

Reading Habits of Jewish Families in Zagreb Between the Two World Wars

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Abstract: The paper explores the private libraries of Jewish families in interwar Zagreb, discovered during the renovation of the Museum of Arts and Crafts building. Zagreb's Jewish families created private book collections reflecting their social status, intellectual pursuits, and cultural orientation. Particular attention is given to the libraries of the Deutsch Maceljski and Marić families, whose volumes entered the Museum as confiscated property following the establishment of the Independent State of Croatia by the fascist Ustaša movement in 1941. The analysis of the content and provenance of these books enables the reconstruction of reading habits and the cultural identity of Zagreb's Jewish elite during the interwar period. The library of Hilda Deutsch Maceljski bears witness to female intellectualism and emancipation and can be considered a paradigmatic example of a "world literature" library, while the collection of her daughter Vanja reveals the educational and aesthetic standards of the upper bourgeois class, marked by internationalism. The library of industrialist Milan Marić reflects a cosmopolitan spirit and scientific curiosity, integrating technical, historical, and artistic literature. The

paper also examines book acquisition paths – ranging from Zagreb bookstores and foreign publishers to auction catalogues – interpreting them as indicators of social capital and cultural prestige. The preserved libraries today represent a crucial source for understanding the cultural and intellectual history of Zagreb’s Jewish community.

Keywords: private library, expropriation, cultural history, Museum of Arts and Crafts

1. Introduction

During the renovation of the building of the Museum of Arts and Crafts (MUO) in Zagreb, important sources were discovered that shed light on the reading habits of Jewish families living in Zagreb between the two World Wars. Unlike Poland, where 748 Jewish libraries were documented in January 1930 (Shavit 1982, 103), Zagreb did not have such a diversity of public libraries before the Second World War (Rothmüller 1931, 6). Instead, Jewish families in Zagreb created private book collections that today reveal their meticulous collecting activities and a strong literary curiosity. Parts of the collections were found in several unmarked boxes stored in the Museum of Arts and Crafts, where they ended up as collateral victims of the war, becoming part of the confiscated Jewish property after the establishment of the fascist Independent State of Croatia (in Croatian: *Nezavisna Država Hrvatska – NDH*) in 1941. Their expropriated belongings were intended to erase not only their biographical details but even the very thought of their existence, daily lives, and intellectual pursuits. Considering the countless potential personal connections between the collector and his books (Benjamin 2022) and the importance of written word in Jewish culture (Oz and Oz-Salzberger 2012), this paper also aims to counteract the dehumanization of the book owners.



Fig. 1. Books found in the Museum of Arts and Crafts, Zagreb in January 2025. Photo: Antonia Došen.

2. The Fate of Jewish Property in the Independent State of Croatia

The Nazi ideology of Germany, led by Adolf Hitler and his National Socialist German Workers' Party (NSDAP), exerted a profound influence on the political landscape of Southeastern Europe. Following the German invasion of Yugoslavia in 1941, Hitler's Germany supported the establishment of the Independent State of Croatia under the leadership of Ante Pavelić's Ustaša movement, a puppet regime operating under the supervision of Nazi Germany and Fascist Italy. Within the Independent State of Croatia, individuals of Jewish denomination were subjected to systematic persecution, discrimination, and mass murder, modeled directly on the racial legislation of Nazi Germany (Goldstein and Goldstein 2024, 122-128). As early as 1941, racial laws were enacted that stripped Jews of their civil rights, prohibited them from employment in state institutions, schools, and public life, and compelled them to wear yellow insignia

(the Star of David). The exclusion of Jews from public life was accompanied by registration and identification measures targeting Jewish families, while their property was placed under a policy of so-called “Aryanization” – their homes, businesses, and factories were confiscated and transferred to “Aryans” or Ustaša officials.

A large number of Jews were arrested, deported, and murdered in Ustaša concentration camps such as Jasenovac, Stara Gradiška, and Jadovno. It is estimated that over 24,000 Jews were killed within the territory of the NDH, including approximately 9,000 Jews from Zagreb (Goldstein and Goldstein 2024, 27; 568). Through these actions, the NDH actively participated in the Holocaust and in the genocidal policies orchestrated by Nazi Germany.

Through a series of legal and statutory provisions enacted in 1944, 1945, and later, the property of Jewish families – including their libraries – was officially registered as state property. In alignment with the Republic of Croatia’s ongoing efforts to restitute confiscated Jewish property, the Museum has, in recent years, undertaken dynamic initiatives to make the fate of Jewish-owned collections transparent. This is also the case with the most recent findings of Jewish book collections. Without delving more broadly into the legal aspects of the preservation of Jewish family libraries, the primary goal of this paper is to reconstruct and contextualize their origins and content and refer to them as testimony to the social history of that period.

Hundreds of books found in the Museum bore inscriptions such as “MAC”, “M. M.”, “Rei”, “PSCH”, “Jab”, and “Pl”, from which some were earlier recognised as abbreviations or initials of Jewish families known for their collecting activities. Comparing them with the *Report on the Number and Character of Private Collections* (KOMZA 428/46) dated 18

November 1946, that listed owners of the objects deposited in the Museum, it became evident that the books belonged to family libraries of Robert Maceljiski ("MAC"), Milan Marić ("M.M."), Dane Reichsmann ("Rei"), and many more. An insight into the contents of various publications indicating an interest in Jewish topics, additionally confirmed that the books were owned by Jews. In this paper we are addressing private book collections of two families – Deutsch Maceljiski and Marić – as private libraries that had their designated location in family homes where they were carefully stored. We are focusing not only on their libraries, but also on their personal lives and social background that inevitably shaped their reading habits.

3. Jewish Families within Zagreb's interwar Cultural Landscape

The process of industrialization that swept through Croatia in the second half of the nineteenth century profoundly reshaped Zagreb's social and cultural landscape. A crucial factor in this transformation was the emergence of a new economic elite – merchants, bankers, entrepreneurs, and industrialists – who championed bourgeois society and capitalist politics. According to Iskra Iveljić (2007, 414), this period was marked by two cultural models: on the one hand, wealthy Croatian bourgeois families who emphasized modesty and diligence, and on the other hand, entrepreneurs of foreign origin who emulated aristocratic lifestyles. This phenomenon is described (Iveljić 2007, 418) as the feudalization of the bourgeois elite, visible in the adoption of noble titles, purchase of aristocratic estates, and construction of suburban villas. This pattern is particularly relevant for Jewish families, the Deutsch Maceljiski family among them.

3. 1. Deutsch Maceljiski Family

The rise of the Deutsch Maceljiski family began in 1860, when Filip Deutsch opened a timber trading company. With increasing demand for construction timber, the business flourished. As with many Zagreb entrepreneurs, Filip's sons and grandsons soon joined the enterprise, turning it into a "family business", a process characteristic of families of foreign, predominantly Jewish origin (Iveljić 2007, 239). By the late 1910s, the Deutsch family was ennobled with the Hungarian-Croatian title "Maceljiski". Between the two world wars, the family became well known in Zagreb's business, cultural, and philanthropic life. While their public reputation was considerable, there is relatively little information about their everyday domestic life. Therefore, the private libraries presented in this paper represent a valuable source for understanding of the lifestyle of Jewish families in interwar Zagreb.

A glimpse into their private life was provided by Ivica Šute (2021, 309–330), who studied their film in *Filming the Orient: The Deutsch-Maceljiski Family and their Cruise over the Eastern Mediterranean in the 1930s*. The film documents a journey by Albert, one of Filip's sons, and his wife Tilde aboard the passenger ship "Queen Maria" in 1933, during which they travelled along the coasts of Palestine and Egypt. They filmed short segments that were later shown at private gatherings.

Another prominent family member was Robert Deutsch Maceljiski, who, apart from being a major timber merchant and industrialist, was also known as an avid art collector. Robert married Hilda Stern, born into one of Zagreb's oldest and wealthiest Jewish families. Her father, Žiga (Sigmund) Stern was an entrepreneur, banker, and heir to a leather factory, who committed suicide on 21 April 1941, due to pressures on his business operations and the legal discrimination he experienced under the Ustaša regime (Goldstein and Goldstein 2024, 123).

Although little is known about her Hilda's education, she undoubtedly had all the conditions necessary to integrate into the intellectual elite of interwar Zagreb. Like other affluent local Jewish families, the Sterns practiced marriages with partners of similar cultural and social background, and Hilda's marriage to Robert Deutsch Maceljiski followed this tradition (Knežević n.d., 15–16).

Robert and Hilda had one daughter, Vanja, born in 1923. She was the only family member to survive the Holocaust, as her parents were deported to Auschwitz in May 1943 and perished there (Brandl 2022, 101). Vanja survived by fleeing first to Italy, then to Israel, later settling in Switzerland and eventually in the United States, where she lived until her death in 1996.

Vanja attended the "Private Coeducational Gymnasium with Public Rights of the Association for Individual Upbringing and Education of Youth in Zagreb", led by Ada Broch. This school was primarily attended by members of the bourgeois middle class, though some students from wealthier families also enrolled. Records from her teachers describe her as "ambitiously driven to the point of illness, always fearful of bad grades, very diligent and orderly. Conduct: calm, not fond of large groups... Circumstances: raised in a household overloaded with lessons in music, dance, languages, etc." (Boršić and Skuhala Karasman 2023, 144).

Until recently, the Deutsch Maceljiski family was primarily remembered for art collecting, particularly Robert and his uncle Albert (Alujević 2019). It was only with the discovery of books in the Museum of Arts and Crafts that it became evident that Hilda also cultivated a carefully curated personal library and that their daughter Vanja owned a collection of children's literature.

According to testimony by painter Milivoj Uzelac, whom Robert patronized, the couple deposited part of their art collection in the Modern Gallery as they foresaw the looming danger. Igor Zidić (2006, 23) believes that Robert had a special arrangement with Ivo Šrepel, the director of the Modern Gallery at the time, to safeguard his most intimate collection, including a portrait of his daughter Vanja. The remainder of the family's movable property was, by order of the Ministry of Education in 1942, transferred to the Museum of Arts and Crafts. It is highly probable that Hilda and Vanja's libraries were relocated to the Museum at the same time.

3. 2. Milan Marić

The Zagreb industrialist and Turkish consul in Zagreb, Milan Marić (1885–1945), was a prominent and respected member of the Jewish community. He studied economics and chemistry at the universities of Paris, Berlin and Leipzig. In 1938, he converted from Judaism to Catholicism (Goldstein and Goldstein 2024, 73). His original Jewish surname was Mayer, which he and his brother changed to Marić (Goldstein 2004, 489). Together, the brothers managed the company "*Hinko Mayer i drug*", founded by their father, Hinko Mayer.

In Zagreb, he resided in a villa at Tuškanac, an elite district with residences of distinguished and wealthy families, where he undoubtedly kept his private library. At the outbreak of the Second World War, he was in Belgrade and successfully escaped to Istanbul to avoid the persecution. His wife Lotte was Aryan of German origin (née Holer/Holz), and survived the war in Zagreb before emigrating with their son – first to Israel and later to Canada. Milan Marić died in exile on 20 July 1945 (Mirnik 1995, 107).

The library of Milan Marić entered the Museum of Arts and Crafts together with other confiscated property of various families. It included not only books but also a number of artworks. The collecting activity of Milan Marić, and consequently his library, has not yet been the subject of research at the Museum. According to reports from 1941 and subsequent investigations, a number of artworks from the Marić villa on Josipovac, owned by his brother Artur Marić, were delivered to the Museum of Arts and Crafts, which at that time served as a central collection point (MUO Archive, 214-1941). A further group of artworks and cultural-historical objects from the Werner villa at Tuškanac, owned by Milan Marić, arrived later, after 1941 (Pasini Tržec 2021, 100–102).

Given that the collection of Milan Marić was described as one that “ranks among the most valuable in the country, and is certainly the most discerningly and abundantly assembled of, all collections in Zagreb” (Pasini Tržec 2021, 101; according to Murgjić’s Report from 1941) various paintings were, upon arrival at the Museum, entered into the inventory of the Painting Collection of the Museum of Arts and Crafts. The book inventory, however, has not been found, and the existence of the library is mentioned only briefly in a report by the then director of the Museum, Vladimir Tkalčić, who requested that Marić’s library also be transferred to the Museum, “where, by its nature, it primarily belongs”. (HR-HDA-216, box 1454, 373/1941).

The initial intention to preserve the integrity of the collection during its transfer to the Museum and to use it for the enrichment of the Museum’s holdings was evidently not maintained, as the books were separated from the other artworks and stored in the basement premises. There, they remained undiscovered for more than half a century, and probably even longer. The reason for placing the objects

in the basement can be found in a 1943 letter by Ivan Bach, the acting conservator at the time, who invited private owners to deposit their artworks in the Museum's basement, which had been arranged as a shelter from air raids (Koprčina 2024, 178). The library discovered in the Museum's basement can be attributed, based on preserved initials, to Milan Marić, not to Artur Marić.

4. Corpus of Preserved Private Libraries

The affinities of members of Jewish families toward specific types of publications reveal a literary inclination that reflects both their private and professional lives. While in Poland, among more than three million Jews, the majority of the population belonged to the lower middle class, small business owners, and the proletariat (Shavit 1982, 103), in Croatia being Jewish implied a certain degree of interconnectedness within religious, educational, and social circles that largely belonged to the upper middle class. This particular profile of library owners is also mirrored in their preferences for certain topics. Therefore, to fully understand this corpus of preserved personal libraries, it is necessary to examine the various types of publications thematically and substantively encompassing children's literature, fiction, as well as scholarly works in multiple languages.

4. 1. The Library of Hilda Deutsch Maceljski

Books from the private library of Hilda Deutsch Maceljski bear her *ex libris*, which eliminates any doubt about ownership. Her *ex libris* is a white paper label, usually affixed to the first pages of the books, dominated by a stylized family coat of arms of the Deutsch Maceljski family, with the inscription "Hilde v. Deutsch-Macelj" written at the bottom. There is also a handwritten number at the bottom of *ex libris*, indicating that the library has unfortunately not been preserved in its

entirety. The last number recorded on the ex libris is 461, while only 276 books have been preserved.



Fig. 2. Hilda Deutsch Maceljski's *ex libris*.

Although some numbers on the labels are illegible, once the list of books was compiled, a logical grouping of authors became apparent. All the books are in German, mostly published during the 1920s in major publishing centers such as Leipzig, Munich, and Berlin. The majority are works of fiction, primarily novels, but there is also a considerable number of plays and poetry collections, as well as books on Asian cultures, such as *Mein Sumatra Buch* by Helge Kaarsberg and *Menschen in China* by Dorothea Hosie.

In addition to fiction and cultural studies, the library reflects Hilda's interest in history, sociology, and psychology, with a notable number of female authors. In a rather symbolic way, the first book in Hilda's collection is *Die Geschichte der Menschheit* by the Dutch-American author Hendrik van Loon, written for his children. The second book is *Wirinea* by the Soviet journalist and writer Lydia Seifullina, a short

story promoting women's emancipation. Her library also includes works by other female authors who advocated women's rights and education, such as the German writer Malwida von Meysenbug, Swedish feminist and suffragist Ellen Key, and German feminist Lily Braun.

It may be concluded that Hilda Deutsch Maceljski was familiar with the ideas of the first wave of feminism, which emphasized not only formal equality but also the importance of education – a value that, judging by Vanja's upbringing, Hilda and her husband clearly understood and embraced. It is therefore not surprising that her library, although to a lesser extent, also contains books on motherhood and healthcare, published during the time when Vanja was a child. Interestingly, the collection also includes Sigmund Freud's *Vorlesungen zur Einführung in die Psychoanalyse*.

4. 1. 1. Hilda Deutsch Maceljski's Library as an example of *Weltbibliothek* (World Library)

Most of the books in Hilda's library are hardcover editions, some of which are today considered collectible items. Among the remarkable editions are works by Lafcadio Hearn on Japanese culture, which appear to have been popular at the time, since several copies were also found in the Reichsmann family library. However, a closer examination of the collection shows that Hilda's primary criterion for acquiring books was literary quality. In addition to literary works, she read letters, biographies, and historical novels, especially those devoted to writers and artists such as Goethe, Schiller, Dostoevsky, Tolstoy, Turgenev, Clara Schumann, and Dürer.

Hilda's library consists of classics such as Homer, Dante, and Goethe, as well as collected works by Maxim Gorky, Shakespeare, and August Strindberg. At the same time, it includes first or early editions of

contemporary authors such as Stefan Zweig, Franz Werfel, Alfred Döblin, and others. Many of these works were not translated into Croatian for decades, which once again testifies to the social and cultural status of the family in interwar Zagreb. For example, Hilda owned an edition of Döblin's *Berlin Alexanderplatz* from 1930, published only a year after its original release, while the Croatian translation appeared only in 1979.

Her choice of books confirms that she acquired high-quality and contemporary literature, including works by or about Nobel Prize laureates in Literature such as Maurice Maeterlinck, Romain Rolland, Knut Hamsun, Anatole France, George Bernard Shaw, Sigrid Undset, Thomas Mann, and Sinclair Lewis. There is also a noticeable presence of American and British authors, particularly among the earlier entries, including Upton Sinclair, Theodore Dreiser, and H. G. Wells. Other frequently represented authors include Felix Salten, Anton Wildgans, Gustaf af Geijerstam, and Romain Rolland.

It was precisely Romain Rolland who was among the first to develop the concept of a *Weltbibliothek*, or "world library", a collection encompassing literary works from around the globe. This idea was also linked to the establishment of the Nobel Prize in Literature in 1901. Although the political and socioeconomic circumstances of the Weimar Republic in the 1920s were not favourable for realising such a project, the concept of world literature (*Weltliteratur*) gained new relevance, drawing inspiration from Goethe's ideas (Mani 2017, 131–177).

In 1929, Hermann Hesse published an essay titled *Eine Bibliothek der Weltliteratur* commissioned by Reclam Verlag to promote its Universal-Bibliothek series. In this essay, Hesse adapted Rolland's concept to a more feasible and intimate form – that of a private library (Mani 2017 147–151). He argued for an individual approach to world

literature through personal selection, access via translations, and the potential for personal growth through reading (Hesse 1929). In many ways, the collecting strategy of Hilda Deutsch Maceljski corresponds closely to Hesse's idea of *Weltliteratur* library.

Unfortunately, with Hitler's rise to power in 1933, German publishing – one of the most productive in the world by 1925 – fell under strict state control and became an instrument of National Socialist propaganda. The idea of *Weltliteratur* was distorted and misused, excluding all works deemed undesirable by the regime (Mani 2017, 152–176). The State Office for Public Libraries of Saxony published in the 1935 issue of the magazine *Die Bücherei* strict guidelines specifying which books were to be banned from public libraries. Among the first listed were “works by people who commit treason, emigrants, and authors of foreign countries who fight against or disparage the new Germany” (Mani 2017, 154; *Die Bücherei* 1935, 279). This list included Romain Rolland and H. G. Wells, both represented in Hilda's collection, as well as Heinrich Mann, Emil Ludwig, and Ferdinand Lassalle, whose works Hilda also read. The list further banned “decadent, subversive, and publicly harmful literature of ‘civilizational literati’”, including T. Mann, Zweig, and Wassermann (Mani 2017, 155; *Die Bücherei* 1935, 280). Of course, works by Jewish authors were also prohibited, while many others in Hilda's library could be classified under remaining undesirable categories.

The extent to which the Nazi rise to power in 1933 influenced Europe as a whole, including Zagreb, is perhaps best reflected in the fact that the latest dated editions among Hilda's preserved books are from 1932. Her library thus became a poignant reflection and foreshadowing of the Deutsch Maceljski family's fate.

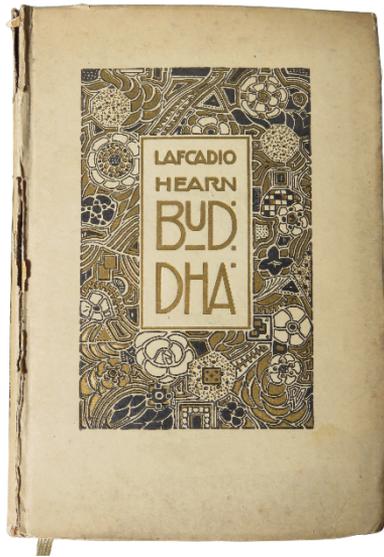


Fig. 3. *Buddha: Neue Geschichten und Studien Japan* / Lafcadio Hearn. Frankfurt am Main: Literarische Anstalt Rütten & Loening, 1920.

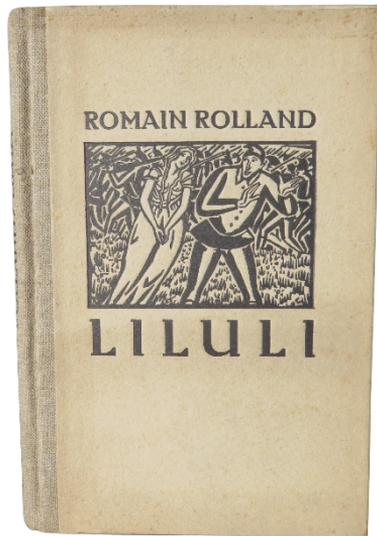


Fig. 4. *Liluli* / Romain Rolland. Frankfurt am Main: Literarische Anstalt Rütten & Loening, 1924.

4. 2. Croatian Children's Literature

Children's literature, in its development, undergoes a series of examinations and evaluations by adults before it reaches its ultimate recipient – the child (Majhut 2005). It remains under the constant influence of various ideologies, thereby becoming an instrument for achieving specific educational, instructional, commercial, and political objectives. Children's literature is both productive – that is, a “product” of prevailing conceptions of the child and childhood – and produced, as it simultaneously absorbs and reflects contemporary social notions and stereotypes (Hameršak 2011, 32).

Croatian children's literature, during the late 1920s and throughout the 1930s, experienced a kind of poetic transition, marked by the growing influence of a current advocating socialist realism and the corresponding rejection of the fairy tale and, more broadly, of the fantastic in literature (Lovrić Kralj 2014). However, this conflict did not significantly affect the popularity of the fairy tale, as such stories continued to sell “in the then very popular small booklets containing up to four fairy tales each”. (Lovrić Kralj 2014, 64). At the same time, a definitive division emerged between canonical and trivial children's literature (Lovrić Kralj 2014, 200–201). Canonical literature was socially sanctioned and intended for children by publishers, authors, or editors, whereas trivial literature consisted of adventure, western, crime, sentimental, and dime novels, as well as comic books.

4. 2. 1. The *Zeitgeist* of Vanja Deutsch Maceljski's Library

In her research on the everyday life of the economic elite in the second half of the nineteenth century, Iveljić examined the upbringing of children and adolescents. Under the influence of Enlightenment thought, it was considered essential to encourage

children's curiosity and to shape learning through entertainment and play. A Dionysian conception of the child prevailed – that of “fragile beings incapable of resisting evil on their own. Therefore, they require the constant supervision of adults, who serve as a moral collective. This fear that children and youth might easily fall under harmful influences is visible not only in etiquette manuals but also in children's literature” (Iveljić 2007, 306–307). Yet, while the image of the “fragile” child in need of protection was widely propagated, capitalism simultaneously identified children and their parents as ideal consumer subjects.

In the library of Vanja Deutsch Maceljiski, eleven books can be definitively identified as her property based on her signature and dedications most frequently written by her mother, Hilda. For the remaining forty-seven books, attribution to Vanja Deutsch Maceljiski can be assumed through an analysis of their peritextual elements. The findings of this analysis suggest that her library cannot be regarded as a reflection of children's reading habits in interwar Zagreb, but rather as a manifestation of the *feudalization* of the bourgeois elite (Iveljić 2007, 238; 414) – that is, the adoption and integration of aristocratic characteristics into the lifestyle of wealthy industrial families.

In 1933, when Vanja was ten years old, an anonymous survey of 10,000 pupils aged eleven to thirteen was conducted in Zagreb and Belgrade. According to the survey, the most widely read books among Zagreb's children were the works of August Šenoa (Majhut 2022, 109). The library of Vanja Deutsch Maceljiski, however, does not contain a single book in Croatian or by a Croatian author. A linguistic analysis of the fifty-eight books reveals a clear dominance of English-language works – fifty-one books in English, one textbook, several children's

magazines and a collection of fairy tales in German, as well as two annual issues of a magazine in French.

Foreign children's books consistently preceded Croatian ones – both in terms of market availability and in the literary-historical development of children's literature (Majhut and Lovrić Kralj 2020, 18). In the case of Vanja Deutsch Maceljiski, it may be assumed that much of the material in her library was not available in Croatian translation, which necessitated the purchase of foreign editions. However, this also reflects the standards and prestige valued by the upper class.

4. 2. 2. The Contents of Vanja Deutsch Maceljiski's Library

Within the collection of Vanja Deutsch Maceljiski, a notable feature is the presence of English-language children's annuals, which are not otherwise represented in Croatian children's literature. Her library contains several such annuals, for instance, three volumes of *The Bruin Boy's Annual* (1930, 1931, 1935) and four volumes of the *Puck Annual* (1931, 1932, 1933, 1935). These annuals are richly illustrated compilations of stories, fairy tales, poems, and comics, thematically revolving around children's adventures, fantasy, and animals.

Several volumes are specifically directed toward girls and girlhood, such as *The Lilac Book for Girls* (1930), *Schoolgirls' Bumper Book* (1931?), and *The Golden Story Book for Girls* (1934). These are primarily collections of stories, verses, and articles intended for young girls and their everyday experiences.

Among the German-language books, the collection includes a language primer and *Volksmärchen der Deutschen* by Johann Karl August Musäus, a compilation of German folk tales retold in a satirical tone. The book is printed in Gothic script and contains a handwritten dedication on the inside cover: "Meine liebste Vanja! Wilma". Also present are bound volumes of the children's magazine *Der*

Schmetterling. The 1933 volume bears Vanja's signature, whereas the 1935–1937 volumes do not indicate ownership. However, based on paratextual evidence – including a label of the Zagreb bookbinder Bogomil Šoban, who evidently bound the volumes – it may be assumed that they belonged to Vanja Deutsch Maceljski. Similarly, several bound issues of the magazine *Kiebitz* from 1934 to 1936 were found. Although ownership is not explicitly marked, it is likely that they too were part of the same library.

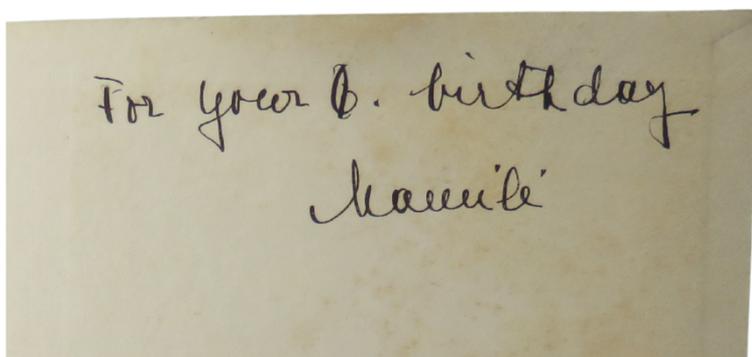


Fig. 5. Hilda's dedication to her daughter Vanja for her birthday, found in one of the books.

Both *Der Schmetterling* and *Kiebitz* belong to the category of so-called advertising children's magazines that appeared in the interwar period in the former Austro-Hungarian territories. Initially only a few pages long and distributed as complimentary additions to certain products or purchases – presumably in Vanja Deutsch Maceljski's case through bookstores – they later evolved into genuine children's periodicals, as attested by the bound volumes preserved in the library (Blumesberger 2007, 48).

The collection also contains two bound annual volumes of the French magazine *La Semaine de Suzette*. The 1933 volume bears Vanja's

signature, while the 1936 volume, though unsigned, carries the same bookbinder's label, allowing the assumption of shared provenance. The presence of this magazine is somewhat unusual, as *La Semaine de Suzette* was intended for Catholic girls. Published from 1905 until 1960, with a brief hiatus during the Second World War, it featured poems, stories, comics, and patterns for making doll clothes (Literatura dimenticata n.d.).

Comparing the culture and upbringing of the bourgeois elite in the second half of the nineteenth century with that of the twentieth century, Iveljić notes that children in the twentieth century “participate in the formation of their own identities; they occupy a central position within the novelistic discourse and succeed in attaining a degree of autonomy from the adult world” (Iveljić 2007, 308–309). However, Majhut observes that children's literature tends to be resistant to change and generally conservative (Majhut 2005) – a tendency also evident in Vanja Deutsch Macelj'ski's library. Her reading appears to have been carefully supervised and directed toward intellectual effort, particularly in language learning. This is especially evident in the inclusion of German- and French-language magazines. It may therefore be inferred that *La Semaine de Suzette* served primarily as a language-learning tool, while its Catholic orientation was either irrelevant or relevant only as far as it promoted modesty.

What constitutes a certain discontinuity with contemporary Croatian children's literature is the presence of richly illustrated English annuals, though their content does not diverge from the poetics of the period – sentimental stories, tales about animals, children's adventures, and simple verse. Similarly, the books oriented toward girlhood and young women do not represent a generic innovation, since the 1930s in Croatian children's literature saw a proliferation of

such works (Bakić 2020). What is new, however, is the inclusion of comics, a genre still in its infancy in 1930s Croatia and often regarded as pulp literature. The comics found in Vanja Deutsch Maceljiski's library appear within children's magazines and were most likely used for language acquisition.

The analysis of the collection reveals the hallmarks of an upper-middle-class upbringing that invested considerable effort in the moral and intellectual guidance of children. By the 1930s, Vanja herself was entering adolescence – a period in which Croatian children's literature was beginning to formulate new conceptions of adolescence, as seen in Joža Horvat's *Sedmi be* (1939) and Zora Rukelić's *Iz dnevnika jedne djevojčice* from 1938 (Zima 2016, 118–137). Yet, her library contains no works of adolescent themes, suggesting an intention to preserve the innocence of childhood.

Thus, through her library, Vanja Deutsch Maceljiski emerges as a “prototype” of the Apollonian child – “a being whose emotional and spiritual qualities surpass the corrupted world of adults” (Pleić Tomić 2015) – natural, spontaneous, innocent, and intense. Her maturation, in both literal and metaphorical terms, represents a kind of *expulsion from paradise*.

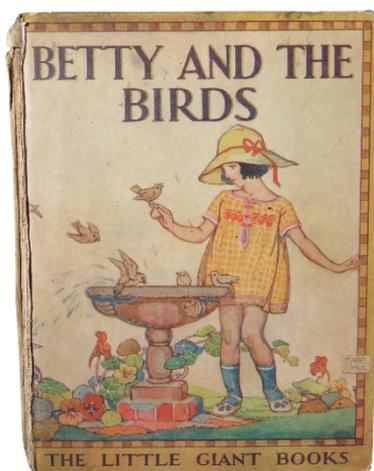


Fig. 6. *Betty and the birds*. London: Humphrey Milford, 1928.

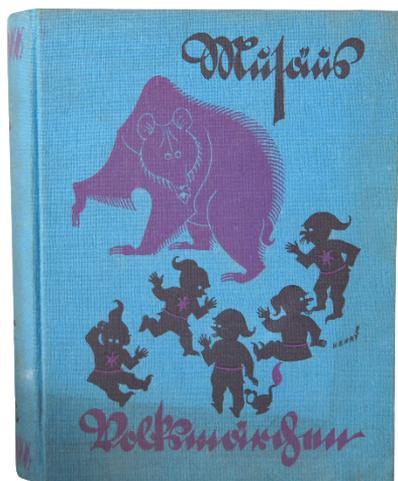


Fig. 7. *Volksmärchen der Detuschen* / Johann Karl August Musäus. Stuttgart: K. Thienemanns, [1925?].

4. 3. Milan Marić Family Library - scientific and specialized literature

Approximately three hundred books are marked with the initials "M.M." or, in some cases, the lowercase form ("m.m."). Among them is Marić's own authored work, *Die Landwirtschaft der Königreiche Kroatien und Slavonien*, through which he contributed to the limited body of literature on agriculture in Croatian regions of that period. The association between these markings and his name is further substantiated by the presence of works such as *Compendium der vergleichenden Anatomie* (1893), whose flyleaf bears the autograph "Milan Mayer / caud. agr. / Leipzig 1905." In addition to his initials, various numerical inscriptions appear on the books, suggesting that

they were catalogued in several stages and assigned numbers according to different inventories. These numbers likely corresponded to archival entries for individual publications, although such records have not been preserved.



Fig. 8. *Die Landwirtschaft der Königreiche Kroatien und Slavonien* / von Milan Marić. [S. l.]: [s. n.], [1907?].

An examination of the preserved holdings from Milan Marić's library reveals a substantial number of auction catalogues issued by distinguished auction houses such as Sotheby's in London, as well as those from Vienna and Budapest. Examples include *Illustrated Catalogue of the Furniture, Marbles, Bronzes, Clocks etc. in The Wallace Collection* (London, 1920), *Catalogue of an Extremely Choice Collection of Chinese Porcelain, Superb Jades, Ivories and Corals* (London, 1936), *Az Ernst=Múzeum aukciói XXXVII. Dr. Mezey Ferenc hagyatoka* (Budapest, 1927), and *Verschiedener Berliner Kunstbesitz* (Berlin, 1934).

The auction catalogues devoted to painting often display creased or annotated pages at the sections dedicated to the French school, an

observation of particular importance for research into the provenance of artworks now held in the Museum of Arts and Crafts in Zagreb. This includes, for instance, "Bacchanal" by Charles Le Brun, which scholars suggest was "likely purchased at a sale in Vienna around 1920" (Pasini Tržec 2021, 100; Lossky 1938, 417) although this could not be verified. It also remains uncertain whether the buyer was Artur or his brother Milan Marić, as contemporary newspapers mention only "Dr. Marics" from Zagreb as the purchaser. The auction catalogues marked with Milan Marić's initials found in his private library thus offer valuable evidence of his collecting activities.

Marić also acquired and read works by prominent art critics, curators, and historians such as the French author Raymond Escholier (*Mahmadou Fofana*, Paris, 1928), as well as publications in the field of art history, including *Az Országos Magyar Iparművészeti Múzeum Régi Ezüst Kiállításának Leíró Lajstroma, Exposition Internationale des Arts Décoratifs et Industriels Modernes* (Paris, 1925), and *Exhibition of French Art 1200–1900* (London, 1932).

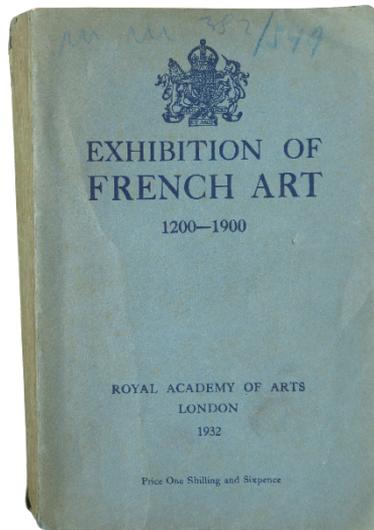


Fig. 9. *Exhibition of French Art: 1200-1900*. London: Piccadilly House, 1932.

Technical manuals such as *A Petroleum Handbook* (compiled by the Staff of the Royal Dutch-Shell Group, London, 1933) and *Die Schmiermittel-Anwendung: Mineralölindustrie Handbuch* by Markward Winter (Hannover, 1928) were indispensable to the Marić family's business, as they owned the Sisak Refinery. His collection also included the extensive trilingual *Jubilee Book of the State Railways of the Kingdom of Yugoslavia 1919-1929* (Belgrade, 1929), almost certainly due to his position as president of the First Southwestern Border Local Railway Company in Zagreb.

As the Turkish consul in Zagreb – who ultimately took refuge and passed away in Istanbul during the war – Marić was obliged to master the Turkish language. His library included study materials such as *Türkisches Lesenbuch mit Glossar* and *Türkisch-deutsches Gesprächbuch*, both authored by J. Németh. His interest in foreign languages,

supported by business ventures extending beyond the borders of the Kingdom of Yugoslavia, is further evidenced by bilingual dictionaries. Travel guides and travelogues were particularly popular in the Marić household. Examples include the illustrated *Führer durch Jugoslavien* (1929), *Der Lago Maggiore* by Renzo Boccardi (Zurich–Leipzig–Vienna, 1929) and *Le Livre du Voyageur* (Paris), as well as *Cambridge and its Colleges* by A. Hamilton Thompson, and *Illustrierter Führer durch Dalmatien* (Vienna–Leipzig, 1915). His collection also contained works from the fields of history and popular social sciences.

Several volumes devoted to genealogy were also preserved, such as *Gothaisches Genealogisches Taschenbuch der Gräflichen Häuser* (editions from 1898, 1925, 1931, and 1932), among which the 1914 edition dedicated to aristocratic-Jewish marriages (*Semigothaisches Genealogisches Taschenbuch aristokratisch-jüdischer Heiraten*) stands out.

Marić kept abreast of contemporary advances in historical scholarship, as demonstrated by his ownership of publications concerning the ancient Near East, such as *Kyros der Große* (1912) by Justin V. Prášek and *Vor 5000 Jahren. Ausgrabungen von Ur (Chaldäa): Geschichte und Leben der Sumerer* by Sir Charles Leonard Woolley, the first popular presentation of the Ur excavations to a wider readership in the late 1920s. His interest in national history is reflected in *Alt-Warasdin: Sitz des Warasdiner Generalats* (Varaždin c. 1900).

He also owned works exploring cultural history, including the widely circulated *Moderne Kultur-Kuriosa* (1926) by Dr Max Kemmerich, which examines “curious” aspects of modern civilization through subjects such as law, the military, marriage, morality, hygiene, medicine, religion, and honour. Another example of popular literature in his collection was *Horst Broichstetten’s Eheleute und Kirchenleute* (Berlin–

Leipzig, 1915), a compilation of stories, anecdotes, and cultural portraits.

Publications such as *Atatürk's Turkey* by M. Svetovski (Belgrade: Balkan Institute, 1938) and *Gemälde des Wiener Kongresses 1814–1815* by Gustav Gugitz (Munich, 1914) demonstrate Marić's intellectual curiosity and engagement with both historical and contemporary developments shaping modern society.

His refined taste as a collector extended to bibliophilic editions, such as *Plan sentimental de Paris* by Henri Béraud, illustrated by Jacques Boullaire and featuring a portrait of the author by L. Madrassi. The edition, enriched with drypoint engravings, belongs to the *Les Images du Temps* series. Another significant acquisition was the illustrated collection *Le Livre moderne illustré*, published in interwar France, which popularized literature through elegant graphic design in Art Deco style. From this series, Marić obtained *Tel qu'en lui-même* (Paris, 1936). He also owned the first bibliophilic edition of *Riquet à la houppe et ses compagnons* by Raymond Hesse, illustrated by Gus Bofa with forty-six illustrations (Paris, 1923).

In addition to the previously mentioned *Compendium der vergleichenden Anatomie* from his student years, Marić owned a series of technical publications issued by the Leipzig publisher Eugen Marx – collectively known as the *Chetebi* series, comprising 423 volumes – intended to disseminate and popularize knowledge among non-academic audiences.

An analysis of the preserved book collection from Milan Marić's library reveals a multifaceted intellectual and cultural profile of a collector whose reading interests encompassed a broad range of disciplines – from art history, archaeology, technology, and economics to linguistics, history, and literature. The richness of the collection, the diversity of its editions, and the presence of auction catalogues and

bibliophilic volumes testify to Marić's status as an educated, European-oriented, and cosmopolitan figure, as well as to his engagement with the cultural, economic, and social currents of the early twentieth century.



Fig. 10. *Geschichte der deutschen Juden: ein Hausbuch für die jüdische Familie* / von Adolf Kohnut; illustriert Th. Kutschmann. Berlin: Deutscher Verlag, 1898

5. Acquisition Paths of Jewish Family Libraries

After examining the family libraries of Deutsch Maceljski and Marić, it is interesting to consider the ways in which their private collections were assembled. A common feature of all the libraries studied is that their collectors and owners were polyglots who, in addition to Croatian, primarily used German and English, while other languages such as French, Italian, and Hungarian were also represented.

In the context of children's literature, already by the late nineteenth century, "booksellers successfully entered the commercial race to attract young buyers, with bookstores such as Albrecht & Fidler, Kugli

& Deutsch, and Senftleben & Mučnjak becoming important sites of everyday childhood, offering not only books, picture books, and periodicals but also various types of games and toys" (Iveljić 2007, 310–311). A similar development occurred after the First World War: advances in printing technology led to "the expansion of alternative sales networks through newsstands" (Majhut 2022, 98), effectively removing adult intermediaries from the process of purchasing and approving what children would read. As a result, "for the first time, the publisher-bookseller came into direct contact with the child-customer" (Majhut 2022, 100).

The economic crisis that affected the world in the 1930s also impacted the book market in Croatia. Geca Kon, a Serbian bookseller and publisher, attributed the crisis in Croatian bookselling to a different approach of the Croatian public toward books (Majhut and Lovrić Kralj 2020, 53). According to Kon, Serbia did not experience a crisis because Serbian readers were oriented toward domestic literature, whereas the Croatian reading public preferred foreign books. He emphasized that while every Croatian bookstore had a section with foreign books, they lacked a corresponding selection of domestic titles (Majhut and Lovrić Kralj 2020, 54).

Thus, when analysing the acquisition paths of literature for libraries such as that of Vanja Deutsch Maceljski, it is evident that the majority of the collection was obtained through Zagreb bookstores. This is confirmed by labels from bookstore Literatura and the bookstore of Stjepan and Marija Radić. An anonymous Zagreb bookseller noted: "In Zagreb, a layer of wealthy merchants has taken root, who are not Croats. They mostly buy German books from us. Or rather, their wives and daughters buy them. We cannot drive them out with a broom from our premises, so we provide them with what they request,

because we prefer that they order from us rather than from Germany or Austria” (Majhut and Lovrić Kralj 2020, 55).

In addition to bookstores, books could also be acquired through sales agents of foreign publishers operating in a legal grey zone. According to the law, these agents were supposed to offer their books only to publishers, but they often sold them more cheaply to private individuals, going door-to-door and avoiding taxes and duties (Majhut and Lovrić Kralj 2020, 56). Advertisements from foreign publishers offering discounts of up to 33% on retail book prices can be found in the 1925 edition of *Knjižarstvo* (Majhut and Lovrić Kralj 2020, 54).

Apart from domestic bookstores, sales agents, and direct orders, books could also be acquired while traveling. For example, the book *Bonzo and Us* (c. 1933) bears a label from a French bookstore in Egypt. It is plausible to assume that Vanja received this book as a gift from Albert and Tilda Deutsch Maceljski following their cruise along the coasts of Palestine and Egypt in 1933.

The books from the private library of Hilda Deutsch Maceljski reveal little about the circumstances of their acquisition, as they bear no dedications or other inscriptions. It can be assumed that part of her collection was acquired directly from publishers, as suggested by publisher leaflets inviting buyers to order books. We can find the so-called “Büchzettel” from the Malik-Verlag publishing house, and similar promotional materials by Renaissance Verlag. Verlag von Otto Hendel in Halle a. S. enclosed an extensive promotional list of books from its own editions, advertised as “books for travel and at home”. Only a few books bear the labels of the bookstores where they were purchased, most of which were located in Zagreb. Thus, we know, for example, that Carl Sternheim’s *Lutetia* entered Hilda’s private library from Papirnica Auer (Ilica Street 16), *Die Geschichte der jungen Renate*

Fuchs by Jakob Wassermann from the Bookshop and Lending Library M. Strmecki (Duga Street 10), and Klabund's *Der Kreidekreis* from the Minerva Bookshop (Preradović Square 7). One label has also been preserved from the Viennese bookstore Altes Rathaus, on the cover of Felix Salten's *Neue Menschen auf alter Erde*.

The fact that Milan Marić, as well as members of his family more broadly, were world travelers is attested by the numerous travel guides found in his library, as well as in the libraries of other Jewish families. Between the two World Wars, travel guides in Zagreb could be obtained at the bookstores of Lavoslav Schwentner (Ilica 29) and Kugli & Deutsch (Ilica Street, which maintained a separate section for travel literature, maps, and postcards), as well as at the antiquarian bookstore of Josip Rotschild, located near the main square. More specialized literature, such as the Turkish dictionaries owned by Milan Marić, was purchased at the Auer Bookstore and Stationery in Zagreb (Gundulićeva Street 3), as indicated by preserved book labels.

Milan Marić's role as a member of the board of the Society of Friends of the Strossmayer Gallery required him to follow developments in the art market, which likely directed him toward the personal or mediated acquisition of auction catalogues found in his collection. Some of these auction catalogues were regularly announced with invitations to auctions in *The Burlington Magazine* during the 1930s. It is not recorded whether the magazine was available in bookstores in Zagreb or elsewhere in Croatia, but it is possible that auction catalogues were obtained or subscribed to during his travels, for example to London, as suggested by the subscription offers on the inside covers of the publication.

Within the books belonging to Milan Marić's library, a number of bookstore labels have been preserved. Examples include the Buchhandlung (bookstore) of Carl von Hölzl at Kärntner Ring 9, where

the Grand Hotel in Vienna was located, as well as Knjižarnica Polet in Belgrade. Among Croatian bookstores, a stamp from the Slavenska knjižara of Stjepan and Marija Radić, located at Jurišićeva 1 in Zagreb, has been found in some books. Slavenska knjižara operated from 31 December 1915 to 26 May 1948.

6. Conclusion

The examination of the private libraries of Jewish families in interwar Zagreb, particularly those of the Deutsch Maceljiski and Marić families, reveals the intersection of intellectual curiosity, social status, and transnational cultural engagement. These collections, carefully curated and multilingual, reflect both the personal interests and professional pursuits of their owners, encompassing literature, history, art, technical manuals, and children's books. The libraries of Hilda and Vanja Deutsch Maceljiski illustrate a conscious cultivation of literary quality and world literature (*Weltbibliothek*), as well as the upper-middle-class educational ideals of the period, while Milan Marić's library demonstrates a cosmopolitan and scholarly orientation, including specialized and technical materials.

The acquisition paths of these libraries – through local bookstores, foreign publishers, travel, and auction catalogues – highlight a deliberate strategy of collecting that combined both accessibility and selectivity, emphasizing intellectual and cultural capital. The fate of these collections, confiscated and stored during the Second World War, underscores the systematic persecution of Jewish families in the Independent State of Croatia and the broader cultural losses incurred. Today, the preserved libraries serve as invaluable testimony to the intellectual life, cosmopolitanism, and resilience of Zagreb's Jewish community, offering critical insights into their social networks,

cultural values, and the deliberate cultivation of knowledge in private spheres.

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9. List of Selected Publications in Family Libraries Deutsch Maceljski and Marić

Milan Marić

1. *Compendium der Vergleichenden Anatomie: zum Gebrauche für Studierende der Medizin* / Bernhard Rawitz. Leipzig: Verlag von H. Hartung & Sohn, 1893.
2. *Illustrated Catalogue of the Furniture, Marbles, Bronzes, Clocks: The Wallage Collection*. London: Stationery Office, 1920.
3. *Catalogue of an extremely choice collection of chinese porcelain, superb jades, ivories and corals*. London: Sotheby & Co., 1936.
4. *Az Ernest Múzeum aukciói XXXVII: Dr. Mezey Ferenc Hagyatéka Kilény Hugó Gyűjteménye*. Budampest: Ernest Múzeum Kiadása, [s. a.]
5. *Verschiedener Berliner Kunstbesitz*. Berlin: Paul Graup, 1925.
6. *Mahmadou Fofana* / Raymond Escholier; bois originaux en couleurs de Claude Escholier. Paris: Le Livre Moderne Illustré, 1934.
7. *Régi ezüstkiállításának leíró rajstroma: 48 képpel* / szerkesztette Csányi Károly. Budapest: Az Országos magyar iparművészeti múzeum, 1927.

8. *Catalogue général officiel: exposition internationale des Arts Décoratifs et industriels modernes*. Paris: Imprimere de Vaugirard, 1925.
9. *Exhibition of French Art: 1200-1900*. London: Piccadilly House, 1932.
10. *A petroleum handbook / compiled by Members of the Staff of the Royal Dutch-Shell Group*. London: The Asiatic petroleum company limited, 1933.
11. *Die Schmiermittel-Anwendung; Mineralöl-Industriehandbuch / herausgegeben von Markward Winter*. 7. Auflage. Hannover: Curt R. Vincentz, 1928.
12. *Jubilarna knjiga Državnih željeznica Kraljevine Jugoslavije*. Beograd: [s. n.], 1929.
13. *Türkisches Lesebuch mit Glossar: Volksdichtung und moderne Literatur / von J. Németh*. Berlin; Leipzig: G. J. Göschen'sche Verlagshandlung, 1916.
14. *Türkisch-deutsches Gesprächsbuch / von J. Németh*. Berlin; Leipzig: G. J. Göschen'sche Verlagshandlung, 1917.
15. *Jugoslavien: Tagesfragen der Auslandwirtschaft / E. Froyd Kaurimsky*. Wien: Werlag von K. F. Koehler, 1920.
16. *Der Lago Maggiore: der Orta-See und die Ossola / Renzo Boccardi*. Wien [etc.]: Amalthea Verlag, [s. a.].
17. *Le livre du voyageur / par H. Sauvard et P. Farcy*. Paris: Les Presses Universitaires de France, 1928.
18. *Cambridge and its colleges / by A. Hamilton Thompson; with 23 illustrations by Edmund H. New*. London: Methuen & Co. Ltd, 1926.
19. *Illustrierter Führer durch Dalmatien*. Wien; Leipzig: A. Hartleben's Verlag, 1915.

20. *Gothaisches Genealogisches Taschenbuch der Gräflichen Häuser: 104. Jahrgang.* Gothi: Justus Perthes, 1931.
21. *Semigothaisches Genealogisches Taschenbuch ari(st)okratisch-jüdischer Heiraten mit Enkel-Listen (Deszendenz-Verfolgen): Dritter Jahrgang.* München: Kyffhäuser Verlag, 1914.
22. *Kyros der Große* / Justin D. Prášek. Leipzig: J. C. Hinrichs'sche Buchhandlung, 1912.
23. *Vor 5000 Jahren: Ausgrabungen von ur (Chaldäa) Geschichte und Leben der Sumerer* / C. Leonardo Woolley. Stuttgart: Franckh'sche Verlaghandlung, [s. a.].
24. *Alt-Warasdin: sitz des Warasdiner Generalats.* Warasdin: J. B. Stifler, [c. 1900].
25. *Kultur Kuriosa: Zweiter Band* / Max Kemmerich. München: Albert Langen, 1926.
26. *Eheleute und Kirchenleute: Vergnügliche und ernste Kulturbilder aus alten Zeiten.* Berlin; Leipzig: Wilhelm Borngräber, 1910.
27. *Ataturkova Turska* / M. Svetovski. Beograd: Izdanje Balkanskog instituta, 1938.
28. *Gemälde des Wiener Kongresses 1814 -1815: Erinnerungen, Feste, Sittenschilderungen Anekdoten* / Aug. de la Garde; eingeleitet und erläutert von Gustav Gugitz. München: George Müller, 1914.
29. *Plan sentimental de Paris* / Henri Béraud. Paris: Editions Lapina, 1927.
30. *Tel Qu'en Lui-Même...: roman* / Georges Duhamel; illustrations de Clément Serveau. Paris: Le Livre Moderne Illustré, 1936.

31. *Riquet a la Houpe et ses compagnons* / Raymond Hesse; préface de Anatole France; illustrations de Gus Bofa. [Paris]: Mornay, 1923.

Hilda Deutsch Maceljski

1. *Die Geschichte der Menschheit* / Hendrik van Loon. Berlin: Rudolf Mosse Buchverlag, 1929.
2. *Wirinea* / Lydia Sejfullina. Berlin: Malik-Verlag, 1925.
3. *Der Sumpf* / Upton Sinclair. Berlin: Malik-Verlag, 1928.
4. *Babbitt* / Sinclair Lewis. München: Kurt Wolff Verlag, 1924.
5. *Der Traum: Roman* / Herbert George Wells. Berlin; Wien; Leipzig: Paul Zsolnay Verlag, 1927.
6. *Berlin Alexanderplatz: Die Geschichte vom Franz Biberkopf* / Alfred Döblin. Berlin: S. Fischer Verlag, 1930.
7. *Im Anfang war die Liebe* / Malwida von Meysenbug. München: C. H. Beck'sche Verlagsbuchhandlung, 1926.
8. *Das Jahrhundert des Kindes* / Ellen Key. Berlin: S. Fischer Verlag, 1921.
9. *Dante – Novellen*. Wien; München: Rikola Verlag, 1924.
10. *Dürer: Roman der deutschen Renaissance* / Paul Frischauer. Paul Zsolnay Verlag, Berlin; Leipzig; Wien: 1925.
11. *Mein Sumatrabuch* / Helge Kaarsberg. Berlin [etc.]: Franz Schneider Verlag, 1923.
12. *Lutetia: Berichte über europäische Politik, Kunst und Volksleben* / Carl Sternheim. Berlin; Wien; Leipzig: Paul Zsolnay Verlag, 1926.
13. *Menschen in China* / Dorothea Hosie. Stuttgart; Berlin; Leipzig: Deutsche Verlags – Anstalt, 1926.
14. *Das Leben Tolstois* / Romain Rolland. Frankfurt am Main: Literarische Anstalt, Rütten & Loening, 1922.

15. *Memoiren einer Idealistin: Zweiter Band* / Malwida von Meysenbug. Berlin: Schuster & Loeffler, 1917.
16. *Neue Menschen auf alter Erde* / Felix Salten. Berlin; Wien; Leipzig: Paul Zsolnay Verlag, 1925.
17. *Buddha: Neue Geschichten und Studien Japan* / Lafcadio Hearn. Frankfurt am Main: Literarische Anstalt Rütten & Loening, 1920.
18. *Liluli* / Romain Rolland. Frankfurt am Main: Literarische Anstalt Rütten & Loening, 1924.
19. *Memoiren einer Sozialistin: Kampffahre* / Lily Braun. München: Verlag Albert Langen, 1911.
20. *Dies Irae* / Anton Wildgans. Leipzig: L. Staackmann Verlag, 1918.
21. *Die Heilung durch den Geist* / Stefan Zweig. Leipzig: Insel-Verlag, 1931.
22. *Der Kreidekreis* / Klabund. Berlin: J. M. Spaeth Verlag, 1925.
23. *Golowin: Novelle* / Jakob Wassermann. Berlin: S. Fischer Verlag, [1929?]
24. *Die Geschichte der jungen Renate Fuchs* / Jakob Wassermann. Berlin: S. Fischer Verlag, [s. a.].
25. *Mario und der Zauberberg* / Thomas Mann. Berlin: S. Fischer Verlag, 1930.

Vanja Deutsch Maceljski

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