Vinograd, Livorno no. 303.  
Val. 2948.
- [60] [Liturgy].  
מחזור לשלש רגלים כמנהג ק"ק ספרדים  
*Maḥzor le-Shalosh Regalim ke-Minhag K"K Sefaradim* (Sephardic rite)  
Venice: Bragadini for Solomon ben Mordecai Foà, 1792. 8°  
Printed on blue paper.  
Vinograd, Venice no. 2058.  
Val. 8552.
- [61] Eliezer Sa'adun, Jacob Nunes Vais, Samuel ben Moses ha-Kohen, Jacob de Castro, Moses Aaron Piazza, and Raphael David Meldola.  
עט הזמיר  
*'Et ha-Zamir* (wedding poems)  
Livorno: Eliezer Sa'adun, 1794. 8°  
Printed on bluish paper.  
Zedner, p. 651; Sonnino, pp. 47, 49, no. 14a, and p. 87, no. 379.  
Val. 3130.
- [62] Moses Aaron Raḥamim Piazza.  
שפתי רננות  
*Sifte Renanot*  
Livorno: Jacob Nunes Vais and Raphael Meldola, 1795. 8°  
Printed on blue paper.  
Sonnino, p. 97, no. 535; Vinograd, Livorno no. 402.  
Val. 4914.
- [63] [Liturgy].  
בית ושערי תפלה  
*Bayit ve-Sha'are Tefilah* (Ashkenazic rite)  
Amsterdam: Judah Leyb ben Alexander, 1796. 8°  
Printed on blue paper.  
Steinschneider, col. 2339, no. 6922; Zedner, p.722.  
Val. 5026.



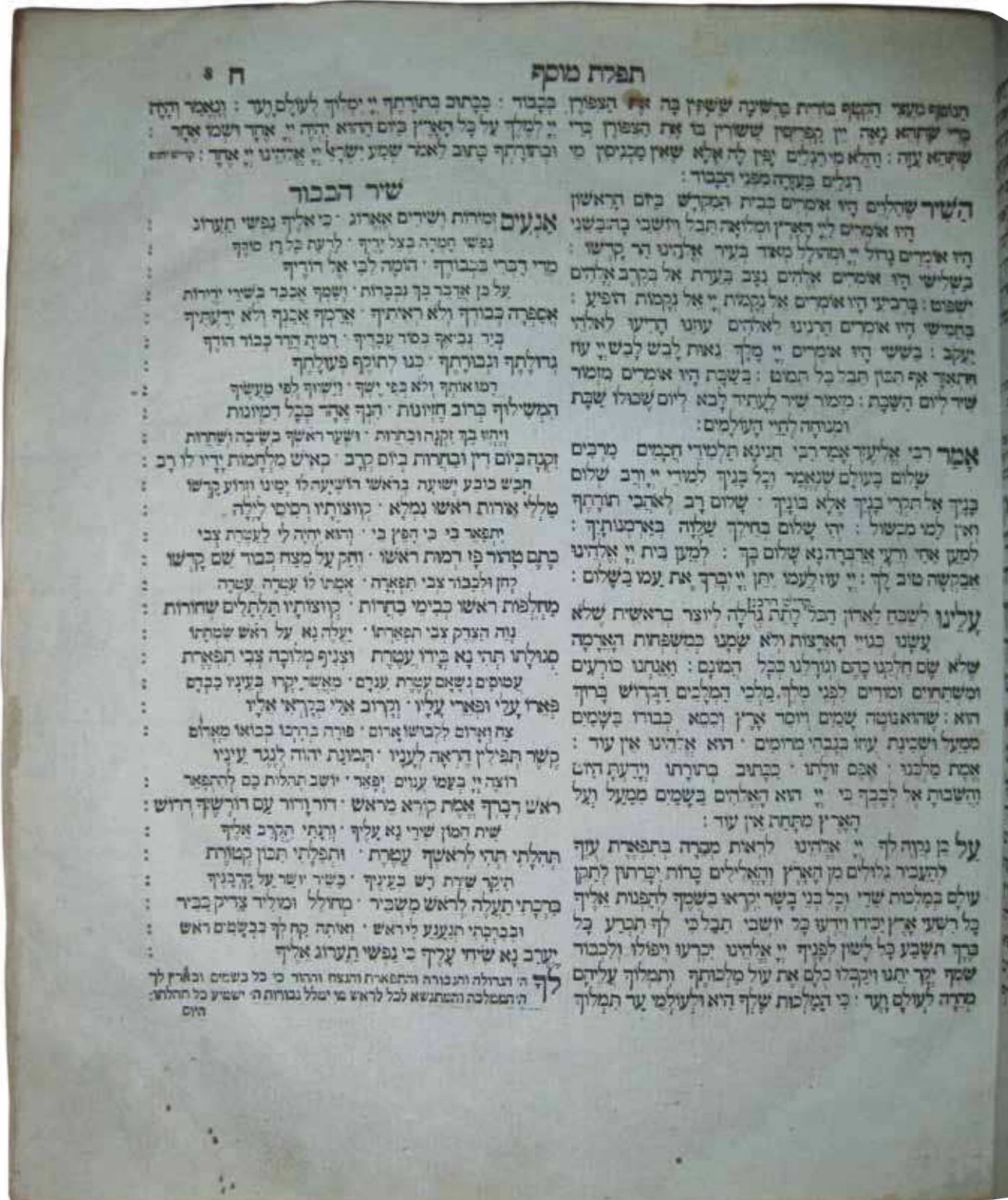
Cat. no. 69.

- [64] Raphael Meldola.  
חופת חתנים  
*Ḥupat Ḥatanim*  
Livorno: Jacob Nunes Vais and Raphael Meldola, 1797. 8°  
Printed on blue paper.  
Steinschneider, col. 2128, no. 6803; Cowley, p. 588; Zedner, p. 526; Sonnino, p. 47, no. 21, and p. 71, no. 149; Vinograd, Livorno no. 424.  
Val. 2711.
- [65] ספר זכירה וענייני סגולת  
*Sefer Zekhirah ve-'Inyene Segulot*  
[Russia/Poland], early 19th century. 8°  
Printed on blue paper (part 1 of 2).  
Yudlov, *Mehlman*, no. 1357.  
Val. 612.
- [66] Baḥya ben Asher ben Ḥlava.  
שלחן ארבע  
*Shulḥan Arba*  
[Russia/Poland], early 19th century. 8°  
Printed on blue paper.  
Yudlov, *Mehlman*, no. 963.  
Val. 617.
- [67] Tsevi Hirsh ben Simon.  
הדרת זקנים  
*Hadrat Zekenim*  
Dubrovno: Elijah ben Samuel, with son Barukh and partner Joseph, 1802. Large 8°  
Printed on blue.  
Steinschneider, col. 2758, no. 7440; Cowley, p. 721; Vinograd, Dubrownno no. 1.  
Val. 9101.
- [68] Samuel ben Moses ha-Kohen, Moses Aaron Raḥamim Piazza, and Raphael David Meldola.  
רנו ליעקב  
*Ranu le-Ya'akov* (wedding poems)  
Livorno: Eliezer Sa'adun, 1802. 8°  
Printed on bluish paper.  
Sonnino, p. 92, no. 444; Vinograd, Livorno no. 508.  
Val. 3226.
- [69] [Liturgy].  
סדר תפלה  
*Seder Tefilah* (Sephardic rite) / *Orazioni Quotidiane per Uso degli Ebrei Spagnoli e Portoghesi*  
Translated by Salomone Fiorentino.  
Basilea [Livorno]: Gio. Tournesein, 1802. 8°  
Printed on blue paper.  
Zedner, p. 488; Vinograd, Basel no. 271.  
Val. 3078.
- [70] Isaac David ibn Raby.  
חדושי דינים מהלכות פסח  
*Ḥidushe Dinim me-Hilkhot Pesah*  
Mezhyrov: Tsevi Jacob ben Aaron, 1803. Small 8°  
Printed on blue paper.  
Van Straalen, p.23; Vinograd, Mezyrow, no. 24.  
Val. 9119.
- [71] Mazal Tov (Buonaventura) Modena.  
למנצח שיר מזמור ביום הולדת הקיסר ומלך נפולאון  
*Lamnatse'ah Shir Mizmor be-Yom Huledet ha-Kesar ve-Melekh Napoleon / L'Augusto Anniversario della Nascita di S. M. Napoleone il Grande . . . 15 Agosto 1806*  
Paris: Stamperia Imperiale for Abraham Furtado, 1806. 8°  
Printed on blue paper.  
Szajkowski, no. 208; Vinograd, Paris no. 100.  
Val. 3869.



Cat. no. 79.

- [72] Abraham Cologna.  
ביום התקדש חג הולדת האדיר נאפוליאוני . . .  
השירה הזאת . . .  
*Be-Yom Hitkadesh Hag Huledet ha-Adir  
Napoleone . . . ha-Shirah ha-zot . . . /  
Ode pour le jour de Naissance de Napoleon  
le Grand*  
Translated by Michel Berr.  
Paris: L'Imprimerie Impériale for Jean-  
Joseph Marcel, 1806. 8°  
Printed on bluish paper.  
Szajkowski, no. 204; Vinograd, Paris no. 96.  
Val. 3921.
- [73] ב"ה תפלת ישרים . . . סנהדרין . . . בעיר . . .  
פאריס . . . מטעם . . . נפוליאון  
*Tefilat Yesharim . . . Sanhedrin . . .  
be-'Ir . . . Paris . . . mi-Ta'am . . .  
Napoleon / Prière des Membres du  
Sanhédrin*  
Paris: L'Imprimerie Impériale for Jean-  
Joseph Marcel, 1807. 8°  
Printed on bluish paper.  
Szajkowski, no. 100.  
Val. 3923.
- [74] Jacob ben Moses ha-Levi Moelin (Maharil).  
שאלות ותשובות מהר"ל  
*She'elot u-Teshuvot Maharil*  
Slavkovits: Jacob ben Moses, 1807. 8°  
Printed on bluish paper.  
Van Straalen, p. 99; Vinograd, Slawkowice no. 5.  
Val. 631.
- [75] תפלה לבני ישראל . . . על הצלחת צבאות . . .  
הקיסר . . . נפוליאון  
*Tefilah li-Vne Yisrael . . . 'al Hatslahat  
Tseva'ot . . . ha-Kesar . . . Napoleon*  
Paris: L'Imprimerie Impériale, 1807. 8°  
Printed on bluish paper.  
Szajkowski, no. 184; Vinograd, Paris no. 105.  
Val. 6404.
- [76] Abraham ben Meir ha-Sefardi.  
מאזני לשון הקדש  
*Mozne Leshon ha-Kodesh*  
Venice, 1809. 8°  
Printed on blue paper.  
Van Straalen, p. 5.  
Val. 1008.
- [77] Ezekiel ben Judah Landau.  
שאלות ותשובות נודע ביהודה  
*She'elot u-Teshuvot Noda bi-Yhudah*  
Berdichev: [Samuel ben Issachar Baer  
Segal], 1811. 2°  
Printed on blue paper.  
Zedner, p. 422; Vinograd, Berdichev no. 16.  
Val. 8520.
- [78] שיר ותפלה אשר זמרו . . . חג הולדת מלך . . .  
הקיסר נפוליאון  
*Shir u-Tefilah asher Zamru . . . Hag Huledet  
Melekh . . . ha-Kesar Napoleon / Prière*  
Hamburg: Samuel and Judah Bonn Segal,  
1811. 8°  
Printed on blue paper.  
Vinograd, Hamburg no. 128.  
Val. 8524.
- [79] Naphtali Herz Wessely.  
מאמר הקורדין  
*Ma'amar Hikur Din*  
Vilna, [ca. 1818]. 8°  
Printed on blue paper.  
Zedner, p. 777; Vinograd, Vilna no. 103.  
Val. 8702.
- [80] [רזיאל המלאך]  
*[Raziel ha-Mal'akh]*  
Mezhybizh, [ca. 1818]. 8°  
Printed on blue paper.  
Yudlov, Mehlman, no. 1111; Vinograd, Miedzybozh  
no. 16.  
Val. 10204.



Cat. no. 89.

COLOURED PAPER

- [81] Nathan Nata ben Moses Hannover.  
שערי ציון  
*Sha'are Tsiyon*  
Grodno: Simḥah Zimel ben Menaḥem Naḥum, 1819. Small 8°  
Printed on bluish paper.  
Vinograd, Grodno no. 121.  
Val. 9162.
- [82] Meir ben Ezekiel Ibn Gabbai.  
תולעת יעקב  
*Tola'at Ya'akov*  
Bohuslav: Mendel and Isaiah, sons of David, 1820. Small 4°  
Printed on blue paper.  
Vinograd, Boguslaw no. 3.  
Val. 9152.
- [83] Moses ben Maimon (Rambam; Maimonides).  
באור מלות ההגיון  
*Be'ur Milot ha-Higayon*  
Vienna: Anton Schmid, 1822. 8°  
Printed on blue paper.  
Zedner, p. 581; Vinograd, Vienna no. 556.  
Val. 8513.
- [84] Abraham Benjamin (Wolf) Hamburg.  
אלון בכות . . . הספד מר על פטירת . . .  
אברהם נפתלי הירץ שייאר  
*Alon Bakhut . . . Hespel Mar 'al Petirat . . . Avraham Naftali Hirts Shiyar*  
Fürth: Isaac and his son David Zirndorf, 1823. 8°  
Printed on blue paper.  
Zedner, p. 279; Vinograd, Fuerth no. 809.  
Val. 8701.
- [85] פרקי רבי אליעזר  
*Pirke Rabi Eliezer*  
[Russia/Poland], 1825. 8°  
Printed on bluish paper.  
Val. 604.

- [86] David ben Joseph Zamość.  
אגדת שושנים  
*Agudat Shoshanim*  
Breslau: Leyb Sulzbach, 1827. Small 8°  
Printed on blue paper.  
Zedner, p. 668; Vinograd, Breslau no. 145.  
Val. 8511.
- [87] Abram Belais.  
*Prediche Morali Poesie e Preghiere in Onore di S. M. Carlo Felice Re di Sardegna, Piemonte, Cipro, Gerusalemme . . .*  
Livorno: Tipografia Pozzolini, 1830. 2°  
Printed on bluish paper.  
Zedner, p. 81.  
Val. 3455.
- [88] Nathan ben Ḥayyim Amram.  
קנין גוף וקנין פירות  
*Kinyan Guf ve-Kinyan Perot*  
Livorno: Eliezer Menaḥem Ottolenghi, [ca. 1830–1839]. 8°  
Printed on blue paper.  
Zedner, p. 47; Sonnino, p. 90, no. 429; Vinograd, Livorno no. 789.  
Val. 4105.
- [89a] [Liturgy].
- [89b] מחזור מן ראש השנה ויום הכפורים כמנהג רייסין וליטא פולין פיהם ומערהרין  
*Maḥzor min Rosh ha-Shanah ve-Yom ha-Kipurim ke-Minhag Raisin ve-Lita Polin Pehm u-Mehrin* (Ruthenian, Lithuanian, Polish, Bohemian, and Moravian rites)  
Slavuta: Samuel Abraham Shapira, 1832. Large 4°  
Printed on blue paper (2 volumes).  
Vinograd, Slavuta no. 263.  
Val. 8517.

COLOURED PAPER



Cat. no. 90.

COLOURED PAPER

- [90] Abraham Firkovich.  
מסה ומריבה  
*Masah u-Merivah*  
Gözlöv (Eupatoria): Mordecai Tiriskan, 1838.  
Printed on blue paper.  
Vinograd, Goslow no.18.  
Val. 9762.
- [91] [Liturgy].  
סדר תפלה מכל השנה כמנהג ק"ק ספרדים  
*Seder Tefilah mi-Kol ha-Shanah ke-Minhag K"K Sefaradim* (Sephardic rite)  
Vienna: Anton Schmid, 1838. 8°  
Printed on pink (rose) paper.  
Zedner, p. 489; Vinograd, Vienna no. 802 (?).  
Val. 7606.
- [92] Nathan ben Ḥayyim Amram.  
קנין פירות  
*Kinyan Perot*  
Livorno: Eliezer Menaḥem Ottolenghi,  
1840. Small 8°  
Printed on blue paper.  
Zedner, p. 47; Sonnino, p. 91, no. 430; Vinograd,  
Livorno no. 889.  
Val. 8531.
- [93] Ḥayyim Joseph David Azulai (Ḥida).  
עבודת הקודש  
*'Avodat ha-Kodesh*  
Józefów: David Sa'adiah Isaiah Wachs,  
1844. 8°  
Printed on blue paper.  
Vinograd, Josefow no. 102.  
Val. 9174.
- [94] הפטרת תשעה באב  
[95] *Haftarat Tish'ah be-Av*  
Calcutta: Elazar ben Mari Aaron Sa'adiah  
Araki ha-Kohen, 1844. 12°  
Printed on blue paper (2 copies).  
Yaari, *East 2*, Calcutta no. 13; Vinograd, Calcutta  
no. 18.  
Val. 4157.
- [96] Abraham Khalfon.  
[97] חיי אברהם  
*Ḥaye Avraham*  
Calcutta: Elazar ben Mari Aaron Sa'adiah  
Araki ha-Kohen, 1844. 12°  
Printed on blue paper (2 copies).  
Zedner, p. 313; Yaari, *East 2*, Calcutta no. 16;  
Vinograd, Calcutta no. 21.  
Val. 4163.
- [98] [Mishnah].  
מסכת אבות  
*Masekhet Avot*  
With commentary in Judeo-Arabic.  
Calcutta: Elazar ben Mari Aaron Sa'adiah  
Araki ha-Kohen, 1844. 12°  
Printed on blue paper.  
Yaari, *East 2*, Calcutta no. 15; Vinograd, Calcutta  
no. 17.  
Val. 4184.
- [99] Solomon Bloch.  
ראשית למודים  
*Reshit Limudim*  
Hannover: E. U. Telgener, 1844. 8°  
Printed on blue paper.  
Vinograd, Hannover no. 66.  
Val. 8521.
- [100] Israel ben Moses Najara.  
[101] שוחטי הילדים  
*Shoḥte ha-Yeladim*  
Calcutta: Elazar ben Mari Aaron Sa'adiah  
Araki ha-Kohen, 1844. 12°  
Printed on blue paper (2 copies).  
Bound with *Yemin Mosheh* (cat. no. 102)  
and *Zikaron li-Vne Yisrael* (cat. no. 103).  
Yaari, *East 2*, Calcutta no. 14; Vinograd, Calcutta  
no. 24.  
Val. 8523.

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יפסיק מעט אהיה יהוה בכם ועצר את השמים ולא יהיה מטר והאדמה לא תתן את יבולה לא מלח ואבדתם מהרה מעל הארץ הטבה אשר יהוה נתן לכם: ושמעתם את דברי אלה על לבבכם ועל נפשכם וקשרתם אותם לאות על ידכם והיו למוטפת בין עיניכם: ולמדתם אתם את בניכם לדבר בם בשבתה בביתה ובליכתה בדרך ובשכבה ובקומה: וכתבתם על מזוזות ביתה ובשעריה: כד אס אצד למען ידבו ימיכם וימי בניכם על האדמה אשר נשבע יהוה לאבותיכם לתת להם כימי השמים על הארץ: כאן יאמרו הללויות גם צד ימין:

ויאמר יהוה אל משה לאמר: דבר אל בני ישראל ואמרת אליהם ועשו להם ציצת על פני בגדיהם להרתם ונתנו על ציצת הכנה פתיל חבלת: והיה לכם לציצת וראיתם אתם וזכרתם את כל מצות יהוה ועשיתם אתם לא תנא ולא תתורו אחרי לבבכם ואחרי עיניכם ושיס הללויות ע"ג עיניו אשר אתם זנים אתריהם: וכול את יום השבת למען תזכרו ועשיתם את כל מצותי והייתם קדשים לאלהיכם: אני יהוה אלהיכם אשר הוצאתי אתכם מארץ מצרים להיות לכם לאלהים לא תענה בדעך אני יהוה אלה בם:

ויש בקולת שמע עם פסוק צרוך שם רמ"ח תיבות חסר ב' וחד ט"ן יהוה אלהיכם אמת ומשלים רמ"ח תיבות כמנין סבדיו של אדם משועבדים כלם לעבודת הכורא ותצדך שמו. ושמע מפיו ט"ו ושתוק. ויכוין ויאמר ע"ו ווי' כשמיכה אחת:

ופלס באהבה להורות לך יזכור מעשה מרים שהפס כדלת להודות לש"ית ולא לדגל לשון סדע. וליהרהר וליראדה ולאהבה את שמך: ברוך אתה יהוה. הבוחר בעמו ישראל באהבה:

חייב אדם לקבל עליו מצות יחוד השם צרוך הוא באהבה שלמים ויזהר לקרותו בכונה גדולה ויאלץ בלחץ כדי להמליכו בשמים וצדק וצד' דוחות העולם. ומוסר נפשו ונשמחו על קדושת שמו. ויתו כל' של אחד שלא יהא נשמע כד"ס ח"ו. ור"ת של שמע' סלו מרום עיניכם. ולהפך. 'עול מלכות שמים. וישית על לבו אס עזר איזה מי' הדעות הרמותו צו כמזולד לתטה יתחדש ויקבל שלא לעבור עוד. ויסגור עיניו צד ימין. ויכוון שם ע"צ ארון סכל. הוה. הוה. ויהי:

יוד. הי. ויו. הי:

שמע ישראל יהוה אלהינו אלהי אחד: לא יהיה לך אלהי אחרים. ואומרים בלחם ברוך שם כבוד מלכותו לעולם ועד: ע"כ צריך להפסיק בין מלכות שמי לעול מצות ואהבת לא תשח את יהוה אלהיך בכל לבבך ובכל נפשך ובכל מאדך: והיו הדברים האלה אשר אנכי מצוה היום על לבבך: ושננתם לבניך ודברת בם בשבתה בביתה ובליכתה בדרך ובשכבה ובקומה: וקשרתם לאות על ידך והיו למוטפת בין עיניך: לא תחמוד וכתבתם על מזוזות ביתה ובשעריה:

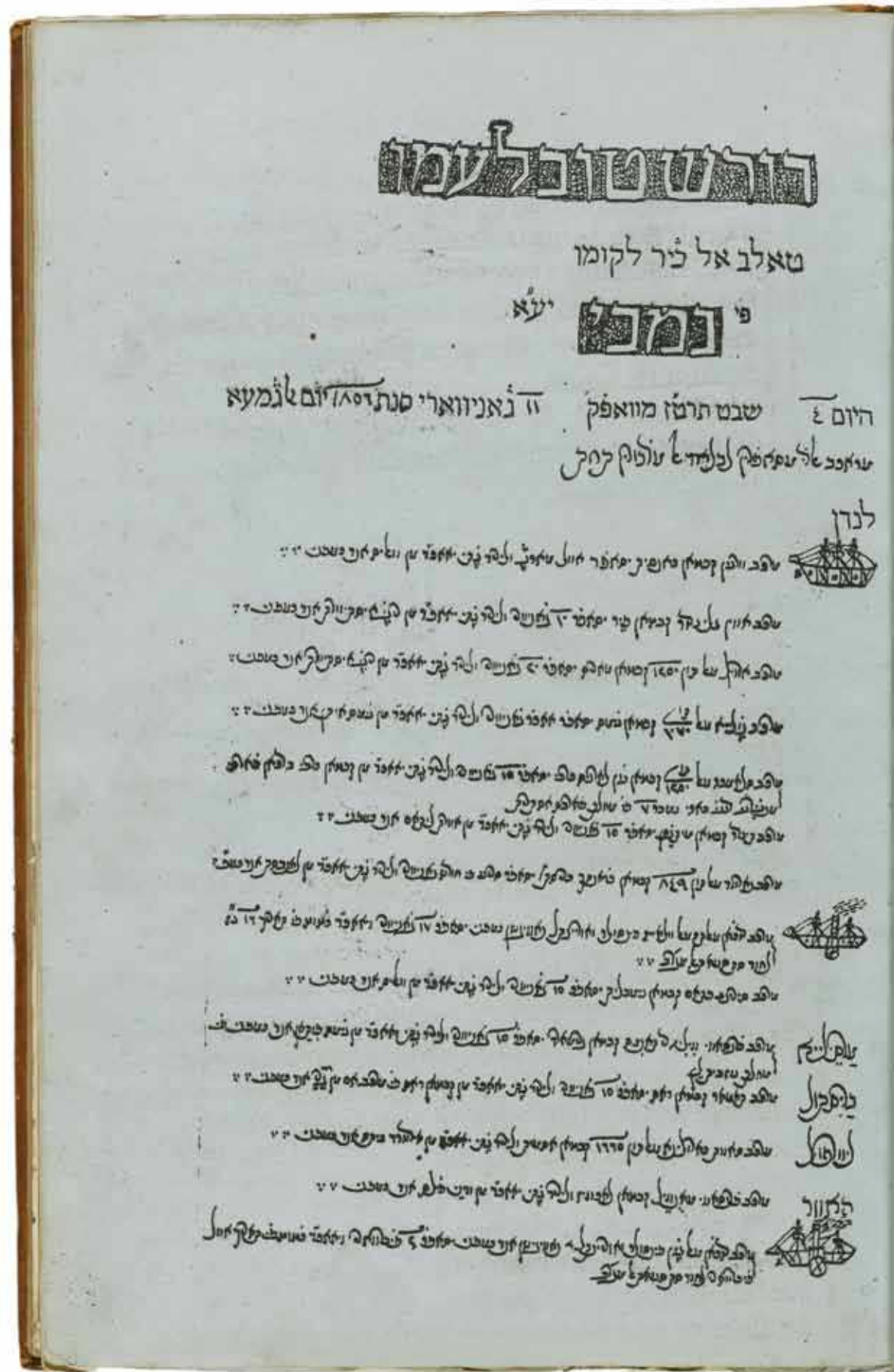
והיה אם שמעו תשמעו אל מצותי אשר אנכי מצוה אתכם היום לאהבה את יהוה אלהיכם ולעבדו בכל לבבכם ובכל נפשכם: ונתתי מטר ארצכם בעתו יורה ומלקוש לא תגנוז ואספת דגנה ותירשך ויצהרה: ונתתי עשב בשדה לבהמתך ואכלת ושבעת: השמרו לכם פן יפתה לבבכם וסרתם ועבדתם אלהים אחרים והשתחיתם להם: והרה

Cat. no. 91.



Cat. no. 112.

- [102] Moses ben Joseph Ventura.  
ימין משה  
*Yemin Mosheh*  
Calcutta: Elazar ben Mari Aaron Sa'adiah Araki ha-Kohen, 1844. 12°  
Printed on blue paper.  
Bound with *Shoḥte ha-Yeladim* (cat. no. 100) and *Zikaron li-Vne Yisrael* (cat. no. 103).  
Yaari, *East 2*, Calcutta no. 14; Vinograd, Calcutta no. 22.  
Val. 4170.
- [103] Abraham ben Barukh Mizrahi.  
[104] זכרון לבני ישראל . . . קצור הלכות שחיטה  
[105] *Zikaron li-Vne Yisrael . . . Kitsur Hilkhoh Shehitah*  
Calcutta: Elazar ben Mari Aaron Sa'adiah Araki ha-Kohen, 1844. 12°  
Printed on blue paper (3 copies).  
Copy 1 bound with *Shoḥte ha-Yeladim* (cat. no. 100) and *Yemin Mosheh* (cat. no. 102).  
Yaari, *East 2*, Calcutta no. 14; Vinograd, Calcutta no. 19.  
Val. 8515.
- [106] רזיאל המלאך  
*Raziel ha-Mal'akh*  
Calcutta: Elazar ben Mari Aaron Sa'adiah Araki ha-Kohen, 1845. 12°  
Printed on blue paper.  
Yaari, *East 2*, Calcutta no. 17; Vinograd, Calcutta no. 25.  
Val. 4201.
- [107] Isaac ben Abraham.  
[108] חזוק אמונה  
*Ḥizuk Emunah*  
Calcutta: Elazar ben Mari Aaron Sa'adiah Araki ha-Kohen, 1846. 12°  
Printed on blue paper (2 copies).  
Yaari, *East 2*, Calcutta no. 19; Vinograd, Calcutta no. 28.  
Val. 4162.
- [109] Nathan ben Ḥayyim Amram.  
שאלות ותשובות משבצות זהב  
*She'elot u-Teshuvot Mishbetsot Zahav*  
Livorno: Eliezer Menahem Ottolenghi, 1846. 2°  
Printed on blue paper.  
Zedner, p.47; Cowley, p. 503; Sonnino, p. 93, no. 469; Vinograd, Livorno no. 1063.  
Val. 3237.
- [110] Jacob ha-Levi Saphir.  
כתר שם טוב כנף רננים  
*Keter Shem Tov Kenaf Renanim*  
Jerusalem: Israel Bak, 1849. 8°  
Printed on green paper.  
Halevy, no. 45; Vinograd, Jerusalem no. 74.  
Val. 6794.
- [111] Nathan ben Ḥayyim Amram.  
אור תורה  
*Or Torah*  
[Salonika], 1850. Small 8°  
Printed on bluish paper.  
Vinograd, Salonika no. 832.  
Val. 9191.
- [112] Simon ben Ephraim Heigmans.  
ברית יצחק  
*Berit Yitshak*  
Amsterdam: Moses ben Akiva Coster, 1852. 8°  
Printed on green paper.  
Vinograd, Amsterdam no. 2724.  
Val. 5043.
- [113] מגלת יהודית  
*Megilat Yehudit*  
Translated by Simon ben Ephraim Heigmans.  
Amsterdam: Moses ben Akiva Coster, 1852. 8°  
Printed on yellow paper.  
Zedner, p. 149; Vinograd, Amsterdam no. 2732.  
Val. 8562.



Cat. no. 116.

COLOURED PAPER

[114] [חברת בית דוד] יום א . . .  
 [Hevrat Bet David] Yom Alef . . . (laws of  
 Bet David Society, with names of members)  
 Bombay, 1855. 2°  
 Lithograph printed on blue paper.  
 Yaari, East 2, Bombay no. 3; Vinograd, Bombay  
 no. 10.  
 Val. 9970.

[115] [חברת בית דוד] אסתכראג' . . .  
 [Hevrat Bet David] Istikhraaj . . . (laws of  
 Bet David Society, with additions  
 by President David Sasson)  
 Bombay, 1855. 2°  
 Lithograph printed on blue paper.  
 Yaari, East 2, Bombay no. 1; Vinograd,  
 Bombay no. 8.  
 Val. 9969.

[116] דורש טוב לעמו  
 Doresh Tov le-'Amo / The Hebrew Gazette  
 Bombay, 1855–1866 (5616–5626). 2°  
 Lithograph printed on blue paper (4 issues  
 at beginning of volume 1).  
 Yaari, East 2, p. 95, no. 1; Vinograd, Bombay  
 no. 12.  
 Val. 4795.

[117] הלכות שחיטה ובדיקה  
 Hilkhoh Shehitah u-Vedikah  
 Bombay, 1856. 12°  
 Printed on blue paper.  
 Yaari, East 2, Bombay no. 8; Vinograd, Bombay  
 no. 16.  
 Val. 9926.

[118] [חברת בית דוד] ג'מעיי מן כיצוץ בית הכנסת . . .  
 [Hevrat Bet David] Jamii' min khusuus Bet  
 ha-Keneset . . . (laws of Bet David Society)  
 [Bombay, 1856]. 2°  
 Lithograph printed on bluish paper,  
 with orange paper covers.  
 Yaari, East 2, Bombay no. 13; Vinograd, Bombay  
 no. 21.  
 Val. 9930.

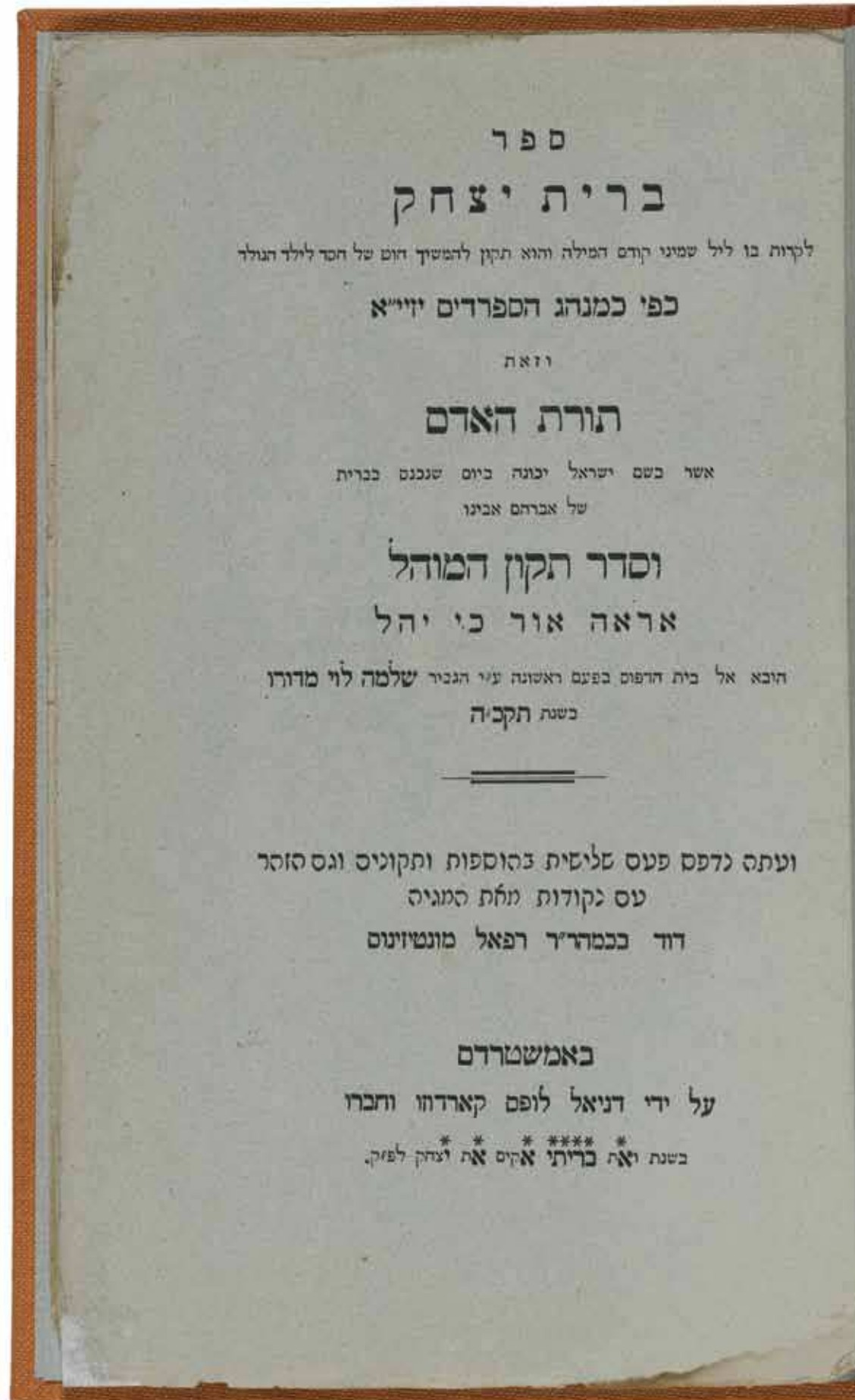
[119] [Mishnah].  
 פרקי אבות  
 Pirke Avot  
 With commentary in Judeo-Arabic.  
 Bombay: David Hayyim David, 1856.  
 Small 8°  
 Lithograph printed on blue paper.  
 Yaari, East 2, Bombay no. 12; Vinograd, Bombay  
 no. 11.  
 Val. 9929.

[120] [Liturgy].  
 נוסח יודי גדול  
 Nusah Vidui Gadol  
 [Bombay]: David Hayyim David,  
 [ca. 1856]. 4°  
 Lithograph printed on bluish paper,  
 with orange paper covers.  
 Yaari, East 2, Bombay no. 10; Vinograd, Bombay  
 no. 19.  
 Val. 9928.

[121] פירוש נחמד על איזהו מקומן של זבחים  
 Perush Nehmad 'al Ezehu Mekoman  
 shel Zevahim  
 Bombay: David Hayyim David, 1857.  
 Small 8°  
 Lithograph printed on blue paper.  
 Yaari, East 2, Bombay no. 14; Vinograd, Bombay  
 no. 23.  
 Val. 9931.

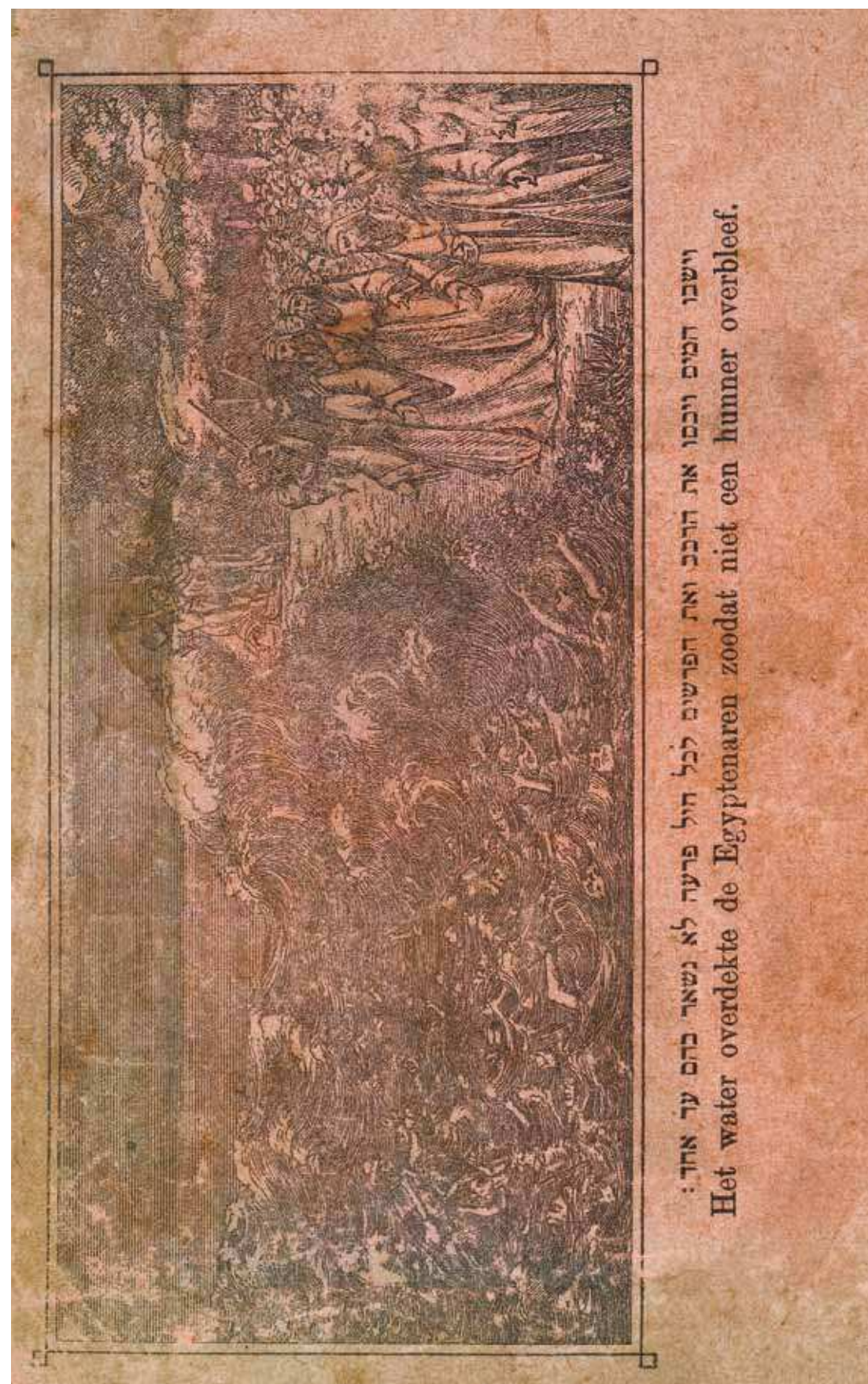
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Cat. no. 130.

- [122] Solomon ben Abraham Adret (Rashba).  
 חידושי הרשב"א על מסכת קידושין  
*Ḥidushe ha-Rashba 'al Masekhet Kidushin*  
 Warsaw: P. Lebensohn, 1858. 4°  
 Printed on blue paper.  
 Bound with *Ḥidushe ha-Rashba 'al Masekhet Berakhot* (cat. no. 123).  
 Vinograd, Warsaw no. 669.  
 Val. 8516.
- [123] Solomon ben Abraham Adret (Rashba).  
 חידושי הרשב"א על מסכת ברכות  
*Ḥidushe ha-Rashba 'al Masekhet Berakhot*  
 Warsaw: P. Lebensohn, 1859. 4°  
 Printed on blue paper.  
 Bound with *Ḥidushe ha-Rashba 'al Masekhet Kidushin* (cat. no. 122).  
 Vinograd, Warsaw no. 712.  
 Val. 8516.
- [124] פרי עץ הדר  
*Peri 'Ets Hadar*  
 Amsterdam: Joseph Bueno de Mesquita,  
 1859. 8°  
 Printed on blue paper.  
 Vinograd, Amsterdam no. 2787.  
 Val. 8549.
- [125] [Biblia Hebraica].  
 תהלים  
*Tehilim / Het Boek der Psalmen*  
 Translated by Samuel Israel Mulder.  
 Amsterdam: J. L. Joachimsthal, 1864. 4°  
 Printed on yellow paper.  
 Val. 8567.
- [126] Nathan Shapira.  
 מאמר יין המשומר  
*Ma'amar Yayin ha-Meshumar*  
 Lemberg: Abraham Joshua Heshel Drucker  
 ben Judah Gershon, 1867. Small 4°  
 Printed on bluish paper.  
 Val. 593.
- [127] שמחת פורים  
*Simhat Purim*  
 Baghdad: Barukh Moses Mizrahi,  
 1868. Small 8°  
 Lithograph printed on bluish paper.  
 Yaari, *East 2*, Baghdad no. 3.  
 Val. 1953.
- [128] הדובר  
*Ha-Dover*  
 Edited by Barukh Moses Mizrahi.  
 Baghdad, 1868–1871 (15 Kislev 5628–1  
 Kislev 5631). 2°  
 Lithograph printed on blue paper (1868  
 issue).  
 Yaari, *East 2*, Baghdad no. 1; Vinograd,  
 Baghdad no. 2.  
 Val. 1952.
- [129] [Liturgy].  
 נ"ב שפתים והוא סדור תפלות כמנהג ק"ק ספרדים  
*Niv Sefatayim ve-hu Sidur Tefilot ke-*  
*Minhag K"K Sefaradim* (Sephardic rite)  
 Corrected by David Montezinos and Jacob  
 Lopes Cardozo.  
 Amsterdam: Joseph Bueno de Mesquita,  
 1872. 12°  
 Printed on orange paper.  
 A. Marx, *Bibliographical Studies*, p. 111.  
 Val. 5399.
- [130] [Liturgy].  
 בריית יצחק  
*Berit Yitshak*  
 Amsterdam: Daniel Lopes Cardozo and  
 partner, 1875. 8°  
 Printed on grey paper.  
 Bound with *Ḥanukat ha-Bayit* (cat. no. 131).  
 Val. 8558.



וישבו המים וכספו את הדרכים ואת הפרשים לכל היל פרעה לא נשאר בהם ער אחד :  
 Het water overdekte de Egyptenaren zoodat niet een hunner overbleef.

Detail of Cat. no. 133.

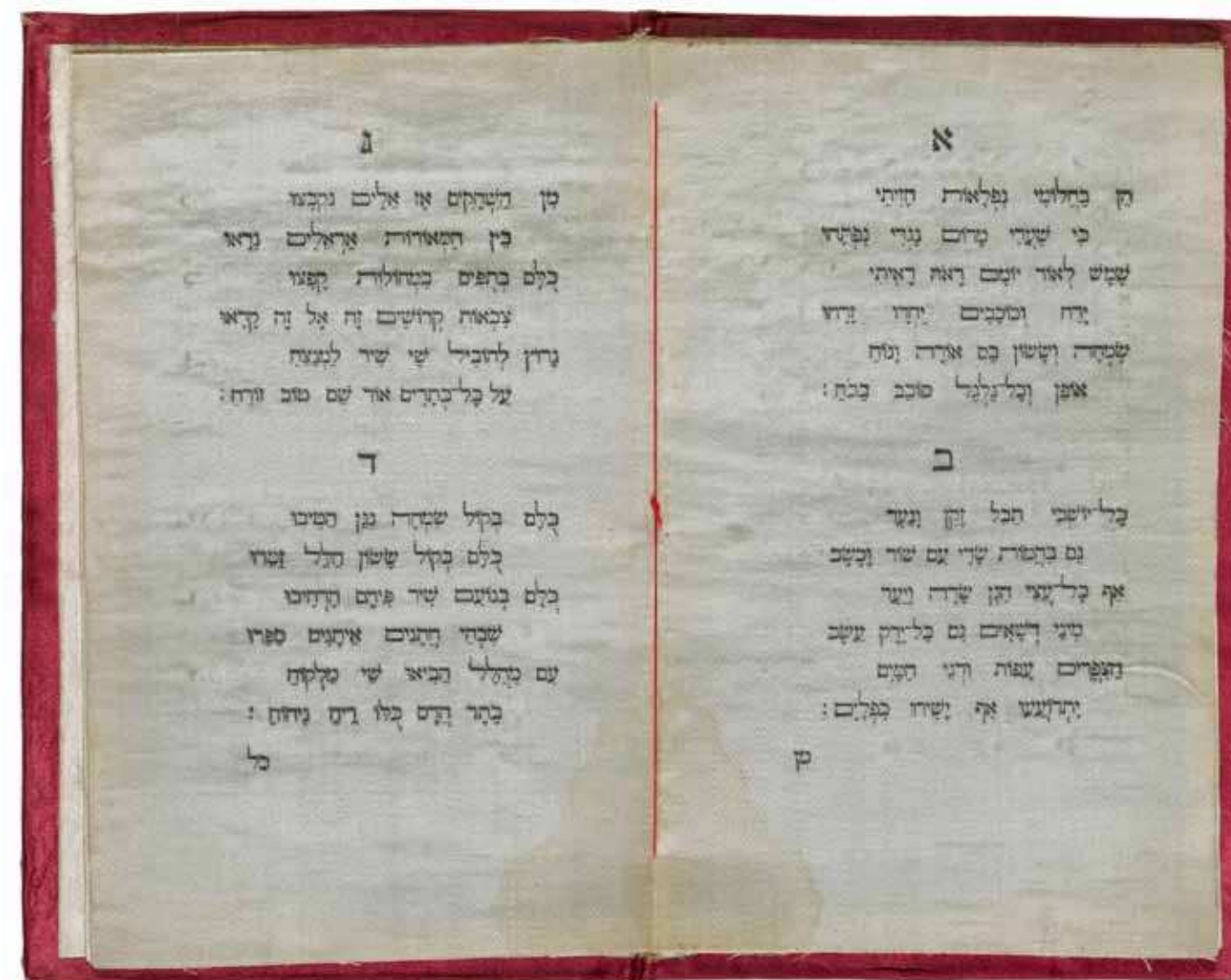
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- [131] [Liturgy].  
 David Franco-Mendes.  
 חנוכת הבית  
*Ḥanukat ha-Bayit*  
 Amsterdam: Daniel Lopes Cardozo and partner, 1875. 8°  
 Printed on grey paper.  
 Bound with *Berit Yitshak* (cat. no. 130).  
 Val. 8559.
- [132] [Liturgy].  
 מדי שבת בשבתו  
*Mide Shabat be-Shabato* (Sephardic rite)  
 Amsterdam: Abraham Mendes Coutinho, 1880. 8°  
 Printed on green paper.  
 Val. 9496.
- [133] סדר ההגדה ללילי פסח  
*Seder ha-Hagadah le-Lele Pesah*  
 Amsterdam: Gebr. Levisson firma  
 D. Proops, 1897. 8°  
 Printed on blue paper, with red paper covers; illustration of parting of the Red Sea on inside of back cover.  
 Yaari, *Hagadot*, no. 1518; Yudlov, *Hagadot*, no. 2022.  
 Val. 5444.
- [134] [Liturgy]  
 יום הזכרון . . . וסדר הקידוש . . .  
 לליל ראש השנה . . . כמנהג גרבה  
*Yom ha-Zikaron . . . ve-Seder ha-Kidush . . . le-Lel Rosh ha-Shanah . . . ke-Minhag G'erbah*  
 Djerba: Aydan, Kohen, and Saban, 1945. 8°  
 Printed on yellow paper; title page printed on greenish front cover.  
 Val. 8560.
- [135] Obadiah ben Jacob Sforno.  
 ביאור על ספר תהלים  
*Be'ur 'al Sefer Tehilim*  
 London: Hamadpis Press, 1953. 4°  
 Printed on yellow paper.  
 Val. 8557.

COLOURED PAPER

## BOOKS PRINTED ON SILK

- [1] Isaac ben Elijah Hezekiah ha-Kohen Belinfante.  
מנחת נדבה  
*Minḥat Nedavah* (poem honouring bridegrooms of Simḥat Torah)  
Amsterdam: Isaac ben Elijah Hezekiah ha-Kohen Belinfante, 1764. 2°  
Printed on silk.  
Enelow, 'Belinfante', no 7.  
Val. 8564.
- [2] Isaac ben Elijah Hezekiah ha-Kohen Belinfante.  
קול זמרה  
*Kol Zimrah* (wedding poem)  
Amsterdam: Proops, 1773. 8°  
Printed on silk.  
Vinograd, Amsterdam no. 2029.  
Val. 8212.
- [3] *Entertainment given at Bombay to the Lord Elphinstone. Monday, the 28th of February, 1859 . . . given by Mr. David Sasson . . . in honour of the Assumption of the Government of India by Her Gracious Majesty Queen Victoria . . .*  
[Bombay], 1859. 2°  
Printed on silk.  
Val. 8565.
- [4] Leone Alfassa.  
שיר ידדות  
*Shir Yedidut / Sonetto* (wedding poem)  
Constantinople: E. F. Veneziani, 1867. 2°  
Printed on silk.  
Val. 8815.



## BOOKS PRINTED IN RED INK

- [1] [Liturgy].  
סדר תפלות כמנהג ק"ק ספרדים  
*Seder Tefilot ke-Minhag K"K Sefaradim*  
(Sephardic rite)  
Amsterdam: Solomon ben Joseph Proops,  
1715. 12°  
Printed entirely in red ink.  
Bound with *Calendario Español* (cat. no. 2).  
Van Biema, p. 191, no. 3291; Cowley, p. 548;  
Vinograd, Amsterdam no. 1070.  
Val. 6229.
- [2] *Calendario Español de Ros-Hodes, Fiestas y Ayunos . . . Desde el Anho 5476 hasta 5485*  
(1715–1724)  
Amsterdam: Selomoh (Solomon ben Joseph) Proops, 1715. 12°  
Printed entirely in red ink.  
Bound with *Seder Tefilot* (cat. no. 1).  
Val. 6117.
- [3] [Babylonian Talmud].  
תלמוד בבלי מסכת סוכה  
*Talmud Bavli Masekhet Sukah*  
Amsterdam: Orphans of Solomon Proops,  
1739. 8°  
Printed entirely in red ink.  
Zedner, p. 743 ('printed in red ink'); Vinograd,  
Amsterdam no. 1494.  
Val. 5930.
- [4] [Liturgy].  
בית תפלה כמנהג ק"ק ספרדים  
*Bet Tefilah ke-Minhag K"K Sefaradim*  
(Sephardic rite)  
Vienna: Adelbert della Torre, 1854. 8°  
Title page and several other pages printed  
in red ink.  
Vinograd, Vienna no. 992.  
Val. 8563.
- [5] הגדה של פסח  
*Hagadah shel Pesah*  
With commentary *Sialḥ Yitshak* by  
Isaac Malzan.  
Jerusalem: Azriel, 1909. Small 4°  
Many liturgical sections printed entirely  
in red ink.  
Yaari, *Hagadot*, no. 1761; Yudlov, *Hagadot*, no. 2427.  
Val. 1801.
- [6] [Liturgy].  
סדר תקון חצות וסליחות  
*Seder Tikun Ḥatsot u-Seliḥot* (Lurianic rite)  
Baghdad: Ezra Dangoor, 1912. 8°  
Printed entirely in red ink.  
Yaari, *East 2*, Baghdad, no. 198.  
Val. 4394.



Cat. no. 6.

## INDEXES

The indexes refer to both the bibliographic studies and the catalogue entries.

Catalogue numbers are in *italic*, a prefixed letter indicating the section of the catalogue (*I*=Incunables, *V*=Vellum, *C*=Coloured Paper, *S*=Silk, *R*=Red Ink).

All other numbers are page numbers. Illustrations are indicated in **bold**.

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