Storytelling in Ashkenaz

① Myths of Founding Fathers
   - coterminous w/ settlement
   - Rashi, Judah Hasid, Harokeah

② Mayse-bikhl quintessentially Yiddish
   - longer narrative
   - relatively "original"
   - designed for mass consumption

③ Musar lit ".
   - cosanctified,   בלשון קדש
   - types of embedded tales: parables, aggadot
   - allegorical strand

④ Author's anonymity
   - only copyist's name appears, if any
   - trad mayse-bikhl is virtually anon.

⑤ Homiletic storyteller = exception   (Zfatman 67 ff)

⑥ Regional publishing
   - nature of material tied to place. → 19th cent Vilna, Lemberg, Warsaw

JASON   4.   Folk Tradition vs. Learned Tradition
1.3. During entire Persian Rule (2nd cent BCE - 7th CE) - Aramaic reigned supreme
1.8 Iberian Peninsula: learned tradition trilingual: Hebrew - Aramaic - Judezmo
      Judeo-Arabic chapbook lit only 2nd ½ 19th cent
4.3. learning became oral in Post-hurban in order to achieve contrast to written tradition
    of previous periods
      Aggadah = learned trad., albeit oral; enlarged biblical stories ²⁾ stories glorifying
    the sages & relating incidents of their intimate lives = oral trad. of בּצנ; ל׳ס
4.4 once this, too, was committed to writing, no real oral learned trad could develop
4.6 only w/rise of hasidism did reg. oral folk trad. run parallel
5.5. EE Jew folk lit urban, jokes, legends & songs ⟷ completely diff. from
      extraterritorial Slavic FL
6. Sources   6.2 Apocrypha: FT as history   6.3 Talmud-Midrash: FT as sermon,
    LEARNED TRADITION NOW PREVAILS   ends abt 8-9th cent
6.4 10th cent FT as literary entertainment
    BACK TO THE SOURCES: reject cosmopolitan culture of Spanish Golden Age
    intensified by mystical-ethical movements (12-13th cent)
7.6. impoverishment of repertoire: few fairy tales

Ben-Amos   Folklore Genres

von Sydow, Carl W.   genre as bound to hist / lang
    Märchen - Indo-European , novella = Semitic ,   fable = Hellenistic
                Fairy tales =
Grimm Brothers: broken-down myths, paganic myths = narratives of belief that were
    crushed under impact of European Christianity
    ∴ Nehman remythologize the fairy tale

Permanence of genres ; only their themes vary
Alan Dundes : universal existence of genres
André Jolles : evolution of genres
Jan de Vries: Myths → Märchen ; not a formal mutation of structure but shift in social
    perspective ; from center → periphery ; all center around heroic life
Kurt Ranke : psych. dimension
Genres as forms of discourse
    Märchen — unspecified time / place, transcend natural laws, completely fictive
    Legend — bound by empirical reality & traditional concept of truth
Max Lüthi — Märchen: story of a child-hero that culminates w/ hero himself having children
    Märchen & myth — symbolize growth of indiv. personality
    Legend : tale of interaction ; only religious faith sustains the hero

Märchen = fairy tale = folktale = מעשׁה = pure fiction

Sacred legend = Saga = אגדה = "realistic", trying to achieve historicity

Exemplum — ethical behavior

Hagiographic legend : miracle, no specific moral tacked on

The Medieval Legacy

1. Midrash Aggadah - Ein taakov : the $_{\wedge}^{sub}$Text ; the ultimate reality, the metaphysical base ; the myth

2. Hagiography - the hero

3. Musar - the voice ; maggidic masks

4. Mayse-bikhl - the plot

The Kulturkampf

I Hasidism
   A. Hagiography — the zaddik as hero
   B. The mystic plot

II Haskalah: the art of camouflage
   A. The maggidic mask
   B. The maskilic mayse-bikhl
   c. New media: periodical press; feuilleton

Periodization

1504-1604 : Rise in Italy

overwhelming maj. trans from Heb / Aramaic — collections, anthologies

climax with יב-אלVN (1602)

1660 - 1770 : Highwater Mark — Prague, Amsterdam

original mayse-bikhl comes into its own — self-sufficient narrative unit

1750 - 1814 : decline ——→ EE takes over

maj. trans, transcriptions from German, Dutch — chain tales

prose adaptation of med. Yid. verse romance

Regionalization (p. 79)

problems of standard lit. lang

eg. Maarshen's lengthy apologia for omitting Hebraisms

each publishing center has diff. emphasis

Nomenclature

k'הי06'k = foreign source

אלVN = Jewish   "

Mayse-bikhl as mass medium (9)   As unique format to Yiddish 116 ff

coterminous with printing press

story only as long as format allows

room for fillers at the end

originals appear only once; trans ones reprinted often

Repertoire

① Apocrypha – from very start (pp. 71, 105)(119)
    connected to holidays (97)
    trans from Heb. & German (1 from Latin) – (71)

② Midrashic material
    ∵ fragmentary by nature
    ∴ must be combined into larger units

③ German volksbucher

④ World pop. classics: 1001 Nights, Decameron

⑤ Earlier Yid verse epics – Bovo-Lukh

⑥ "original" documentary accounts

⑦ Med. Heb. lit incl. Kabbalah

Vertical Legitimation

① Find a Hebrew source! (101) – eg of 'אלביס' ...... < always give Heb. source >
                                                    II: 72 n.64
② Latch on a moral lesson, even if totally artificial
③ Appropriate for Sabbath consumption   (more on Heb. sources: 156–57)

Differentiated Readership

① Women & maidservants (80–81)
② Children – could be only a convention (82) since some material is erotic
③ Men – only Heb.-origin material & only on חול

Vertical Legitimation

① If it's Hebrew — it must be true! (157)
  intro to   313 נ'ב סלרה (1599); 'ול... סלרה

② esp. imp in intro new mystical / magical motifs
  intro to   'ול ז' סלל insists that the trans is _literal_

③ Heb. source can also be _invented_ :   'ב שיצצ סלרה
  ﬨﬠﬠ סלרה incl. elaborate front — provides publication data !!
    + rabbinic endorsement

④ 1st rabbinic endorsement on dybbuk story from Nikolsburg (1698) — inc 13 signatures

Types of Original Yiddish Narrative

① <u>Oicotypal Stories</u>
    a) neutralize Christian motifs
    b) Judaize neutral "
    c) legendarize thru use of Jew hist. setting
    d) substitute "Jewish" reward for marriage

② <u>Documentary story</u>
    a) exorcism
    b) persecutions

③ <u>composite story</u>
    a) only from Heb
    b) "   "   "   foreign sources
    c) bit of both

<u>Documentary Tales</u>   (summary on 200)

cf   152 ב"ן w/ Heb. source (186 - 10)

    H: time, place, tied to previous protocol, ends w/ death of ill boy

    Y: no place; happy ending; turned into story matter

        loses all factuality; turned into pure entertainment

Tale of Exorcism in Prague ca 1647

    Zfatman substantiates hist ~~identifio~~ identities of exorcist Reb Ayzik Beynush

    & the spirit Moyshe Trankhik who bought his way out of prison after inform...g

    on members of kahal, inc. Maharam (1602)

    ∴ he wasn't punished

    ∴ Jew. collective memory turned him into a dybbuk! (193)

    Written as documentary hagiography

    Written by his personal assistant

מעשה בַּיֵּצ'יק קנורפ (Prague ca 1760)

    hagiographic potential ⟶ detailed psych portrayal of simple Jew. drama

    text in אידיש ~~אוי~~ פשוטו

    thoroughly naturalistic ∴ narrative intent foregrounded

    so stylized that it must have been based on earlier, documentary account (200)

1. Communal focus
   - the indiv. Jews may be named, the true hero is the community
   - chief drama: Jews vs. Gentiles
   - unique Jew. genre.

2. Repertoire
   - often incl. in larger collections, eg אוצר נסים, אוצר 'ה
   - most trans. from Heb.
   - those written in Yid orig occurred but few yrs before — written in 1st person
   - presented as true, names, dates
      (Haale, ca 1711)   אלתר צבוי .1
   - Pogroms of Swedes in Poland 1706
   - prob written by eyewitness
   - focuses on plight of 8 survivors, esp. one young woman who was eventually
     rescued; dénoue occurs in Constantinople.
   - for all its ethnographic & social data on Jews & Moslems, heavily fictionalized
   - no. of those saved 5+2=7 identical to Josephus' account of Masada (206)
   - also her 3 captors obey Olrik's Rule of Three

Bod. 2213 (1579) אגרת אלכס 2.

Epistolary rebuttal of Prester John's Epistle (1165)

text pub. in   (כ). קבץ על יד ג' pp. 217-52

originated same time/place as מגלת האר' כי — also originally letters from Safed!

3. אגרת רבי אלהד

Forms of legitimation

Maype-bikhlekh in Ashkenaz / Zfatman

The Apologia

Joseph Maarshen's preface to _Decameron_ (1710; ... .85)

① why it is written in "pure" Yiddish

   a) afraid of making spelling errors

   b) cannot mix langs

② tried to find ling common denominator for German & Dutch Jews alike

③ rationale for ~~sec~~ secular writing: you can't only read sacred books! (p. 78)

④ [1718 ed of 1001 Nights] plethora of moral lessons tacked on

Differentiated Reader

① males inc only when material trans from Heb (83)

② 1718 ed provides ea reader w/ diff rationale: men, women, old, young, rich, poor (84)

Rationale

① foreign sources means exclusively for pleasure, distraction

   tho occasionally morals ~~tit~~ tacked on (89)

② Sigil cliché used in 1718 (p. 91)

③ Shir Hashirim = rationale for eroticism (92)

④ I'll fit the moral → story; desperate attempt to justify sec. material (94 ff)

⑤ Heb. trans. often tied to holidays
⑥ Halachic injunctions against sec. lit 99 ff
⑦ basic form of legitimation — find Heb. source (101)

Orientized Readership

④ Selectivity : skeptical passages about Ten Lost Tribes omitted in Yid. trans
- must adapt to readers' intellectual level
- well-known stories could be alluded to instead of quoted in full (114)
- fantastical gilgul episode omitted (115) - too way out!
- embellishments : exactly _how_ Jacob cried over his son (1g)
- eliminate conceptual passages that don't further the plot (115 ff)

Medium is the Message	vs. Hebrew compilations
① cheap	① expensive
② can be read in one sitting	② to be savored for weeks, yrs
③ 16 pp. long on the average	③ can be lengthy
④ one narrative unit	④ contains many discrete units
⑤ vernacular	⑤ lang of (_male_) learning

How Hebrew Giant ⟶ Yiddish Chapbook
① Select the juiciest items
② Remove original from theoretical context (118) - decontextualization
③ publish each unit separately (119)
④ Hebrew fillers published as independent chapbooks - eg of story appended to huge halachic tract
⑤ Yiddish chapbooks much smaller even than German volksbucher (121)

Differentiated sources (מ"ע)

① Talmudic-midrashic tales always sport their source (129-130)

② Med. tales don't; their title indicates the subject matter instead

(this method is so consistent that it can be used to track down the <u>actual</u> direct (source!)

in this case the source is late midrashic מ"ע בבלה בבל עדת זהתת

③ Canonized tales put "up front"; non-canonized relegated to end (131)

④ prominent place to Ashkenazic hagiography (132) - esp Judah Hasid = ¼ of <u>מ"ע</u>

⑤ Historiographic - exegetical works that were mined for their stories: <u>Shalshelet hakabbalah</u>

<u>עבדת בבל</u> (these sources <u>never</u> mentioned)

⑥ ס' החס'ד is given as a source on title page — sign of its ethical-religious weight

⑦ int. ft repertoire entered via Hebrew

<u>Kabbalah</u> (107 ff), 141 ff

עברון ה' — 1st major intro in Yiddish ((1691) - no Heb. trans of Zohar existed yet

Zohar replaces midrashic sources

Ari Tales " Ashkenazic hagiography

<u>Hebrew source for Yiddish FT</u>

עברון נסא — tales recorded 1st in Heb.

then back into original! (148)

1st for legitimate; then for popularize !

(if no Heb source given, it may be original, 156)

Convert = 1st major td. publisher/compiler (63)

Jacob b. Avrom, bookpeddler from Mezritsh = compiler of famous א׳׳ב

    b. in Lithuania

    recounts his life & travels (65)

Akiba Baer b. Yosef reb Henekho = noted itinerant preacher

    author of אמרי '; dayyan & rabbi — kabbalist.

    expelled from Vienna

    | maggidic voice |; his intro sermon unto itself

    in marked contrast to א׳׳ב, & אמרי נו'פ

Eliezer Pavir (69) — scribe of Zolkiew

Maarshen Family (72 ff) — trans. from Dutch

    Decameron

Anon. trans. of <u>1001 Nights</u>

    wealthy א׳׳ל who thought publishing 52 chapbooks would recoup his losses (75)

    poor initial reception ; pop. only at end of 18th / beg of 19th.

Authors of <u>musee-Likhlelu</u> gen. ANONYMOUS (77-78), esp. original material

    no premium on originality ; only linked, cosanctified works boast authorship

Zfatman

Regional publishing 1800-1815 (49)
Fürth : reprints of older material (1770s)
Offenbach: trans. of German Volksbücher (1777)
Frankfurt / Oder :⎫ German transcriptions of new materials
Karlsruh ⎭ whether of or German
Lvov (1790-1810) - possible pub. place of 1st bona fide EE chapbook
אונא פון נעבלא יכ'ני , אונא פון לאהן היראל , אונא פון נעלד ברון
(despite their exotic place names!)

AUTHORS

Rhymed prose — only 3 chapbooks, product of single author (57)
          Amsterdam c. 1700
Some chapbooks pub. in Amsterdam written by EE. Jews (59)
Dybbuk narratives written by prof. scribes
Joseph Jospe , shames of Worms, recorded local FT in Heb ⟶ trans back
     into Yid. by his son ; unique in that he gives his informants
Same process of double trans. for hagiography of ספרא נו'ות
Women as authors/ editors (62)

2 fatman

Stories & Mussar Lit (3)
- virtually ent. med. tid repertoire is part of mussar
- those soIN proper, narrative is 2nd ary

Early Hagiography:
Rashi, Shimon the Great of Metz, Meir Shatz, R. Amnon, Maharam
tales of R. Eliezer Harokeah circulated in his own lifetime!

1750 cut-off
- פ"ן disappears in 1763
- only to reappear in EY in Paris's ed. of 1807   (6)

1750 - 1814 : only reprints of older works
not even new trans. from ~~~~. H&S
publication of שב"ל in נבל marks new beginning (7)

By 1600, ~~ tid. publishing center moves N. from Italy ⟶ Basel ⟶
immediate trans. of German Volksbücher   (29)
פ"ן openly antagonistic to מנהגים ישראל /25 tho both pub by same person!
Thirty Years War (1618 - 48) interrupts most tid. publishing

"Prague" Period 1660 – 1740 ‫ספר המעשה‬

  #29 tales culled from
  #33 Jew Marries Demoness
  #34 Dybbuk in Korets

1750 – 1800

Period of stream from German / Dutch
        renewed
repertoire expanded from within : prose adaptations of med. verse romance :

   Magdalene & ‫בן-כ??‬
(trans. biblical verse epics would simply revert back to midrash!) (45)

1800 – 1815

  ∴ Heb. sources very well known
     transcriptions
  ∴ ~~adaptations~~ of new foreign material = only new narratives available

   1001 Nights

also some contemp. materials produced; updated works (48)

מן המקורות על ... חסידי גרמניה ... אשכנז' אברהם ... ה"ר גרוסמן א 82-100 (1981)

82/3 must diff between haging tales ⟷ full-blown hag. lit. where all the stories together add up to a wondrous portrait of a rabbi or wise man

Sara Zfatman The Mayse-Bukh: An old Yid. Lit. Genre Hasifrut 28 (1979): 126-52.

- tales on Shmuel Hasid see him en route, in conflict only w/other Jews, magic is downplayed
- tales on Yuda Hasid: at home, people coming to him; in conflict w/ non-Jews; heavy magical element (142-43); his person cannot be imitated = pure hagiography

Shmuel tales = exempla, models for emulation

Yuda tales = sacred biog. full of wonder; no specific moralistic intent but rather a function of his miraculous powers

Shmeruk argues for their connection: Father serves as grounding for the son; cf. R. Eliezer, Besht's father (n. 66)

DAN Jerusalem The Beginnings of Hebrew Hagiographic Lit.

83 Tales of Rabbis already found in narrative groupings: Eliezer ben Hyrcanus in Pirkei deRabbi E.

∴ names virtually interchangeable

∴ no psych/hist portrait; plethora of miracles instead

87/8 conscious reworking of earlier materials for hag. ends.

90 וואיזי אמונה : chronological development from pure plot → hag. (קר סלא"י ס'כל)
  :originally hero begins w/ sin
94   סכל בס'כי not pop. till 1630s
97 16th cent turning point ? (P) 1st time med. heroes treated on par w/ancient ones
  Double liberation   (L) story itself liberated from ethical/exegetical concerns
98 new vehicle for artistic freedom ⟷ recycling lit. trad.

Zfatman   (1665 ca 2/5/22) הגדול בכוח נא של מעשה

17 first exorcism account to be separately pub. 18 1st in EE setting

20 Prior to this work, possessed is anonymous, passive; here Dinah daughter of Elye is active,
her prayers are heart-rending

21 Spirit, in contrast, is vulgar trickster, as per usual; long monologue divided into 3
   a) his suffering in world-to-come immediately after death
   b) "   " " this world in gilgul of various animals
   c) how he entered her body in cohoots w/ female spirit

22 whole collectivity of exorcisers here —very detailed technique

24 Narrator split: Part I (past) - narrator not present; Part II: eyewitness account = last 3
episodes, much longer, full of direct speech; speaks in 1st person pl. since he's part of the
collective of exorcisers

26 Authentication: (1) plethora of personal names; (2) place names (3) specific time frame when narrator
eyewitness takes over (4th/episode)

30 Fictive Aspects: (1) characterization - typological names of exorcisers Abraham-Isaac-Jacob
(2) manipulation of space; (3) happy end tacked on: married off

Zohar in Yiddish

Zvi-Hirsh Koydanover's זרע ק"ש : Erik, 309-13; Sosis in צייטשריפט 1 (1926): 12-24
Tscherikower YB 4 (1932): 159-67

　Ist ed (H) Frankfurt a/M 1705 (YB 7 [1934]: 78-87)
　2nd (Y-H) trans. by author in 1705 ; I : chaps 1-52 ; II : 53-102 in 1706
　many subsequent eds w/ significant differences
　Sdilkov 1821 tried to match the Yiddish more closely to Heb.
　　Zhitomir 1860 omits chap 60 entirely
Preceded by אורח ה' by Akiva ber Henokho F a/M 1691, Fürth 1694 (= nos. 46-77)
קהל יער · אבי זקן Sulzbach 1700
　both trans. narrative portions of the Zohar
Later followed by נחל קדומים (= אוצר חיים) F a/M 1711

　　　　　　　　　　　　　　נישמת שבתי יצחק אליך קריאת סדרות 1-6

　dybbuk = mirror image of mortal marriage w/ demoness (n. 20)

Intro pp. 7~34   ךרכ: ויניצ׳ה אולם בן יוסי ראבן ר?׳ רבני 1586

1st Intro written naively in 17th cent, close to time of pub. Venice בע׳׳ל

2nd Intro written in Naples bg of 16th cent - pseudepigraphic - discovered by
    Titus in Temple ruins" - cf to Shlomo Navzro's ס׳ מגן בן יוסי ר׳ בא״ה ריב׳׳ש

17) possibly written by a Spanish exile

'8) extremely bold Pseudepigraphic attempt to link it to ס׳ ר׳ו mentioned in Josh. 10:13
i.e., an __alternative__ to Scripture itself (20-21) but Judah Aryeh of Modena __censored__
some of its claims when allowing its pub. in Venice

30) terrifically expanded story of Joseph & esp. of ר׳ו בן ס׳ר״ה, Esau's son. to
prove that he was indeed the progenitor of Rome — fought Judah's sons during father's
burial; taken captive by Joseph to Egypt; escaped to Africa ⟶ King of Rome
Chap LX - Zepho, Esau's grandsun, tries to entices Angeus (Aeneas?) King of Egypt to
wage war against Jacob's sons in Egypt.

Chap LXI Angeas finally relents

Tuininsky : exist in 2 khantli variants, so a safer lumpo-likel –
explicitly genes for subdet & haritery –
Hine. oste?? s emphasize is early quality (Reminology, p.539)
– cut both emp: morbishe lenore tucked in
Tim vejusky 1674
Zfthmn – of a unspecified version # 36 (I:1114) 1670

72 Bible assumes God's presence is manifest in everyday patterns of nature
∴ every manifestation = "miracle"

77 Mishnah / Tosefta : stories used to represent a viable legal opinion
Gemara: more programmatic use of stories

78 Mishna / Tosefta (Morton Smith): added to biblical miracles but told none about Tannaim

Amoraim: Miracles about contemp. masters, earlier Tannaim & Pharisees & bib. figures

80 1st-cent (William Scott Green) עבודה יד - stress of emerging rabbinic piety
∴ portraying miracles would undermine their authority

81/82 - eg. of Nahman Braslaver - no miracles told of him for otherwise no one would imitate him

Crisis & Collective Memory — mid-3rd cent; Christian challenge
making supernatural standard; but miracle-working depends on knowledge of Torah

84 ∴ extra-Temple rites universally accepted
∴ some would have special access to God ⟶ like Moses, Elijah, Elisha
rabbis played considerable role in Tannaim-Jew. life

חנינא 'ב/ק — Haninah b. Dosa = last men of deeds

45 Mishnah creates category of hasidim harishonim, early pious, who exhibit extreme forms of religious or moral behavior; title "Rabbi" anachronistically given to him make him model for emulation

59. Bavli anachronistically places him in master-disciple rabbinic setting
   Gods miracles will win Israel respect in eyes of the nations

65 rules & effectiveness of prayer no longer ends in themselves ⟶ means to gain divine protection & special relationship w/ God

67 hasid tales — exceptional piety
   Bavli — community-in-danger motif — à-la Moses, Hannah, Elijah

71 biblicizing the character

Stories in Translation

Zederbaum trans. from Wolf Paschelles' Sippurim

(1862)

‏נ‎3   ‏כ‎‏וה‎

‏נ‎3   ‏ד‎37   ‏כ‎‏אר‎   ‏פל‎-‏לכי‎'

Gallerie der Sipurim : Eine Sammlung jüdischer Sagen, Märchen, und Geschichten

    vo. 1   Prague 1847
       2   Prague 1853
       3   "   1854
       4   "   1856
       5   "   1864   (ed. by his son Jakob)

    New ed. with intro by Meir Viner
       Sippurim : Prager Sammlung jüdischer Legenden in neuer Auswahl und
          Bearbeitung ed. Siegfried Schmitz   Vienna Leipzig 1926

Shmeruk sees direct continuity in work by Ignatov ‏וועלט‎/‏נ‎3   ‏האוועל‎   ‏פא‎   ‏לעך‎   ‏פאבל‎
(1920) & M. Broderzon   ‏ו‎‎‏חי‎ :‏אלף‎   ‏חומש‎ .‏ן‎   ‏מעשיות‎ ‏לידער‎ (Moscow 1917)

                                          292, ‏שירים‎/‏לידער‎   ‏ברכה‎ : ‏ברכה‎   ‏מעשה‎