

*Illustrated Children's Books and Periodicals
in Hebrew and Yiddish, 1900-1929*

in
the Collections of the Library of Congress



An Illustrated Finding Aid

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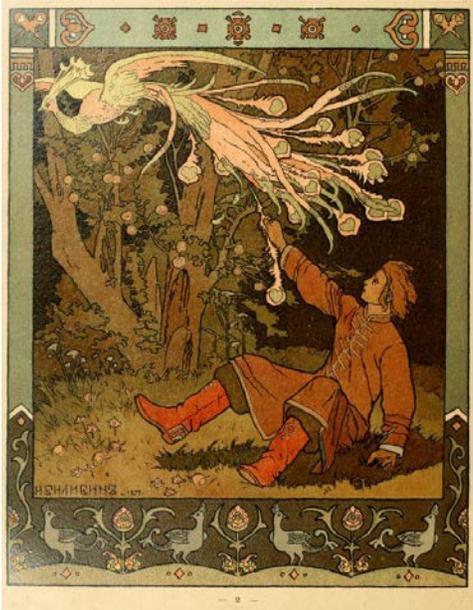
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Introduction

Illustrated books for children in Hebrew and Yiddish were a long time in coming, but when they did, it was in a burst of color and style. They arrived on the wings of the Russian Revolution, catching the tail-end of the Art Nouveau and all the excitement and energy of the Russian Avant-Garde. They make for a unique - and uniquely beautiful - collection of books and represent an important moment in Jewish cultural history. They are also, alas, all too little known. For all these reasons, the Hebraic Section has created this Finding Aid to showcase some of the brightest gems from its collections, and also, perhaps, to pique interest in further research into a much neglected field.

The Historical Background

In the European milieu, the turn of the twentieth century is often called “The Golden Age of Illustration” [fig. 1]. In those golden years, a child could curl up with a collection of fairytales illustrated by the likes of Walter Crane, Ivan Bilibin, or Kay Nielsen, and sail off into the magic kingdom of childhood on the wings of the language he or she knew best: English, Russian, German, French (Dalby 1991).



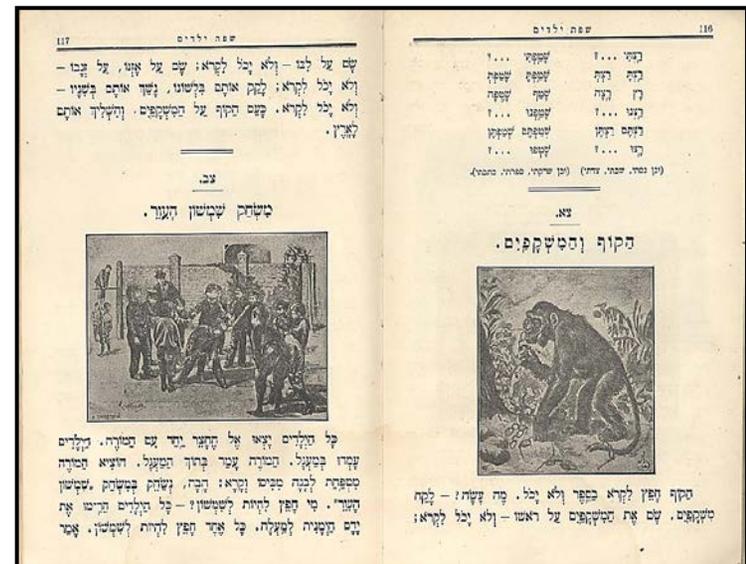
[Fig. 1]. Ivan catching the firebird's tail. Detail from: *Skazka ob Ivanie-tsarevichie*. Illustrated by Ivan Bilibin. [N.p.], 1899. Rare Book and Collections Division.

But throughout this period, Jewish children had no such books of their own. Shoshana Zlatopolsky Persitz, the 24 year-old founder of Omanut Press in

Moscow, 1917, and publisher of the first picture-books for children in Hebrew, (nos. 13-18 below), gave poignant expression to the concern this raised in a newspaper interview many years later:

In those long-ago days of my youth, I felt this burning sense of shame, [thinking]: “Here we are, the People of the Book, yet millions of Jewish children in Russia have no books of their own.” They had no books they could grow up with, and I was afraid that if those children weren’t given Hebrew books in their childhood, they would be lost to Hebrew forever (Sheva 1963; trans. A.B.).

Reading material there was, both in Hebrew and Yiddish, but these were largely short stories and poems, either original or translated, published in series or in anthologies, or in the children’s periodicals just making their first appearance (see Part IV below). Illustrations, to the extent that they existed at all, consisted largely of black-and-white prints borrowed from European-language books and were generally of poor, grainy quality [fig. 2]:



[Fig. 2]. Typical illustration from the period. From *Sefat Yeladim* [“The Language of Children”]. New York: Hebrew Publishing Company, 1916. Hebraic Section, African and Middle Eastern Division.

The gorgeous covers of *Ha-Shahar* (“The Dawn,” no. 54) were a notable (and highly colorful) exception to the rule. All these publications were valuable in introducing young people to world literature and to the growing

cadre of writers in Hebrew and Yiddish, but they still were not able to compete with the kind of books the non-Jewish world could offer. It was time for something new (Ofek 1988, 11-215; Gordon 2005, 43-68).

The Turning Point

The moment for change came with the Russian Revolution in February, 1917. In Russia, the end of czarist rule not only swept away the centuries-old Pale of Settlement and the restrictions on Hebrew and Yiddish publishing (in place since World War I), but also inaugurated an unprecedented period of creativity. As though on cue, or obeying some unwritten rule of internal combustion, the February Revolution unleashed an enormous amount of creative energy within the Jewish community in literature, in the theater, and in the arts.

Children's literature was one of the first to reap the rewards of the new order, or more correctly, perhaps, the new creative *disorder* as Socialists, Zionists, Bundists, Hebraists, and Yiddishists all jockeyed for position under the new regime. Whatever the arguments across the political spectrum of the Jewish community – and these were many – one and all saw the creation of a new children's literature as the necessary foundation on which to build the new society they envisioned just over the horizon. The question was: in which language should that literature be written? In which language should Jewish children be taught and educated? For some, the answer was Yiddish, the language of the masses, spoken by almost all the Jews of Russia and the Ukraine in daily life; for others it meant Hebrew, the language of ancient Jewish splendor and of the pioneers now rebuilding the Land of Israel. For still others it meant Russian and the desire to remain in Russia as full-fledged partners in the soon-to-be Russian utopia (Moss 2009, 23-59).

Out of the maelstrom of competing philosophies and goals came two of the most important cultural institutions of the period: the Hebrew-language *Tarbut* ("Culture") centered in Moscow; and the Yiddish-language *Kultur Lige* ("Culture League") centered in Kiev. Both figure prominently in the Finding Aid below, the *Kultur Lige* as a publisher in its own right; *Tarbut* via presses such as *Omanut* ("The Art Press"), a direct offshoot founded in Moscow in 1917 by the above-mentioned Shoshana Zlatopolsky Persitz (Apter-Gabriel 1987, 34-36).

Geographic Range

Tarbut and the *Kultur Lige* began life more or less at the same time – *Tarbut* in April, 1917, in Moscow; the *Kultur Lige* towards the end of that same year

in Kiev – but their paths soon diverged, as a glance at Parts II and III of the Finding Aid will demonstrate. The October Revolution marked the beginning of the end for the Hebrew center in Moscow, with the Bolsheviks confiscating the Hebrew presses in March, 1918. *Omanut* Press was forced into exile less than a year after opening and before it had even had time to publish anything except *Shetlim* ("Saplings"), its Hebrew-language journal for children (no. 56). *Omanut* therefore published its first children's books only in Odessa in the Ukraine, where the Revolution had not yet arrived (nos. 13-18); then in Germany, when it did (no. 20); and finally, from 1925 on, in Tel-Aviv (no. 27). The destruction of the Hebrew centers in Moscow and Odessa also sent other important Hebraists into exile, such as Hayyim Nahman Bialik, whose peregrinations enriched Hebrew children's literature first in Berlin (nos. 21 and 24) and then in Tel-Aviv (nos. 25, 28-29). Yet another important exile from Odessa who settled in the Land of Israel was Yehiel Hailperin. Opening his own press in Jerusalem in 1925, Hailperin proceeded to create some of the most beautiful Hebrew books ever printed for young children (nos. 30-33), two of them using illustrations he brought with him from Odessa (Gordon 2005, 143-154).

Yiddish children's literature traced a very different path. Unlike Hebrew, Yiddish was not forced to take up the wanderer's staff, for the Bolsheviks provided state support to Yiddish culture in general and to the *Kultur Lige* in particular throughout the period in question. For this reason, the majority of Yiddish books listed in this Finding Aid were printed in Russia and the Ukraine, and many of them indeed in Kiev where the *Kultur Lige* was originally founded.

One place where Hebrew and Yiddish did meet up again was in New-York, home to many of the Jews who left Russia and the Ukraine both before and after the Revolution. Here one finds children's books and periodicals written and illustrated by many of the same creative giants who also published in Russia and, in Hebrew, in the Land of Israel. Indeed, one is struck at just how very interwoven all these centers were throughout the period, though there tends to be little crossover between the two languages, Hebrew and Yiddish.

Artists and Illustrators

The Russian Revolution caught Moscow in the throes of a "half-refined, half-wild Russian Futurism," to quote one influential critic from the period (Wolitz 1987, 29), and freed from czarist repression Jewish artists plunged right into the heady mix. Some, and among them the young El Lissitzky (1890-1941), dreamed of creating a distinctly Jewish art even in the years

before the Revolution. Inspired by the ideas of *Mir iskusstva* - the “World of Art Group” so influential in Russia at the turn of the century (Pyman 1994, 93-122) – these young artists sought to attain this goal by mining the themes and forms of Jewish folk-art. But now the goal was to meld these elements into the new artistic idioms of the Avant-Garde and thus create not only a Jewish art, but a modernist one (Apter-Gabriel 1987, 101-102; Wolitz 1987, 24-26).

Yet the Avant-Garde was not the only thing going in children’s books during these years. Art Nouveau, long past its heyday, was still the style of choice for several of the artists represented here, sometimes quite unexpectedly. Joseph Tchaikov (1888-1979), for example, best-known as an exponent of Cubo-Futurism, chose to illustrate Yiddish children’s books largely in Art Nouveau style, as in the case of the charming *Temerl* (no. 36). Art Nouveau is more prevalent in the books illustrated by artists who lived in Jerusalem, where the Bezalel School of Art reigned supreme. Bezalel was founded in 1906 by Boris Schatz (1866-1932), former court sculptor to Prince Ferdinand of Bulgaria, and his orientaling vision of Jewish art is well-represented through the illustrations of Ze’ev Raban (nos. 22, 32, 35) and M. Gur-Arieh (no. 33). But on the whole, both in Hebrew and Yiddish the Avant-Garde carried the day, and in the hands of artists such as El Lissitzky resulted in masterpieces of book-art through the integration of text, typography and page design (nos. 38, 42, 56).

*

Historically speaking, the Hebraic Section has not sought to collect children’s books on a large scale. Many of the rare children’s books in Yiddish entered the collections through Jewish Cultural Reconstruction, which redistributed heirless books from the American Zone in Germany after World War II. But by and large, the Hebraic Section has collected what it considers to be a representative selection of children’s publications rather than a comprehensive one. For this reason, the Hebraic Section does not hold titles we might otherwise have expected to find, and while we find one title

from a series, we do not always find the others (e.g., no. 38 below). Nevertheless, and thanks no doubt to the good judgement of previous curators, the Hebraic Section also holds titles that have proved to be extremely rare, and in some cases even unique. One case in point is the six books published by Omanut Press in Odessa (nos. 13-18). While three of these books were already known in the research, three others (nos. 16-18) appear to exist only in the Library of Congress, and indeed their very existence was until recently held in doubt (Brenner 2017, forthcoming). The same may well be true for at least some of the chromolithographs in Part I, all of which were printed without a date. Only a few of these appear in the standard bibliographies of Hebrew literature, but whether the others are indeed unique copies will be determined only through additional research. May this Finding Aid inspire research into this and many other long-neglected areas of Hebrew and Yiddish children’s literature – it promises rich rewards.

*

It is a pleasure to end this Introduction by thanking my colleagues past and present from the Library of Congress, first and foremost Peggy Pearlstein, Head of the Hebraic Section from 2006-2012. Dr. Pearlstein was the first to recognize the existence of these rare but uncatalogued books and to ensure that they were properly preserved. Special thanks also to Nick Thorner, former Senior Acquisitions Specialist in the Russian Section, who helped translate the Yiddish book titles; and to Nahid Gerstein, Senior Cataloguer in the Israel and Judaica Section, who graciously found the time to catalogue many of these books in the midst of all her other duties. Thanks to their dedication and knowledge, all three of these colleagues have greatly enriched this project and to them my deepest gratitude.

Ann Brenner
Hebraic Section, 2017

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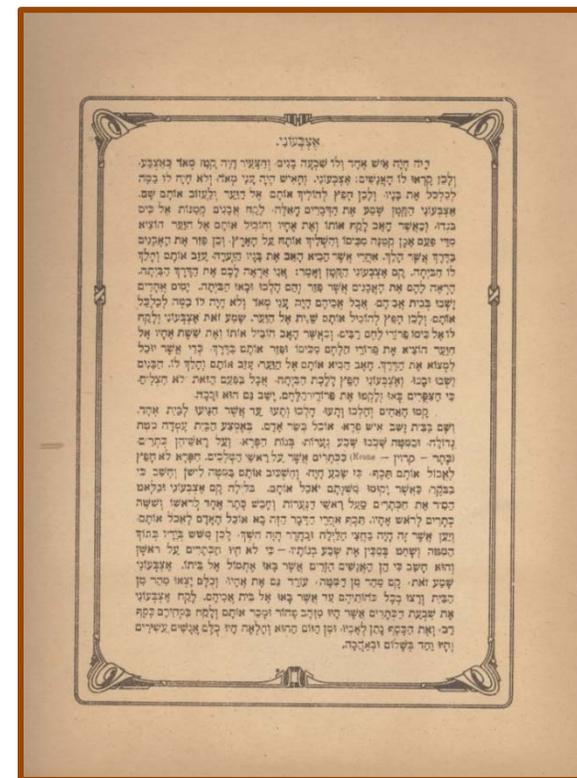
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I. Chromolithographs in Hebrew (in alphabetical order)

1. אגדות [Fairy Tales]. Printed by J. Reznick, 147 East Broadway, New-York, [n.d.].
[12] pages. 26 x 20 cm.
PZ39 A33 1900z Hebr Cage

Six fairy tales: *The Whip* (השוט); *Husham the Fool* (הרושם הטפש); *Thumbelina* (אצבעוני); *The Saint and the Robbers* (הצדיק והשודדים); *The Magic Needle* (המחט הנפלא); *Cinderella* (עפרורית). No date, but as noted in *The Bibliography of Hebrew Books* (000129127), the price of the book (and indeed many of the books printed in Warsaw below) is given in kopeks - the currency in Poland up till November 1918.

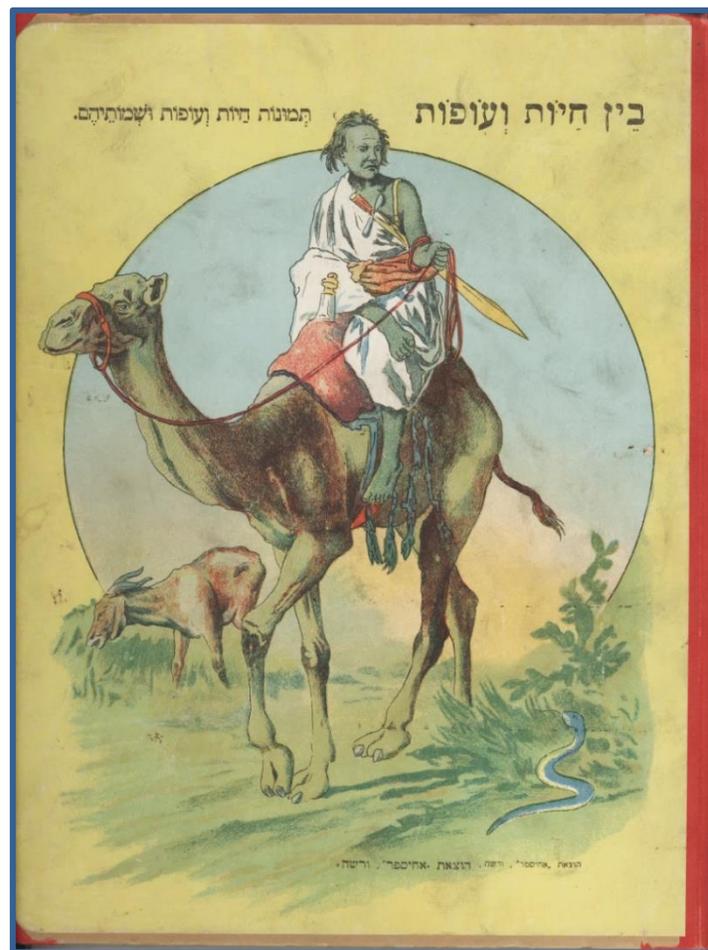
Traditional fairy-tales, often somewhat “Judaized;” in the first story, for example, the three sons are called Jacob, Isaac, and Abraham. In an interesting variation, perhaps influenced by Russian folk-tradition, Cinderella’s ball-dress is a reward for visiting her mother’s grave every day (her piety witnessed not by a fairy godmother but by a magic bird). Every now and then, a word in Hebrew is accompanied by the translation in German. For example, the Hebrew term for a “tavern,” בית מרזה, is followed by the German term in parentheses (Wirtshaus).



2. **בין חיות ועופות: תמונות חיות ועופות ושמותיהם** [Among Animals and Birds: Pictures of Animal and Birds and their Names]. Warsaw: Ahisefer, [n.d.].
 Price stated on back cover: 95 kopeks.
 [14] pages. 26.5 x 21 cm.
 PJ4845 .B46 1922 Hebr Cage

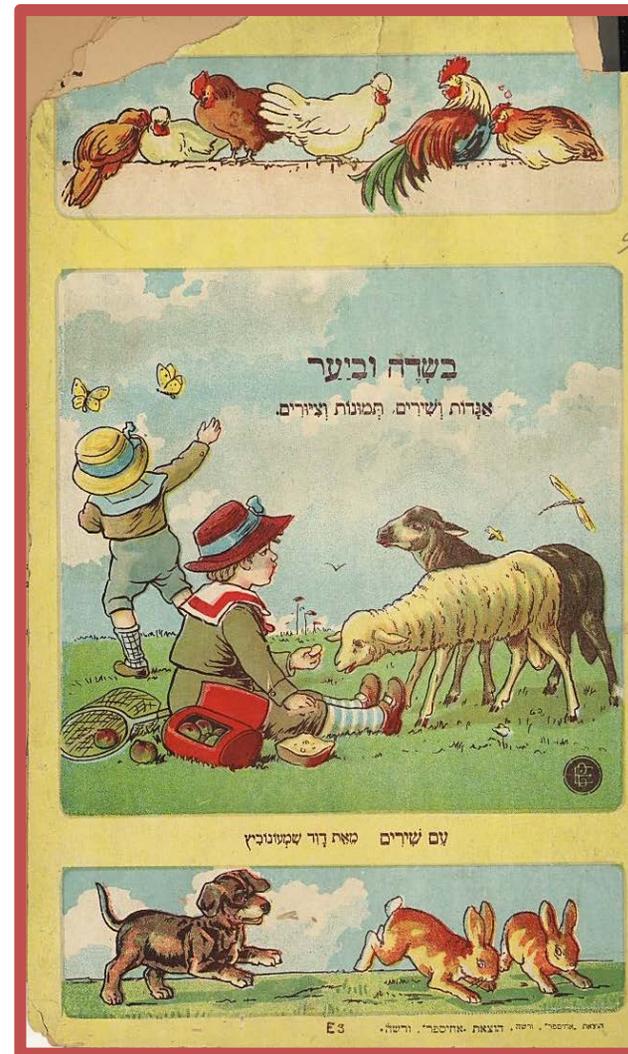
7 boards illustrated on both sides, in addition to the cover illustration. No date, but a note printed on the back gives the price in kopeks, the currency in Poland up till November 1918. It also mentions the main distribution point: "Buchhandlung Central" in Warsaw, with the address (Nowolinki 7) given in Hebrew, Russian and Polish.

Note: there is another children's book with the same title (with poems by Isaac Katzenelson), published by a different press in Warsaw sometime around 1922. See Ofek 1988, Bibliography #146, p. 648.



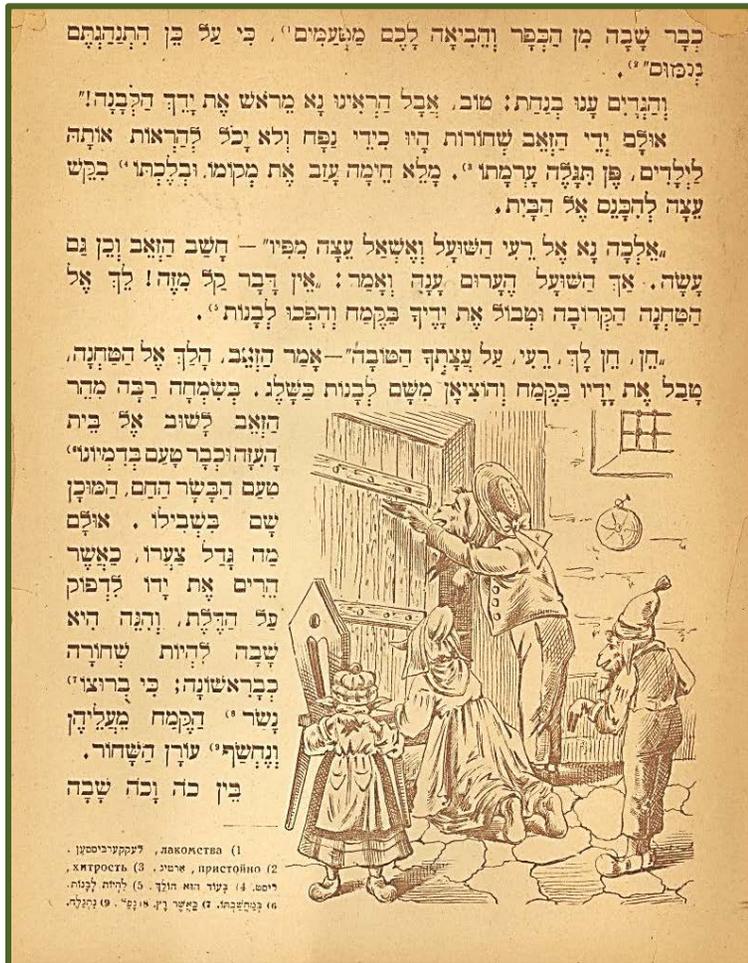
3. *In Field and Forest: Pictures and Drawings*. Poems by David Shimonovitch. Warsaw: Ahisefer, [n.d.]. [8] pages. 32 x 20 cm. PZ40 .S46 V32 1900z Hebr Cage

Hebrew words occasionally accompanied by a translation in German. Interestingly, this same book was also published under the title *In the Yard and in the Home* [In the Yard and in the Home] by J. Reznick, 147 East Broadway, New-York, undated. Apart from the title, there is no difference between the two books except for the publishing information on the cover. Lists of books distributed by "Buchhandlung Central" in Warsaw on verso of back cover.



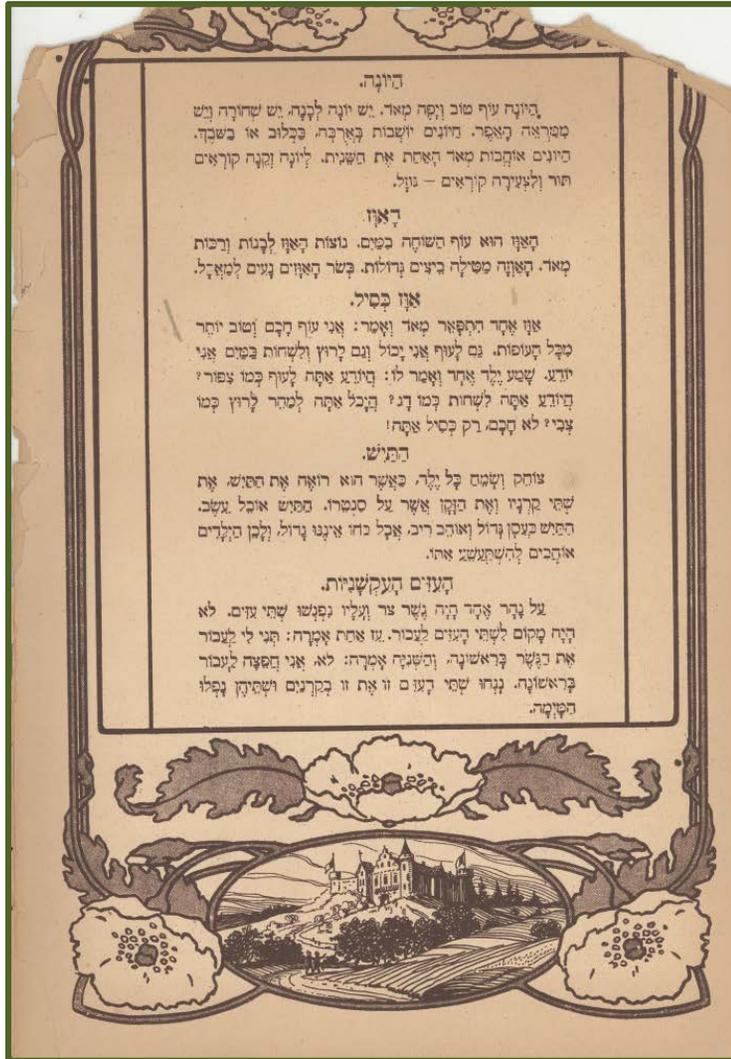
4. *The Wolf and the Lambs: An Illustrated Book with Moving Parts*. [Warsaw, n.d.]. Name of author and illustrator not given.
 [6] pages. 25.5 x 19 cm.
 PZ40.A745 Z44 1930 Hebr Cage

A mechanical book with moving parts, most of them no longer functioning. This is a story about a wicked wolf who threatens Mrs. Goat and her children. One of the moving illustrations shows the wolf disguised as a pilgrim (by the advice of his friend, the fox) trying to get into the house through the chimney. But no need to fear - the story has a happy ending.
 Difficult words are given in Russian and Yiddish in notes at the bottom of the page.



5. *Our Good Friends*. Printed by J. Reznick, 147 East Broadway, New York, [n.d.].
 [6] pp. 30 x 20.5 cm.
 PZ39 .H385 1900z Hebr Cage

A series of short descriptions about various animals, though a few are more story-like in nature. The book in general does not mention an author or editor, but an anecdote entitled “The Cow and the Ewe” cites “Steinberg” after it in parentheses (i.e., Judah Steinberg, 1863-1908); and a short poem about a lamb is “adapted from Shneour,” i.e., Zalman Shneour (1887-1959).



7. *ימי הנעורים: ספר תמונות לבתי ספר ולבתי אב* [Days of Youth: A Picture Book for School and Home]. With poems by Sh.[Shammai] Pinsky. Warsaw: Ahisefer, [n.d]. [8] pages. 26 x 20.5.
 PJ5053 P5 Y46 1900z Hebr Cage

Poems by Shammai Pinsky 1882-1941, Hebrew poet and long-time activist with Keren ha-Yesod. The book is printed on heavy cardboard; booklists of Tushiyah and Aviv publishers on the verso of the front cover; textbooks for grade-school listed on the inside back cover. The main place of distribution is "Buchhandlung Central" in Warsaw, with the address (Nowolinki 7) given in Hebrew, Russian, and Polish. Price is 95 kopeks.



9. אב. ספר תמונות: לבתי ספר ולבתי אב. [A Picture Book for Schools and Homes]. Poems by S. Pinski. Warsaw: Ahisefer, [n.d.].
 [8] pages. 30 x 20.5 cm. Price stated on back cover: 40 kopeks.
 PJ5053 .P5 S44 1910 Hebr Cage

No date, but a note on the back states the price in kopeks, the currency in Poland up till November 1918. The main place of distribution is "Buchhandlung Central" in Warsaw, with the address (Nowolinki 7) given in Hebrew, Russian, and Polish. The illustrations are quite up-to-date: in addition to the automobile seen below, another picture shows a bemused little boy looking up at a zeppelin hovering overhead.



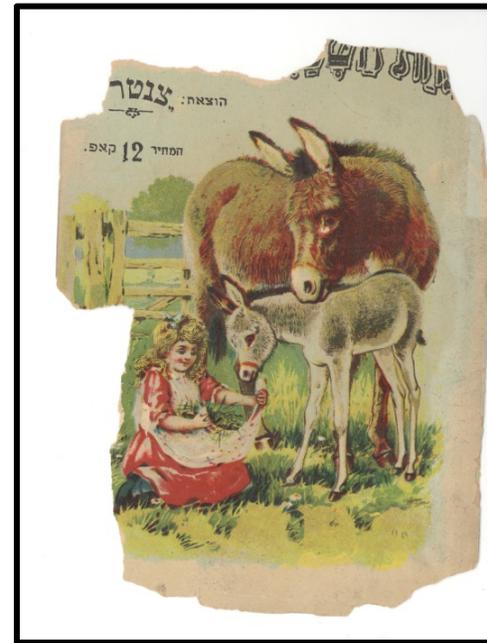
10. ספרים מצוירים לילדים [Illustrated Books for Children]. A series of six small booklets [A-F] published by "Buchhandlung Central" in Warsaw. No date, but according to Uriel Ofek, they were published between 1922-1023 (Ofek 1988, #115, p. 643).
 PJ5053 .F5 S34 1900z Hebr Cage

Each booklet has poems by Jacob Fichman and is illustrated with colorful pictures of animals. The price of each, 12 kopeks, is printed on the cover. The titles below are listed according to the order in which they appear on the bookseller's list (printed on the back of each booklet). The booklets are printed on paper and are very fragile; several of the cardboard covers are crumbling (B and F in particular).

A. בבית ובשדה [At Home and in the Field].



B. תחת השמיים [Beneath the Skies]



(Titles continued on next page)

10. (continued from previous page)

C. *בחהם הדרום ובקר הצפון* [In the Heat of the South and the Cold of the North]



D. *במדבר ויער* [In Desert and Forest].



E. *על חיות פראות מעשיות נאות* [Nice Tales about Wild Animals]



F. *על בעלי חיים וילדים ספורים נחמדים* [Nice Stories about Animals and Children]



11. ספרים מצויירים למתחילים ראשונים [Illustrated Books for Beginners]. A series of four small booklets [A-D] printed in Warsaw by *Sifrut* [n.d.] and distributed by “Buchhandlung Central.” No date, but according to Uriel Ofek they were published in 1924 (Ofek 1988, #145, p. 648). PJ5053.K39 A6 1900z Hebr Cage

Rhymed poems for children, each describing a different animal. Each booklet has 4 boards of chromolithograph cutouts of Victorian “scraps,” with poems by Yitshak Katzenelson on facing pages. Each booklet also has an illustrated cover and a page of instructions telling the young reader how to perforate the cutouts and separate the pages. The illustrations in these booklets are not all sweetness and light, as the images below will show. The price of each, 15 kopeks, is printed on the last page. The Library of Congress has a bound volume of all four booklets, though the binding does not appear to be original to publication.

Yitshak Katzenelson, the author of this and many other children’s books, was a gifted poet and playwright in both Hebrew and Yiddish. The light, playful tone of much of his early writing may surprise those who best know him as the author of some of the most moving poetry to emerge from the Holocaust. Katzenelson was born in Belorussia in 1895 and took part in the first uprising of the Warsaw Ghetto in 1943. He died with his son in Auschwitz in 1944. Today his name lives on not only through his books, but also through the center for Holocaust studies named after him in Kibbutz Lohamei ha-Geta’ot in Israel.

A. מארצות רחוקות [From Far-Away Lands].



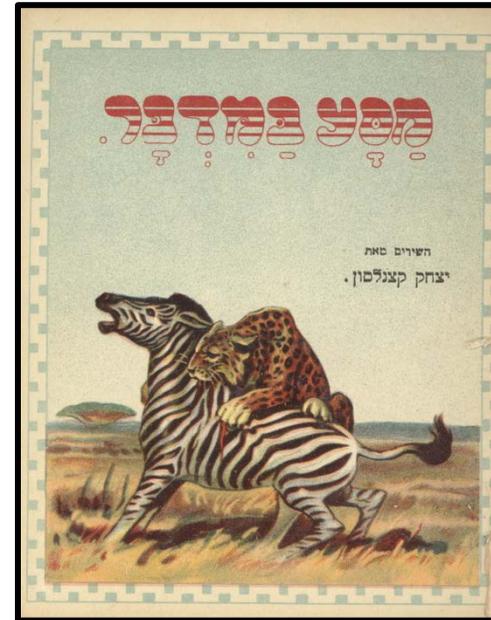
(Titles continued on next page)

11. (continued from previous page):

B. ציד חיות הטרף [Carnivorous Animals]



C. מסע במדבר [Travels through the Desert]



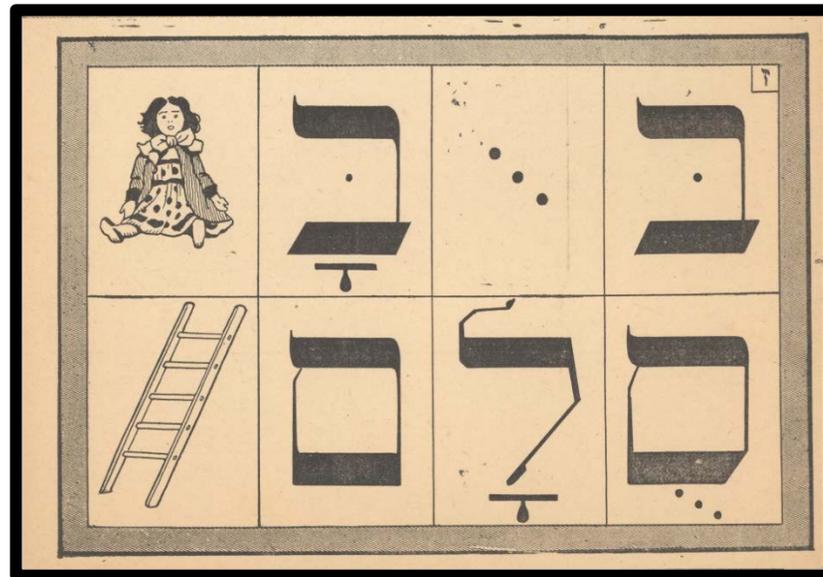
D. חיות המדבר [Animals of the Desert]



II. Children's Books in Hebrew (in chronological order)

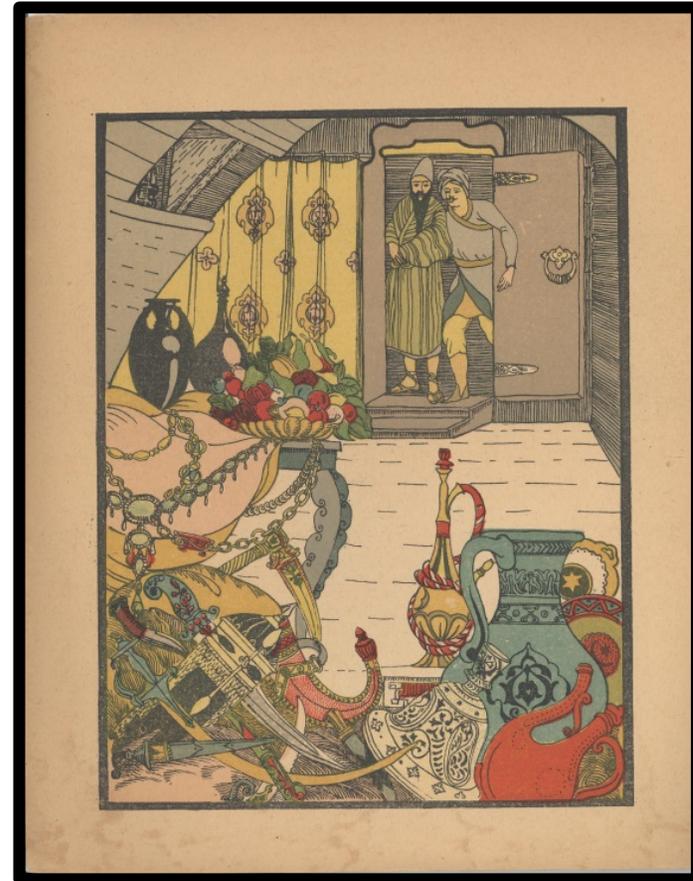
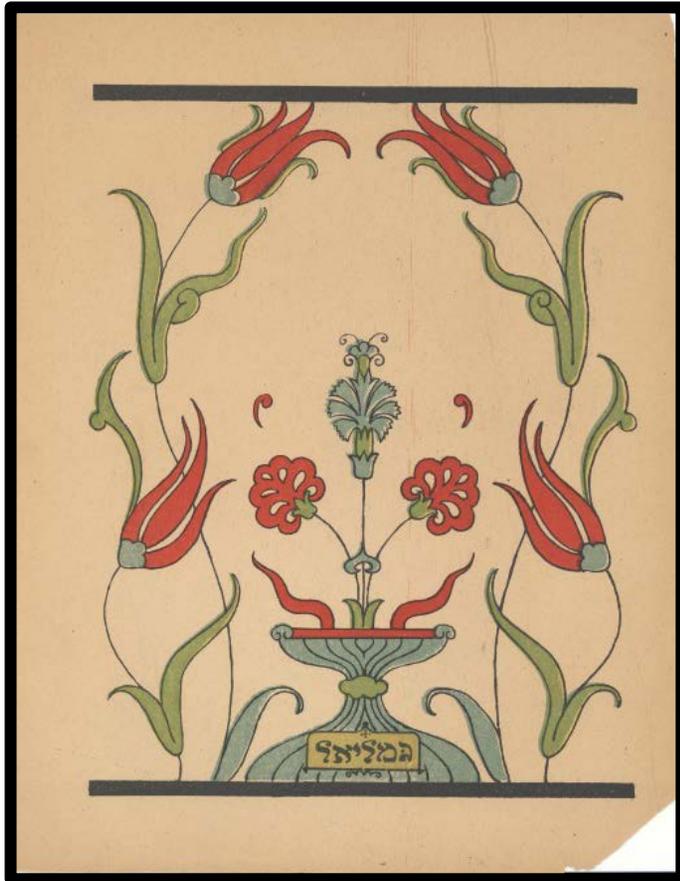
12. לוטו אלף-בית [Aleph-Bet Card Game]. By S. Kreipitz. [Odessa]: Moriah [ca. 1917]. Illustrations by Samuel Goldman.
23 x 23 cm.

A board-game for learning Hebrew, housed in an illustrated wooden box. It was published by Moriah, the famous press established by Hayyim Nahman Bialik, Y. H. Rawnitzki, and others in Odessa, 1902. This game has 13 boards with words spelled out in vocalized Hebrew; the game involves finding the right card for each individual letter. The game comes with a page of instructions for children and teachers (אופן המשחק), making it seem very modern indeed! We do not know when this board-game was published; Gordon suggests "ca. 1920" (Gordon 2005, p. 40). This seems just a bit late to us on stylistic grounds, and in this respect let us note that in 1916, S. Kreipitz, the creator of this board-game, published one other Hebrew book for children with Moriah: *Ma'aseh be-Gur Arieh* [The Story of a Lion Cub].



13. אנגדה קסמים: אגדה [The Magic Ship: A Fairy Tale], by W. [Wilhelm] Hauff. Hebrew translator unknown. Illustrations by D. [Dmitry] Mitrohin. Odessa: Omanut, Sifriyah Gamliel [The Gamliel Library], 1919. [9] pages. 27.5 x 22 cm. PZ40.H3735 O55 1919 Hebr Cage

An adventure tale in the tradition of *Sinbad the Sailor* set in the Islamic east. Originally written in German by Wilhelm Hauff (1802-1827), the Hebrew translation was made from a Russian version of the book published by Knebel Press in Moscow, one of the most prestigious Russian publishers in the early 20th century. The Orientalizing illustrations likewise come from the Russian edition and were created by Dmitry Mitrohin (1893-1973), a well-known Russian illustrator. On the verso of the cover of the Hebrew book is a stylized Tree of Life [below left], probably commissioned from Mitrohin as well. The name “Gamliel” nestles at the base of the tree, turning it into a memorial to the publisher’s 4-year old son for whom the series is named. This is the only book in the series published in Odessa that bears the date of publication and may well have been the first title published in the Gamliel Library (Brenner 2017, forthcoming).

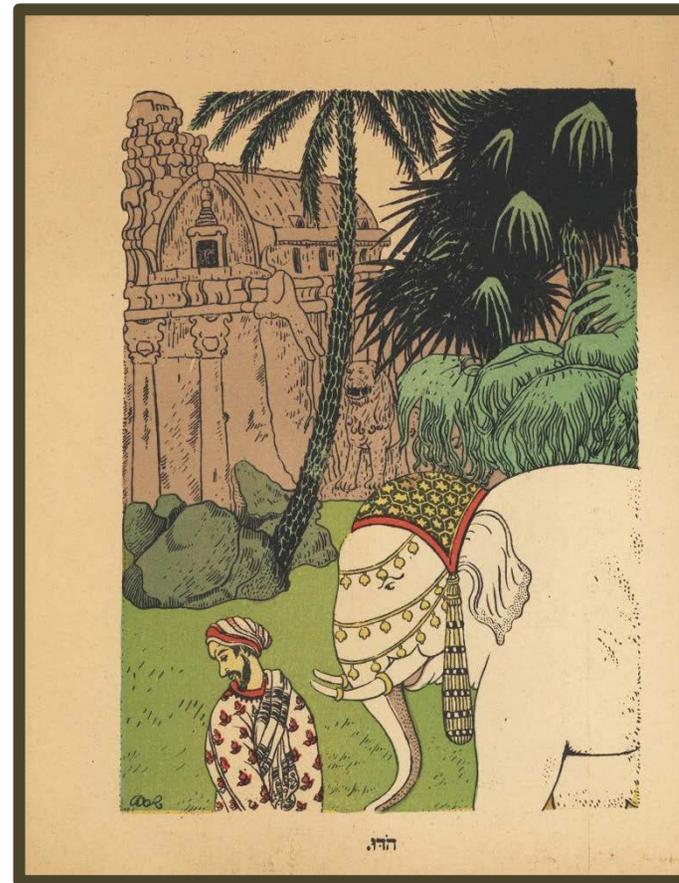
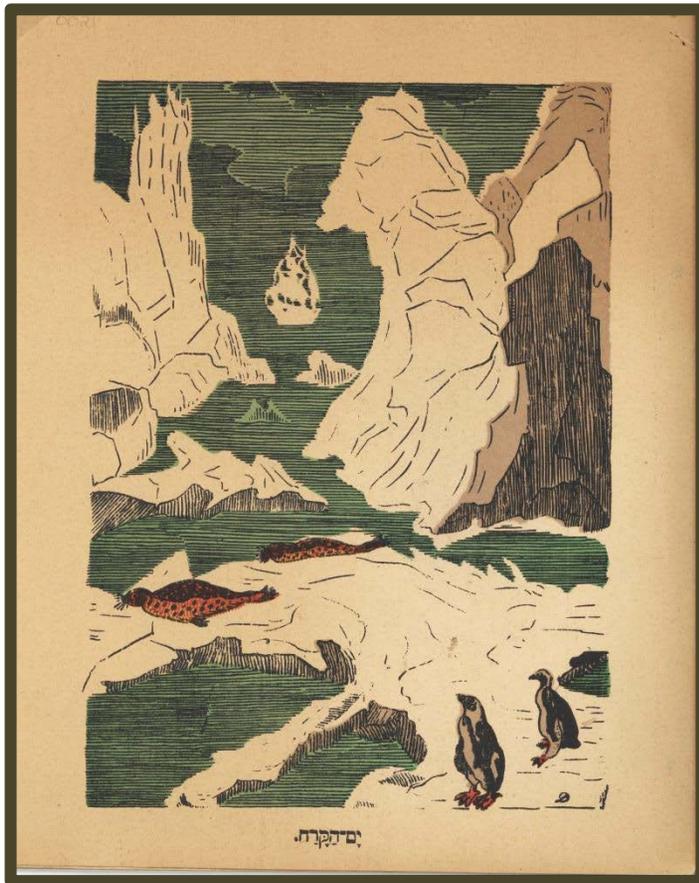


14. האניה והארובה: אגדה [The Ship and the Tugboat: A Fairy Tale], by [Richard] Gustaffson. Hebrew translator unknown. Illustrations by D. [Dmitry] Mitrohin. Odessa - Moscow: Omanut, Sifriyah Gamliel [The Gamliel Library], [1919].

[12] pages. 27.5 x 22 cm.

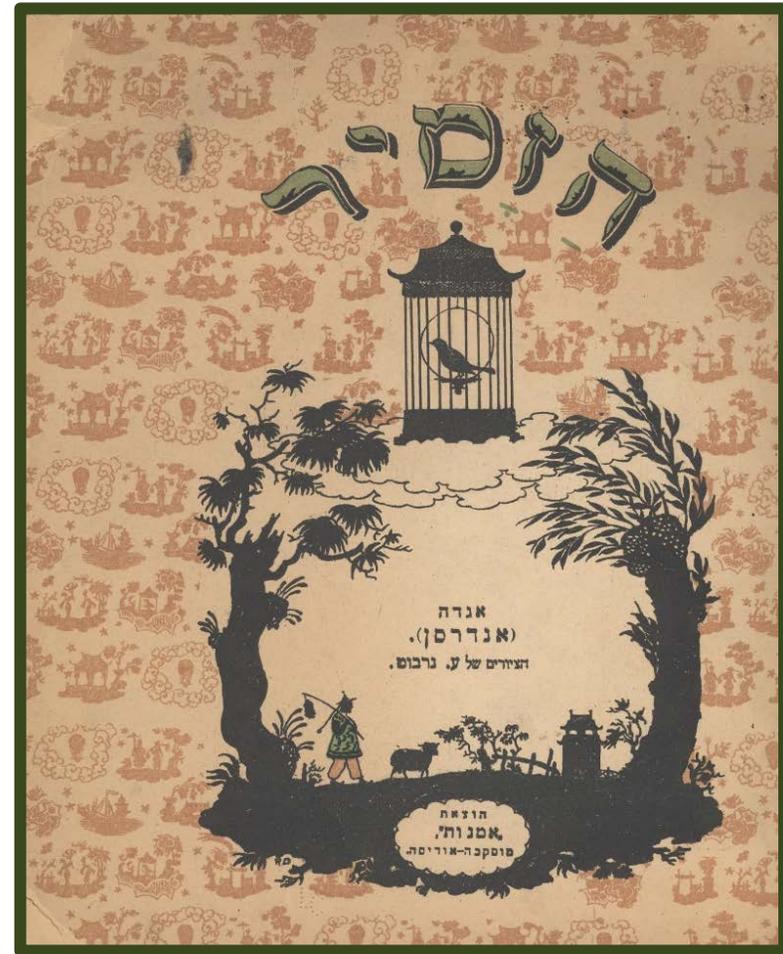
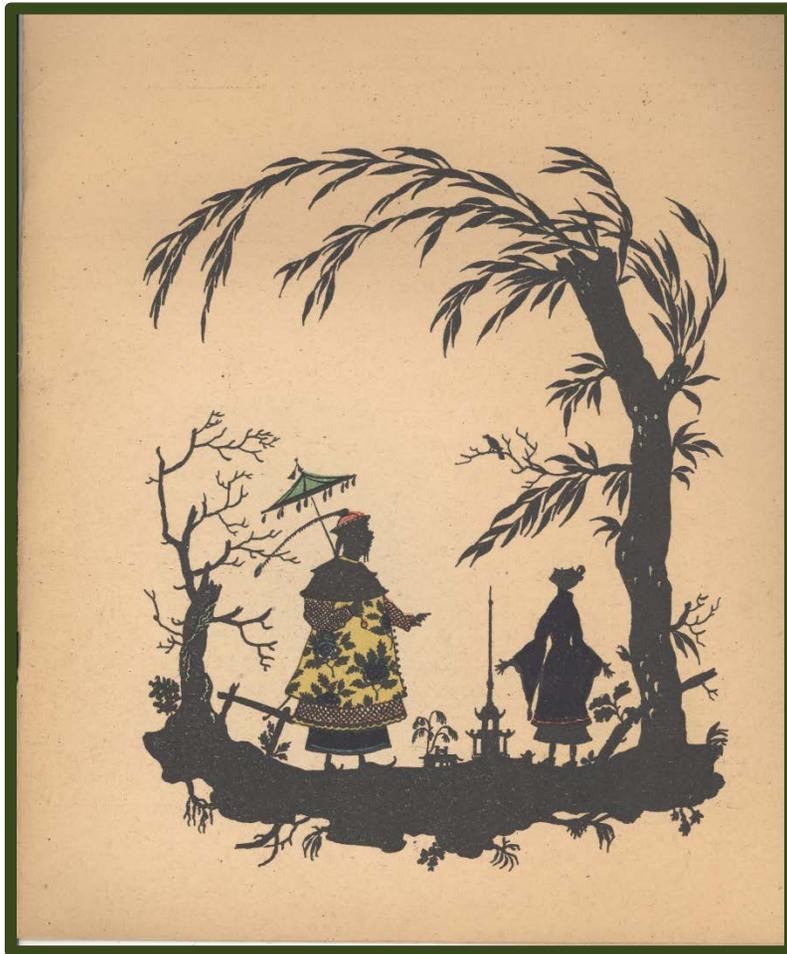
PZ40 .G875 055 1919 Hebr Cage

Originally written by Swedish writer Richard Gustaffson (1840-1918), the Hebrew translation was made from a Russian version of the book published by Knebel Press in Moscow. The illustrations likewise come from the Russian edition and were created by Dmitry Mitrohin (1893-1973), the Russian artist who also illustrated *The Magic Ship* (see above, no. 13). This is an adventure tale, narrated in the form of a dialogue between a ship and a tugboat. The story begins with the ship, all sleek and new, grumbling at having to tow an ancient tugboat. In reply, the tugboat recounts his younger days as the swiftly sailing "Eagle of the Seas," and his many adventures in faraway lands. Fascinated by his tales, the ship not only becomes reconciled to the tugboat but indeed grows to love it and to find it beautiful. The story, which can also be read as a parable of youth and old age, has been translated with skill and humor into biblical Hebrew.



15. הגדת אנדרסן: הזמיר: [The Nightingale: An Andersen Fairytale]. Hebrew translator unknown. Illustrations by A. Narbut. Moscow – Odessa: Omanut, Sifriyah Gamliel, [1919].
 [10] pages. 26.5 x 23.5 cm
 PZ40 .A53 Z36 1919

Hebrew translation of the fairytale by Hans Christian Andersen, illustrated with four lithographic silhouettes by well-known Russian artist A. [Georgy Ivanovitch] Narbut (1886-1920). Like the two previous titles in the list, *The Magic Ship* and *The Ship and the Tugboat*, the illustrations originally appeared in a Russian version of the story published in Moscow by Knebel Press.



16. לצאת ידי הכל [Trying to Please Everyone]. Illustrations by חבורת ציירים [Band of Painters]. Moscow – Odessa: Omanut, Sifriyah Gamliel, [1919-1920].

[8] pages. 21.5 x 30 cm.

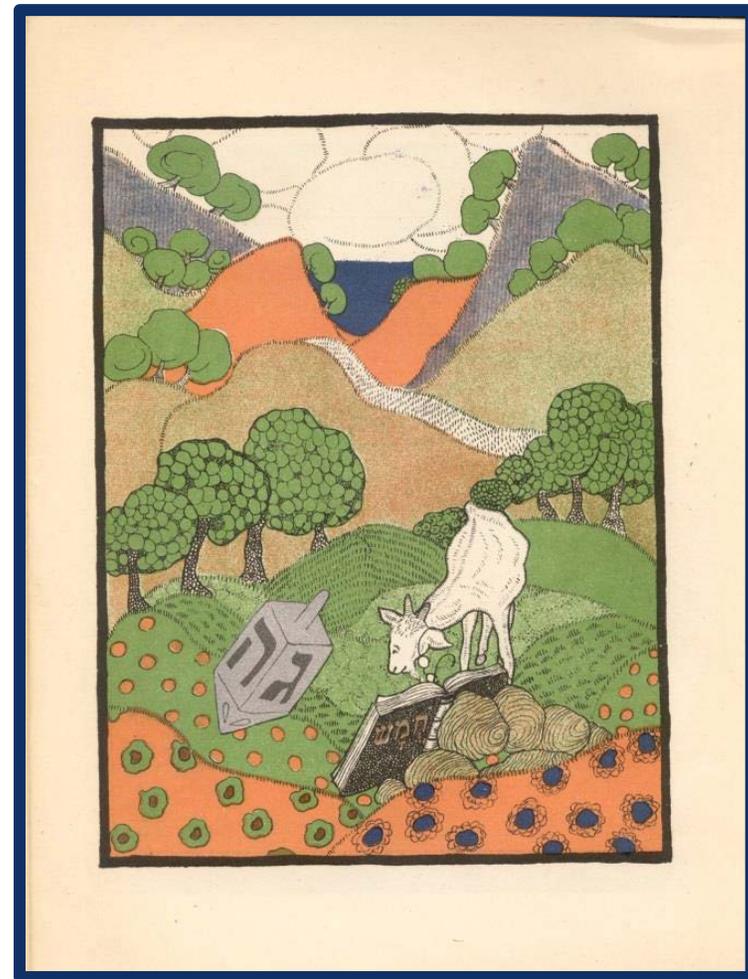
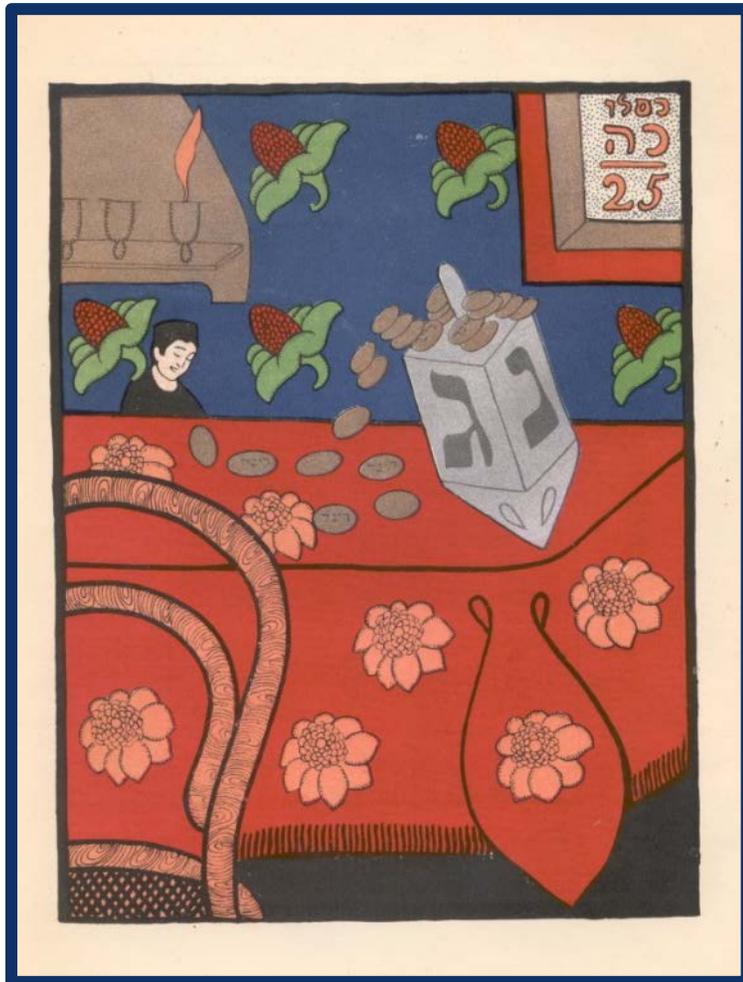
PZ39 .L32 1920 Hebr Cage

A folk-tale “by Tolstoy” found in many eastern cultures; here adapted into Hebrew apparently by Ahad ha-Am [Asher Ginsberg], famous Zionist writer and thinker (Gordon 2005, p. 102). The booklet was illustrated by the “Band of Painters” (חבורת ציירים), four young students from the Odessa School of Art. They signed their names collectively in the books they illustrated for the Gamliel Library, using their last name alone. The four young artists were Jacob Apter (1896-1941), Yefim Higer (1899-1955), Aaron Keravtsov (1896-1941), and Moses Mutselmakher (1900-1961). Ayala Gordon suggests that the illustrations here were actually created by Aaron Keravtsov alone. The tale relates the journey of a father, a son, and a donkey, and, contrary to the hopeful title, it ends with no one being pleased at all - except maybe the donkey! The two stylized roundels on the cover below (right) provide publishing information: the roundel on the left reads “Band of Painters” and lists the four artists by their last names alone; the one on the right reads *Sifriyah Gamliel* – “Gamliel’s Library.” The place of publication (Moscow – Odessa) appears on the back cover, without a date.



17. לסביבון [To the Dreidel]. Illustrations by חבורת ציירים [Band of Painters]. Moscow – Odessa: Omanut, Sifriyah Gamliel, [1919-1920].
[10] pages. 29 x 22 cm.
PJ5053.S46 L32 1920 Hebr Cage

A rhymed tale for Chanukah apparently written by Zalman Shneour (1887-1959), eminent Hebrew and Yiddish writer (Ofek 1988, p. 225). The booklet was illustrated by the “Band of Painters” in Odessa (see above, no. 16). More specifically, it appears that two of these four artists had a hand in the illustrations; the brightly-colored interior scenes (almost Matisse-like in style and color) were apparently created by Apter; the images with the charming goat (who whisks off his spectacles to peer at the dreidel) can probably be attributed to Mutselmakher (Gordon 2005, p. 108).



18. התרנגולים והשועל [The Roosters and the Fox]. Illustrations by חבורת ציירים [Band of Painters]. Moscow – Odessa: Omanut, Sifriyah Gamliel, [1919-1920].

[10] pages. 22 x 30 cm.

PZ39 .T37 1920 Hebr Cage

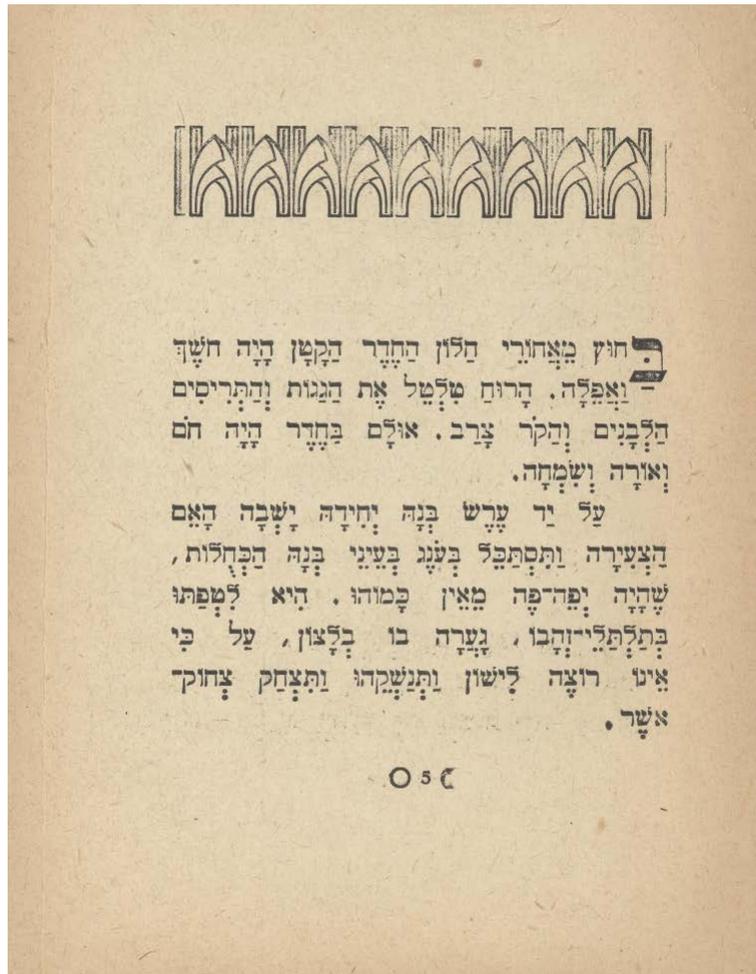
A medieval fox-fable by Hayyim Nahman Bialik (1873-1934), adapted from a story written by Berechiah ha-Nakdan, a Jewish scholar who apparently lived in England at the end of the 12th century. Like Berechiah, Bialik wrote his story in rhymed Hebrew prose, but he adapted it to the needs of a younger audience. Specifically, Bialik adapted Chapter 32 of Berechiah's *Mishlei shu'alim*, where the story is entitled *The Rooster and the Chicken* (התרנגול והתרנגולת). Interestingly, Bialik made the chicken in his own version "lame" instead of "sick" – a motif which resonates throughout his work.

As usual, the charming illustrations are attributed collectively to the "Band of Painters" (see above, no. 16), but as Ayala Gordon points out, they can probably be attributed to one artist in particular: Moses Mutselmakher (Gordon 2005, p. 107).



19. האם ובנה [The Mother and Her Son] by Jacob Reiszfeder. Warsaw: Szafririm, 1921. No. 5 in the *Children's Illustrated Library* (ביבליוטקה מצויירת לילדים מס' 5).
20 pages. 14 x 10 cm.

A dark tale about a mother's love for her child, full of magical elements and a blind king with a whole treasury of eyes taken from living creatures. The Expressionist-style cover, which also appears as the single illustration in the book, is unsigned.



20. חמשה עורים [Five Blind Men]. Illustrations by חבורת ציירים [Band of Painters]. Frankfurt am Main - Moscow – Odessa: Omanut, Sifriyah Gamliel, 1922. An Indian folk tale adapted by an unknown translator from a story “by Tolstoy.” [10] pages. 22 x 28 cm.
PZ39 .H36 1922 Hebr Cage

This is a Hebrew version of the well-known parable about the hazards of making assumptions without enough information. The illustrations are attributed collectively to the “Band of Painters” (see above, no. 16); Ayala Gordon suggests Yefim Higer as the specific artist at work here.

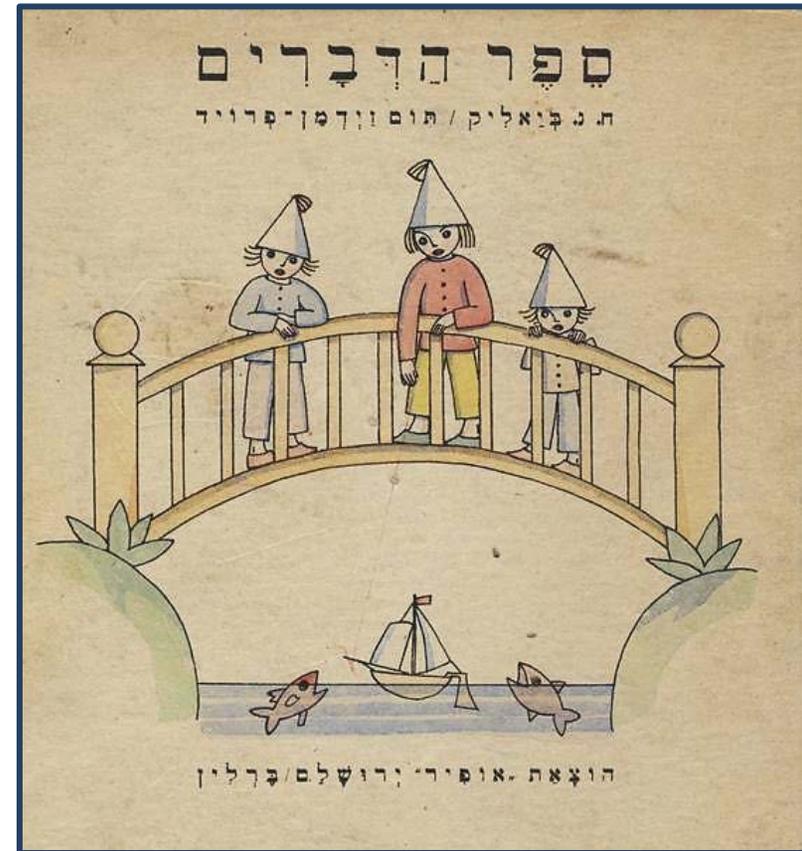
Unlike the other six books published in the Gamliel Library of Omanut Press (nos. 13-18) and now in the collections of the Library of Congress, *Five Blind Men* does not bear the imprint “Moscow – Odessa,” but rather “Frankfurt am Main - Moscow – Odessa.” Nor was it acquired by the Library of Congress together with the other six titles. This book was acquired only in 2016. Whether the copy printed in Frankfurt was a first edition or a reprint of one published earlier remains an open question. Perhaps one day a copy bearing the imprint “Moscow-Odessa” will come to light, resolving the question once and for all.



21. ספר הדברים [Sefer ha-Devarim]. Sixteen poems by Hayyim Nahman Bialik and sixteen illustrations by Tom Seidmann-Freud. Jerusalem-Berlin: Ophir, 1922.
 [18] pages. 21 x 21.5 cm.
 PZ90 .H3 B49

The title of this book is hard to translate. It has the same name as the biblical Book of Chronicles, but as the title for a children's book the words clearly break down into their more literal sense, so that we might translate the title as *The Book of Things* or *The Book of Words*. Trust Bialik to come up with such a cheeky title!

Ophir Press was founded as a joint venture between Hayyim Nahman Bialik and a young Jewish couple in Berlin, Jacob Seidmann and Tom [Martha] Seidmann Freud (1892-1930), niece of the famed psychoanalyst. The venture produced several beautiful children's books but ended in disaster – personal and financial - for the young couple and their infant daughter. This was their first book (see also below, no. 24).



22. אלף-בית [Alphabet]. Poems by Levin Kipnis; illustrations by Ze'ev Raban. Berlin: Ha-Sefer, 1923.
 [32] pages. 25 x 17.5 cm.

A Hebrew alphabet-book often considered one of the most beautiful books of its kind. It was illustrated by Ze'ev Raban (1890-1970), perhaps the foremost representative of the Bezalel School of Art founded in Jerusalem in 1906 by Boris Schatz. Here we find a wonderful example of Bezalel's distinctive style, melding Art Nouveau with motifs from ancient Near Eastern art and archaeology.



23. 23. *The Flute: Poems for Children* [החליל: שירים לילדים] by Saul Tchernichowsky, illustrations by Nahum Gutman. Tel-Aviv – Berlin: Devir, 1923. 60 pages. 15.5 x 21 cm. PZ90 .H3 T256

Children's poems by Saul Tchernichowsky (1875-1943), one of the great poets of modern Hebrew, best known for his sonnet-cycle *To the Sun* and his idylls of East European Jewish life. The book was originally intended for publication with Ahinoar Press in Moscow, but the Bolshevik Revolution in October 1919 put an end to those plans. The book also had another name, for it was originally called *צפורת הגן*, a title which translates as *The Butterfly of the Garden* since *צפורת* was the word used for "butterfly" before *פרפר* became accepted in modern Hebrew.

The illustrations in this book are notable for being the early work of Nahum Gutman (1898-1980), a young artist destined to become one of the most influential artists in the State of Israel. The son of S. Ben-Zion, a pioneer in Hebrew education who moved his young family from Russia to Tel-Aviv in 1905, Gutman brought a distinctly new style to Israeli art. In the two facing pages below, we see Gutman at the crossroads of his artistic development, with the figure on the right-hand page evolving into the style that was to become his hallmark.



24. עשר שיחות לילדים [Ten Stories for Children]. A collection of ten fairy tales by Hans Christian Andersen, the Brothers Grimm, and others. Berlin-Jerusalem: Ophir, 1923. Ten full-page illustrations by Tom [Martha] Seidmann-Freud. [21] pages. 20 x 25 cm.

The second book to be published by Ophir Press (see also no. 21, above), with Hebrew versions of such well-known tales as *The Princess and the Pea* (below right). Curiously, the illustration for one story (*The Stars that Turned into Golden Dinars*, below left) is amazingly reminiscent of a figure that was to leap into world fame in the coming decades: the “Little Prince” of Antoine Saint-Exupéry, first published in 1943.



25. קטינא כל-בו [Tom Thumb Anthology] by Hayyim Nahman Bialik. Illustrations by A. Bihem and Rachel Shalit-Marcus. Berlin-London: Rimmon-Verlag, 1923.
PZ90.H3 B47

Classic tales for children adapted into Hebrew by Hayyim Nahman Bialik. Black and white illustrations with colorful illustration on cover. The book was written on stone plates by Francesca Baruch (1901-1989), renowned graphic artist and Hebrew typographer from Hamburg, Germany, who settled in Jerusalem in 1933.



26. 26. בת המלך ובן זוגה [The Princess and her Consort], by the Brothers Grimm. With calligraphic woodcuts and Hebrew translation by Grunya Kramer. Hamburg, 1924. 9 of 50 signed and numbered copies. [12] pages. 24 x 18 cm. PZ40 .K734 B38 1924 Hebr Cage

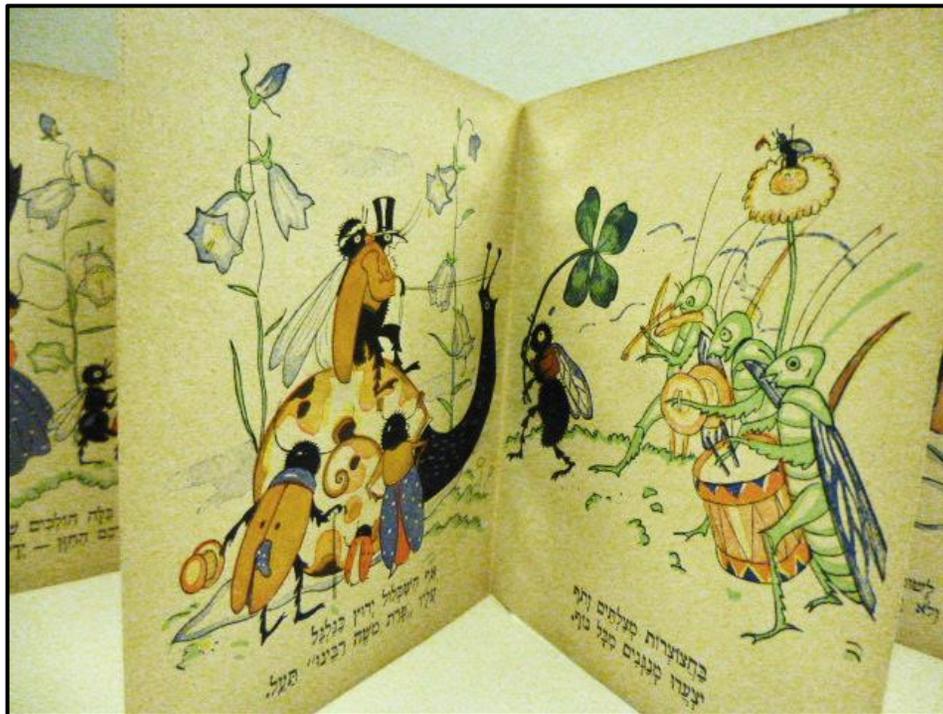
Limited-edition artist's book, with nine calligraphic pages with woodcuts on japan paper. Decorative marbled paper boards, with German inscription by artist and translator Grunya Kramer on the inside front cover and dated Hamburg, 3.VI.25.



27. חתונה ביער [A Wedding in the Forest]. Rhymes by Y.D. Kamzon, with illustrations by Else Wenz-Vietor. Berlin-Vienna: Menorah Press [ca. 1924].
 Accordion-style book, 14 pages.
 PJ5054.K3233 H38 1924 Hebr Cage

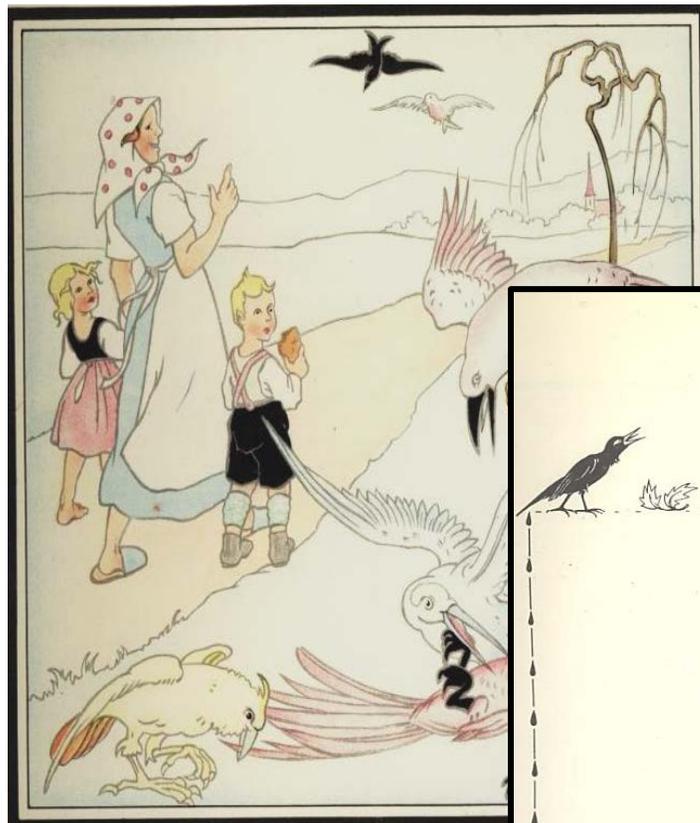
Translation of a book originally published in German under the title *Hochzeit im Walde* with rhymes by Adolf Holst and illustrations by Else Wenz-Vietor (Leipzig: Alfred Hahns Verlag, ca. 1921). The charming Hebrew rhymes are adapted to a Jewish audience, *chuppah* and all. Though undated, the Hebrew version was certainly created after 1913, the date suggested by one prominent scholar (Gordon 1995, p. 118); the German text was only published in 1921. Ofek suggests 1924, a far likelier date considering that it was part of a Hebrew series published between 1923-1925 (Ofek, 1988, p. 552).

Else Wenz-Vietor, who was not Jewish, was a prolific illustrator of children's books. She was born in Poland in 1882 and lived most of her life in Germany, where she died in 1973.



28. *צפור פלאים: בדיה* [*The Magic Bird: A Fantasy*]. Translated from a German poem by M. Mohr. [Illustrated by Y. Gleitsman.] Tel Aviv: Devir, 1925. 7 full page illustrations in color plus illustrated cover on boards. [20] pages. 30.5 x 27.5 cm. PZ90 .H3M55

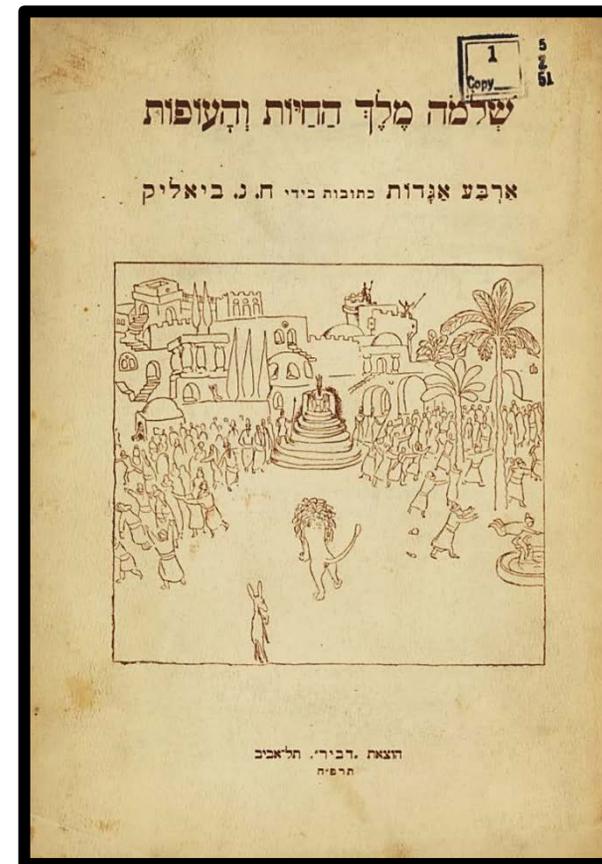
This book was published by Devir, the press founded by Hayyim Nahman Bialik upon settling in Tel-Aviv in 1924. The cover informs us only that it was “adapted from a German poem” - but that poem turns out to have been written by none other than Richard Dehmel (1863-1920), famous German poet. The book was originally published in German together with the lovely illustrations by Y. Gleitsman in Wiesbaden, 1923 (Gordon 2005, p. 124). This is a very dark tale of a beautiful bird with a broken wing, cruelly mocked and mistreated by all who see it. Though not of Jewish origin, the poetic translation lends itself to an allegorical reading of the Jewish People in Exile. We know from the illustrations that the book was clearly intended for children, but whether it was truly suitable for them seems debatable.



29. שלמה מלך החיות והעופות [Solomon, King of the Birds and the Beasts]. Four tales written by Hayyim Nahman Bialik and illustrated by Nahum Gutman. Tel-Aviv: Devir, 1925.
 17 pages. 24 x 16.5 cm.
 PJ5053 .B5S44

Bialik's sparkling version of four classic folk-tales brings the "Father of Modern Hebrew Poetry" together with Nahum Gutman, one of the most important Israeli artists both before and after the founding of Israel in 1948 (see above, no. 23). Gutman's vision of the cityscape in King Solomon's times is remarkably reminiscent of the new city of Tel-Aviv then rising out of the sands – Solomon's palace looking rather like the city's landmark Herzliya High School! - bringing a wonderful sense of lightness and modernity to King Solomon's time.

Another King Solomon tale retold by Bialik was published in Frankfurt am Main in 1924, by the renowned Omanut Press: שלמה המלך והאדרת [King Solomon and the Flying Cape: a Legend Told by Ch. N. Bialik; PJ5053 .B5 S45]. The Art Nouveau illustrations by N. Yedel, which turn King Solomon into something of a Russian boyar, were criticized by Ayala Gordon as lacking in charm (Gordon 2005, p. 80).



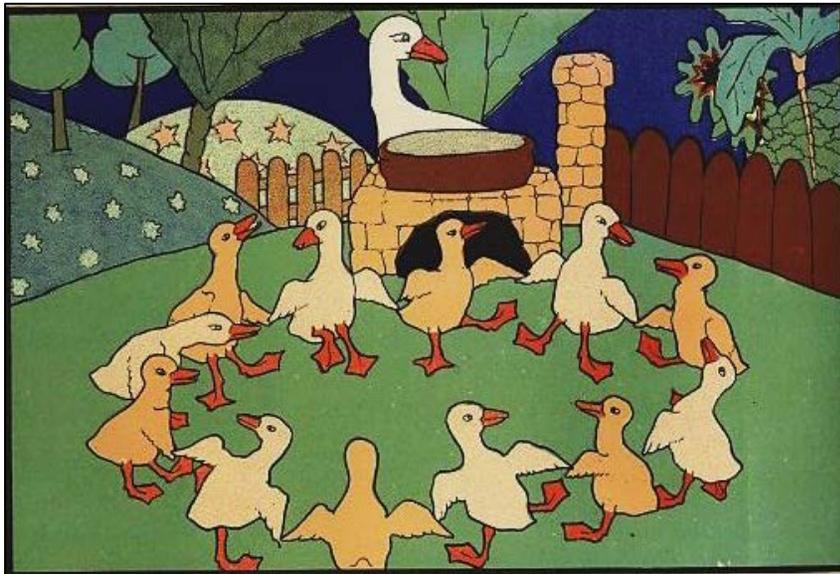
30. יש לי צמד פרים [I Have a Pair of Oxen]. Adapted from a folk song by [Yehiel] Hailperin, with illustrations by M. [Moses] Mutselmakher. Jerusalem: Ha-Ginah, [ca. 1925]; printed in *Grafica Bezalel*. No.1 in the series *Stories and Pictures for Toddlers* (סיפורים וציורים לתינוקות). [16] pages. 20 x 28 cm. PJ5053.H4 Y47 1925 Hebr Cage

Ha-Ginah (“The Garden”) Press was founded by Yehiel Hailperin (1880-1942), one of the pioneers of Hebrew education for children. Born in the village of Priluki, in the Ukraine, Hailperin moved to Odessa at the start of World War I and subsequently resettled in the Land of Israel. The name of his press alludes to his work in the field of Hebrew kindergartens; Hailperin founded the first Hebrew kindergarten in Warsaw, 1909. Ha-Ginah published four illustrated booklets in a series called סיפורים וציורים לתינוקות (*Stories and Pictures for Toddlers*), three of which include music for nursery rhymes intended for use in the up and coming Hebrew kindergartens. Several of these booklets were illustrated by members of the same “Band of Painters” who illustrated some of the books published by Omanut Press in Odessa (see above, nos. 16-18). *I Have a Pair of Oxen*, illustrated by Moses Mutselmakher, features a different pair of animals on every page, each with its own nursery rhymes set to music.



31. האוזה ואפרוחיה [The Goose and her Goslings]. Story by Yehiel Hailperin with illustrations by A. Keravtsov, music by Joel Engel. Jerusalem: Ha-Ginah, 1925]; printed in *Grafica Bezalel*. No. 2 in the series *Stories and Pictures for Toddlers* (ספורים וציורים לתינוקות). [16] pages. 20 x 28 cm. PJ5053.H26 A95 1925 Hebr Cage

Like the first booklet in the series *Stories and Paintings for Toddlers* (above, no. 30), *The Goose and Her Goslings* was illustrated by a member of the "Band of Painters" in Odessa, Aaron Keravtsov. The colors of the beautiful lithographs, printed at *Grafica Bezalel*, remain deep and vibrant to this day.



32. מעשה העז (The Story of the Goat). Story by S. Y. Agnon with illustrations by Ze'ev Raban. Jerusalem: Ha-Ginah, [ca. 1925]; printed in *Grafica Bezalel*. No. 3 in the series *Stories and Pictures for Toddlers* (ספורים וציורים לתינוקות).

[14] pages. 20 x 28 cm.

PJ5053.A4 M275 1925 Hebr Cage

An original tale by Nobel Prize-winning author S. Y. Agnon, with illustrations by Ze'ev Raban (see above, no. 22). In this story, Agnon weaves together traditional symbols of Zion and the Zionist dream, leading a young boy from Eastern Europe to his new home in the Land of Israel.



33. אליהו הנביא [Elijah the Prophet]. Story by Yehiel Hailperin, with illustrations by M. Gur-Arieh. Music by Joel Engel. Jerusalem: Jerusalem: Ha-Ginah, 1925; printed in *Grafica Bezalel*. No. 4 in the series *Stories and Pictures for Toddlers* (ספורים וציורים לתינוקות) (ספורים וציורים לתינוקות). [14] pages. 20 x 28 cm. PJ5050.H45 E45 1925 Hebr cage

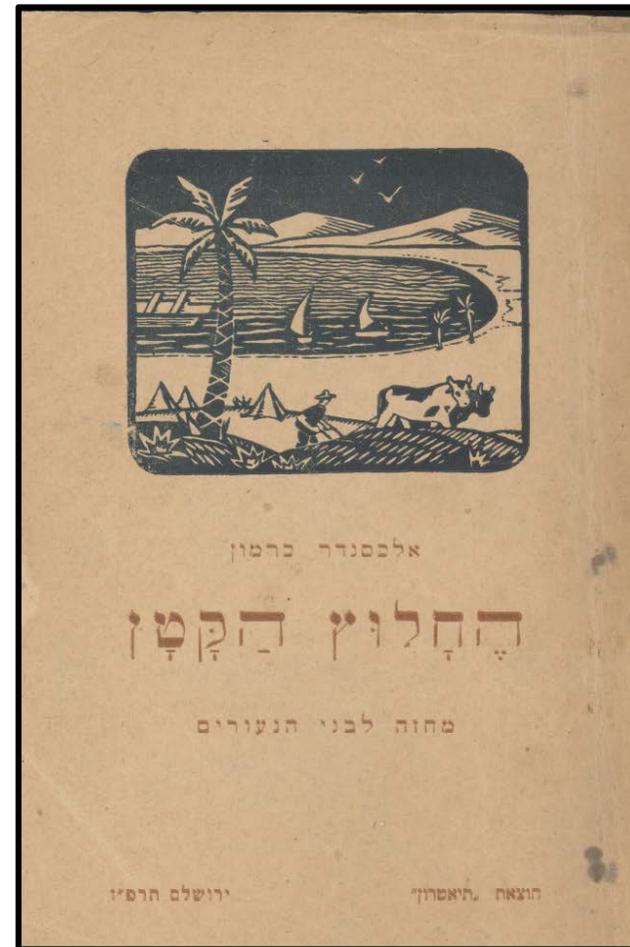
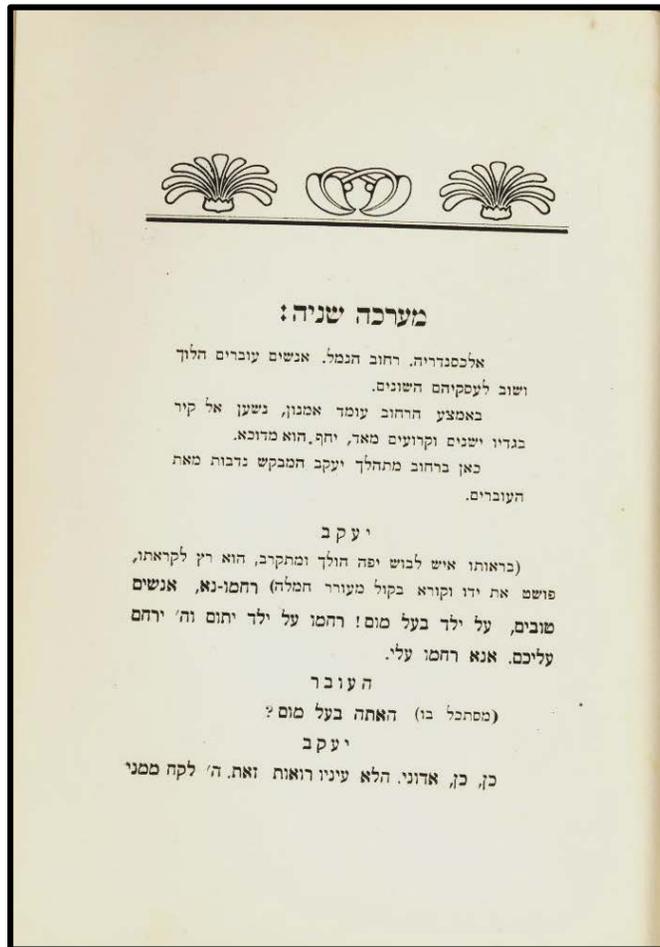
Traditional Jewish tale adapted by Yehiel Hailperin (see above, no. 30) and illustrated by M. Gur-Arieh (1891-1951), one of the leading artists of the Bezalel School and best-known, perhaps, for his striking silhouettes. The illustrations reflect the fascination which many new immigrants to Israel from Eastern Europe and Russia felt towards the Yemenite Jews, regarding them as the embodiment of a more “authentic” Judaism.



34. *The Little Pioneer: A Play in Three Acts* by Aleksander Karmon. Jerusalem: *Hots'at Te'atron*, 1926.
55 pages. 17 x 12 cm.
PZ40.K38 H35 1926 Hebr Cage

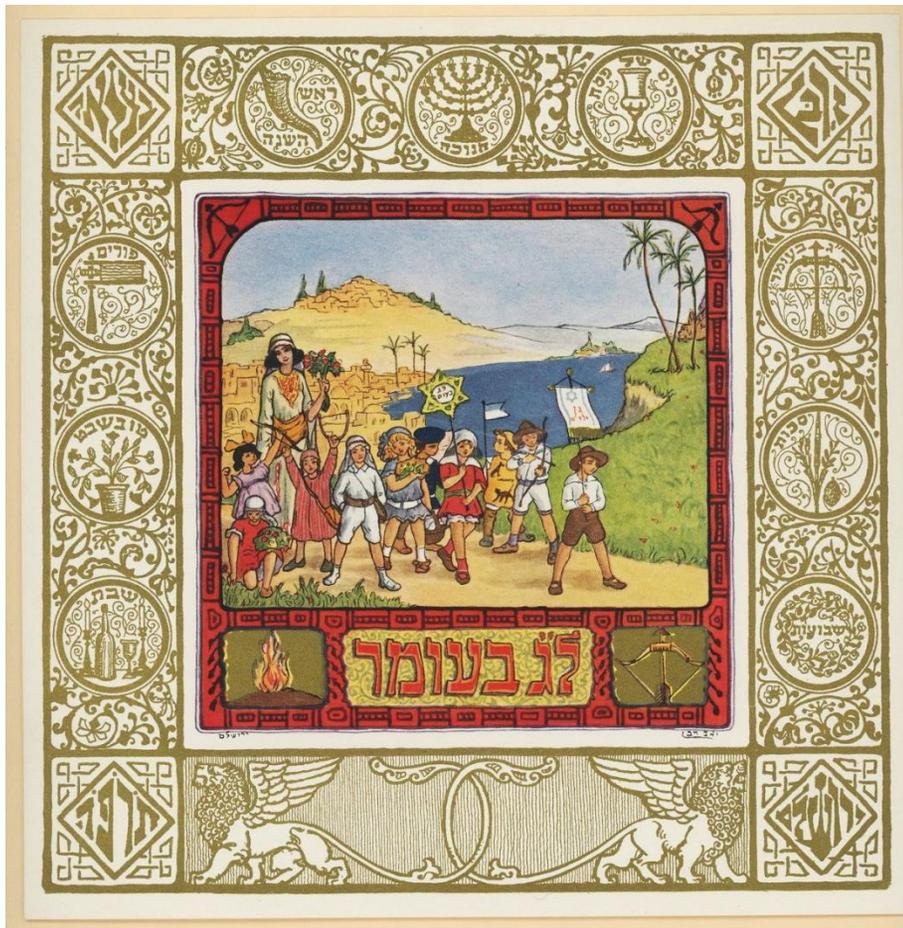
Note: Donated to the Hebraic Section in 2015 by Levon Avdoyan, Armenian Specialist at the Library of Congress, in memory of Paul Steven Hurwit (1945-2015).

A play for school-children emphasizing Zionist values. The narrative has a strong tendency towards pathos and moves from a small East-European *shtetl* to Alexandria, Egypt, where the young hero is cruelly used on his way to a new life in a kibbutz in Israel. The play's lovely cover is evocative of the pioneering period in pre-State Israel and bears a handwritten dedication by the author.



35. ספר תמונות: ספר תמונות [Our Holidays: A Picture Book]. Poems by Avi-Shai [Levin Kipnis], illustrations by Ze'ev Raban, New-York: Miller-Lynn, 1928. Hebrew edition. 15 colored plates plus illustrated cover. 20.5 x 20.5 cm. BM690 .R25 1928 Hebr

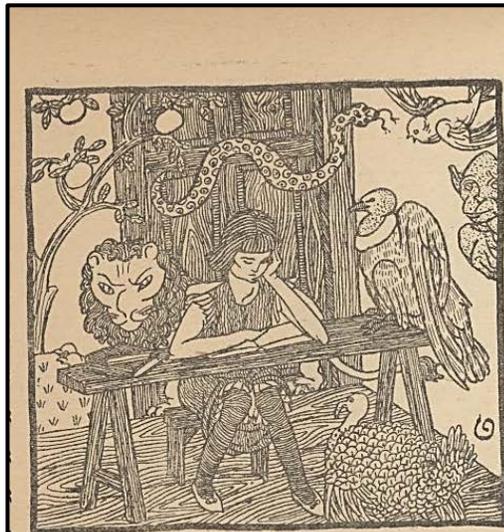
Illustrations show children celebrating the Jewish holidays against a backdrop of the Holy Land, with an emphasis on pioneer values. The artist, Ze'ev Raban, weaves his name and that of Bezalel (see above, no. 22) into the stylized borders framing each illustration together with the name of Jerusalem and the date: 1925 (תרפ"ה). The light and cheerful poems were written by Levin Kipnis (1894-1990), one of the best-known and most prolific children's authors in Hebrew, equally renowned for his poetry and prose.



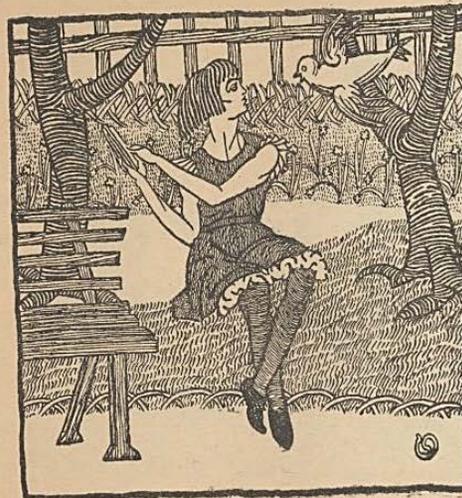
III. Children's Books in Yiddish (in chronological order)

36. *Temerl* [Temerl, or Little Tamar] by Moshe Broderzon, with illustrations by Joseph Tchaikov. No. 4 in the "Kinder Bibliotek" series. Moscow: Farlag Khaver, 1917.
9 pages. 17 x 12 cm. Softbound.

Temerl is a modern fairy-tale about a little girl who discovers the magic of reading. It was published in an inexpensive paper-back edition in Moscow, 1917, together with 9 illustrations by Joseph Tchaikov in Art Nouveau style. At the same time, Tchaikov created a handwritten version of the tale in Russian, which he presented to his young step-daughter that year at Chanukah. The Russian tale, which comes in the form of a scroll and is called *Little Princess Tanya*, is accompanied by eight of the illustrations included in *Temerl*, together with two new illustrations, one of which appears to be a self-portrait of the artist at work. *Little Princess Tanya* was acquired in September, 2016, by the Library of Congress, together with the Yiddish-language *Temerl*. For more information about these two works, click [here](#):



לע.
קליידעקע.
ריל.
עמערל.
גע
ציכטיגע.
ין צונגעפאסט
ין צונאסט

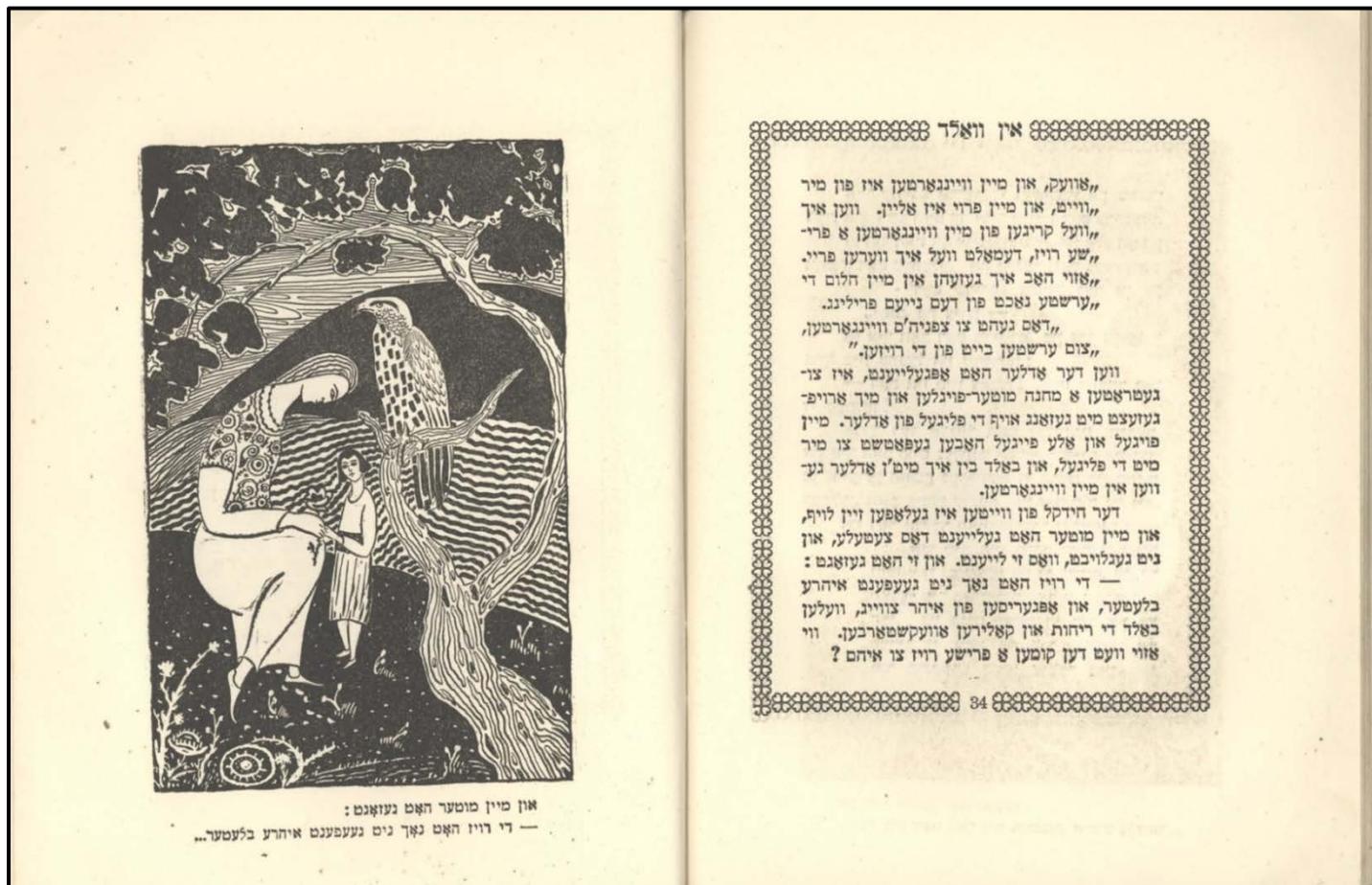


קלאפ, קלאפ, טייבענע.
אין פענסטערלאין שייבעלעו
סיוועט מיט אויגן אידעלע
קוקן לאנג מיין מידעלע.
און הערן דינע רייד.
און הערן דינע רייד.
קליפ-קלאפ, קליינינקע,
דערצייל איר מעשיות שיינינקע
פון יינגעלאך און מידעלאך,
מיט זיסע טויבן-ריידעלאך
פארטרוי איר שטילערהייט.
די פליגעלאך צושפרייט-

אין קעמערל אריין:

37. *In the Forest*, stories and poems by Herman Gold, with illustrations by I. [Isaac] Lichtenstein. [New York]: Farlag Iddisher - Jewish Book Agency, 1918. No. 1 in the series: פאר אייך און אייערע קינדער [*For You and Your Children*]. 45 pages. 20.5 x 16 cm. Softbound. PZ90 .Y5 G57

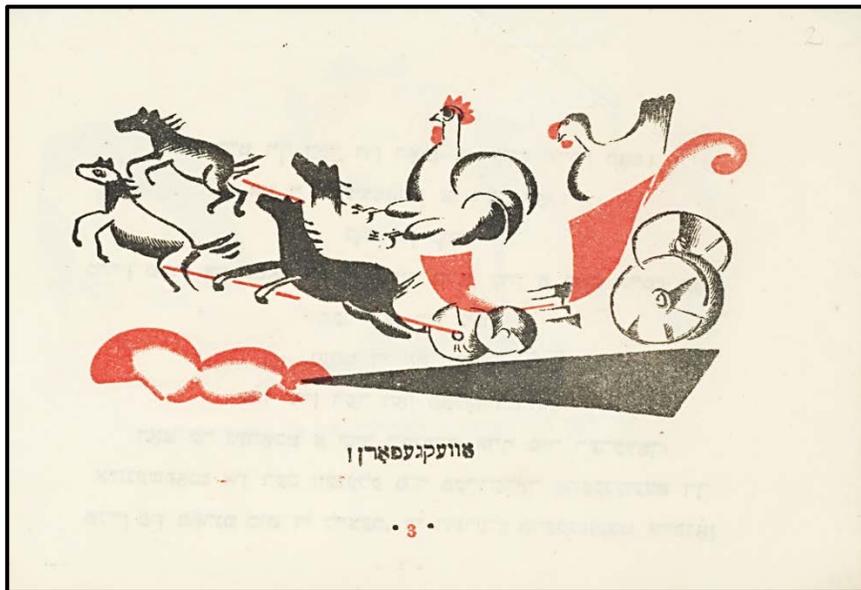
Eight black-and-white illustrations, five of them full page. The cover illustration, in delicate lines of red and green, reappears in black and white on page 11. The artist, Isaac Lichtenstein (1888-1981), was a member of the famed *Makhmadim*, a group of young Jewish artists who rendered traditional Jewish themes in Avant-Garde style. In his youth Lichtenstein studied art in Vitebsk in the same school as Chagall, noting in his autobiography that “hundreds of lads passed through the place.” He left for Paris around 1910, living in the famous La Ruche in Montparnasse along with many other up and coming artists, Jewish and non-Jewish. He moved to New York during World War II and later settled in Safed, where he died in 1981.



38. די הון וואס האט געוואלט האבן א קאם [The Rooster that Wanted a Comb] by Peter Bentsiyoni [Ben Zion Raskin], and illustrated by El (Eliezer) Lissitzky. Kiev-Petersburg: Yidisher Folks Farlag, [1919].
 14 pages. 13 x 18.5. Due to extreme fragility of LC copy, pages are encased in mylar.
 PZ90. Y5 B43

Cover art and illustrations in red and black by Eliezer Lissitzky (1890-1941), one of the most important figures in the Russian Avant-garde. This booklet was one of three published in a deal which Raskin and Lissitzky struck with the Yidisher Folks Farlag in 1919, according to which the two were to create eleven booklets altogether within the short space of five months. Apter-Gabriel notes that these illustrations contain the first elements of Suprematist style in a Yiddish children's book (Apter-Gabriel 1987, 118).

Printed on the back cover (also in red and black): Kindergarten Series (קינדער-גארטן); and also the price: 3 rubles, 80 kopek.



39. צעהן קינדער: לידער פון י. ל. פרץ [Vocal Suite: Ten Children's Songs by Y. L. Peretz, for Voice and Piano] by M. Milner. Cover design and illustration by Joseph Tchaikov. Kiev: Kultur Lige / Melukhe Farlag, 1921.

[30] pages, 34 x 26 cm. Softbound.

Jewish Cultural Reconstruction label pasted in.

M1852 .M55 1920z Hebr

Sheet music for children's songs by Y.L. Peretz (1852-1915), one of the greatest figures of Jewish culture in the modern period; equally renowned for his Hebrew and Yiddish works. Cover design and illustration by Joseph Tchaikov (1888-1986), one of the foremost Jewish artists of the Russian Avant-Garde (see no. 36 above).



40. מעשהלאך [Little Stories for Children] by Br. [the Brothers] Grimm, translated into Yiddish by N. [Note] Lurie, [with illustrations by Joseph Tchaikov and others]. Kiev: Kultur Lige, [1922].
47 pages. 16 x 12 cm. Softbound.

Three tales by the Brothers Grimm, each accompanied by striking illustrations and bold, hand-lettered titles. No mention of illustrators, but a few of the illustrations – including the one on the cover – have a disembodied “ט” floating in the picture – the usual signature of Joseph Tchaikov.

Tchaikov’s cover illustration reflects his Cubo-Futurist style, in addition to Art Nouveau.



41. מאיסעלעך פאר קלייניקע קינדערלעך [Little Stories for Little Children] by Miriam Margolin. Cover and text illustrations by Issachar Ber Ryback. Published in Petrograd by the Jewish Section of the Commissariat for Peoples' Education; printed by Selle & Co, Berlin, 1922. [24] pages. 21.5 x 27.5 cm. Hardbound. PZ90 .Y5 M28

Ten stories for children by Miriam Margolin (1896-1968), each with facing illustration in black-and-white. Colorful illustrated cover. The artwork by Issachar Ber Ryback (1897-1935) reflects the Jewish tombstones and synagogue carvings he documented along the Dnieper River in White Russia, during a trip he took together with Eliezer Lissitzky sometime around 1916 (Apter-Gabriel 1987, 101-102).



42. עלפאנדל [Elfandl] by [Rudyard] Kipling, Berlin: Farlag Shveln, 1922. Illustrated by El [Eliezer] Lissitsky and hand lettered by Kraft (קראפט). [14] pages. 28 x 22 cm. Softbound.

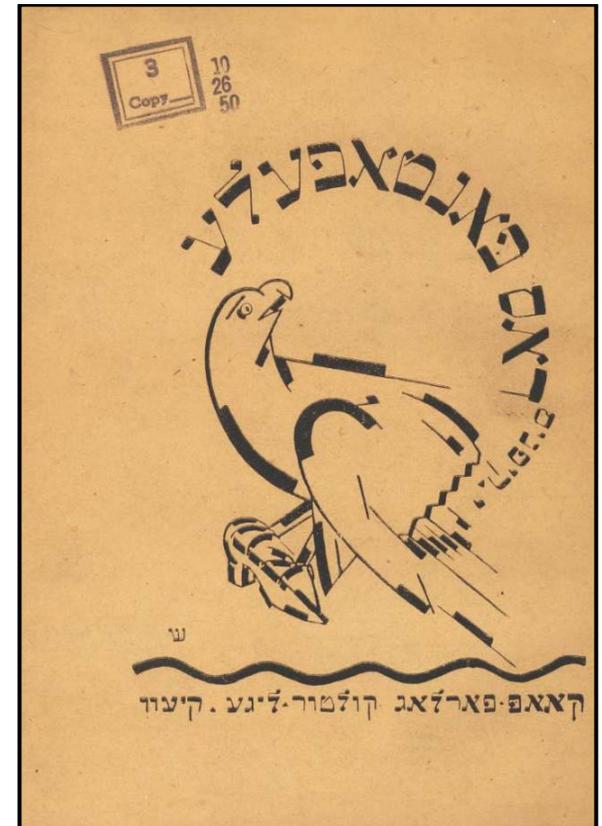
Yiddish translation of *Elephant's Child*, the classic animal tale by Rudyard Kipling (1865-1936) starring the pug-nosed young elephant full of "satiabile curiosity." Illustrated cover in red and black and twelve letterpress illustrations in black and white by El Lissitzky, four of them full page.



43. דאס פאנטאפעלע [The Slipper: An Egyptian Tale] by Y. [Itzik] Kipnis. Illustrations by N. [Nisson] Shifrin. Kiev: Kultur Lige, 1923.
12 pages. 18 x 13.5 cm. Softbound

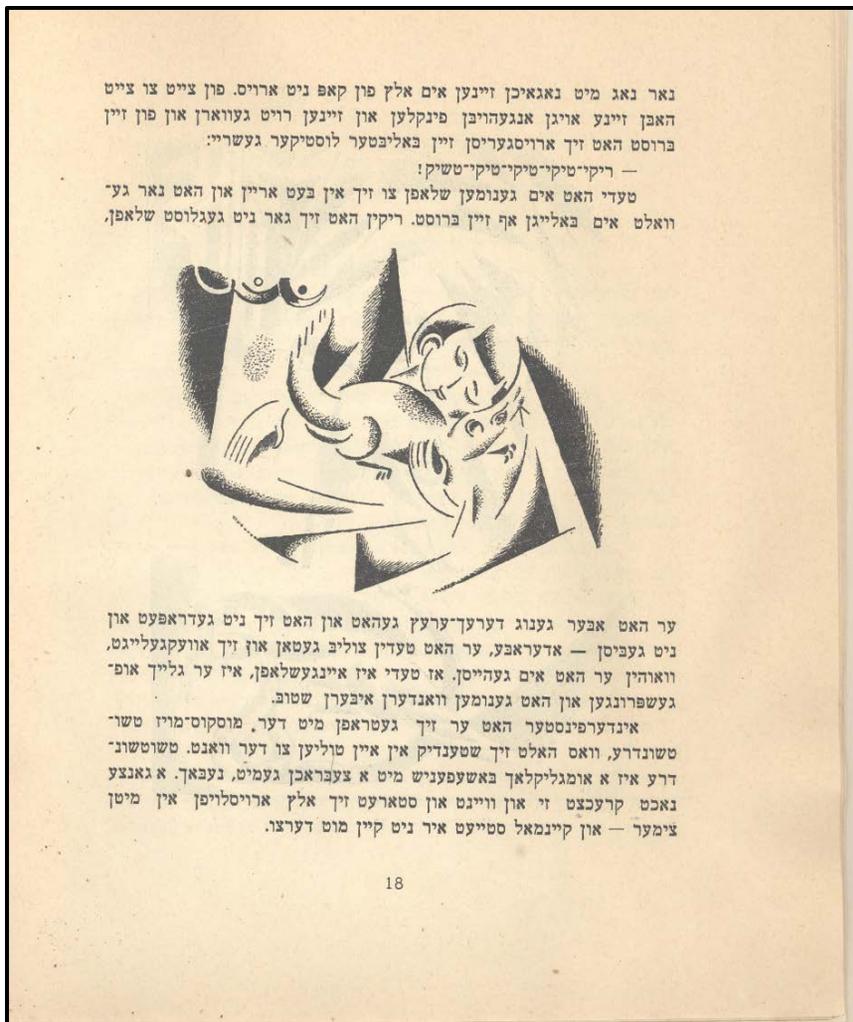
Itzik Kipnis was a prolific writer of children's books in Yiddish. He was born in Volhynia in 1894, and died in Kiev in 1974 after years in a Soviet labor camp.

Cover art and three full-page illustrations in black and white by Nisson Shifrin (1892-1961), a prominent set designer in the Russian and Yiddish theaters in Moscow and Kiev (Apter-Gabriel 1987, 244).



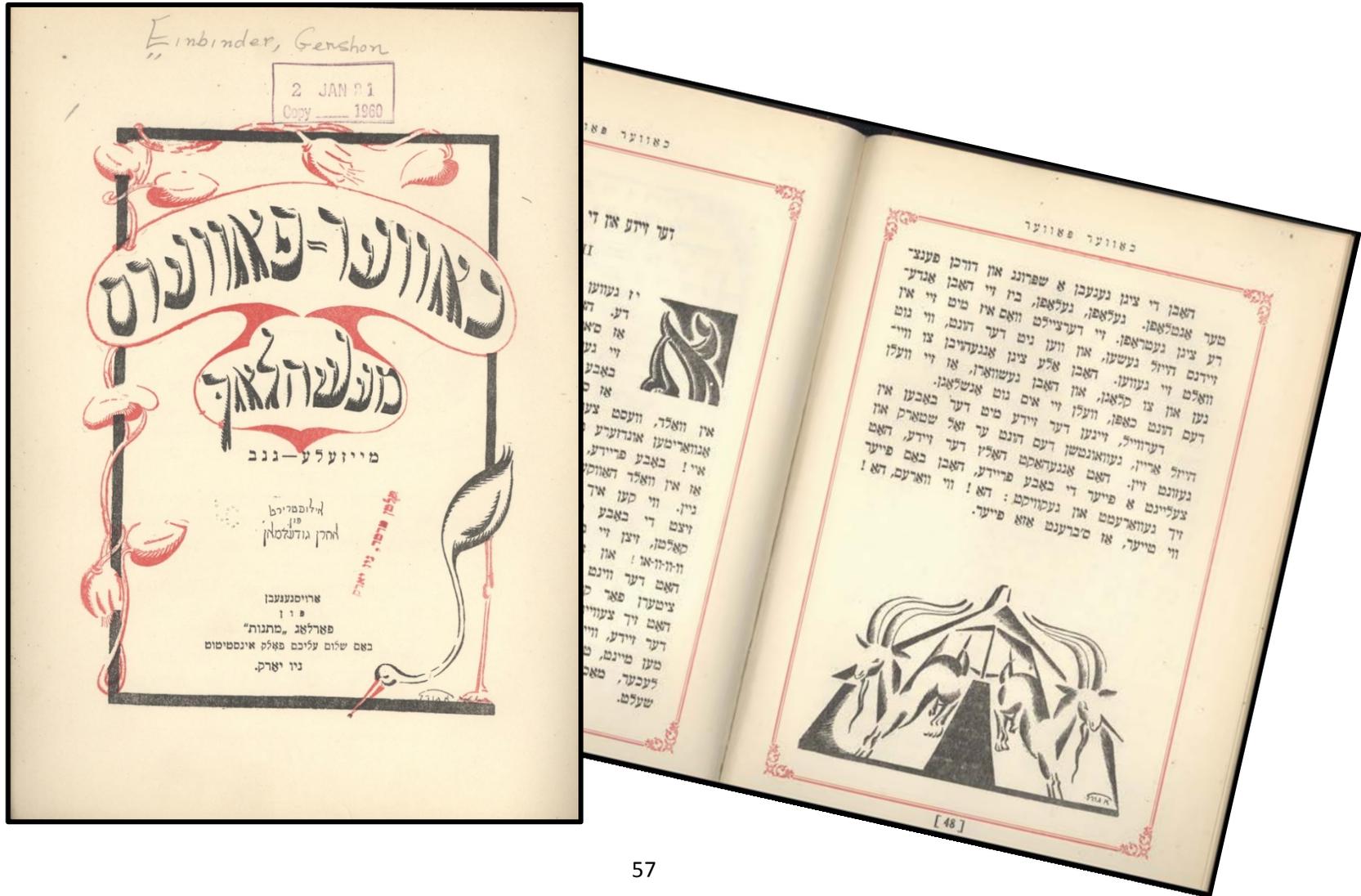
44. נאר נאג מיט נאגאיכן זיינען אים אלץ פון קאפ ניט ארויס. פון צייט צו צייט האבן זיינע אויגן אנגעהויבן מינקלען און זיינען רויט געווארן און פון זיין ברוסט האט זיך ארויסגעריסן זיין באליבטער לוסטיקער געשריי:
 — ריקי-טיקי-טיקי-טיקי-טיקי!
 טעדי האט אים גענומען שלאפן צו זיך אין בעט אריין און האט נאר גע'וואלט אים באלייגן אף זיין ברוסט. ריקין האט זיך גאר ניט געגלוסט שלאפן.

Kipling's classic tale translated into Yiddish. Ten black-and-white illustrations by Suprematist artist Mark Epshtein, all unsigned. Eight of the illustrations are full-page. Interesting to compare this edition of *Rikki-Tikki-Tavi* with an earlier version printed in the journal שרעטעלאך (see below no. 57), there with illustrations by Joseph Tchaikov.



45. *Chaver-Paver's Little Stories for Children* [Chaver-Paver, with illustrations by Aaron Gudlman. New York: Matones and Shalom Aleichem Folks Institute, 1925. Volumes I-II. Each volume 96 pages. 24 x 17 cm. Hardbound. PZ90 Y5 E515

37 stories by Yiddish writer Chaver-Paver, pen-name of Gershon Einbinder (1901-1964). Each story begins with a stylized initial letter, and most are accompanied by at least one illustration, all in Avant-Garde style. Red faux leather binding with title and publisher's mark in embossed gold letters.

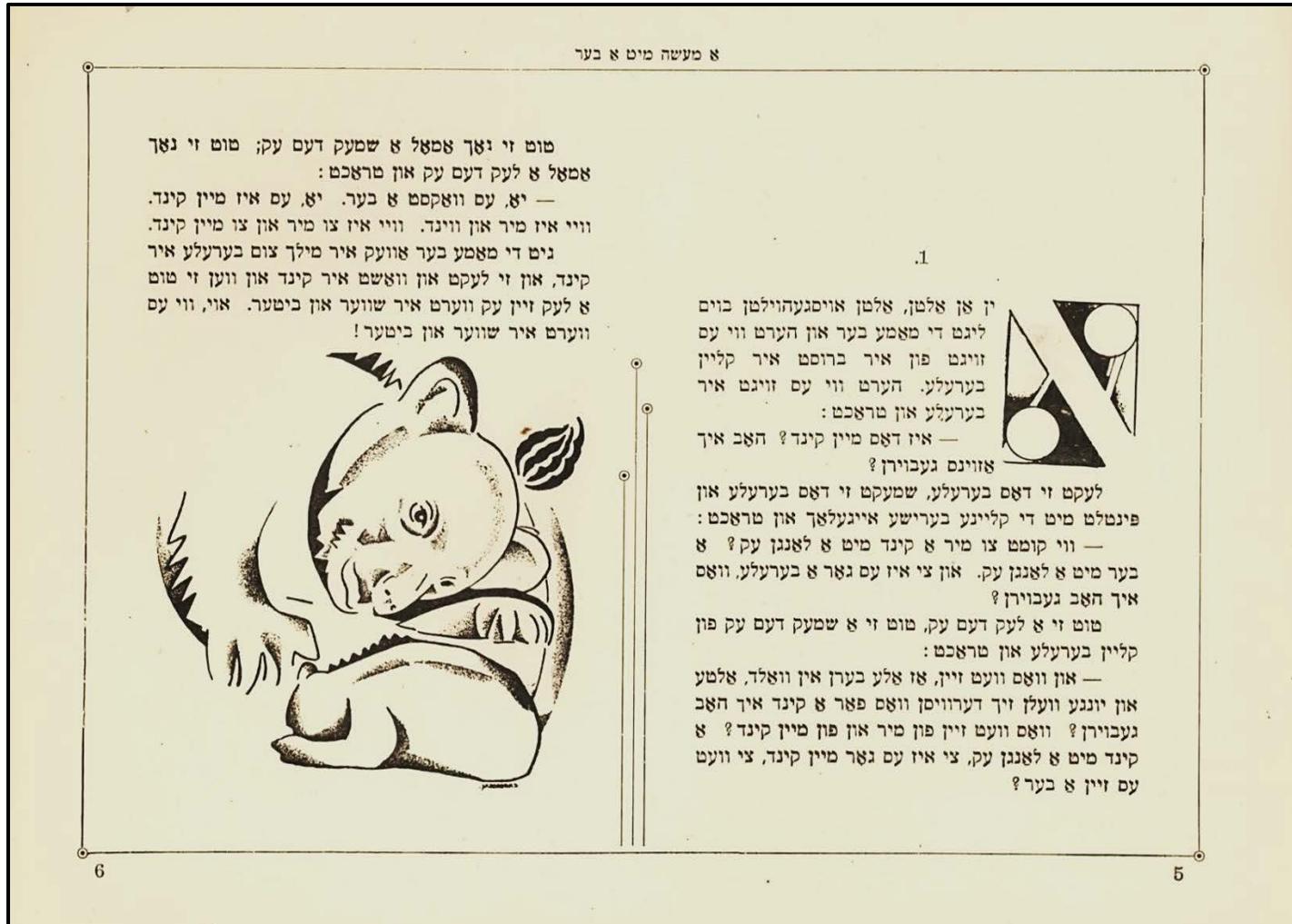


46. מעשה מיט א בער [A Story with a Bear] by Perez Hershbein, with illustrations by B. [Boris] Aronson. New York: Matones and Shalom Aleichem Folks Institute, 1925.

39 pages. 19.5 x 25 cm. Softbound.

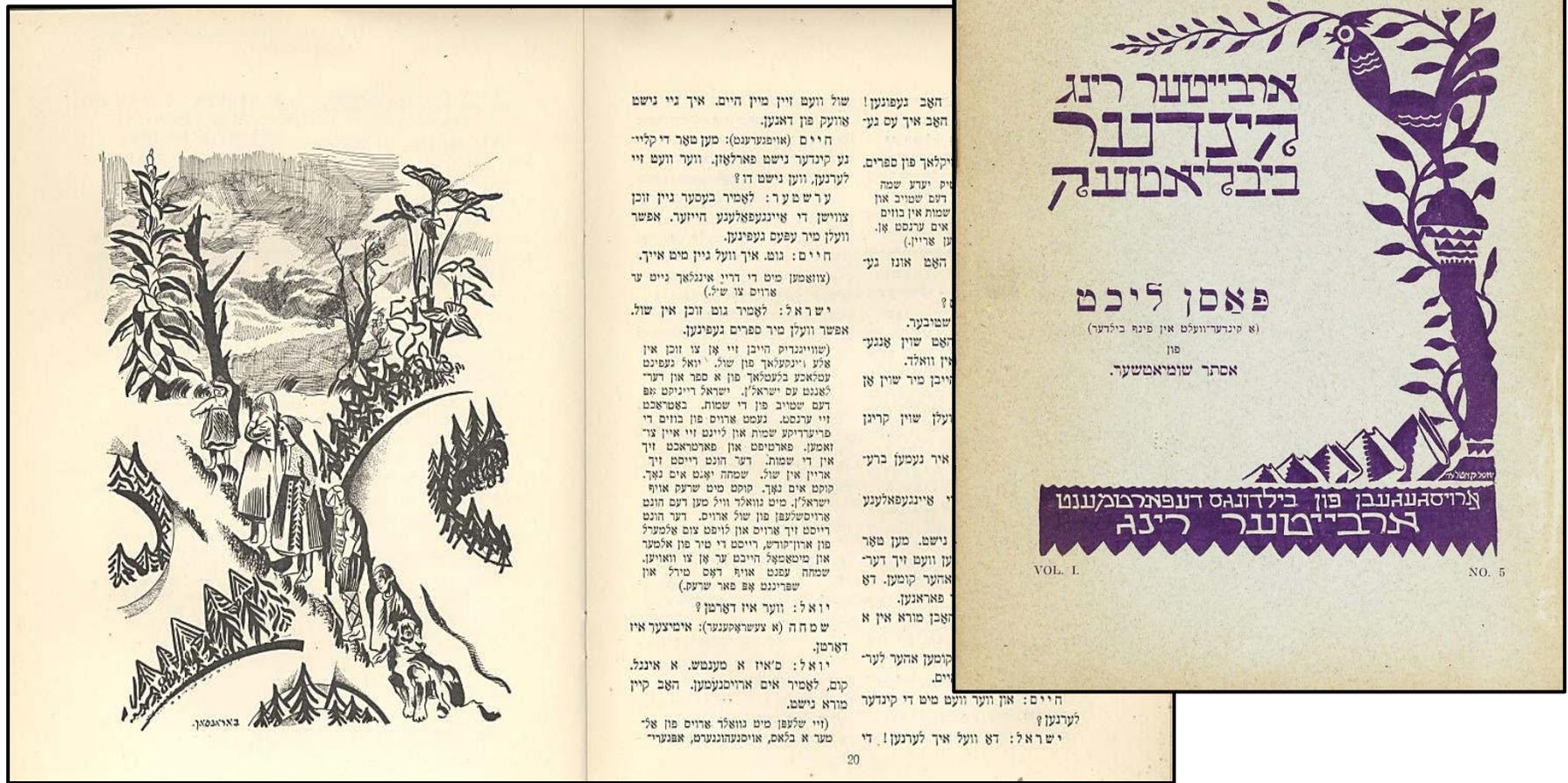
PZ90 .Y5 H56

Cover art by A. Goldman, with minimalist design in yellow and blue. Inside there are five Avant-Garde illustrations by Boris Aronson (1898-1980), who also designed the stylized letters at the beginning of each of the nine chapters. Aronson, the son of the Chief Rabbi of Kiev, became a notable set designer for the Yiddish theater in Kiev and Moscow as well as in New York, where he immigrated in 1924.



47. *Streaks of Light: A Child's World in Five Tableaux* by Esther Shumiatcher [-Herschbein]. Illustrations by Yosl Cutler and B. [Boris] Aronson. New York: Workmen's Circle, 1925. 54 pages. 23.5 x 17 cm. Softbound.

Yiddish poet Esther Shumiatcher-Herschbein was born in Belorussia in 1899, one of eleven children. In 1911 the family immigrated to Canada, and in 1918 she married Perez Herschbein, a leading playwright in New York's Yiddish theater. She died in 1985. Cover illustration in purple, black and white ink by Yosl Cutler; three full-page illustrations in black and white by Boris Aaronson.



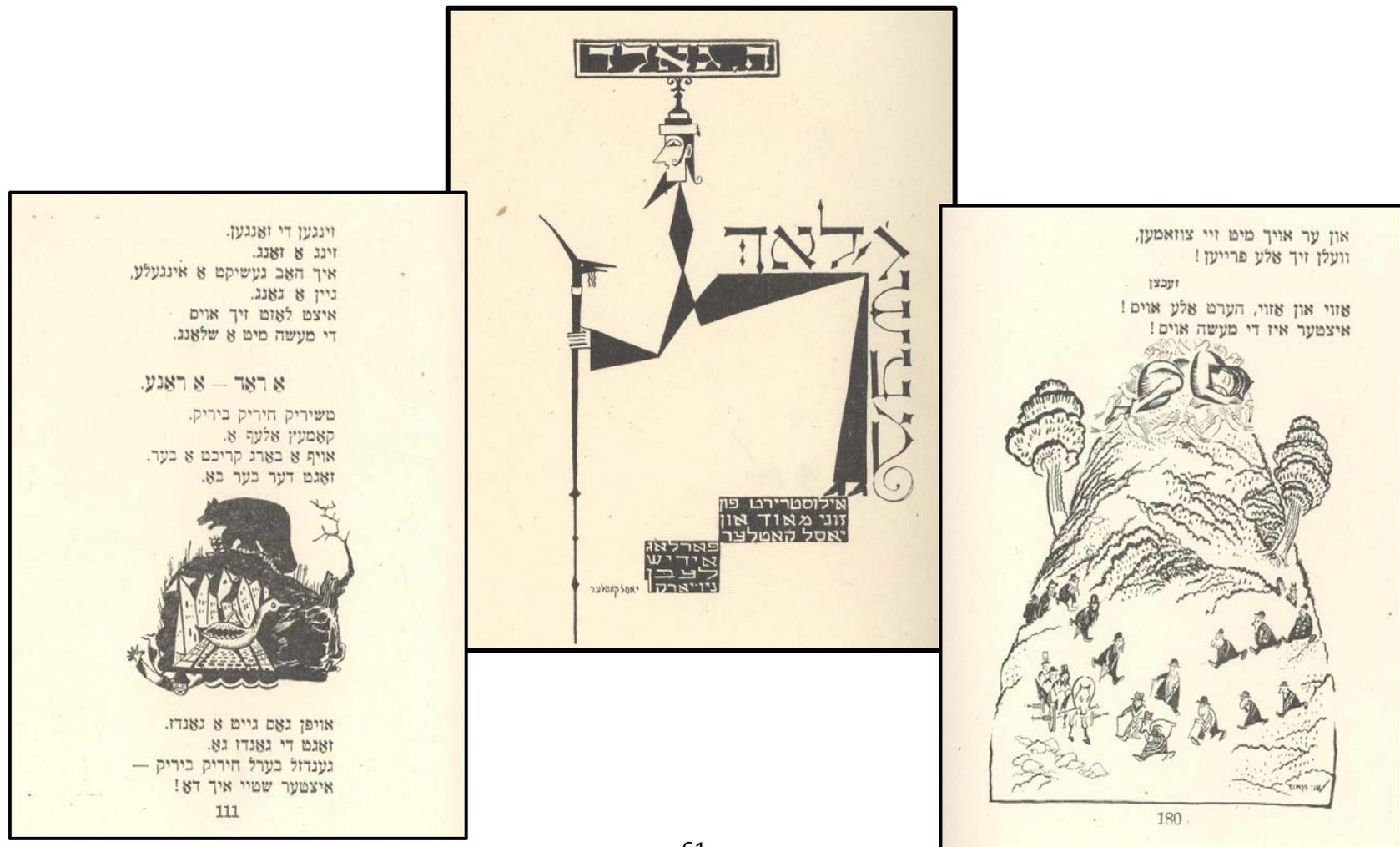
48. פייפעלע [The Flute], poems by Leib Kvitko, with illustrations by Georg Fischer (געאָראַג פֿישער). [Kharkov: 1927].
[8] pages, 24.5 x 16.8 cm. Softbound.

Two sets of poems for children (“The Flute” and the “Streetcar”) by Leib Kvitko (1890-1952). Kvitko, one of the most prominent Yiddish poets, was born in the Ukraine in 1890 and died in Moscow in 1952 during the infamous “Night of the Murdered Poets.” The striking illustrations in blue, orange and black are by Georg Fischer, who signed and dated his work on the cover.



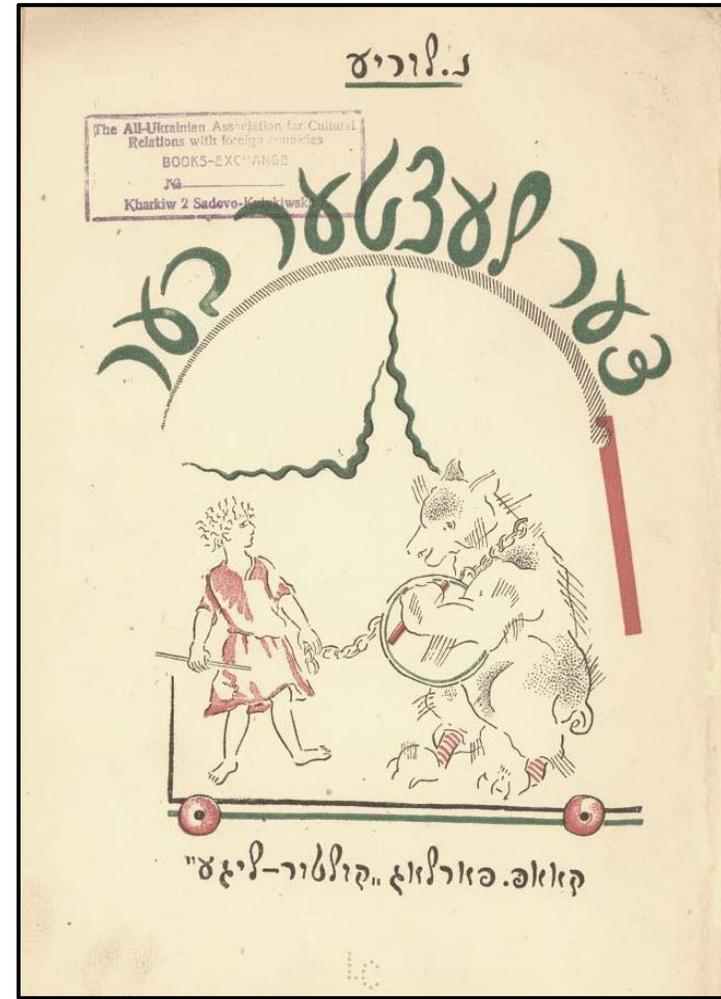
49. מעשהלאך [Little Stories], by H. [Herman] Gold, with illustrations by Zuni Maud (זוני מאוד) and Yosl Cutler (יאסל קאטלער). New York: Verlag Yiddish Leben, 1928.
 256 pages. 20 x 14 cm. Hardbound.
 PZ90 .Y5 G6

A collection of 43 stories by Yiddish writer Herman Gold. The illustrations were created by Zuni Maud (1891-1956) and Yosl Cutler (d. 1934), a team of artists best-known as Yiddish puppeteers during the 1920s. Their puppet shows centered on Jewish themes mixed with a strong dose of Socialism and were created from their own designs. The two artists began working together in New York sometime in the 1920s after immigrating from Russia.



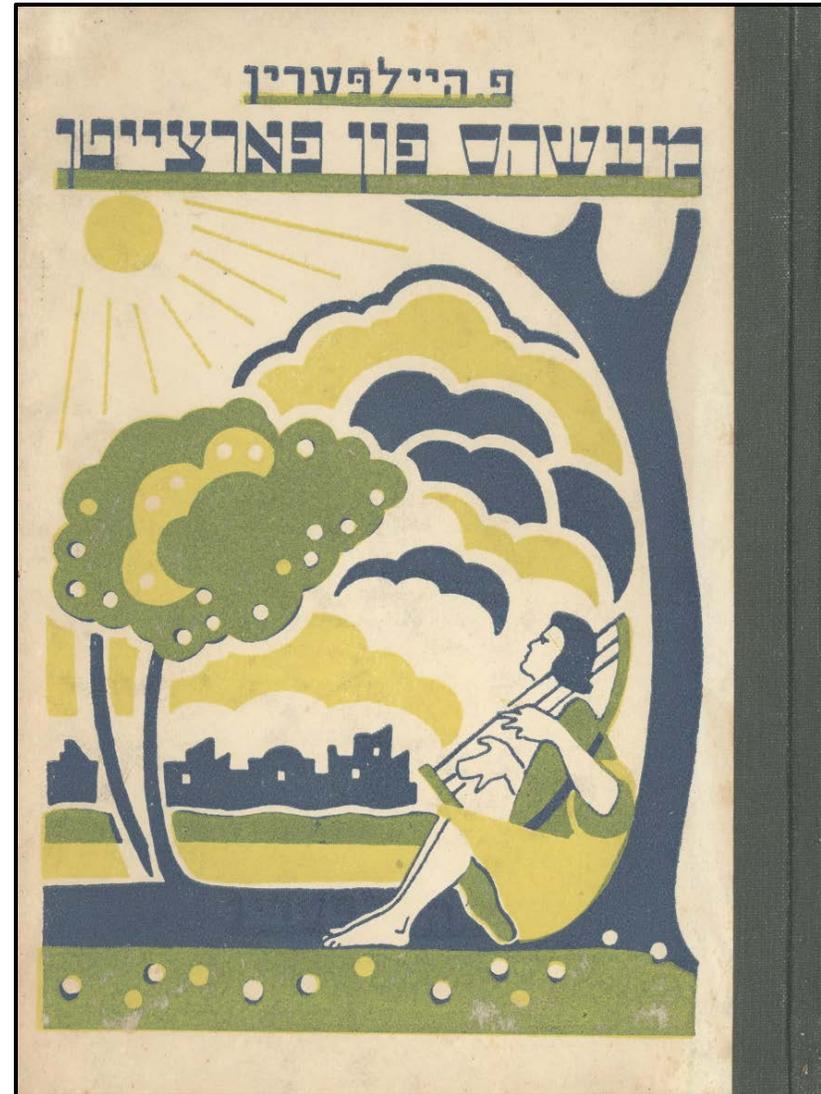
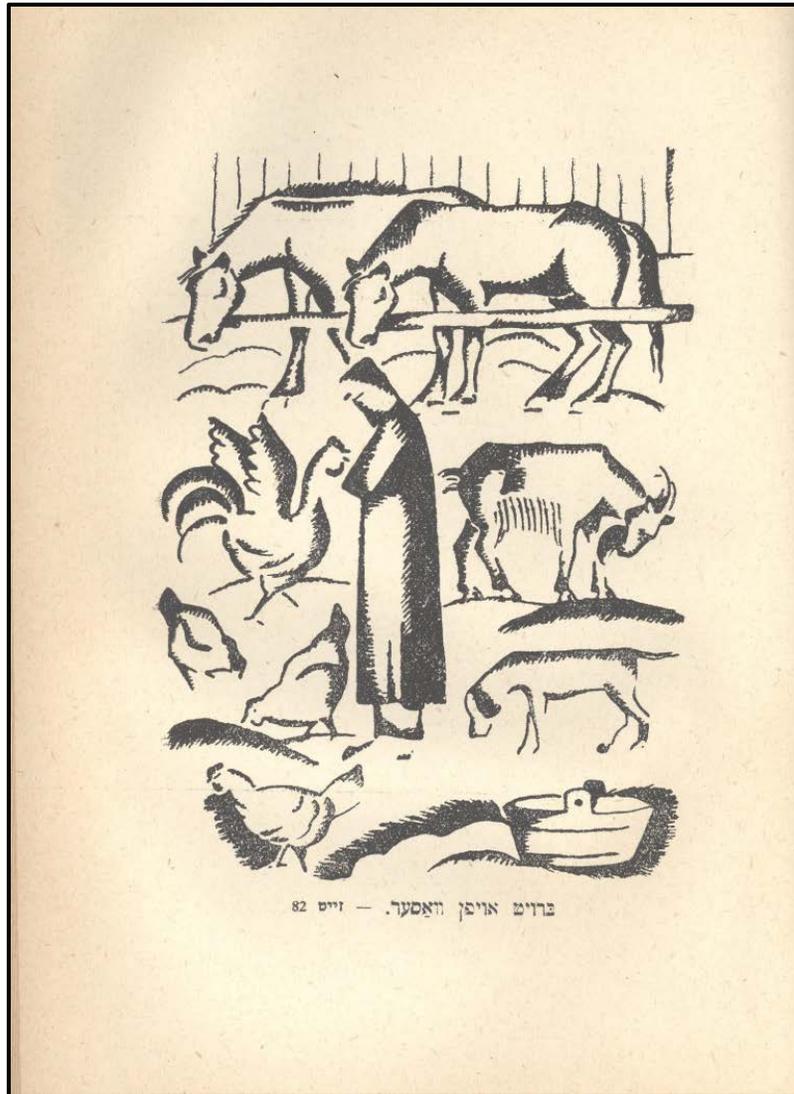
50. דער לעצטער בער [The Last Bear] by N. [Note] Lurie. Kiev: Kultur Lige, 1929.
 35 pages. 23 x 16 cm. Softbound.
 PZ90 .Y5 L8

Cover illustration in red, green and black. Inside, four black-and-white illustrations, two of them full page. The illustrations have a charm and lightness that belie the grim storyline. The tale ends in a shootout between the bear and the Bolsheviks, with the bear saying, "My cubs are all "dead, killed, captured. I am the last bear in the forest." *The Last Bear* was written by Note Lurie, author of the Yiddish novel *The Steppes Are Calling* about Jewish farm laborers.



51. מעשהס פון פארצייטן [Tales from Long Ago] by F. [Falk] Hajlperin with illustrations and cover art by B. Mikhtam. Vilna: B. Kleckina, 1929. 120 pages. 20 x 14.5 cm. Hardbound.

Seven stories, two of them in dialogue-form. Each story has two full-page illustrations in black and white by B. Mikhtam.



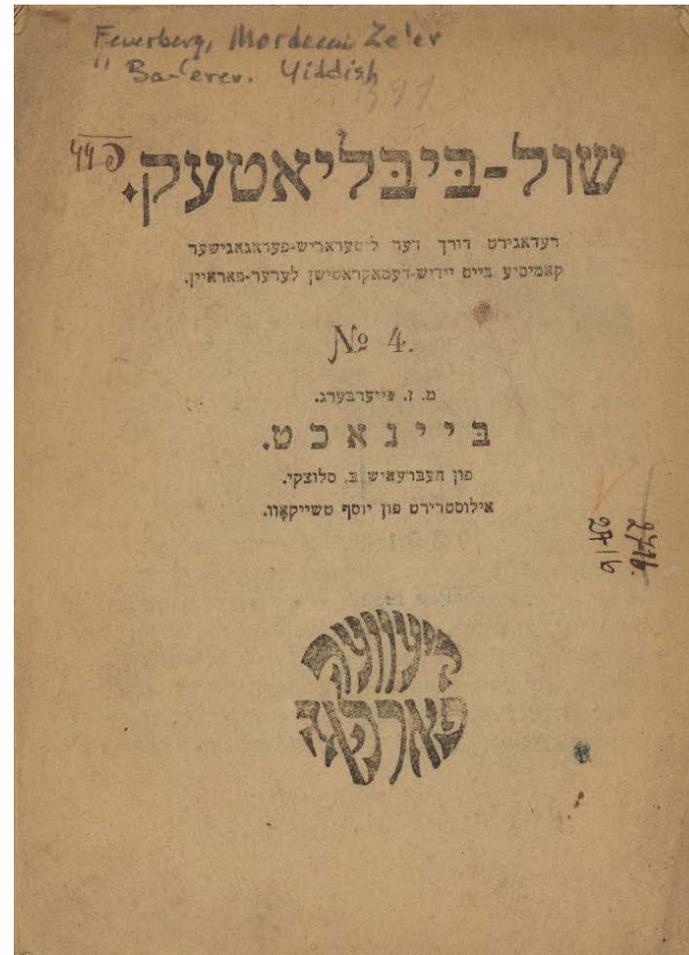
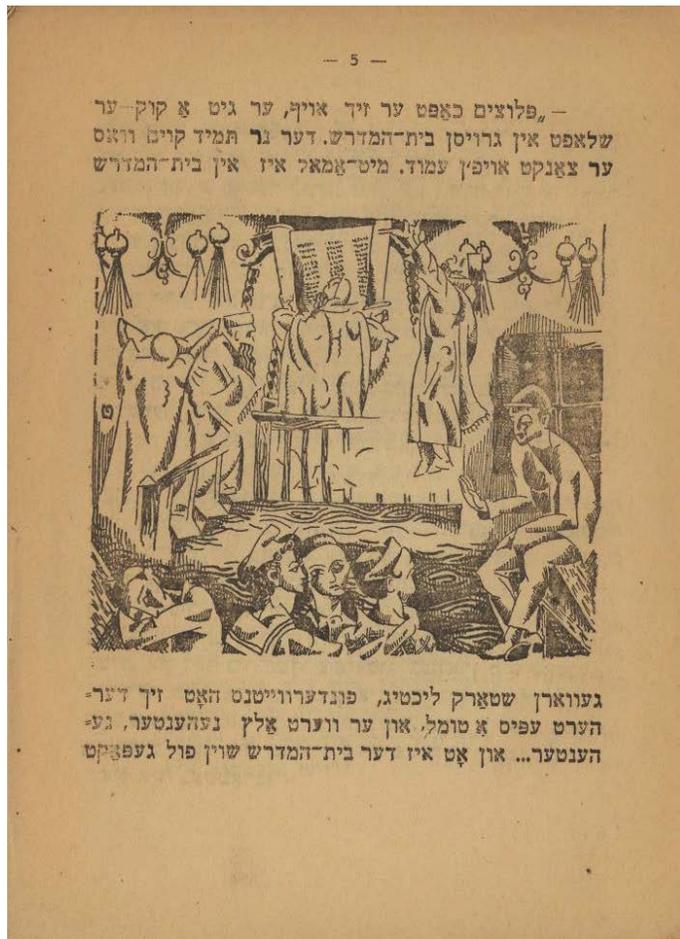
52. ביינאכט [In the Evening] by M. Z. [Mordechai Ze'ev] Feierberg. Translated from the Hebrew by B. Slutzki. Illustrated by Joseph Tchaikov. No. 4 of the series: שול-ביבליאטעק [School - Library]. Kiev: Kiever Farlag, [n.d.].

30 pages. 18.5 x 13.5. Softbound.

Jewish Cultural Reconstruction label pasted in.

PZ90 .Y5 F44318 1900z

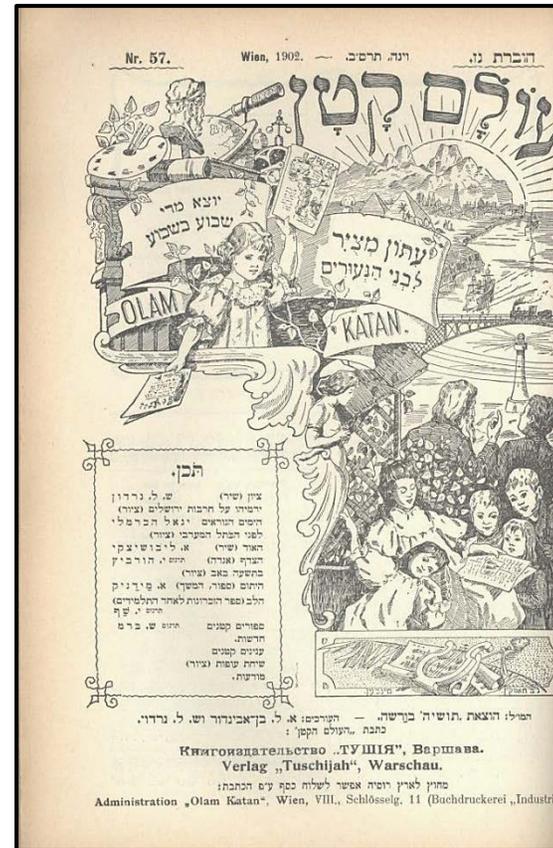
Yiddish version of a short story in Hebrew by Mordechai Ze'ev *Feierberg* (1874-1899), first published in 1898 in the pages of *Ha-Shiloah*. It depicts the inner conflicts of its young protagonist growing up in a small village in Eastern Europe. Plain cover with stylized motto of publisher (קיעוועה פארלאג) and three half-page illustrations in black-and-white by Joseph Tchaikov. Price on back cover, followed by list of ten books in the series and the address of the publisher.



IV. Children's Periodicals in Hebrew and Yiddish (in chronological order)

53. *Olam Katan: An Illustrated Journal for Young People*, edited by Abraham Leib ben Avigdor [Shalkovitz] and Samuel Leib Gordon. Published by Tushiyah (Warsaw). In Hebrew. PJ5001 .O53 Hebr. Library has Volumes I-II (Vienna, 1901-1902); Volumes III-IV (Cracow, 1903-1904).

One of the very first Hebrew periodicals for children, but not to be confused with an earlier periodical of the same name published as a supplement to *Ha-Tzvi* in Jerusalem, 1893. *Olam Katan* published the work of many well-known writers, including Hemdah ben-Yehuda, Saul Tchernichowsky, and Zalman Shneour. While the illustrations appear to have been taken largely from non-Jewish books, the covers bear original artwork: by Nathan Benzion Havkin (Volumes I-II) and by G. Chorni (Volumes III-IV). Worth noting is the list of subscribers (in Russian) at the end of Vol. 55 (Vienna, 1902).



54. *The Dawn: An Illustrated Weekly for Children*. Warsaw: Ha-Or, 1911. Edited by M. [Moses] Ben-Eliezer, In Hebrew.
 PJ5001 .S47. Library has two sets of Nos. 1-11 (Copy 1 is missing the illustrated covers).

An early Hebrew periodical for children that published, among other things, literary works; “descriptions of people of all lands;” a column called “Man and Nature;” and information about newly-published books. Noticeably, it was the first to publish Bialik’s classic Hebrew version of Tom Thumb, *Etzba’oni* [nos. 19-20, p. 435]. It also published letters concerning the literary quality of works submitted by aspiring writers. Despite its high quality and gifted editor, Moses ben-Eliezer, the magazine suffered from financial problems and folded after only seven months (Ofek 1988, pp. 197-198). The exquisite covers are today a great rarity.



55. Kohelet - (אגודת המורים בא"י) [Homeland: a Monthly for Young People]. Jaffa: Union of Teachers in the Land of Israel Publishers. Edited by Jacob Fichman. In Hebrew. BM 100 .M64. Library has Vols. I – XI (1911-1929).

Literary journal which exercised a strong influence on Israeli youth. Cover illustration and hand lettering by Aryeh Elhanani (1898-1985), a Jewish artist from the Ukraine with strong ties to the Russian Avant-Garde, awarded the Israel Prize for Architecture in 1973.

The goals of the journal are clearly stated in the first issue: “to lead young people towards the eternal truths and noble aspirations of the enlightened world in general and of the Jewish world in particular; to cultivate and encourage spiritual strength as the young person moves towards real life; to arouse and develop the finer feelings of the heart; to educate through science and to improve [aesthetic] taste through choice literature.”



56. *Saplings: An Illustrated Journal for Youth and Children*. Edited by Moses Ben-Eliezer; financed by M. Zlatopolsky. Moscow: Omanut Press, July-December 1917. In Hebrew. PJ5001 .S485. Library has only one issue (no. 10, Kislev 29, 1917).

Founded just after the February Revolution in 1917, this journal for children was the first title published by Omanut Press, which went on to produce children's books in Odessa (above, nos. 13-18), in Frankfurt am Main (above, nos. 20 and 27), and from 1925 till 1945, in Tel-Aviv. It was founded by Jewish financier and Hebrew Maecenas Hillel Zlatopolsky together with his daughter Shoshana Zlatopolsky Persitz. The editor, Moses Ben-Eliezer, had previously worked on *The Dawn* (see above, no. 54), and his talents were well-known to Bialik, who recommended him for the job. The journal featured works by the greatest Hebrew writers and Jewish artists of the day. Bialik's *Shelomo ha-Melekh* [King Solomon] was published for the first time in its pages together with illustrations by Eliezer Lissitzky – the only Hebrew text Lissitzky is known to have illustrated. *Saplings* also offered stories in translation and news from the Land of Israel and other parts of the world.



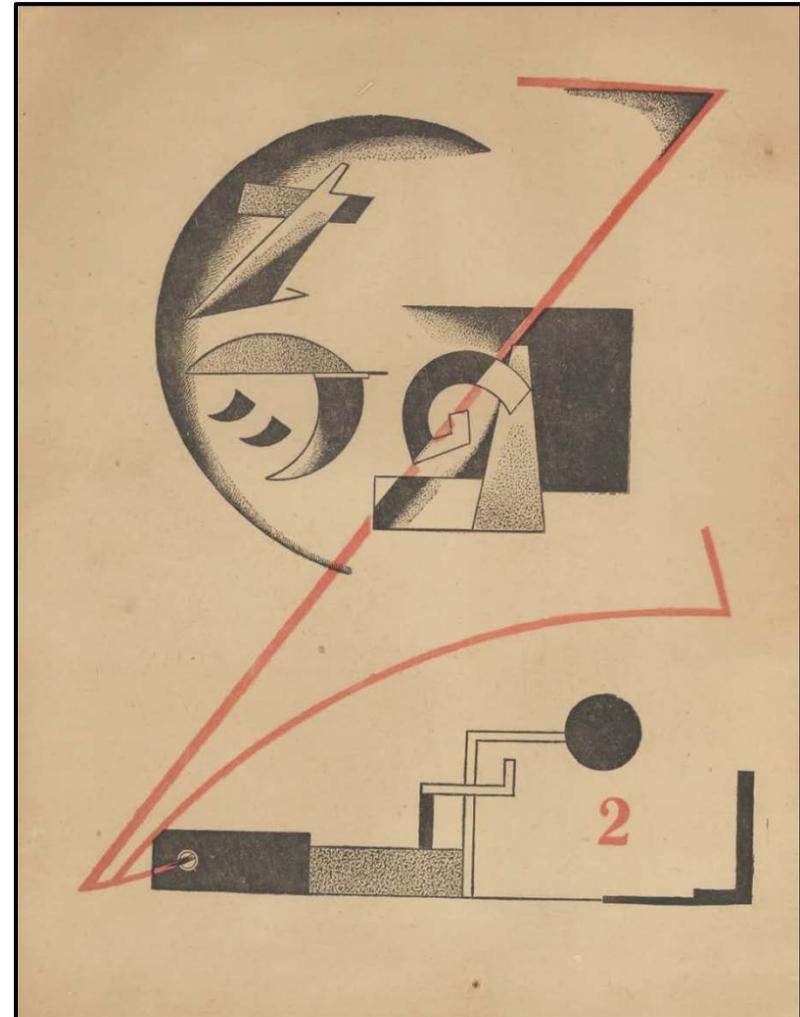
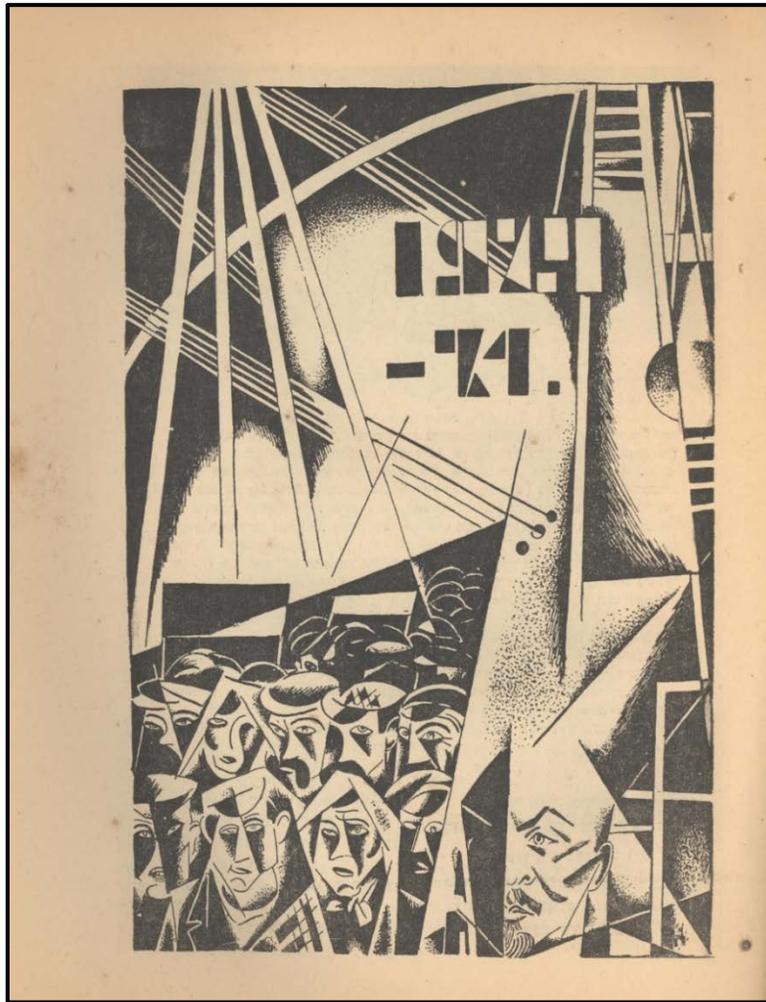
57. *Shretelakh*, [Imps: *A Children's Magazine*], edited by Moses Katz. Cover art by Joseph Tchaikov; illustrations by Joseph Tchaikov and Alexander Tyshler. Kiev: All-Ukrainian Publishing House of the Central Executive Committee of Workers, Peasants, and Red Army Deputies, 1919 (no. 1). In Yiddish. 24 pages. 27 x 21 cm. Softbound. *Jewish Cultural Reconstruction* label pasted in. PZ90 .Y5 S528

The only issue published of *Shretelakh*, a title which might be more literally translated as “Little Dwarves” or “Little Goblins.” The editors clearly gave a great deal of thought to aesthetics, for though the journal was printed on poor, tissue-thin paper, the quality of the typesetting is superb, as are the illustrations. Interestingly, this issue contains yet another Yiddish version of Kipling’s *Rikki-Tikki-Tavi* (compare with no. 44, above), this time with illustrations by Tchaikov. In addition to stories by Kipling, Leib Kvitko and David Hofshsteyn, there are (unillustrated) items of more social import, such as the article about the participation of children in the Paris Commune.



59. פרייד: זשורנאל פאר קינדער גייט ארויס אלע בוידעש [Joy: A Journal for Children Published Entirely in Yiddish]. Kiev: Kultur Lige, 1922-1925, PZ90.Y5 F74. Library of Congress has 1922 (nos. 1, 2); 1923 (nos. 3-4, 7, 8); 1924 (11, 12, 13, 14); 1925 (20).

One of the early, overtly political periodicals for children in Yiddish. The cover art and illustrations by Mark Epshtein (1899-1949) are good examples of the new Russian “Suprematism” with its emphasis on bold lines and geometric shapes. The journal features poetry and prose by such well-known Yiddish authors as Leib Kvitko, David Hofshateyn, Itzik Kipnis, and Maksim Gorki. Many of the articles are overtly political. Issue no. 1, for example, commemorates the fifth anniversary of the October Revolution, and no. 11 is devoted to the death of Lenin, his effigy replacing the usual cover picture.



60. *Eden: Hebrew Monthly for the Youth*. First editor: Daniel Persky; second editor: D. Berkowitz. Founded by Bat Sheva Grabelsky. New-York, 1924-1926. In Hebrew.
 PZ 90 .H3E2. Library has Vol. I (April 1924-March 1925); Vol. II (April 1925-September 1926).

Contributions by the same creative giants who wrote regularly for Hebrew children's journals across the Atlantic in Europe and the Land of Israel, including Levin Kipnis, Hayyim Nahman Bialik, Saul Tchernichowsky, Jacob Fichman, Avigdor Hameiri and others. Most of the illustrations were created by Zuni Maud and Yosl Cutler (see above, no. 48); the latter also designed the journal's masthead in its first year of publication. Apparently this is the first children's periodical in Hebrew to include crossword puzzles (חידות שתי וערב). The editor during the second year of the journal's publication was D. Berkowitz, noted Hebrew writer and the son-in-law of Shalom Aleichem.

