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Alfred Werner

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the close of its convention here I am fitted for this important office," Lappin said.

Roosevelt.

The ultra-orthodox body, often accused of failure to cooperate with the Jewish authorities in Palestine because of opposition to political Zionism, took a more conciliatory position at the convention by emphasizing orthodox support of the effort to rebuild the Jewish National Home in Palestine. One of the resolutions emphasized that "the land of Israel was decreed by God for the people of Israel and no power on earth can separate the two."

It was also decided to launch an Orthodox Institute to Survey War Problems, to be headed by Rabbi Isaac Levin. This would be the fourth such institute already launched by American Jewish organizations.

A demand that the political power of Orthodoxy Jewry within Jewish life be more effectively expressed was also heard at the convention. However, Rabbi Aaron Kotler, noted scholar, asserted that Israel should not concern itself with political affairs at all but concentrate exclusively on the furtherance of Jewish religious and cultural interests.

Rabbi Eliezer Silver of Cincinnati announced at the convention that arrangements had been made with the government of Paraguay for the admission of a number of Yeshivah students and rabbis.

Rabbi Eliezer Silver of Cincinnati Heads Agudah
cincinnati was re-elected president of the ultra-Orthodox Agudath Israel at the close of its annual convention here.

Rabbi Jacob Rosenheim was named honorary president, while other officers include Rabbi Solomon Hyman, Rabbi A. M. Bloch and Rabbi Solomon Travis as vice presidents. Treasurers are Rabbi Hirsh Manishevitz and Isaac Maisel.

Final resolutions adopted by the convention included a demand for unrestricted immigration into Palestine and approval of a program of co-operation with the Arabs.

He added that during his service on the State Labor Mediation Board he handled more than 700 notices of intention to strike and believes that he averted nearly 200 strikes through mediation and arbitration.

"From what I have learned in that official position," Lappin said, "I would make it my first duty as a Councilman to bring about the adoption of a conciliation plan, based on the so-called Toledo Plan."

Mr. Lappin proposed that steps be taken to cooperate in the National plan for civilian defense.

"Among the dozens of public

Detroit Jewish Chronicle

and The Legal Chronicle

DETROIT, MICHIGAN, FRIDAY, AUGUST 29, 1941

Portrait of an Artist-Warrior

Arthur Szyk, Cartoonist Who Is a Front-Line Fighter
Against Hitlerism

By MAX HOFFBERG

Editor's Note: Arthur Szyk, the noted Polish-Jewish artist whose collection of devastating anti-Nazi cartoons, "The New Order," has been delighting the booklovers, is revealed in this portrait as a fierce defender of freedom, proud of his Jewishness and the share he and his son—a fighter with the Free French—are taking in the struggle against Hitler.

Flabbergasted Center 1947 ✓

ARTHUR SZYK
Master Craftsman

By J. R. Schwartz, D. D. S.

Genius is inexplicable and difficult to describe or analyze. It is a thing of the spirit reflected in the manual or mental faculties of man. To ascribe genius to a man we endow him with the admiration we hold for the creations of his mind and hand. Such is my introduction to you of Arthur Szyk, artist supreme.

In bringing him to you I do so not from hearsay or casual knowledge but from intimate acquaintanceship and the pleasure of serving him in professional capacity. Through this nearness, I have spent enjoyable moments with him both in his home and my office, listening with rapt interest to his profound understanding and discussion of many of the serious problems of the world which he has depicted in powerful and masterful pen and brush.

It would seem almost incredible to believe that two hands and one mind create and produce so vast an amount of ingenious drawings, illustrations and illuminations. It is truly a privilege to see the work of this man. As a cartoonist, he wields a mighty stroke in satirizing the vices and abuses of the sinister forces and elements of the world and heightening the relief by his trenchant wit.

This outstanding faculty has attracted the attention of the National weekly "Collier's" for whom he has made a number of covers. In like manner "Esquire" has availed itself of his keen ability.

In more serious vein, he had been selected to illustrate some of the world's finest literary works in his mimicable style amongst which is the famous Rubiyat of Omar Khayyam.

A recent release coming to me from the Jewish Theological Seminary has this to say about Mr. Szyk:

"The Museum of Jewish Ceremonial Objects is particularly fortunate this year in having in its special Passover exhibit a rare copy of a Passover Haggadah which has been hailed by the *Times of London* as "worthy to be placed among the most beautiful of books that the hand of man has produced." Although printed and engraved (the book appeared in 1941) it ranks with the masterpieces of the Middle Ages when every copy was a work of art.

Parallel to the English text, for which Cecil Roth, eminent English historian of the Jews, is responsible, runs the Hebrew text

SISTERHOOD NOTES

Regular Meeting

TUESDAY, APRIL 14, 1942

1:30 P.M. Sharp Refreshments

followed by

SOCIAL AFTERNOON

of

BRIDGE AND MAH JONGG

Come early so that the important business can be disposed of promptly.

Don't forget to buy your defense stamps at the meeting.

Stamps and bonds may be gotten at the Center. The Chairmen of this project are

Shirley Rout—NA. 8-9383.

Helen S. Landau—DE. 9-2414.

* * *

Annual Springtime Luncheon

TUESDAY, APRIL 21st

at the

TOWERS HOTEL

25 Clark St., Brooklyn

12:30 P.M.

Subscription \$2.00

Chairmen:

Ethel Andron—Cl. 8-2448

Antoinette Loinger—Es. 7-7595

Lottie Rothbard—De. 9-4958.

Are your reservations in? A delightful afternoon is in store for all who attend. Our affairs have always been a success. Help us put this one over.

and illustrations which are in many colors and occupy the greater part of forty-nine pages. Arthur Szyk, the Polish artist, is the artist and calligrapher, whose originality gleams through the sometimes Persian influence of the illustrations and the occasional traces of the medieval manuscript illuminator. Unlike the medieval figures, however, Mr. Szyk's characters are distinct individuals through whom the Jewish history here inscribed, is epitomized. The uncut vellum pages, the remarkable color-printing and painstaking detail of the illustrations, no less than the dignified type, carefully arranged so that the illustrations and text on the Hebrew side are balanced exactly on the opposite page by translation and re-printed commentary and ap-

(Continued on page 8)

ARTHUR SZYK

(Continued from page 6)

appropriate quotations from the Jewish writings, make of Mr. Szyk's Haggadah a truly sumptuous volume to be cherished for endless discoveries and constant pleasure. "As a vindication of English craftsmanship there is no better work of its kind." (*Times*).

Mr. Szyk lives at present in New York City, and he himself arranged to lend to the Seminary for the purpose of this exhibition, one of the 125 copies of this Haggadah which are in this country. Only 240 have been produced, the other 115 remaining in England.

It has been my good fortune to see this marvelous Haggadah, not only the printed form but the original drawings with the handscripted text which is not in the usual printed type used in prayer books but in the original lettering as done by scribes of the Torah. Mere words are inadequate in description. One must see this to grasp its marvelous character.

As for the man Szyk himself, one feels instantly his charm, his graciousness and democracy of spirit and manner. His worldliness, widened by his breadth of mind and thought is the result of having travelled, lived and studied in many lands absorbing the customs the languages and the wisdoms.

Though he is referred to as "the Polish Artist" being a native of Lodz, he is warmly Jewish and vitally concerned with the international Jewish problems. Many of our talks in Jewish are spiced with enjoyable witticisms that are tragicomic, reflecting the bitter measures meted out to our fellow Jews.

Perhaps it may be my good fortune to be able to induce Mr. Szyk to lend his exhibition to our Center, so that not only our community but Brooklyn in general will have this rare opportunity of viewing the work of a world renowned artist.

EDITORIAL

(Continued from Page 2)

choose what about "Who's Who in American Jewry" or for that matter "Who's who in America."

If they wanted authoritative bodies for consultation, what about the American Jewish Committee, the American Jewish Congress, the Zionist Organization of America, The B'nai B'rith?

If they wanted institutions, what about

the Jewish Theological Seminary, The Yeshivah College, The Hebrew Union College or Dropsie College?

Why were all these outstanding sources ignored from whence they could have obtained dignified material and recommendations worthy of the subject?

Let it be to the everlasting shame of this publication (*The Saturday Evening Post*) for indulging in so vile a practice as that resorted to by the defamatory "rags" that grovel in the Hitler slime and grime. Let them be deeply bitten by their own bitter fangs intended for its victims and be haunted by the grim headline "The case AGAINST the *Saturday Evening Post*" much as they went to great pains in titling Mayer's article—"The case AGAINST the Jews."

J. R. S.

TO MEMBERS OF THE EAST MIDWOOD JEWISH CENTER

The East Midwood Jewish Center, mindful of the final resting hour has provided comfort and eternal security at the

BETH DAVID CEMETERY

This is considered the most dignified and beautifully landscaped eternal resting ground in New York.

For full particulars regarding Family Plots we suggest you inquire at the office of the Center.

Yahrzeits

- April 10th—Yaakob, father of Meyer Dorfman.
- April 10th—Mariasha Liss, mother of Mrs. S. Fuchs and Mrs. D. Levin.
- April 10th—Rivkeh, mother of Al Silverstein.
- April 11th—Natalie, mother of Mrs. William Bernstein, and Spandav Sisters.
- April 11th—Joseph Chaim, father of Mrs. Lesser Segerman.
- April 12th—Reichel, mother of A. J. Jacobs.
- April 13th—Jonas Reutlinger, brother of Mrs. M. Wilhelm.
- April 13th—Abraham, father of Jacob Glass.
- April 14th—Betsy, mother of Dr. Reuben Glick.
- April 14th—Julius, brother of Mrs. S. S. Laff and Levy Brothers.
- April 16th—Miriam, mother of Abraham Tooran.
- April 16th—Chane Pessel, mother of Mrs. M. Hirsch.
- April 16th—Samuel, father of Miss Rosalie E. Becker.

File 1729

Arthur Szyk: Illuminator

BY JAN-TOPASS

OUR age seethes with sensations, ferocities and feverish discordances: Arthur Szyk stands outside, laboring serenely, sedately, painstakingly, faithfully, like a Benedictine monk. His harassed contemporaries dash from one thing to another, jostling each other; he, sure of himself and mature, pursues an individual and lonely way.

Szyk was born in Lodz, Poland, in 1894, the son of a cloth manufacturer. Destined for the school of commerce in that city, he early showed an interest in drawing and at the age of fifteen he was sent to the Academy Julian in Paris. In 1913 he returned to Poland and studied under Axentovitch at the Cracow School of Fine Arts. In 1914 he went to Palestine to paint, returning to Poland on the outbreak of the war. In 1921 Szyk came back to Paris and the following year had his first exhibition there. His success was immediate; his illuminations won instant recognition from the best French publishers of *belles editions*.

Strange that a native of Lodz—a town of small factories and ugly buildings, at once dismal and full of nervous unrest—sprung, moreover, from manufacturers and tradesmen and nurtured in a milieu notoriously impervious to art, should possess such a rare and rich artistic talent! Strange, too, that a man, once upon a time ready for any adventure, hardship or violence in a good cause (had he not risked his skin daily, fighting both the White and Red Terrors in Russia?), should become an illuminator and miniaturist, that is to say, a recluse working patiently in a minute, delicate, charming and disused art! Yet, when one considers his gifts, perhaps it is not so strange. For Arthur Szyk seems a miniaturist and illuminator by predestination, just as one is dark or blond. Everything in him points to one end—his deliberate, thoughtful, and tenacious temperament, his penchant for things of the past, for folklore, for the fabulous, his power of retaining forever what his eyes have seen (you would search his home or his studio in vain for the least sketch, outline, or note), his conscientious genius in which design orders and prevails, and even his limitation—his near-sightedness.

IT is impossible to compare Szyk to anyone in recent times, to connect him with a school, or to identify his rivals. If he has had teachers, they are only those French miniaturists whom he himself proudly invokes: Simon

Marmion de Valenciennes, Pol de Limbourg, Jehan Fouquet, François Clouet, none later than the sixteenth century. Here and there, it is true, we find in his work a few faint reminiscences of the Orient, of Persia with its parti-colored and adorably naïve fairyland, or of Judea with its sharp humor, its anecdotes and its parables. But Szyk's genial naturalism and his delicious inspiration spring essentially from French sources, and though his phantasmagoria bears some slight, warm imprint of Asia, he is hardly a voluptuary. He is a mystic, but even more he is an intellectual, chaste, and submissive to Western disciplines in form as well as in matter. Perhaps it is the mimetic faculty of his race that makes him so.

Endowed with a fertile imagination and a prodigious visual memory, Szyk, after the manner of his famous predecessors, has attempted an extraordinarily wide variety of subjects. His curiosity thirsts for that "necessary opulence" extolled by the painter Gustave Moreau, the last of the Romantics. Like Moreau, Szyk loves highly spectacular displays, the colorful sparkle of pageantry, and the fantastic portrayal of mystery. He can, with equal ease, bring back to life the picturesque in Polish medievalism (the famous miniatures illustrating *The Statute of Kalich*), evoke the powerful and dramatic exoticism of Hebrew legend (*The Haggadah*; the *Book of Esther*; *Judith*; *Bar-Kochba*; *David and Goliath*; *The Queen of Sheba before Solomon*; *Susanna and the Two Elders*), or that of Oriental magic (*Arab Tales*; *The Arab Dancer*). Or, after the fashion of Breughel, he can call up before us the pandemonium which, with its infamous monsters and wanton beauties, sacrilegious thoughts, transgressions infinitely impure, consuming depravities, haunts the Catholic visionary (plates for Flaubert's *La Tentation de St. Antoine*). Elsewhere, supple and inventive, he tells banteringly the tragi-comedy of *Don Quixote and Sancho Panza*, on the latter of whom he bestows a Semitic nose and lip. Again, he presents as a Gobelins tapestry design a Renaissance *Boar-Hunt at Quercy*.*

Entire worlds are embraced in the work of this illuminator, worlds real and imaginary, worlds close by and worlds separated from us by centuries or by the immensities of latitude. Within them reality is transformed into poetic fable, fable is endowed with convincing reality. Szyk, it should not be forgotten, is a Jew and a positive idealist for whom the transcendent immediately takes on material shape and the phantasm assumes body. And Szyk is also the painter par excellence, for whom even a nebulous dream or a fleeting, amorphous vision acquires solidity at once, stiffens into an effective presence, crystallizes into pictorial beauty, takes on form and color. His imagination roams everywhere, and there is something of everything in his multiform work: panoramas with nostalgic horizons; lands where dwell the palm, the fig and the nopalea; landscapes from friendly Western country-

*All these works are in the collection of Harry Glemby in New York.

sides, shaded by familiar trees; marine views; urban scenes bristling Gothic-fashion with angles and points; marvelous Califs' palaces; cenobites' grottoes filled with apparitions; temples wept by memory; haughty, triumphant cathedrals; Levantine types, Biblical faces, and superb figures in stained glass; flowers from humble gardens and flowers from Paradise; domestic animals, beasts of prey, fierce beasts of legend; interlacing lines, heraldic signs and emblems; historical, religious, and dream pictures. . . .

And this artist, whose vision encompasses such a vast life, is a miniaturist; this stage manager of imposing pantomimes computes the surface which he decorates in millimeters! He sees on a large scale, but he looks, one might say, at the views through the other end of the opera-glass. He makes a portrait on a sheet of letter-paper, and works on it with a magnifying glass. When depicting the misadventure of Adam and Eve in the Garden of Eden, he works in a few square centimeters. Yet he gives this exquisite bibelot all the tone and the authority of a masterpiece. His hunting scenes, composed after the manner of ancient mural decorations, the tragedies of death (*Autodafé; La Mort; La Mort de Rabbi Isaac Ben Eliakim de Wurzburg*)—all these he treats on the same Lilliputian scale. Nevertheless, these microscopic pictures possess a decorative effect, a dash, a magnificence, worthy of an extensive fresco or of a panel nobly adorning a wall.

ABOVE all else, Szyk's work has the charm of the marvelous: the charm of fairy tales, of folk poems, of those stories in which the truth is a winged dream, as in the clever, poetic, sprightly narratives of Scheherazade. Even when he takes his themes from the Bible with its harsh inspiration and hagiography, with its austere delight and its sacred terrors, Szyk remains the graceful poet, the fine chiseler, in love with his beautiful materials, whose forms he conventionalizes, arraying them in rich colors, refining the details, gilding, silvering.

In handling his *dramatis personae* Szyk does not cease to be composer, decorator—in a word, illuminator—for whom every configuration represents a value in itself. And, although he generally puts character in the countenances and expression in pose and gesture, allotting to each personage a psychic rôle, he permits himself certain liberties with his heroes and heroines. He turns them into a sort of ornament in which outlines combine calligraphically. Sometimes he caricatures them, elongates, compresses, calls malicious attention to their prominent features, changes with striking effect the ordinary canon of proportions. Sometimes, too, in imitation of the Primitives, he employs in his compositions what the Germans call *die verkehrte Perspektive*, in which the size of a person is decided by his importance. So, for example, Eve towers above the tiny Adam though the difference in perspective is insignificant.

Likewise, Szyk mingles the comic with the majestic. In this he abides by the tradition of his art, but he modernizes the *genre* when, gracefully and cleverly, he brings together the contemporaneous with the ancient, as in that very beautiful plate in the *Statute of Kalich*, in which a Jewish coachman and his shabby turnout, such as still go about in the villages of Poland, travel lamely, as suits the artist's caprice, across a severely medieval page. . . .

Szyk's color is a match for the classic work of the great miniaturists—clear, bold and vivid. The pronounced rose-color, the vivid or somber green, the clear vermilion, the sober carmine, the amaranth, the blue in its entire range, the straw or lemon yellow, the gold and the silver, combine with one another in harmonies now delightful and fresh, and now pathetic.

His gift of color, in addition to imagination, memory, taste, and a masterly hand, was needed to resuscitate the fascinating and defunct art of the miniaturist. Bright, elegant, marvelously worked, his pages have the fragrance of ancient days. But though written in a kind of dead language, they have a modern accent, an original imprint, a unique personality. That his work thus encompasses both our life and the past is, perhaps, the crowning virtue of his talent.

out by the museum as the biggest surprise among the prize winners," is now 20 years old. He enrolled in the museum junior school at the age of 15. After its museum showing, the ex-

hibition, Luini, Quentin Massys, Boucher, Vigée LeBrun and Nattier. Most highly prized, according to the New York Times, is a *Portrait of a Woman* by Bart Vaneto.

Arthur Szyk Dies

ARTHUR SZYK, famed miniaturist and trenchant satirist of the Nazis, died September 13 at New Canaan, Conn., at the age of 57. The Polish artist had been living in the U. S. since 1941.

Szyk, who was regarded by many as the leading living master of the nearly lost art of illumination, and whose work was often compared with that of the monks of the Middle Ages, was equally known for his savagely effective cartoons of the Hitler regime. While his son George fought the Nazis with the forces of the Free French, the father became a bitterly satirical cartoonist, first in England and later in America, where his works appeared in such publications as *Time*, *Life*, *PM*, *Fortune* and *Colliers*. They were also used to inspire U.S. armed forces, and were shown for that purpose at West Point and Annapolis and at USO Army recreation centers.

Best known of his Szyk's illuminations was his illustrated version of *The Haggadah*, the book of ritual for the

Jewish holiday of Passover. He worked four years on this story of the exodus from Egypt, to illustrate in full colors and illuminate in gold the Hebrew text on vellum, first copy of which was presented to King George. The edition of 240 copies was published in England in 1941 for 100 guineas per volume.

Szyk was born in Lodz, Poland, son of a textile mill owner. He studied at the Julian Academy in Paris and then embarked on manuscript illumination, serving an apprenticeship in Cracow and later visiting the Near East. During World War I he served in the Russian Army and later in the Polish Army against Russia. During the early 1920's he was working in Paris.

Sloan Chronology Issued

Because of conflicting data contained in the many recent John Sloan obituaries, the Whitney Museum has issued to the press a definitive chronology of Sloan's life and art career. A minor error in date in the *Digest* obit last issue referred to Sloan's start as a League teacher in 1914. It should have read 1916.

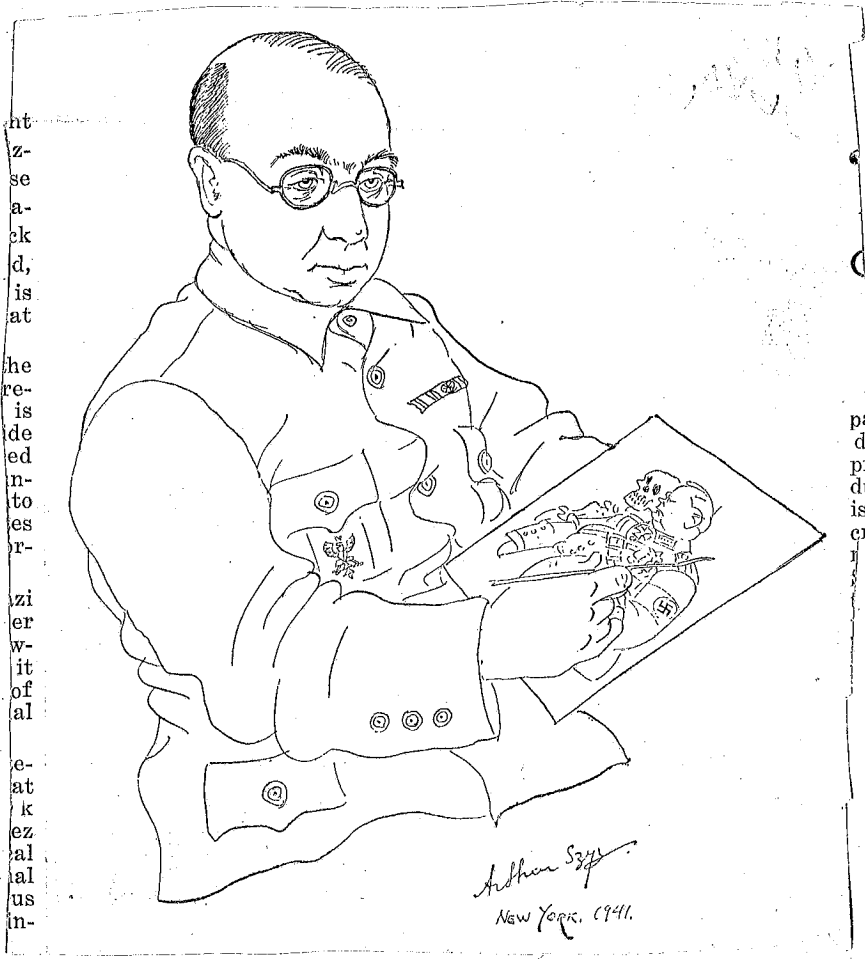
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THE WORK OF ARTHUR SZYK

A Memorial Exhibition
of
Original Miniatures and Paintings

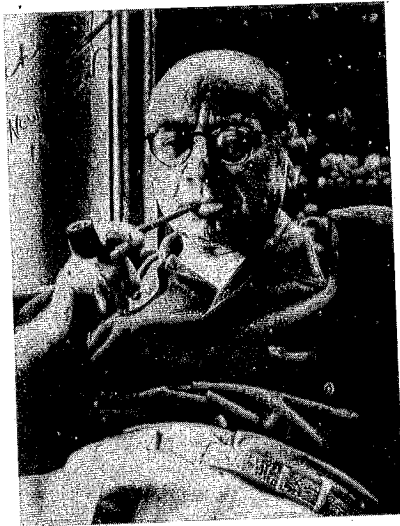


THE JEWISH MUSEUM
of
The Jewish Theological Seminary of America

OCTOBER 24 — DECEMBER 4

1952

Fifth Avenue at 92nd Street • New York 28, New York



Rec'd Gal:
Woman at well
Schmitt.



BIOGRAPHY OF ART

And De Court

Arthur Szyk was born in Lodz, Poland, in 1894. As a child he showed remarkable talent for drawing. He studied in his native city and at the Academy of Fine Arts in Krakow. At the age of fifteen his father sent him to Paris to study at the Académie Julian and the School of Fine Arts.

Geby Richard

When World War I broke out he was visiting in Palestine, and he returned home to enlist in the Czarist Army. He was taken prisoner by the Germans in 1914. At the close of the war, he returned to Paris.

In 1924 he had his first exhibition, which consisted largely of miniature paintings. His first international recognition came in 1931, when the League of Nations invited him to join the Polish delegation at an international conference on design. The Polish Government sent him to the United States several years later to exhibit his work in the Library of Congress. While he was here he began a series of thirty-eight paintings depicting "George Washington and His Times". These were shown at the International Exhibition in Paris in 1934. The Government of Poland presented these paintings to President Franklin Delano Roosevelt and they were exhibited in the White House until 1943. They now hang in the Roosevelt Museum at Hyde Park, New York.

12

WORKS OF ARTHUR SZYK

Mr. Szyk went to England in 1937 and remained there until 1940, when he came to the United States to live. During the war years his cartoons and war satires appeared in leading publications all over the country. He devoted the years from 1948 to 1951 to the completion of a series of paintings on the life of Simon Bolivar, the famous South American liberator. The Pan American Union in Washington, D.C., displayed fifty-one of these miniatures in commemoration of "Pan American Day" in the spring of this year.

His illustrations have been reproduced in this country in such leading magazines as *Fortune*, *Time*, *Look*, *Colliers* and the *Saturday Evening Post*. He has illustrated more than twenty books. The Library of The Jewish Theological Seminary of America proudly possesses a copy of "The Haggadah", a limited edition illustrated by Arthur Szyk and containing an introduction by Cecil Roth. This magnificent book, published in England, was presented to The Seminary by Mr. Louis H. Silver of Chicago, and has been included in this exhibit.

Arthur Szyk died in New Canaan, Connecticut, on September 13, 1951. His last work was a new treatment of the "Book of Esther".



local color, contrast red & blue
Mimes, last Sunday
Melodrama

CATALOGUE

MISCELLANEOUS MINIATURES (Executed in 1920-1921)

THE STATUTE OF KALICH* (Executed in 1927-1933)

Rights granted to the Jews by Boleslaw the Pious, Grand Duke of Poland, in 1264, confirmed by Casimir the Third in 1334, and by Casimir the Fourth in 1447 and 1467. This statute became the standard for privileges later granted all Polish Jews.

so delightful

AMERICANA (Executed in 1930-1941)

THE PASSOVER HAGGADAH* (Executed in 1932-1936)

The Haggadah, the narrative of The Exodus from Egypt, is read during the home observance of the first two nights of the Passover festival, which each year recalls the Jews' historic battle for freedom.

WAR SATIRES* (Executed in 1940-1944)

These cartoons, known as "The Master Race" series have achieved wide reknown.

DEFENDERS OF THE WARSAW GHETTO (Executed in 1943-1944)

Depicting the boldest and most valiant organized resistance of a single group against a common enemy. This action took place in 1943.

HANS CHRISTIAN ANDERSEN* (Executed in 1945)

Illustrations from the charming fairy tales of the nineteenth century Danish writer.

"THE CANTERBURY TALES"* (Executed in 1945)

The Canterbury Tales by Chaucer, written in the 14th century, concern the individual adventures of a group of pilgrims. These Tales represent the first departure in the English language from the archaic form of story-telling.

"PATHWAYS THROUGH THE BIBLE"* (Executed in 1945-1946)

Illustrations of Biblical characters, for the book published by Rabbi Mortimer Cohen of Philadelphia.

JOSEPH AND HIS BRETHREN* (Executed in 1945-1946)

Illustrations of the story of Joseph from "The Book of Genesis".

THE ISRAELI PROCLAMATION OF INDEPENDENCE (Executed in 1948)

Proclaimed on May 15, 1948. (Hebrew calendar: 5th Iyar, 5708)

THE DOCTOR'S OATH (Executed in 1949)

The Hippocratic Oath which doctors take upon completion of their medical studies. This work of Mr. Szyk has never been reproduced and is the only one in existence.

THE AMERICAN DECLARATION OF INDEPENDENCE (Executed in 1950)

DEBORAH (Executed in 1950)

Prophetess from the Biblical "Book of Judges".

MAIMONIDES (Executed in 1950)

The great Hebrew medieval philosopher and commentator.

ABARBANEL (Executed in 1950)

The fifteenth century Sephardic Jewish leader and scholar.

SPINOZA (Executed in 1950)

The seventeenth century Dutch philosopher.

BOOK OF ESTHER (Executed in 1951)

Read in the synagogue during the Purim festival. Next to the Haggadah this is the most frequently illustrated and illuminated Hebrew book in Jewish tradition.

Hitler
Salvatore
patine
repeat

*Selected from a group of paintings on this subject.