Fol. 1v: Calligram in the shape of a menorah, containing the text of Psalm 67.

Fol. 20v: Attractive text illustration (31 x 47 mm) of the sacrification of the New Moon, executed in black ink and blue, yellow and red water colors, with silver stars and a silver moon. A group of men is depicted outside the city saying the prayer for the New Moon. The image doubtlessly was taken from one of the many Minhagim booklets.

Fol. 2v: Opening word: קֶרֶם, executed in the dark brown ink used for the text, the four letters appearing in their own panels, which are all decorated with vases with vases, very much in the style of the woodcut initials used in so many Hebrew printed books, especially from the sixteenth and seventeenth centuries.

Fol. 6v: Attractive small text illustration (45 x 36 mm) of the night prayer, the "qerias shema al hamisliah", executed in vivid watercolors and silver. King Solomon is depicted, lying on his bed, surrounded by soldiers, in accordance with the words of Song of Songs 3:7-8: "Behold his bed, which is Solomon's three-score valiant men are about it, of the valiant of Israel. They all hold swords, being expert in war: every man hath his sword upon his thigh because of fear in the night."

Fol. 11r: A small abstract vignette underneath the text, most probably executed by the original scribe.

**Text**

Liturgical instructions appear in Yiddish.

**History of the manuscript**

The same later hand that added the foliation in red ink, also numbered (in Arabic numerals) the verses of Psalms 24, 8 and 29, which during the Omer period substitute Psalm 121 after the Aleph prayer in the weekday evening service.

The manuscript was donated to the Bibliotheca Rosenthaliana in 1982 by Ms. L.H. Drivier-Binger.

**Evaluation**

Similar combinations of occasional prayers were very common during the eighteenth and early nineteenth centuries in Central and Northern Europe. Manuscripts like these were usually small and easy to carry. In 1986 I assumed that the work was produced in the Netherlands; although this may very well be true, direct evidence is missing. As the name Isaac appears on the titlepage with a decoration, this may have been the scribe's name.

**Bibliography**

SCHWIERER, "Inventory", p. 172, No. 38.

**Photographs**

- Fol. 1v
- Fol. 19v-20r

72 Also see: SCHUBERT, Jüdische Buchums 2, p. 148.
A SPECIMEN OF A SUPPLEMENTARY CATALOGUE

Fols. 96v-183v: Gezienie shel yeshiva, with the commentary, by Hayim Binger (fol. 99v)
Fols. 183v-185v: Minhag shel yeshiva, dated (5)580 + 1820
Fols. 187v-188v: poem by Hayim Binger, dated (5)580 + 1820.
Fols. (189v): postscript by Hayim Binger, in which he dedicates the prayerbook not only to his two sons, but also to his son-in-law Moses Lehman, whom he invited to write a poem.
Fols. (1989v-1992v): introductory words and poem by Moses Lehmann, introduced as follows:

Concilology
- 195 fols. 3 unnumbered preliminary fols: original Hebrew foliation: 1-188; 4 unnumbered fols.
- Parchment, with a clear distinction between hair and flesh sides, in excellent condition. Gregory's rule is followed only occasionally.
- Black ink throughout.
- 152 x 206 mm. Constantly varying number of lines per page.
- 151 replaced, wants 3, 21, 152 + 2 loose leaves, now conjugated, between 1 and 2, 13-146, 154 1 and 2 replaced, 16-49.
- All Hebrew texts have a single catchword on each page, the non-Hebrew catchwords, similarly occurring on each page, often consist of only the first syllable(s) of the next word.
- The layout of the pages varies constantly. In general the layouts are inspired on those used in printed books, which contain text and commentaries, i.e. a main text, surrounded by its commentaries. Ruling for both the Hebrew and non-Hebrew texts was applied in pencil. For all textual elements vertical boundary lines and double horizontally ruled lines (with the text written between them) are present. There are no traces of prickings.
- Square Ashkenazic Hebrew script for the main texts, semi-cursive script for the commentaries, a variant of the Fraktur for the German texts and a Roman hand for the Dutch translation; the non-Hebrew scripts are imitations of printed type.
- To fill the line the Hebrew scribe used diltated letters; only occasionally did he anticipate the first letter of the next word, writing it against the lefthand boundary line, if necessary preceded by an open space. To prevent the line from being exceeded he usually compressed the last word(s) in a line and/or abbreviated them.
- The Hebrew text of the main prayers has an infra-linear vocalization.

Decoration
- The manuscript was decorated and illustrated lavishly. Illustrations, executed in gouache and watercolors, and outlined in either gold-paint or by gold-embossed paper strips, appear on:
Fol. [2r]: illuminated architectural titlepage, with the figures of Moses and Aaron standing on top, pointing toward the crown of the Torah.
Fol. [3r]: still-life of a Torah scroll and certain Temple implements, arranged on a table, the cloth of which is hanging down and holds the text of the ced. 
Fol. 21r: a harp, surrounded by floral elements, illustrating the Perek shirah. 
Fol. 22r: lighting of the interior of a Dutch synagogue. 
Fol. 30v: the hanging of Haman during the Purim festival. 
Fol. 31r: lighting the havdalah during the Havdalah festival. 
Fol. 43r: the battle of Jericho. 
Fol. 49r: the counting of the Omer, depicting the binding of sheaves. 
Fol. 50v: the man of the house returning from synagogue on Friday night, greeting his little son. 
Fol. 65r: the Egyptians drowning in the Red Sea. 
Fol. 81v: Moses returning with the Tablets of the Law from Mount Sinai. 
Fol. 83r: King David playing the harp. 
Fol. 89v: Aaron in the Temple. 
Fol. 96r: basket with fruit, illustrating the gidush. 
Fol. 108r: the virtue of silence, illustrating the Sayings of the Fathers 1:1775: 'Simeon his son says: All my life I grew up among the Sages and have found nothing better for anything than silence.' 
Fol. 117v: men at work, illustrating the Sayings of the Fathers 2:14: 'Rabbi Tarfon says: the day is short, the work is plentiful, the laborers are sluggish, and the reward is abundant, and the master of the house presses.' 
Fol. 141v: a wine scene, illustrating the Sayings of the Fathers 4:16: 'Rabbi Mattia ben Hersh says: [...] and be a tail to lions rather than a head to jackals.' 
Fol. 157v: the love of David and Jonathan, illustrating the Sayings of the Fathers 5:15: 'If love depends on selfish end, when the end fails, love fails; but if it does not depend on selfish end, it will never fail. [...] An example of love which did not depend on a selfish end! That was the love of David and Jonathan.' 
Fol. 175v: illustration of the Sayings of the Fathers 6:10: 'Five possessions did the Holy One, bless be He, set aside for himself in this world, to wit: Torah [...] the heavens and the earth [...], Abraham [...] Israel [...] the Temple [...]'.

**History of the manuscript**

Hayim (Hijman) Binger (1756-1830) was a book-keeper, merchant and keeper of a private library in Amsterdam, Mordecai (Marcus) Binger (1796-1872) was broker in Amsterdam and Aron Binger (1797-after 1877) was a book-seller in Amsterdam.

In his introduction (fols. 1r-3v) Hayim Binger stresses the fact that he wrote the manuscript after his retirement, at the instigation of a friend, as a remembrance for his two sons and his daughter and also because he wanted to use his remaining time properly.

The manuscript was donated to the Bibliotheca Rosenthaliana in 1928 by Ms. L.H. Drijver-Binger; until then it always had been in family hands.

**Evaluation**

This manuscript is undoubtedly one of the most attractive nineteenth-century Hebrew manuscripts produced. Although textually it is entirely unimportant, as all texts were copied from well-known printed sources, and although not many of the illustrations are of great artistic value, historically and culturally the very fact that a father and his two sons were willing and able to put such an effort into the production of a handwritten illuminated Sabbath prayerbook is most striking.

**Bibliography**

Catalogue ramepointing, p. 9, No. 21: SCHRIVER, 'Catalogue', p. 65, No. 64, Fig. 66 (in color); SCHRIVER, 'Inventory', p. 172, No. 39; Verwey/Schouw, p. 48-49, No. 98.

**Photographs**

- Fol. [2r]
- Fol. [3r]

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76 Illustrated in: SCHRIEVER, 'Inventory', p. 174.
77 Illustrated in color in: SCHRIEVER, 'Catalogue', Fig. 66.
78 All quotations from the Sayings of the Fathers largely follow GOLDIN, The Living Talmud.
79 I am grateful to Evelyn M. Cohen, New York, for her careful study of the decorations, both on the basis of slides (in New York), and of the original (in Amsterdam).
80 Also see: MEIER, 'Talmidê Tsidiek'; Tsadik Cohen Belinfante was the brother of the renowned collector Isaac Belinfante; see: ENSERÖD, 'Issac Belinfante', esp. p. 6.
Decoration

On fols. 14v-16v illustrative drawings made by the copyist occur within the text.

Text

Simhah ben Joshua of Zalozhnyi’s Spara Erets Hagalil describes his journey, together with R. Nahman of Horodenka and R. Mendel of Peremyshlyany, to Palestine. They arrived in Jaffa on 26 September 1764. After seven months Simhah returned to Europe, as he was not able to make a proper living in Palestine. At the request of a Jew from Leghorn, Italy, he wrote the story of his journey, which was later published in print, together with certain additions, by Solomon Dubno, copyist of this manuscript and Simhah’s son-in-law, under the title Ahvat Tefyun (Grodno 1790). The book was republished in Jerusalem in 1887 under the title Dorosch Zemion by C.E. Hausdorff. In 1946 Abraham Yaari published the original text, without the additions, on the basis of the earlier printed editions.

The two letters copied at the end of the manuscript were published from this manuscript by Gershon Scholem in 1956. The letters contain valuable information concerning the Ashkenazi immigrants in those years and the state of affairs in Jerusalem, Safed and Tiberias.

History of the manuscript

- Fol. 1r: titlepage.
- Fol. 2r: blank.
- Fol. 2v-18r: transcript of a letter by Yaakov ben Gershon Kreever, written in Jerusalem in 1760, addressed to his father-in-law R. Moses Oster of Brody.
- Fol. 19r-19v: transcript of a letter by Wolf of Satnov, written in Tiberias around 1763-1764, addressed to Israel Hariz of Satnov.

Codicology

- 19 fol. Modern pencil foliation. At beginning and end of the book block 8 blank leaves, later foliated in pencil 1-8 and 1-18, which were to be of an earlier date than the flyleaves and apparently do not belong to the binding, were added.
- Watermarked European paper, with frayed edges, recently restored; somewhat soiled.
- Throughout the text a black ink was used.
- 87.64 x 95 mm.
- The book was bound too tightly to reconstruct the original quire structure. A reconstruction of the present structure, which is not necessarily the original, based on the presence of sewing threads in the hearts of the quires only, leads to the following: 19, 24, 36, 47 + 1 before 1.
- Single catchwords were written directly below the text on every page.
- The outlines of the text area were ruled in blind on rectos only.

Evaluation

Gershon Scholem assumed that Solomon Dubno copied the two letters shortly after they had arrived in Poland, i.e. in the 1760s. This does not, however, exclude the possibility that the present manuscript was produced at a later date; because the paper seems to be

79 This book is not in the Bibliotheca Rosenthaliana.
80 HAUSSORF, Derewo-Zemion.
CHAPTER 5

Western European, rather than Eastern (although, of course, Western European paper was not particularly uncommon in Eastern Europe) perhaps Dubno copied the text after he had left Eastern Europe in 1786. As the text, albeit in a different version, was published by Dubno in 1790 it seems unlikely that this manuscript was copied after that year.

Bibliography

Photographs
• Fol. 1r
• Fols. 8v-9r

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Hs. Ros. 683

רָחַב יבּוּל אֶלְעָד הָיוֹשׁי

Prayer for the eve of the first day of the month, i.e. Yom Kippur. (Copied and decorated by Nathan ben Simon of Mezzein.) Rotterdam.] [Rotterdam], Wednesday 22 Tevet [5490 (11 January 1730).]

Consens
Fol. 1r: titlepage:
תקון | בערב ראש חודש | אֶלְעָד הָיוֹשׁי | והתאכזב | המชอบ | המהרא | המיל | המ Thoughts of the first day of the month.

Fol. 1v: blank
Fols. 2r-21v: text

Codexology
• 21 fol. Modern pencil foliation. From fol. 2v onward, there is an original running title: רָחַב יבּוּל אֶלְעָד הָיוֹשׁי
• Fine parchment of average thickness, with the exception of the conjunctive folia 16 and 17, which are thicker and are somewhat more yellowish. Generally in an excellent state of preservation.
• Dark brown ink throughout, with a tendency toward light brown in the hairlines and in the smaller scripts.
• 175 x 114 mm: 190 x 120 x 76 mm: 1 column x 16 lines (10 lines x 78 mm)
• All texts have a rectangular golden frame of (130-133) x (80-85) mm.
• 1.6 x 2.7 x 1 leaf before 1.6-10.
• On every page there appear single catchwords, written on the left-hand side of the page, directly below the golden frame, in letters of a height equal to those used in the text, and within the ruled vertical boundary line.
• There is a blind ruling on every page, usually consisting of 32 ruled horizontal lines for 16 lines of text and two vertical boundary lines. The scribe wrote exactly between two ruled lines, i.e. the lines touch the letter above and below. There are also two ruled lines outside the text area to facilitate the writing of the running title. Occasionally additional ruled lines occur, according to the scribe's needs.

A SPECIMEN OF A SUPPLEMENTARY CATALOGUE

• For the main text the scribe used square 18th-century letters, for the liturgical instructions he used semi-cursive and Yiddish 18th-century letters.
• To fill in the line the scribe used dilated letters regularly; he often anticipated the first letter of the next line, if necessary leaving an open space before it, while only occasionally leaving an open space before the last word in a line. To prevent the margin from being exceeded he usually compressed the last word(s).
• Three different forms of the tetragram occur, the first consisting of two yods with an extra upgoing curling line, similar to that of the alif-lamed ligature, the second being a more elaborate variant form of the first, the third also consisting of two yods, but with an additional unusual rectangular upgoing stroke.
• The main text has been provided with an (occasionally inferior) infra-linear vocalization.
• Bound in contemporary elaborately gold-tooled red morocco over cardboard, gilt edges. At both ends there is a copper-vanished pateau, which makes up a bifolium with the flyleaf, while at the beginning one and at the end two additional paper flyleaves were added. Kept in a gold-tooled brown leather pull-off case, with marbled paper interior.

Decoration
The manuscript contains a few illustrations and decorated opening words, all executed in vivid water colors and tempera.

Fol. 1r: Architectural titlepage with marbled arches.

At the top of the page a baroque shield containing an owner's name, held by two rampant lions. In the middle an image of Aaron on the left and Moses on the right, both standing in niches, with the text of the title written in between. At the bottom a baroque shield contains the colophon.

Fol. 2r: Decorated opening-word panel: מאשנה, outlined in gold and executed in red and silver.

Fol. 4r: Decorated opening-word: יס, executed in red and silver, with the ascender of the lamed ending in an attractive curled shape.

Fol. 8r: Decorated opening-word: ד, executed in red and silver.

Fol. 13r: Decorated opening-word: חי וחי, executed in red and silver, with the ascender of the lamed ending in an attractive curled shape.

Fol. 13v: Text illustration of a man standing in a synagogue, saying the Ashkenazi prayer.

Text

Apparently the text was copied from some printed exemplar, and does not seem to represent interesting variant readings (as is the case in so many eighteenth-century Hebrew manuscripts).

History of the manuscript

• Fol. 1r: Owner's inscription above the title:

• Donated by Dr. L. Fuchs and Prof. Dr. R.G. Fuchs-Manheim in 1986, on the occasion of the publication of the 20th volume of Studia Rosenthaliana.

• Olim L. Fuchs, Ms. 26.

Evaluation

The manuscript contains no explicit mention of the name of the scribe, nor of the place of production. On the basis of a codicological and palaeographical comparison between this
manuscript and two manuscripts preserved in the Jewish Historical Museum of Amsterdam (a 1728 Haggadah, JHM 5446 and a 1723 Omer calendar, JHM 31843), and on the basis of the great artistic similarity between the illustrations in this prayerbook and those in certain other signed manuscripts (a 1723 Yom Kippur Qatan, New York: JTS Mic. 4432v4; a 1727 Grace after Meals, Jerusalem: Israel Museum 180/665); a 1728 Haggadah; a 1728 Yom Kippur Qatan, New York: JTS Mic. 4433v3; a 1729 Grace after Meals, Paris: Collection Victor Klugbald; a 1729 Haggadah, Prague: Jewish Museum Ma. 240v8; a 1730 Haggadah, Jerusalem: JNUL, 8° 2237v1; a 1732 Haggadah, Jerusalem: Israel Museum 1812v39; a 1735 Book of Psalms), however, there is no doubt that this manuscript is the work of the renowned Moravian scribe/artist Nathan ben Simon of Mezvinišť. Furthermore, the place of residence of (probably) the first owner is Rotterdam, which sustains the foregoing assumption, as Nathan ben Simon is known to have produced other manuscripts for Rotterdam patrons as well (the 1728 Haggadah of the Jewish Historical Museum of Amsterdam, the 1729 Haggadah in Prague and the 1735 Book of Psalms). On the titlepage of the 1735 Book of Psalms he mentioned explicitly the fact that he copied the manuscript in Rotterdam, but whether he lived in Rotterdam during the whole period between 1728 and 1735, or whether he traveled, remains unclear.29

Bibliography

Verena, p. 49, No. 59.

Photograph

* Fol. 1r

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Hs. Ros. 692

Psalms 119 and various occasional prayers.

Copied and decorated by Samuel ben Zevi Hirsh Dreznitz. Nikolsburg (Moravia), 1753.

Contents

Fol. 1r: titlepage

Fol. 1v: blank

Fols. 2r-9v: Psalm 119

Fols. 10r-11v: Doctrine of Hizkia

Fols. 11v-13v: Doctrine of Hizkia

Fols. 14r-15v: Doctrine of Hizkia

Fols. 16r-18v: Grace after Meals

Codicology

- 18 fol. Modern pencil foliation.
- Parchment of average thickness, no distinction between hair and flesh. The manuscript is in a terrible state of preservation. Apparently an attempt was made to wash the parchment; this resulted, however, in a considerable loss of text and image. Fols. 9v-15r were not treated and, although indeed rather soiled, they give at least some idea of the original appearance of the manuscript. Afterward the washed leaves appear to have been treated with a powdery substance.
- Throughout the text a dark brown ink was used.
- 100 x 78 mm: [100 x 80 mm] x 9 x 60-90| 1 column x 14 lines (10 lines x 58 mm). All text have a rectangular copper varnish frame of 82 x 62 mm.
- 14v, 15v.
- On fol. 18r only, there is a remnant of a single catchword, written directly underneath the text, within the vertical boundary line. Others may have been cropped.
- A pencil ruling can be discerned, especially on those pages that were not washed, usually consisting of 28 ruled horizontal lines for 14 lines of text and two verticals. The scribe wrote exactly between two ruled lines, i.e. the lines much the letter above and underneath.
- Square and semi-cursive 'Chizkoi Amsterdam' in different heights.
- To fill the line the scribe used diluted letters; only occasionally did he anticipate the first letter of the next line. To prevent the margin from being exceeded he regularly compressed the last word(s) in the line, or wrote them in smaller script. A few words were abbreviated at the end of the line.
- All main texts (with the exception of some special additions to the Grace after Meals on fol. 16r) have an intra-linear vocalization.
- Bound in modern light brown leather over cardboard, with a gold tooled at the front and a blind tooled at the back. At both ends are a paper pastedown and one flyleaf, which make up a bifolium.
Decoration
All decorations were done in pen and ink.
Fol. 1r: Titlepage, almost entirely rubbed off.
Fol. 2r: Opening word: וּכְזָעַשׁ, in decorated letters, in the style of woodcut letters, used a.o. by the Amsterdam printer Uri Fayyish Halevi, in his 1670 Maḥzor.
Fol. 10r: Opening word: וּכְזָעַשׁ, all three letters in their own decorated panel, very much in the style of the woodcut initials in sixteenth- and seventeenth-century printed books. The first and last panels are decorated with a vase of flowers, the middle with the image of a fish, very much in the style of the artist.
Fol. 10v: Opening word: וּכְזָעַשׁ, originally executed in gold.
Fol. 11v: A baroque shield, with the opening word: וּכְזָעַשׁ.
Fol. 14r: A baroque shield, with the opening word: וּכְזָעַשׁ.

History of the manuscript
• From the legacy of Dr. L. Fuks.

Evaluation
This manuscript, although badly damaged, is yet another addition to the oeuvre of Samuel Dreznit, one of the more prolific scribes/artists of the Moravian school, who appeared to concentrate on small (prayer) books with a few fine black and white images, rather than on splendid multi-colored manuscripts. This is the seventeenth manuscript known to have been made by Dreznit, and only the fifth that is explicitly signed.

Bibliography
OFFENBERG, 'Ex-libris L. Fuks', p. 206 (with incorrect shelf-mark).

Photography
• Fol. 1r
• Fol. 10r

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Hs. Ros. 693

תפילה
Penitential prayers.
Copied by Meir Hakohen Belinfante. [Netherlands, 19 (17?) Tevet [55]80 (Thursday, 6

97 The other manuscripts are listed in: PICPOT, 'Benediction Sheet'; SCHIEBER, 'In review';; SCHIEBER, 'Samuel of Strasmin'; SCHIEBER, 'Hebrewische Handschrift'; SCHIEBER, 'Additional MSS.'; SCHIEBER, 'Two Newly Found Works'; SCHIEBER, 'Two Works'; SCHMIDT, Judaicische Buchkunst 2, p. 91-92. There is one other manuscript that can be ascribed to Dreznit with certainty, an unsigned 1723 Seder Tappeh Shevat, in the Gross Family collection in Tel Aviv (Gross, CZ. 122); see: NARKISS, Index of Jewish Art, Gross Family Collection 2, Nos. 941-16.
CHAPTER 5

Bibliography
OFFENBERG, 'Ex libris L. Fuka', p. 206.

Photograph
• Fol. 1v-2r

23

Hs. Ros. 697

Sha'ar Me'udah


Contents
Fol. 1r: titlepage.
Fol. 1v: motto: 'We are happy to hear the news of the joyous wedding of the son of Daniel Elaville.'
Fol. 2r: congratulatory introduction by the author/scribe.
Fol. 2v: blank
Fols. 3r-14r: text
Fol. 14v: blank

Codicology
• 14 fols. Modern pencil foliation.
• Machine-made paper, somewhat brittle.
• Dark brown ink for the text, light brown ink for the vocalization.
• 33 x 54 mm. Usually four lines to a page, text written within frames of varying sizes drawn in the brown ink also used for the vocalization.
• 16, 210. The first leaf of the first quire and the last leaf of the last have been used as pastedowns, thus 14 fols.
• Fols. 3r-14r: horizontal lines ruled in pencil. The place to begin the page is usually indicated by a small pin-prick.
• Sephardic square and semi-cursive scripts, both imitations of printed type, with alef-lamed ligatures.
• On the titlepage a few important words are decorated with three dots (a twisted segged) above the letters. Twice the name Jacob used within the poem is decorated with single dots above the letters.
• The poem has an infra-linear vocalization.
• Bound in elaborately gold-tooled red sheepskin, treated to look like straight-grained morocco. Topped in gold on the front cover: 'VIRO AMPLISSIMO MYER LEHREN.' Size of the bindings: 36 x 58 mm. Kept in a worn red paper slip-case.

History of the manuscript
• Ol'lm. L. Fuka, Ms. 33.

Evaluation
This attractive little booklet, an occasional poem par excellence, is an example of the mastery of the Hebrew language of one of the leading poets of the Tongeleth group, Abraham ben Daniel Delaville (1807-1877). It is at the same time an illustration of his esteem for the least renowned of the three Lehren brothers, (Jakob) Meyer (1793-1865). 98

Bibliography
OFFENBERG, 'Ex libris L. Fuka', p. 205-206 (with illustration).

Photographs
• Fol. 1r
• Fols. 4v-5r

24

Hs. Ros. 698

Sha'ar Raphim Tzfat

Sanctification of the New Moon and the night prayer. Copied and decorated by Simhah Pihehm [Fortun?] Segal [of Mannheim?]. [Southern Germany (Mannheim?),] 1743 [or 1733]. 16 fols.

Contents
Fol. 1r: titlepage:
Fol. 1v: original blank, with later addition
Fols. 2r-8v: text
Fols. 9r-16v: text of the night prayer

98 Further see: Gillis, Memorbook, p. 348-349, 366; HEIDE, VAN DER, 'Probleme.'
Chapter 5

Codexology

- 16 fols., interleaved with protective tissue paper (disregarded in the description). Modern pencil foliation.
- Parchment of average thickness, in terrible condition. All pages, especially toward the end, are extremely soiled and scuffed, with considerable loss of text. From fol. 11 onward the layer of chalk that covered the parchment has come off partially. On fol. 16v this resulted in the loss of most of the text.
- Throughout the manuscript a dark brown ink, with a tendency toward medium brown, has been used.
- 110 x 89 mm; 270558 x 1255414; Varying number of lines on a page.
- All texts have a rectangular copper frame (now oxidized green) of (95-103) x (58-65) mm.
- 1r, 2-3, 5-6, (1 and 4 once disconnected, later re-inserted).
- Catchwords do not appear (or were cut off).
- As a result of its poor state it was impossible to study the ruling of the whole manuscript. Horizontal lines ruled in pencil can be seen on the recto of the outer unfolded sheet of quire 1 and on the recto of the unfolded sheet of quire 2. From quire 3 onward there is a blind ruling, apparently applied entirely according to the scribe’s needs. The ruling consists of two horizontal lines for each line of text (the text written closest between the two lines) and of two vertical boundary lines. As already indicated the number of lines per page varies.
- Square (in different heights), semi-cursive and Yiddish ‘Grussot Amsterdam.’
- To fill the line the scribe used dilated letters; he wrote the first word of the next line against the lefthand boundary line, if necessary preceded by an empty space, or he wrote a graphic filler in the shape of a dot against the lefthand boundary line, if necessary preceded by an empty space. To prevent the margin from being exceeded he usually compressed the last word(s) in the line.
- All main texts have an intra-linear vocalization.
- Bound in modern greyish parchment over cardboard. At both ends there is a modern paper flyleaf that makes up a bifolium with the pastedown, while at the front an additional older paper flyleaf is preserved between first flyleaf and book block.

Decoration

The first part of the manuscript contains a few illustrations and decorated opening words of somewhat naive, but not unattractive execution. All illustrations are meant clearly to be imitations of copper-engravings appearing in printed books.
- Fol. 1r: Architectural titlpage, showing King Solomon and King David, the Hebrew names מִשְׁלֹֽךְ and דָּוִֽויַד executed in gold, standing in a niche. Above there is a scene in which a group of men stand in the open air to sanctify the New Moon.
- Fol. 2r: Panel with a baroque shield, held by two standing angels, containing an introductory Yiddish text: בִּקְרֵסָה חָיָה עַל פַּאַת מִי אֶל הַמִּשְׁתָּיִם. ־ יִזְרָאַל שָׁלֶמֶךְ. ־ יִזְרָאַל שָׁלֶמֶךְ.
- Fol. 3r: Opening-word panel, with two rampant lions holding a baroque shield, containing the word: חֹֽרֵשׁ.
- Fol. 4r: Text illustration of King David playing the harp, sitting at a table on the terrace of an eighteenth-century palace.
- Fol. 5r: Opening word: תֶֽלֶשׂ, the three letters, executed in gold, set in separate attractively decorated panels, with architectural, floral and zoomorphic elements.
- Fol. 5v: Opening word: דָּוִֽויַד, in decorated letters, in the style of woodcut letters, used a.o. by the Amsterdam printer Uri Fayvish Halevi, in his 1670 Mahzor.99
- Fol. 6v: Opening-word panel, with a baroque shield, flanked by two lions, holding the word: מִשְׁלֹֽךְ.


History of the manuscript

- Fol. 1v: “The following inscription occurs: [8800] מחק עלサーフים תומך [8800].
- On the recto of the second flyleaf at the front the following owner’s inscription occurs: תומך Mach Menu [8800].

Olim L. Fuchs, Ms. 27.

Evaluation

Two problems deserve special attention: the identification of the scribe/artist and the date of production of this badly damaged manuscript. The part of the scribe’s name that is read here as מִשְׁלֹֽךְ can be deciphered only with difficulty; in fact, it appears, at first glance, that it should rather be read as דָּוִֽויַד or נָֽאָבָד. There is, however, a striking similarity between this manuscript and a 1743 prayerbook in the Gross Family Collection in Tel Aviv, Israel (Gross 12.4 GR). On the titlepage of that manuscript the scribe signs: דִּקְנָה יְדוֹד שָׁלֶם הָיוּץ. The layout of the titlepage, the posture of the lions and the shape of the baroque shields are especially striking in this respect.100 One does not need much imagination to read מִשְׁלֹֽךְ in the manuscript described here as well, which would point to Mannheim as the place of production and which would also entail a solution for the somewhat problematic dating of the manuscript. On the titlepage the two first highlighted letters, הב and הב, of the quotation from Deuteronomy 30:19 have not been dotted, hence either 1743 or 1733. As the decoration in the manuscript described here seems to be at least of the same quality as in the Gross manuscript, a date of production for the Rosenthaliana manuscript of an entire decade earlier seems rather unlikely.

Photographs

- Fol. 1v
- Fol. 3r

25

Hs. Ros. 700


Codexology

- Thick parchment, slightly soiled, no distinction between hair and flesh sides.
- Dark brown ink.
- 778 x 102 mm.

100 I am grateful to William L. Gross for putting at my disposal photocopies of his entire collection of eighteenth-century decorated manuscripts, including this, and for showing them to me in Tel Aviv in June 1993. Another Mannheim manuscript that was undoubtedly written by the same scribe, a 1736 Seder Zadok, was formerly part of the Zagayski collection and was described in: Important Hebrew Manuscripts, p. 94-95, lot 207a. I owe this reference to William L. Gross.
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• The texts were written within eleven rectangles with a triple dark brown outline of 51 x 85 mm. There was no ruling applied. Within the cartouches occasionally single pin prick occurs, which may have served to guide the writing; there is no real system behind this, however.


• Held in a small probably nineteenth-century iron container of 115 mm high and with a diameter of 30 mm.

Text
The scroll contains various texts (of religious and/or moralistic content) and alphabets in Spanish, Portuguese, Dutch and Hebrew.

History of the manuscript
• Colophon at the bottom of the scroll, directly below the eleventh rectangle: Feito por my Matatia dosenhor Ishack Aboab am Amsterdam [1] a 15: de Junho do anno do 1690.
• From the legacy of Dr. L. Fuks.

Evaluation
Matatia de Ishack Aboab, the eldest son of the Amsterdam Sephardic maecenas Ishack de Matatia Aboab, was one of the most outstanding professional Amsterdam Sephardic calligraphers. He wrote this scroll, which was probably meant to be shown to prospective customers, when he was only seventeen years old. Another calligraphic work of his, a Latin and Hebrew copybook, is now housed in the Royal Library in The Hague (74 G 17).102

Bibliography
OFFENBERG, 'Ex libris L. Fuks', p. 206; SCHRIJVER, 'On Matatia de Ishack Aboab.'

Photograph
• The larger part of the scroll (in four sections)

26

Hs. Ros. 702

Esther scroll, with engraved borders by Salom Italia (c. 1619–c. 1655).
[The Netherlands, mid-17th century].

Codicology
• Parchment scroll on three membranes, in a terrible state, with a natural eye in the bottom margin of the third membrane.

101 I would like to thank A.R.A. Croiset van Uchelen for identifying the non-Hebrew scripts.
102 For a more detailed discussion of the calligraphy of Matatia de Ishack Aboab and for an account of the tragic course of his life, see: SCHRIJVER, 'On Matatia de Ishack Aboab.'
Decoration

Text written in two columns, symbolizing the Tablets of the Law. All main text areas (two for the introductory text, two for the columns and two for the colophon) are surrounded by rich multi-colored floral borders, executed in watercolors and tempera. Between the two text columns, there is a wide 'pillar' consisting of flowers and beautiful brown butterflies, topped by a golden crown, symbolizing the Keter Torah. Judging from the abbreviation at the end of the first part of the chronogram in the colophon, the decoration was applied first, as otherwise the necessity to abbreviate would be inexplicable.

Text

The arrangement of the texts of the commandments over the two columns is of interest, as it is almost identical with that of the recently restored Ten Commandments of the Hekhal, the Aron haqodesh, in the Amsterdam Portuguese synagogue, and not very common. The more common abbreviated forms of the first five commandments are: א, אל, ה, יהי, א, מ; ר, ז, י, יהי, א, מ; ו, ז, י, יהי, א, מ; i.e., as if there were eleven commandments.104

History of the manuscript

- Colophon written below the right-hand column:

- Continuation of the colophon, written below the lefthand column:

- Stamped on the back: 'Die Hohe Schule | Außentstelle Frankfurt a.M. | Institut zur Erforschung der Judenfrage | Bildstelle.'

- Olme Ros. A 3-5 (formerly in the graphics collection).

Evaluation

Jekutiels ben Isaac Sofer is one of the best-known Amsterdam Hebrew scribes of the eighteenth century. In the Bibliotheca Rosenthaliana alone, eight manuscripts by him are preserved.105 Whether Jekutiels also decorated this sheet is uncertain, but it is not very probable; it seems logical that, if such were the case, he would have written the text first. Besides, many of his other manuscripts are not decorated at all. Regardless, on the basis of his calligraphy alone, Jekutiels ben Isaac's work can easily be compared to that of many of his Northern German and Bohemian and Moravian contemporaries.

Bibliography

SCHULMAN, 'Catalogue', p. 50, No. 16 and Ill. 64 (in color).

Photographs

- Entire sheet (40%)
- Detail (full size)

28

Hs. Ros. Plano A-35

Marriage contract between Joseph Benjamin, son of Mazzal Tow Tsoref and Elisa, daughter of Abraham Campos.

Ancona, Wednesday 6 Adar 5609 (28 February 1849).

Plano.

Codicology

- Thick parchment in excellent condition, text written on the flesh-side. The sheet is shaped in the form of an ogee arch.
- Black and brown inks.
- 596 x 394 mm.
- There are blind horizontal ruled lines for all texts, besides blind vertical boundary lines for the main text of the contract. There are no signs of pricking.

- Italian square and cursive script.

Decoration

The text is written within a rectangular frame, surrounded by floral decoration executed in orange and green. In the upper part of the sheet is a green and orange garland, decorated with an orange, white and green ribbon, flanked on the left by a tree and on the right by a pillar, executed in orange, white and green, with two crossed swords and an Italian flag, two crossed flags and topped by a rebel's cap.

Text

Groom: סָבי, בכשופיט ברעב ערב זו יможתו ומכותバラ זרakah.

Bride:国际机场 בך וברא שלמה קאגמקס וברא שברakah.

Dowry: 20 ליטר of pure silver; 20 ליטר. Total obligation: 40 ליטר.

Witnesses: 1. שֵׁה אֵיל וּבָהוֹרִים, תּוֹרֶטֶס. 2. אֵיל וּבָהוֹרִים, תּוֹרֶטֶס. At the bottom are two lines of text in which the brother of the bridegroom takes upon himself to perform a balitza should the need occur.

104 I am grateful to Shalom Sabar for pointing this out to me.

105 FOX, Hebrew and Judaic Manuscripts I, p. 1, No. 2 (Hs. Ros. Plano B-44); p. 4, No. 10 (Hs. Ros. Plano C-8); p. 81-82, No. 167 (Hs. Ros. Plano A-8); p. 82, No. 168 (Hs. Ros. Plano C-7), p. 82, No. 169 (Hs. Ros. Plano B-4); p. 148-149, No. 323 (Hs. Ros. Plano B-5); p. 149, No. 324 (Hs. Ros. Plano A-14).

106 SABAR, Kenahakah, p. 91, n. 1: 'The name Mazzal-Tow was usually rendered by Italian Jews as Astro (Astruce), or Fortunio for males, and as Venetiana, Bona Venetura (Bonaventura), or Fortunata for females.'

107 SABAR, Kenahakah, p. 34: 'the Aramaic term ליטר stands for local coinage when its actual name is not inscribed.'
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Evaluation
Ancona was one of the main centers of ketubah decoration in Italy, and in fact the decoration of ketubot was so popular that in 1766 the communal leaders were forced to issue an ordinance limiting the amount that was allowed to be paid for the manufacturing of a contract. The nationalist content of the decoration of this ketubah undoubtedly hints at a strong identification of the artist (and/or his patrons) with the Italian patriot leader Giuseppe Garibaldi (1807-1882), who in 1849 played a leading role in establishing a republican government in Rome after Pope Pius X was forced to flee.

Bibliography
SCHWIER, 'Catalogue', p. 71, No. 91.

Photography
• Entire sheet (44 %)
• Detail (full size)

29

Hs. Ros. Plano A—45

Marriage contract between David Solomon סדוה, son of Abraham Gur Arie Heh Haken and Sarah Hannah, called סמיאית (Caiaria?), daughter of Simson Abraham Parenzo. Modena, Friday 7 Shevat 5597 (13 January 1837).

Plano.

Codology
• Thick parchment in generally fine condition, somewhat scuffed. The sheet has a slightly undulating arched top. Framed, not checked out of the frame.
• Black ink.
• Approximately 780 x 555 mm.
• There are 28 blind horizontal lines, the first 17 of which only were used for the main text, and two blind vertical boundary lines. There are no traces of pricking.
• Italian square script.

Decoration
A monumental double-arched gateway supported by two columns frames the text. In- and outside the arch a total of eight birds were drawn. The text and its decoration have a rectangular frame, which is decorated with floral motives. The whole is topped by an oval-shaped shield, holding the priest’s hands (a clear reference to the groom’s family), decorated with flowers and a bird on either side. Brown, green, red and blue pigments are predominant.

History of the manuscript
Olms Ros. A 3-10 (formerly in the graphics collection)

Evaluation
Usually Modena ketubot of the first half of the nineteenth century are characterized by a very simple decorative program. This 1837 ketubah, strikes the eye, however, as it is decorated beautifully, though relatively simply (very much in accordance with nineteenth-century style). A practically identical ketubah is kept in the Library of Congress in Washington. It was made for a wedding in a small Northern Italian town called Maddalena (on the river Po) in 1839. There are only minor differences between the two contracts. In the Washington contract the priest’s hands are missing (which might indicate that perhaps a pre-made border was used as well as the rich floral decoration framing the archway of the Amsterdam contract; in the Washington ketubah this decorative pattern occurs as one single strip below the text only. On the other hand, the Amsterdam contract does not have the two banners with the Hebrew words הכתובות, which in the Washington contract are held by birds. There is, however, no doubt that the decoration of the ketubah was executed by the same artist. The two witnesses, Azariah Hayim ben Yom Tov Sanguinetti and Abraham Hay ben Solomon Jedidiah Sinagiglia, whose signatures appear rather faded and are therefore very hard to read, were well-known rabbis in Modena in the period and signed at least three other Modena ketubot in 1819, 1831 and 1838 respectively.

Bibliography

Photographs
• Entire sheet (29 %)
• Detail (full size)


108 See: SABAT, Kenubah, p. 121-128.
109 KAP, From the Ends, p. 106, 108 (illustrated in color).
110 SABAT, Kenubah, p. 232-233, No. 149 is a parchment sheet on which only the artwork occurs, and not a text.
111 SABAT, Kenubah, p. 127-128, Nos. 60-62.

Contents
Fols. 1r-2r: originally blank, with later additions
Fols. 2v-2r: blank
Fols. 2v-4r: originally blank, with later additions
Fols. 4v-6r: Aphorisms: incipit ... hic de Interior uminum
Fols. 6r-9r: colophon
Fols. 46v-51v: Prognostics: incipit [...] hic de Extremum utine. hic cupere istud emendare am Base libro ordinem aequa
Fols. 52r-55v (54r blank): originally blank, with later additions

Codicology
63 fol. There is a somewhat unconventional lead-pencil foliation, probably entered in the second half of the sixteenth century. Blank folios do not have their own numbers, but were given asterisks instead. This is the case after fol. 2, where six additional leaves numbered 2-2v occur, and after fol. 51 where two additional leaves numbered 51v et 51r occur. On many pages there is a running title indicating the chapter. Others have been cut out during a binding as is seen, for example, on fol. 15r where part of the decoration of the running title was cropped.

The text was written on paper, now somewhat soiled with some dampstaining. On many of the leaves a watermark of a unicorn is visible. Identical watermarks could not be found, but there is a similarity between the marks in this manuscript and some marks shown by De Bofarull Y Sans, Piccard and Zongh, dated between 1380 and 1420 and especially known from Italy and Spain.

Throughout the manuscript a darkbrown ink, with a tendency toward lightbrown was used.

4°: fol. 3r: 200 x 144; [19-150-31] x 127-60[65]
4°: fol. 31r: 200 x 142; [11-153-33] x 175-56[65]
4°: fol. 47v: 200 x 142; [110-161-36] x 169-92-34[65]

169 characters in 5 lines of text (fol. 3r, l. 1-5).

3r: 2 41v, 54r: 14.

Catchwords, decorated with a small pen-stroke above the words and written horizontally with letters of the size also used for the text, appear at the end of the third (fol. 30v; two words) and fourth (fol. 44v; one word) quires. Other catchwords, which may be assumed to have existed, were apparently cropped.

112 Although formally not part of the collection of the Biblioteca Rosenthalliana the inclusion of this manuscript here is justified by its importance and by the fact that, as part of a non-Jewish collection, it would otherwise be likely to remain unknown.
113 See 'History of the manuscript.'
114 See 'History of the manuscript.'
115 For the text of the colophon, see: 'History of the manuscript.'
116 De Bofarull Y Sans, Animalis in Watermark, p. 33-34, pl. 640-643; Piccard, Wasserteichen, Fabelwese, Groß-Drache-Emblem, pl. 1001-1341; Zongh, Watermarks, p. 56-57, pl. 748-764.

A SPECIMEN OF A SUPPLEMENTARY CATALOGUE

• A very interesting 'ruling practice' can be discerned in the manuscript. Most probably the folded bifolios were folded vertically three times, to create eight vertical areas of 17-18 mm width, and 7 potential vertical boundary lines. On recto pages the text was written between the first and the fifth boundary lines, while on verso the reverse is the case. Only the first and potentially the last horizontal line were ruled by hand point on rectos only, but the copyist did not hesitate to add a few extra lines at the bottom. No signs of prickings occur.

• The two main texts, the Aphorisms and the Prognostics, were written in an Italian semi-cursive script. The commentary on the Aphorisms was written in a somewhat smaller semi-cursive script. The text, especially of the Prognostics, appears to have been written in great haste. Most of the Aphorisms were numbered in the right-hand margins of the leaves in an Italian semi-square script, that was also used for the opening words of the Aphorisms on fol. 3r and for initial words in the Prognostics.

• Although the copyist did not set too much store to an even lefthand marginal line – at times he allowed differences of more than a centimeter – most of the common devices used to maintain that even lefthand marginal line were used. To fill the line he made frequent use of dittled letters: alf, bet, dales, he, bef, kaf, final kaf, final mem, samekh, final pah, qaf, resh, shin and tau.

On fol. 13v (l. 2) en 31v (l. 14) a final mem of several centimeters length can be found, written in the middle of the line. Furthermore the copyist made use of graphic fillers: two diagonal pen-strokes and/or two dots, or a row of dots arranged two by two, above the line. Only rarely did he copy the first letter of the next word toward the end of the line, to copy the word in full on the next line.

To prevent the lefthand marginal line from being exceeded the copyist occasionally compressed the last word(s) in the line. He made excessive use of abbreviated words, especially in case of the plural suffixes -im and -on. He also made regular use of the so-called 'broken mem', lacking the last pen-stroke, written as the last letter before the abbreviations sign. Shortening the line is also achieved by word division.

• As already indicated, the text apparently was copied in great haste, as is especially evident from the many copying errors and corrections. Very often incorrect words and/or letters were simply struck through, while the correct words/letters were written above. When a particular word was erroneously copied twice, the first was made invalid by adding dots above the individual letters of the first word. Often missing words and/or phrases were added in the margin, indicated by a small margin pen-stroke, that also occurs in the main text. Occasionally complete lines, or even aphorisms appear to have been skipped. The copyist obviously proofread the whole manuscript after copying the text, although it is striking to note that fewer corrections appear toward the end of the manuscript. Occasionally the copyist made small textual remarks, indicated with a wedge-shaped pen-stroke, in a manner similar to his corrections.

• Some words have been provided with an infralinear vocalization (by the original copyist).

Old (post-medieval) parchment binding over cardboard, with minimal blind decoration. The edges were colored blue in a rather crude manner. There are three paper flyleaves and a paper paste-down at the beginning and four paper flyleaves and a paper paste-down (onto which a printed description from the 1902 catalogue is pasted, see "bibliography") at the end of the book. The papers have watermarks of an unidentified coast of arms. Following the first leaf of the fifth quire, i.e. between fol. 45 and 46, a stub of the last flyleaf can be seen. The three remaining flyleaves make up a gathering of 2 bifolia with the paste-down, which is also
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the case at the front. Probably the extra flyleaf was added by a later binder to replace the missing original fourteenth leaf of the fifth quire, which probably got lost (fols. 54 and 55 are also badly damaged). In the front board the holes of the rings to which the library chains of the City Library were once connected can still be seen.

Texts

Hippocrates’s medical works survive in many translations, including several medieval Hebrew ones.¹¹⁹ The anonymous translation of the Aphorisms as it is found in the manuscript most probably was made in Italy in the late thirteenth century. The commentary of Moses ben Isaac (Gajo) da Rieti (1338-1460), a renowned Italian physician and poet, has been added to the translation.¹²⁰ His commentary survives in two versions and is based mainly on those of Maimonides (1138-1204) and Galenus (2nd/3rd century); Galenus was Hippocrates’s most important commentator.¹²¹

Of the Prognostics different Hebrew translations exist as well. The translator of the version found in this manuscript is unknown, but there is reason to assume that the translation was based on a Latin rendering of the original Greek.¹²²

History of the manuscript

• Fol. 46r: colophon:

The following later additions occur:

• Fols. 1rv: Medical remarks in a somewhat later hand in Hebrew and Judaeo-Italian.
• Fol. 2r: Medical terms in a somewhat later hand in Hebrew, with a Latin translation in Hebrew characters (ריבע ופרסוק).
• Fols. 52v-55v: (54r blank): Hebrew translation in a somewhat later hand of certain medical terms used in the Aphorisms

• Fol. 2*****v: Hebrew inscription by Wernerus Helmichius: וירגיטוס הלמיוכוס פעל בקולט הירב רביילוס אברעמאן [Werneri Hebraici in Hippocratis Aphorismos & Prognosticis]

The manuscript was acquired by the City Library of Amsterdam between 1608 and 1612 from the legacy of the Amsterdam preacher Wernerus Helmichius (1551-1608).¹²³ Helmichius had apparently received the manuscript as a gift from Cornelius van

¹¹⁹ STEINSCHEIDER, Hebrewische Übersetzungen, p. 657-662; BENJACOB, Osar Ha-Sopherim and SATYRINE, Meshehu, א. 514, p. 521 and א 1206-1211 (our manuscript is SATYRINE, א 1210); MUNSTER, Moise ben Maimon, Commentary on the Aphorisms of Hippocrates.
¹²⁰ MOZE, Jüdische Arzte, p. 89; FRIEDMANN, Jews and Medicine, p. 571, 572.
¹²¹ BENJACOB, Osar Ha-Sopherim and SATYRINE, א. 1210.
¹²² STEINSCHEIDER, Hebrewische Übersetzungen, p. 662, 663; BENJACOB, Osar Ha-Sopherim and SATYRINE, א. 629, א. 534, א. 2092 and א. 955.
¹²³ HANSA, Wernerus Helmichius, BL.GNP2, p. 237-239.

¹²⁴ NW.P., cols. 114-117.
¹²⁵ For more details, also on the fact that the manuscript was apparently unknown to Solomon Delmedigo (1591-1655) when he published his Sefer Elin in Amsterdam in 1629, see: SCHRIJVER, 'Eerste Hebraeuws handschrift', pp. 23-24.
¹²⁶ This evaluation largely replaces the conclusions of: SCHRIJVER, 'Eerste Hebraeuws handschrift', p. 23-24.
¹²⁷ BEN-AARIE, Hebrew Codicology, p. 48.
¹²⁸ BEN-AARIE, Hebrew Codicology, p. 102.
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Dutch Summary / Samenvatting

Deze dissertatie is gewijd aan een klein deel van de verzameling Hebrseuwse handschriften van de Bibliotheca Rosenthaliana, de afdeling voor hebrieuca en judaica vande Amsterdamsche Universiteitbibliothek. Het lag ooit in de bedoeling om, als supplement op de handschriften-catalogus van 1973, een catalogus te verzorgen van veertig nog niet eerder beschreven Hebreeuwse handschriften van de bibliothek. In 1986 heb ik met die gedachte in het achterhoofd ook een voorlopige inventaris van deze handschriften gepubliceerd in het tijdschrift Studia Rosenthaliana. Naarmate het werk vorderde werd echter steeds duidelijker dat bepaalde in dat artikel beschreven boeken niet langer binnen de inmiddels geformuleerde doelstelling van de catalogus vielen. Het betrof daarbij vooral gedrukte boeken waaraan, op basis van een grote hoeveelheid belangrijke handschriftelijke aanmerkingen, een handschrift-signatuur was toegekend. Bibliothec-technisch mag dat juist zijn, gedrukte boeken blijven gedrukte boeken en dienen ook als zodanig beschreven te worden. Afgezien daarvan heeft de Bibliotheca Rosenthaliana in de loop van de tijd nog een zo'n veertig Hebreeuwse handschriften verworven, die binnen de beperkte beschikbare tijd onmogelijk ook in de voorgenomen catalogus konden worden opgenomen. Vervarcoing van een catalogus waarin die handschriften niet zouden voorkomen, zou echter weer het hoogst onwenselijke gevolg gehad hebben dat de als supplement bedoelde catalogus reeds bij voorbaat achterhaald, want incompleet zou zijn. Daarom is op zeker moment besloten dat deze catalogus slechts een specimen zou bevatten van een supplement-cata- logus, bestaand uit beschrijvingen van dertig handschriften (hoofdstuk 5), en dat het pri- maire accent zou moeten liggen op de methodologische implicaties van de vervaardiging van een catalogus van een verzameling Hebreeuwse handschriften als die van de Bibliotheca Rosenthaliana. De beschreven handschriften vormen een goede doorsnede van de collectie, en de beschrijvingen als zodanig dienen binnen het grotere geheel vooral als bewijs van de werkbaarheid van de in de voorafgaande hoofdstukken uiteengezet methode. De volledige verzameling onbeschreven Hebreeuwse handschriften hoop ik binnen een redelijke termijn in een commerciële uitgave van een deel van dit proefschrift te publiceren.

Het eerste hoofdstuk, 'Hebrew Manuscripts: History and Research', is bedoeld als algemene typologie van het Hebreeuwse handschrift en valt in drie hoofdallen uiteen: een bespreking van het middeleeuwse handschrift, een bespreking van de bijzondere verdere verscheidingsvormen van het Hebreeuwse schrift. Vooral aan het middeleeuwse handschrift wordt veel aandacht besteed, aangezien het hier een groep handschriften betreft die zich tot nu toe niet in een erg grote wetenschappelijke belangstelling heeft mogen verheugen, maar die wel het
merendeel uitmaakt van de Hebreeuwse handschriftenverzameling van de Bibliotheca Rosenthaliana.

Het tweede hoofdstuk, 'A History of Hebrew Manuscript Cataloguing', behelst een bespreking van oude en nieuwe gewoonten en ontwikkelingen ten aanzien van het catalogiseren van Hebreeuwse handschriften. De volgorde is chronologisch: de bestudering van Hebreeuwse handschriften voor de negentiende eeuw, tijdens de 'Wissenswaart des Judentums' in de negentiende eeuw (met als boekestel de held van dit proefschrift, Moritz Steinschneider), en ten slotte de Tweede Wereldoorlog: vanzelfsprekend wordt echter vooral uitgebreide aandacht besteed aan de Hebreeuwse handschriftenkunde van de laatste 50 jaar: het 'Institute of Microfilmed Hebrew Manuscripts' in Jeruzalem en zijn catalogi, het Israëlië-Franse 'Hebrew Palaeography Project' en zijn codicologische database SPARDATA, en een aantal van de belangrijkste na-oorlogse catalogi van Hebreeuwse handschriften, waaronder ook de Jeruzalemse 'Index of Jewish Art.'

Het derde hoofdstuk, 'A Model of Description for Hebrew Manuscripts', vormt, samen met het vijfde, de eigenlijke kern van het onderzoek. Het is een gedetailleerde bespreking van het in het specimen gehanteerde beschrijvingsmodel, met een verantwoording van de gedane keuzes ten aanzien van de verschillende beschrijvingsalternatieven. Het model is gebaseerd op een aantal reeds bestaande modellen (zoals besproken in het tweede hoofdstuk) en toegespitst op de eigenlijke probleemstelling van het onderzoek, die in het proefschrift als volgt wordt geformuleerd: 'One of the main problems cataloguers of collections of Hebrew manuscripts like that of the Bibliotheca Rosenthaliana are facing is the diversity of the material under their control. Among many other things one may find medieval codices, eighteenth- and nineteenth-century decorated manuscripts, decorated marriage contracts and Esther scrolls, as well as autograph manuscripts. As it is practically impossible to publish separate catalogues of the different categories, which, obviously, would solve many problems, a methodologically consistent catalogue is all that can be aimed for. The following is an attempt to provide a model of description for Hebrew manuscripts that may lead to such a consistency, with a discussion of the practical decisions that have to be made.'

Als doel van iedere beschrijving van handschriften wordt geformuleerd: 'the presentation of a clearly defined collection of data relating to a handwritten source, in order to make known to a wider public (be that scholarly or lay) the specific nature of that handwritten source.'

De opbouw van het ontwikkelde beschrijvingsmodel is als volgt:

- **Heading**
  Een geredigde kopje voor 'quick reference.'
- **Consensus**
  Een precieze, geformaliseerde inhoudsopgave.
- **Codicology**
  Een zorgvuldig getoetste codicologische beschrijving die in drie hoofdcellen uiteen valt, 'book block', 'script' en 'binding,' elk met hun eigen nadere onderverdeling.
- **Decoration**
  Indien van toepassing een lijst van de decoratie in het handschrift met een summierie beschrijving.

*Toets(en) Een korte bespreking van de tekst(en) die het handschrift bevat, waarbij kan worden ingegaan op verbanden tussen verschillende handschrifttradities van een tekst, op het bestaan van gedrukte teksten of bijvoorbeeld, in het geval van liturgische teksten, op de rite van het handschrift.

*History of the manuscripts* Een zo chronologisch mogelijke (of: zo mogelijk chronologische) bespreking van de geschiedenis van het beschreven handschrift.

*Evaluation* Het belangrijkste (maar niet noodzakelijkerwijs grootste) deel van de beschrijving wordt gevormd door de evaluatie van de verschillende eerder in de beschrijving op systematische wijze gepresenteerde gegevens. Vooral op basis hiervan moet de potentiële onderzoeker van het handchrift kunnen weten wat hem, of haar zo men wil, te wachten staat.

*Bibliography* Voor zover van directe toepassing op het beschreven handschrift. Secundaire verwijzingen worden opgenomen in de voetnoten.

*Photograph* Een 1:1 foto, zo mogelijk van een hele bladzijde, anders van een detail, dient onderdeel uit te maken van de beschrijving. Indien gekozen wordt voor een detail, wordt ook een verkleding van een hele bladzijde opgenomen.

Na het derde, vooral theoretische hoofdstuk biedt het vierde, 'The Hebrew Manuscript Collection of the Bibliotheca Rosenthaliana', een beschouwing over aard en omvang van de Hebreeuwse handschriftencollectie, met bijzondere, maar bepaald niet exclusieve belangstelling voor het sinds het verscheinen van de eerste gedrukte catalogus in 1973 verworven materiaal. Aan de belangrijkste handschriften wordt kort aandacht besteed, terwijl een grafiek inzicht moet geven in de verdeling van de handschriften over de verschillende inhoudelijke genres.