

syllables. Other vocalizers confused and systematically ignored the Tiberian signs described above.²⁷

Summary

The future research of Spanish *maḥzorim* from the Christian Era should deal with the following basic issues: the liturgical study of *maḥzorim* needs to focus on preparing the groundwork and criteria for the identification of year-round *maḥzorim* for *Shalosh Regalim* and *siddurim* from Spain and its cultural sphere of influence. There is an urgent need to find features that will distinguish between *maḥzorim* belonging to the Catalanian rite and those belonging to the Provençal rite. It seems that the Catalanian *maḥzorim* for the High Holy Days can serve as a basis for comparison between the rites of the standard daily prayers and the customs of other prayers on the one hand, and between Catalanian prayer books for *Shalosh Regalim* and for year-round prayers on the other hand. This comparison may lead to the discovery of the old Catalanian prayer rites and to the prayer customs of the Jews in this region during the Christian period. If this objective were to materialize, it would be a significant contribution to the liturgical research of old Spanish prayer books. These findings would enable linguists to identify *siddurim* and *maḥzorim* of manuscripts from other regions from Spain, and especially from Aragon.

Linguistic research should address itself to the study of the linguistic tradition of the Spanish Jews as represented in the vocalized prayer books from the Christian period. Other sources should be employed to assist the study in this field, such as transcriptions of Hebrew words in Latin and Arabic characters, linguistic scholars' books from the Christian era, etc. The deviations which appear in the punctuation of the manuscripts should be categorized by means of linguistic criteria. This will help the linguist to discern the pronunciation features of the copyists and their communities prior to the Expulsion from Spain. These findings will enable the researcher to better understand the relationship between these features of pronunciation and the pronunciation reflected by the vocalized Palestinian manuscripts.

Morphological issues should also be studied, to enable linguists to

27 See "מחזורי קטלוגיה" דודי, (above, n. 6), pp. 1071–1076; "המסורת הלשונית" דודי, (above, n. 1), § 2.2.

Spanish language spoken during the Christian period.²⁴

The prestigious Tiberian vocalization tradition was dispersed throughout the Jewish communities of the world, including Spain, while the Tiberian pronunciation was not accepted in any of the communities in the Diaspora.²⁵ So the vocalizers of the prayer books in Christian Spain did not know how to use the redundant graphic signs of the Tiberian punctuation. The learned vocalizers found a partial solution to this problem, as their expertise in the Biblical Tiberian punctuation rules enabled them to vocalize most of the words that appeared in the texts of the prayer book. Nevertheless, there were still mistakes made that derived from a mistaken analogy with the Tiberian punctuation rules. For example, there are vocalizers who punctuated the article with a *pataḥ* instead of *qameṣ* before a guttural consonant (א, ע), punctuated with *ḥataf-pataḥ*, the origin of which is a *mobile shewa* (e.g. הַעֲבוּדָה, הַאֲנוּשָׁה). This punctuation results from an analogy with the *pataḥ* appearing before a guttural punctuated with a *ḥataf-pataḥ* originating in a *quiescent shewa* (e.g. נֶעְשָׂה, יַעֲמֹד, etc.).²⁶ Among those vocalizers who did not have a good knowledge of the Tiberian rules were some who preferred to use one of the following pairs: *qameṣ/pataḥ*, *ṣere/segol* in certain kinds of

24 See R. Menéndez Pidal, *Manual de gramática histórica Española*, Madrid, 1984, pp. 76–81. Incidentally, S. Aslanov thinks that the division into five vowels in Hebrew, as represented by the Jewish Spanish grammarians, like Joseph Kimḥi and his son David Kimḥi, and also Profiat Duran in the 15th century, is similar to the Latin vowel division. But there is no real evidence of Latin influence on the classification of Hebrew vowels by the Jewish grammarians in the West. See S. Aslanov, “Ben Hamdakdekim Halatiniyim (Donatus and Priscianus) leven Radak, Ha’efodi ve-De-Balmes Le’inyan Hadiyyun Hafoneti” (Hebrew), *Mehkarim Belashon* 8 (2001), pp. 314–315, 322–324.

25 See S. Morag, *The Hebrew Language Tradition of the Yemenite Jews* (in Hebrew), Jerusalem, 1963, pp. 288–289; *idem*, “On Processes of Transformation and Transplantation in the Traditions of Hebrew” (in Hebrew), in *Proceedings of the Sixth World Congress of Jewish Studies*, IV, Jerusalem 1980, p. 154. Recently, Morag has hypothesized that the Tiberian tradition was still used among the Jewish Spanish communities alongside the Palestinian tradition in the mid-tenth century. It was mainly used for prayers. See S. Morag, “The Tiberian Tradition of Hebrew in the Communities of Spain: The First Period” (in Hebrew), in M. Goshen-Gottstein, S. Morag & S. Kogut (eds.), *Studies in Hebrew and other Semitic Languages, Presented to Prof. Chaim Rabin*, Jerusalem, 1990, p. 217.

26 For examples see A. Dodi, “The Contribution of Catalanian *Maḥzorim* Towards the Understanding of the Phonetics in Catalonia from the 13th to 15th Centuries” (in Hebrew), *Mehkarim Belashon*, 5–6 (1992), p. 450.

3) Manuscripts belonging to the common type, where the rules of Biblical Tiberian Vocalization were not adhered to. These punctuators did not know the rules of Biblical Tiberian Vocalization, and they vocalized the words as they were accustomed to hearing and pronouncing them.²¹

There are interchanges between *qameṣ-pataḥ*, *ṣere-segol*, *shewa-ḥataf*, *shewa-ṣere/segol*, *ḥataf-vowel*, e.g. changes of *ḥataf-kameṣ* with *ḥolem* or with *qameṣ qatan* (*qameṣ ḥatuf*), *ḥataf-qameṣ* with *ḥataf-pataḥ*, *ḥataf-pataḥ* with *pataḥ* or with *qameṣ*, etc. There is no systematic use of the *dagesh*. Sometimes there are superfluous *dagesh* signs, and in some manuscripts there are no *dagesh* signs at all. The punctuation of this type of manuscript gives us more information about the pronunciation of these vocalizers and their communities. Yet, we have to be careful with our conclusions regarding the phonological and morphological traditions of these vocalized manuscripts. Spelling and punctuation mistakes sometimes merely reveal the ignorance or carelessness of the scribes or the punctuator, or both.

The system of Tiberian vocalization graphic signs did not fully fit the vocalizers' pronunciation of the above three groups of manuscripts. Even the experts among the vocalizers made mistakes and deviated from the Tiberian tradition of punctuation. The source of these deviations lies in the differences between the Tiberian punctuation system and the Jewish Spanish pronunciation tradition. The vowel pointing system of Biblical Tiberian Vocalization is based on seven vowel qualities, as follows: *pataḥ*, *qameṣ*, *segol*, *ṣere*, *ḥiriq*, *ḥolam*, and *shuruq/qibuz*. The pronunciation of the Jewish Spanish grammarians, on the other hand, distinguishes between five sounds: *a e i o u*.²²

The five vowels of the Jewish Spanish pronunciation tradition have shared features with certain manuscripts that follow the Palestinian Vocalization tradition.²³ Furthermore, these five vowels, *a e i o u*, also existed in the

21 For example, see the description of MS Paris, Bibliothèque Nationale, hébr. 590: דודי, "המסורת הלשונית" (above, n.1).

22 See Z. Ben Hayim, "Thoughts on the Hebrew Vowel System" (in Hebrew), in *Studies in Bible and the Ancient Near East, presented to Samuel E. Loewenstamm* (ed. Y. Avishur & J. Blau), Jerusalem, 1978, pp. 95–100 (Hebrew section).

23 Eldar thinks that the five Palestinian vowels were accepted by the Jews in Western Europe during the Middle Ages: in Spain, Provence, Germany, France, Bohemia, Italy, and England. See I. Eldar, "Pronunciation of Hebrew" (Hebrew), *Massorot* 3–4 (1989), p. 28.

hymn, *אלוה טובו לא נכחד* for *Tikkun Ha-Tal* by A. Ibn Ezra, while Catalanian *mahzorim* have the hymn *שזופת חרס* for *Tikkun Ha-Tal* by S. Ibn Gabirol.²⁰

Research in the field of liturgy, therefore, should find criteria to examine the rites of manuscripts of *mahzorim* for *Shalosh Regalim* and *siddurim* for the whole year round. These criteria should also distinguish between the Catalanian and Aragonese rites and those of other Spanish provinces, and between the Catalanian and Provençal rites in comparison to those of North Africa and Portugal. This specific study in liturgy should include an examination of the various manuscript versions of the *mahzorim* and *siddurim* of the 13th – 15th centuries. Because of the limited knowledge in the above fields, the linguist should restrict himself to a classification of the manuscripts according to the quality of the linguistic traditions as reflected in the vocalization of Jewish prayer books from Spain and its sphere of cultural influence.

Language Issues

The manuscripts of prayer books from Spain and its sphere of cultural influence should be classified according to the methods by which they are vocalized:

- 1) Vocalizers whose manuscripts follow the Biblical Tiberian Vocalization rules and who deviate only slightly from these rules. It stands to reason that a linguist will be unable to discover any facts illustrating the pronunciation of the vocalizers and their communities in these manuscripts. Nevertheless, it is still necessary to study their morphological tradition. This means checking the punctuation of ex-biblical and Mishnaic Hebrew formations mostly found embedded in the post-biblical texts of prayer books.
- 2) Manuscripts that were generally punctuated according to the Biblical Tiberian Vocalization rules. Sometimes, however, the vocalizers relied on their memories in order to add the vowel points to certain biblical words. In this category there are certain deviations from Biblical Tiberian Vocalization rules. Many of those deviations can be traced to post-biblical texts and to non-biblical vocalized words in prayer books. The main deviations in this group are the interchanges between *qameṣ-pataḥ*, *ṣere-segol*, *shewa* with *ṣere-segol*, vocalizing guttural consonants with a vowel instead of *ḥataf*.

20 See Bar-Tikva (above, n. 8), p. 18.

survey of printed *maḥzorim* shows that there are virtually no differences between the various Sephardic *maḥzorim* that were published in the Diaspora after the Expulsion from Spain and Portugal. This phenomenon can be traced mainly in prayer books where the title page bears the imprint: “According to the rite of the Holy Sephardic community” (כמנהג ק”ק ספרדים).¹⁵ If one looks at Sephardic printed *maḥzorim* for *Shalosh Regalim*, for instance, the title page of *Seder Tefillot Lemoadim Tovim* and *Seder Tefillot Lekhol Ha-Shana*, which were published in Venice in 1544,¹⁶ 1564, 1565, 1581,¹⁷ 1591, 1639, and 1703¹⁸; in Amsterdam in 1644, 1650, and 1671; and in Constantinople in 1731, it will be discovered that most of them have the same hymns for Passover (*Tikkun Ha-Tal*). The hymns are: שזופת שמש (מגן), שלח רוחך (מחיה),¹⁹ מבטח כל היצור (פזמון), לשוני כוננת (כרוג), לך לשלום גשם (פזמון) שפעת רביבים (מגן), מכסה שמים (פזמון), לשוני כוננת (כרוג), ישבעון ידידיך (פזמון), אל חי יפתח (פזמון).

The lack of basic research dealing with Spanish manuscripts of *maḥzorim* dated to before the Expulsion results in an inability to compare the various old Spanish rites. The first findings in this field were published by B. Bar-Tikva, who described some features that help us to distinguish between Provençal and Catalanian *maḥzorim*. Here are some examples of features of old Provençal *maḥzorim*:

- a) Reciting *en kelohenu* in the Saturday night prayers;
- b) Reciting biblical verses before reading out the Torah portion on Sabbaths and Holy Days.
- c) Provençal *maḥzorim* for Festivals and special Sabbaths have a distinctive

15 See Schirmann (above n. 9), pp. 91–92, who explains the reasons for the unification of the different rites of the Sephardic communities into a standard *maḥzor* during the 16th and 18th centuries.

16 *Tikkun Ha-Geshem* does not appear in this printed *maḥzor*.

17 *Tikkun Ha-Tal* does not appear in this printed *maḥzor*.

18 The hymn ישבעון ידידיך does not appear in *Tikkun Ha-Geshem* in this printed *maḥzor*.

19 Compare to *Tikkun Ha-Tal* in the printed *siddur* of the Spanish rite that was published in 1490, before the Expulsion, in Naples (p. 93). For *Tal* hymns in manuscripts of Spanish *maḥzorim*, see also B. Bar-Tikva, “Al Piyyute Ha-Tal Bemahzor ‘Zekher Zaddik’”, in Yoseph ben Zaddik, *Zekher Zaddik – The Haggada with Commentary, Halakhot, Prayers and Piyyutim* (ed. A. Shoshana & J.S. Spiegel), Jerusalem and Cleveland, 1994, pp. 43–48.

7) MS J, from approximately the end of the 14th century.

Nevertheless, after checking scores of Spanish High Holy Days *maḥzorim* from the 13th to the 15th century, not even one *maḥzor* can be identified according to the aforementioned table, which is based on old printed *maḥzorim*. We discovered that the *Kerovoth* of Yom Kippur do not appear in certain manuscripts, as they do in the various rites' printed prayer books.

For example:

1) In MS Parma Parm. 29, Rabbi Salomon Ibn Gabirol's *Kerovoth* recited during *Shaharith*, the morning prayer of Yom Kippur, can be found – as can *וארץ אשפיל, אבן בחן* which follow the Oran and Tlemcen rites (and similarly in Aragon).

2) During *Musaf*, another Yom Kippur prayer, the following examples, following the rites of Oran and Tlemcen, can be found: a) *אערך מדברי דתי* – *Reshut* for *Seder Ha-Avoda* (by Rabbi Moshe Ibn Ezra); b) *אתה כוננת עולם* – *Seder Ha-Avoda* (anonymous hymnologist). Yet, the *Kerova* *אלהים למשפטיך עמדנו* by Moshe Ibn Ezra, recited during *Musaf*, follows the rites of Catalonia, Carpentras, and Algeria.

3) Similar problems are found in other manuscripts, as follows: Paris, Bibliothèque Nationale, hébr. 591; Leeds-Roth 63; Milan, Ambrosiana 152. The Catalanian *Maḥzor*, MS Vatican Rossiana 359, starts with *Seder Ha-Avoda* *אל אל אשא דעי* (by Rabbi Isaac Ibn Ghiyath), which is characteristic of the *maḥzor* belonging to the Tripolitanian rite.¹⁴ It therefore seems that some of the hymns of Yom Kippur that appear in the printed *maḥzorim* of North Africa are parallel to local customs, as recited in Spain before the Expulsion. This possibility is supported by a Catalanian *maḥzor*, MS O3, wherein *Seder Ha-Avoda* *אל אל אשא דעי* can be found, recited according to Catalanian rite. This hymn is followed by another *Seder Ha-Avoda* *אל אל אשא דעי* (p. 86). It may be that constructing a parallel table of comparison of Yom Kippur *Kerovoth* based on *maḥzorim* from the 13th – 15th centuries from Spain and its cultural sphere of influence will clarify the picture and will help distinguish between the various local customs of Spanish communities prior to the Expulsion.

The liturgical research of manuscripts of *maḥzorim* for Festivals (יְהוָה) and special Sabbaths is even more problematic, as these *maḥzorim* cannot be compared with *Kerovoth* of the Festivals or of the old printed *maḥzorim*. Our

¹⁴ See also "מחזורי קטלוניה" דודי, (above, n. 6), p. 1068, n. 7.

The scarcity of manuscripts with a complete or even partial colophon makes it hard for the researchers of liturgy to classify the prayer books according to their local rites. This fact also burdens linguists when they attempt to delineate isoglosses of the Hebrew-language phenomena in the different regions of Spain during the 13th, 14th, and 15th centuries. A partial solution for the identifying of rites from manuscripts of *maḥzorim* without a colophon comes from the comparison of Yom Kippur's *Kerovoth* (hymns recited after each benediction of the *Amida* prayer), with *Kerovoth* from old printed *maḥzorim* belonging to the Spanish, Provençal, and North African rites.¹¹ This table helps researchers to identify the rites of the *maḥzorim* from Spain and its cultural sphere.

In this way, the following seven *maḥzorim* were identified as belonging to the Catalanian rites or the High Holy Days¹²:

- 1) MS V, dating from the 15th century, has important comments that contribute to our knowledge of the Barcelona rite in comparison to that of Villafranca, a town situated close to Barcelona.¹³
- 2) MS V1 from approximately the 15th century.
- 3) MS P1, which was copied in the 14th or the 15th century. When one compares the *Kerovoth* of the last manuscript with *Kerovoth* of MS V (Barcelona rite) and with those of Salonika, printed in 1527, one discovers that all three manuscripts contain the same *Kerovoth*.
- 4) MS O2, which was copied in the 14th or the 15th century.
- 5) MS N, from approximately the 15th century.
- 6) MS L, which was copied in the 15th century.

Trabot emigrated to Catalonia after the expulsion of the Jews from France in 1395, and, from there, that he moved on to Italy. See יוסף גרין, "משפחת טרבוט", סיני עט (חשל"ו), עמ' קסא. If so, the question is whether Trabot was influenced by the Jewish French, Catalanian, and Italian language traditions.

11 The table of comparison was prepared by Dr. Nachum Weissenstern from the Institute of Microfilmed Hebrew Manuscripts, Jerusalem, and by Prof. B. Bar-Tikva from Bar-Ilan University.

12 See the description of the manuscripts: "מחזורי קטלוניה", דודי (above, n. 6), p. 1068 ff. and *ibid.*, n. 7. One can add MSS O and O1 to the list of Catalanian *maḥzorim* for the High Holy Days. See Bar-Tikva (above, n. 8), p. 18, n. 36.

13 Rabbi Solomon ben Abraham Adret refers to the relationship between the Villafranca community and that of Barcelona in one of his responsa. See H. Beinart, "Villafranca del Perades", *Encyclopaedia Judaica* 16, p. 136.

fragment of a *maḥzor* that was written in Majorca in 1332, MS New York, Jewish Theological Seminary Mic. 7423.⁸

But nevertheless, so far, we have not found even one MS of a prayer book with a colophon that was copied in Aragon or in Castile.⁹

Another issue deserving research is establishing the rite to which each of the manuscripts of the prayer books belongs. The question of rite arises even in those manuscripts that do have colophons. For instance:

1) A *Maḥzor* for Festivals and special Sabbaths, MS G, which was copied by a French scribe in 1265.

2) A *Maḥzor* for the High Holy Days (*“Yamim Noraim”*), MS O, copied in 1456 by Mordekhai bar Eliya ‘Eli from Provence (p. 203b. מרדכי בר אליה עלי (מפורבינצא).

3) MS O1 (p. 142) ends with the words of the copyist: כה אמר הצרפתי קטלאנו (so said the French Catalan), and on p. 115 it is written סליק הנקדן הצרפתי פרץ (so ended the work of the French vocalizer Perez Trabot).

The copying of *maḥzorim* belonging to the Catalan rite by scribes of French origin (probably from Provence), raises the question of whether the Provençal rite influenced the Catalan *maḥzorim*. This is likely, as the cultural relations between Catalonia and Provence strengthened after the Count of Barcelona conquered a large area of Provence at the beginning of the 12th century.¹⁰

8 This *Maḥzor*, which has only a few leaves, probably follows the Provençal rite. As we read the *Neila* prayer of the Day of Atonement (Yom Kippur), we discover a liturgical feature that is a characteristic of the Provençal rite; reciting the *Shalom Rav* (“שלום רב”) and saying *Hayom Te’ammezem* (“היום תאמצם”) before *Besefer Hayyim* (“בספר חיים”). For further information about the features of the Provençal rite see Binyamin Bar-Tikva, *Liturgical Poems of Rabbi Yitzhak Hasniri* (Hebrew), Ramat-Gan, 1996, pp. 15, 18; דודי, “מחזורי קטלוניה” (above, n. 6), p. 1069, n. 15.

9 Schirmann has raised a similar problem in connection with the Spanish hymns and *Seliḥot* (“סליחות”). There are copies of Spanish hymns and *Seliḥot* that appeared in North African *maḥzorim* during the 14th and 15th centuries, but we have no knowledge of such copies from Toledo, Barcelona, Saragossa, or Majorca. See J. Schirmann, *The History of Hebrew Poetry in Muslim Spain* (Hebrew), edited, supplemented and annotated by E. Fleischer, Jerusalem 1995, p. 27 and also *Osef Shire Kodesh*, Facsimile Edition (with an introduction by Yona David), Tel Aviv, 1997.

10 See “מחזורי קטלוניה” דודי (above, n. 6), pp. 1068–1069, and also see *ibid.*, n. 6. Another question arises as regards the tradition of the vocalizer Perez Trabot, who punctuated the MS O1 and MS Nimes, the Municipal Library 13. Y. Green is of the opinion that Perez

2) MSS with a partial colophon. This category includes MSS which have only the date the manuscript was copied, or information connected with the location where it was copied, the copyist's name, etc.⁴

3) MSS which have no colophon at all. Most of the MSS of prayer books from Spain and its cultural sphere belong to this category.

Only a few MSS belonging to categories 1) and 2) have so far been found. There is insufficient paleographic and liturgical information, therefore, for a comparison to be made between the various local customs, and for a decision to be taken regarding the origin of the manuscripts. MSS lacking colophons are thus dated approximately, according to their paleographic and codicological characteristics.

There are three modes of Spanish script: Square, Cursive, and Semi-cursive. At the end of the 12th century the Spanish script further developed and crystalized throughout the Iberian Peninsula. At the beginning of the 13th century, it spread to Provence and lower Languedoc in southern France. North African Jews also used some types of this script. Moreover, all the MSS dating from the 13th century onwards that were copied in Morocco, Algeria, and Tunis were written in the Spanish script types. It is sometimes impossible, therefore, to determine whether the manuscript originated in Spain, North Africa, or Provence.⁵ For this reason, in many cases it is almost impossible to determine if a manuscript lacking a colophon was written in Catalonia, Aragon, or another region in Spain.⁶ However, there are a few exceptions, like a *maḥzor* for special Sabbaths and Festivals, MS G. This manuscript was copied in Barcelona in the year 1265.⁷ Another example is a

the Avignon rite for *Shalosh Regalim* ("The Three Pilgrim Festivals") and Sabbaths according to MS Nimes, the Municipal Library 395, which was written in Avignon in 1378; c) *Maḥzor* following the Carpentras year-round rite, MS Vatican ebr. 553, which was written in Orange in 1389 (אברננה קמ"ט); d) *Siddur* according to Spanish rite, MS P, which was copied in Lisbon in 1484 (אשכונה רמ"ד).

4 For instance, see MSS Parma De Rosi 1192 and 1377 from the year 1481. While MS New York, Jewish Theological Seminary Mic. 4531, has the name of the copyist and the year it was copied, but the name of the location isn't given.

5 See "הכתב העברי", בית-אריה, (above, n. 1), pp. 229–231.

6 See עמוס דודי, "מחזורי קטלוניה המנוקדים – בעיות המחקר שבכתבי יד מתקופת ספרד הנוצרית", קריית ספר סד (תשנ"ב–תשנ"ג), עמ' 1067.

7 See also "מחזורי קטלוניה", דודי, (above, n. 6), p. 1068, n. 6.

Vocalized Prayer Books from Spain and its Cultural Sphere of Influence Problems in Manuscripts from the Christian Era

AMOS DODI

Issues of Paleography and Liturgy

A survey of manuscripts (=MSS) of *siddurim* and *maḥzorim* found in different libraries around the world shows that most punctuated MSS from the Christian Era in Spain and Portugal were copied during the 14th and 15th centuries. However, only a few vocalized manuscripts from the 13th century still exist.¹

The MSS of *siddurim* and *maḥzorim* from Spain and its cultural sphere² dating from the 13th to 15th centuries can be divided into three main groups:

1) MSS with a complete colophon, which mention the year and location where they were copied, and sometimes provide information about the copyists' names and their countries of birth.³

1 See עמוס דודי, "מסורתם הלשונית של יהודי ספרד המשתקפת מניקודי סידוריהם הקדומים", יצירה ותולדות בקהילות ישראל בספרד והמזרח (בעריכת תמר אלכסנדר, אפרים חזן ועוד), משגב ירושלים: ירושלים, תשנ"ד, עמ' 3–19; הנ"ל, "המסורת הלשונית המשתקפת מניקודו של סידור בן המאה הי"ג", לשוננו, נג (תשמ"ט), עמ' 158, עמ' 170, הע' 2; מפעל אוצר מלים וצורותיהם לפי תעודות שבכתב: כתבי יד מנוקדים ורישום העדויות מתוכם, באר שבע, 1972, עמ' 25.

2 The Spanish sphere of cultural influence comprises *siddurim* and *maḥzorim* from Spain, Portugal, Provence, and North Africa, according to MSS copied during the 13th to 15th centuries. For more information about the boundaries of the Spanish standard script type see M. Beit-Arie, *Hebrew Codicology*, Jerusalem, 1981, pp. 14–15; מלאכי בית-אריה, "הכתב העברי בספרד – התפתחותו, שלוחותיו וגלגוליו", מורשת ספרד (בעריכת חיים ביינארט), ירושלים, תשנ"ב, עמ' 230–231.

3 For instance, see the following MSS: a) MS G copied in Barcelona in 1965; b) *Maḥzor* of

blessings and a motif found in the prayers for the High Holidays, while Yosef Rivlin discusses a mystical prayer, of recent composition, which was meant to be said on the eve of the New Month. The siddur itself is discussed by Amos Dodi, who discusses criteria for determining the nature of rites found in manuscripts.

Women also find their place in this volume. Yael Levine presents a survey of women who wrote prayers meant for the community as a whole. Yael Levine is not only a scholar of prayer but also a composer. She has composed a *kinah* for the destruction of the Temple which, I am told, has been incorporated into the *kinot* for the Ninth of Av in a number of congregations.

Finally, we mention two articles that deal with the rite of reading the Torah, a central function of the synagogue ritual. Ruth Langer presents the varied texts used to create a ceremony for taking the Torah out of the ark and presents the basic text which is common to all rituals. Hayyim Talbi shows us how people feared the reading of the reproofs of the Torah, and how various methods of dealing with this issue developed. The methods range from actually skipping the reading to insisting that the reading be done in a loud voice by leaders of the community.

I wish to extend my thanks to all those who have helped in producing this second volume. Details of these people and their help will be found in the Hebrew introduction.

J. Tabory

INTRODUCTION

We are greatly gratified to present the second volume of *Kenishta*, just about a year after the appearance of the first. The first volume was well received, as evidenced by its sales. Further evidence of its reception is the fact that many serious scholars have offered contributions for future volumes. We have a number of articles ready for the third volume and we invite scholars who wish to contribute to the study of the world of the synagogue to submit their papers to the editorial board.

The subjects dealt with in this volume are varied, as befits the nature of the synagogue which encompasses so many facets of Jewish life. The structure of the synagogue is the subject of a study by Bracha Yaniv, who shows how architectural considerations influenced the decoration of the synagogue arks and how the decorations caused traditional motifs to be reinterpreted. The article is illustrated with pictures, some of them quite rare. The concept of the synagogue is discussed in an article by Jeffrey Woolf, who presents new evidence for the ways in which the synagogue was considered a surrogate "Temple". As we enter the synagogue, before we begin with prayers, we may enjoy the music of the synagogue. The music is discussed by Judit Frigyesi who, while recognizing the contribution of Idelson to the study of synagogue music, presents us with a new understanding of the relationship of synagogue music to the music of the world surrounding it, on the one hand, and to the traditional sources of Jewish ritual music on the other hand. Even those who do not have a musical background will find here much of interest in the way that Jews retained their tradition while absorbing what their surroundings had to offer.

The articles discussing prayers range over almost the total span of Jewish history. Pieter Van der Horst's article discusses prayers found in Philo, while Mordechai Meir's article discusses *tefillah zakkah*, a prayer which first appeared in recent generations. In a similar fashion, Hananel Mack discusses parallels between the early formulation of the *haftarah*

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KENISHTA

STUDIES OF THE SYNAGOGUE WORLD

2

Edited by

Joseph Tabory



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KENISHTA

Studies of the Synagogue World

2



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