David G. Roskies

Comprehensive Examination in Post-Biblical
Jewish Folklore

I Methodology & Theory

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2. Dov Noy Mavo lisifrut 'amamit, transcribed and ed. by Ziporah Kagan, (Mimeographed) Jerusalem, 1969.

3. V. Propp, Morphology of the Folktale, International Journal of American Linguistics, vol. 24, no. 4, 1958.

4. Thomas A. Sebeok (ed.) Myth: A Symposium, Indiana University Press, 1958.

5. Y.M. Sokolov, Russian Folklore, N.Y. 1950.

6. Stith Thompson, The Folktale, N.Y. 1946.

II Primary Sources--Critical Editions

7. Dan Ben-Amos, Jerome Mintz (eds.), In Praise of the Baal Shem Tov, Indiana University Press, 1970.

8. Y.L. Cahan (ed.) Yidishe folksmayses, Vilna, 1931.

9. Yosef Dan, Hanovela haHasidit, Jerusalem 1966.

10. Moses Gaster, The Exempla of the Rabbis, (reissued with a Prolegomenon by William G. Braude), N.Y. 1968.

11. _____, (ed.). Ma'aseh Book, 2 vols. Philadelphia 1934. Also Mayse-bukh, trans. & Ed. by Yakov Meitlis, Buenos Aires, 1969.

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III Secondary Sources--Books

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15. Eliezer Margaliot, Eliyahu hanavi bisifrut Yisrael, Jerusalem 1960.

16. Dov Noy, Mavo lisifrut haAgadah, (mimeographed), Jerusalem 1966.

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18. Patai, Utley, Noy (eds.), <u>Studies in Biblical and Jewish Folklore</u>, Indiana University Press, 1960.

19. Shlomo Rapoport (S. Ansky), <u>Folklor un etnografye</u>, vol. 15 of <u>Gezamlte verk</u>, Vilna, 1925.

20. Angelo Rappoport, <u>The Folklore of the Jews</u>, London, 1937.   27247.27.29

21. Haim Schwarzbaum, <u>Studies in Jewish and World Folklore</u>, Berlin, 1968.

22. Joshua Trachtenberg, <u>Jewish Magic and Superstition</u>, N.Y. 1961.

23. Avraham Weiss, <u>Hayitsira hasifrutit shel haAmoraim</u>, N.Y. 1963.

Secondary Sources--Articles

24. G.M. Rubinstein, "The Role of the Folktale in Post-Biblical Jewish Culture," <u>Midwest Folklore</u> III (1953), pp. 85-97.

25. Gershom G. Scholem, "The Idea of the Golem," in <u>On The Kabbalah and its Symbolism</u>, N.Y. 1965.

26. Haim Schwarzbaum, "The Jewish and Moslem Versions of Theodicy Legends," <u>Fabula</u>, III (1960), pp. 119-69.

27. Beatrice Weinreich, "Types and Genres of Yiddish Legends About the Prophet Elijah," <u>Field of Yiddish</u>, vol. II, 1965.

365-353 חז' ל כמו אביגדור, באלקלוזאיב "אלכג" חסן יע' זיק אוזגר
א.א. זין ידו' שמי האלכג הבאלק-אלא רחלג

May 4th 3:00

On the influence of the folktale on Yiddish literature

1. שמואל ניגער ‏ענינים פֿון ‏א ‏ייִדן ‏פֿאָלקלאָר ‏ווילנע 1938 ‏35 -40

2. נאָטע ‏ליפֿצין ‏אונזער ‏אוצר ‏טעם I ‏זז' 1 - 12.

3. ‏וואַלד. ‏פרק ‏און ‏פֿוס ‏פאַר ‏ייִדן ‏פֿאָלקלאָר„ ‏ווי‏נען-בלעטער 28, 46-66.

ש"ר ‏ניגער ‏וועלכן ‏אידיש ‏שרײבער ‏וויל ‏און ‏סוכן ‏פֿאָלקלאָר
‏ייִדישער ‏פֿאָלקלאָר ‏III 411 - 466.

4. H. Cooperman "The Folk-Pattern of Yiddish Literature" <u>Judaism</u>
I pp. 353 ff.

ד"ר ‏וויינרײך ‏פֿולקס ‏געדאַנק ‏פֿאָלקלאָר„ ‏יוי ‏פֿאָר-בוך ‏זז' 279 ✓

5. ‏יעקב ‏אולמאַן, ‏פֿאָלקס ‏מעשה ‏און ‏שריפֿט„ ‏ייִדישעס I 61-72

✓ "Folklore in Literature" JAF vol. 70 (1957) pp 1-24.

אויף - בוך

1. Bernard Heller "Neuere Schriften zum Maasse Buch"
MGWJ vol. 80 (1936) pp 128-141
— also his study in <u>Occident and Orient</u>, in Honour of
Haham Dr. M. Gaster's 80th Birthday London 1936 pp 234 ff

2. Joseph Dan "Demonological Stories in the Writings of R.
Judah Hasid" <u>Tarbiz</u> XXX pp 273-289.

N. Lipschitz   Der geistiker Projector Kovno 1935

א. נ'סענדא דעֿ פּאָלֿאָניסטֿן אַ.... 1924

‏... ‏) נרוז כֿ ‏בֿ ... אַלֿע נ.ן פֿון ... בֿערלין ‏בֿ
וואס ‏בֿוריאל-אָמעריך 1951

‏ג.‏ ‏ס‏ נ‏ וואל אַל ‏פֿ‏ אַן ‏ניס ‏בֿוריאל-אָמעריך 1955

‏ג. ‏ג : נ" קובֿץ אֿיבֿר פֿון ‏ד מֿאָנֿעֿ [נ אַלֿעֿ פֿון בֿענٓ]
‏בֿוריאל-אָמעריך 1961

‏ג. ‏ע"נ ‏בֿערֿיٓٓ ‏בֿערֿ ‏ אٓ וואל ‏ אٓ ‏ נ"אֿיٓ " ‏אٓ (רֿ"ٓעٓ) 140 144

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**   ‏ג. ‏ע"נ ‏ בٓ ‏ אٓ ‏ס‏ ‏ ‏ אٓ ‏ נ ‏ אٓ ‏לٓ

Krzyzanowski, J. "Legend in Literature & Folklore"
    Fabula 8 (1967)   202-26.

II   ‏c. ‏נٓ ‏ נٓ ‏ נٓ ‏ ‏ ‏ ‏ נٓٓٓٓ
            ‏ss ‏505

‏ס ‏ ‏ ‏ אٓ [אٓٓٓ] ‏ ‏ נ ‏ ‏ 1953

‏בٓ ‏ ‏ אٓ ‏ פٓ ‏ אٓ ‏ 1889

Abraham Ain   Szistocz : Portrait of a Jewish
              Community in Eastern Europe

86   e ‎סוקיסוס‎ , shtetl in district of Grodno
      1906 : of 600 families, 400 were Jewish
      town = market [the hub], 5 large and 12 small streets &
      alleys & a synagogue yard.
87   — the streets leading out from the market were known after the towns
      to which they led.
      — the Jews were registered as "townspeople"
      — most of the goyim were "villagers"
      — pres. & secty of town administration — Jews
      — 3 of ~ large streets — cobblestone pavements
      — other streets & market unpaved
      — on rainy days the mud was ankle-deep & crossing ~ market
      was no mean feat.
      — during 19th cent town burned down to ~ ground twice
      — 1710 : ½ ~ town destroyed by fire
89   — 1906 : railway thru ~ town completed
      — chief of police was the ruler of ~ town
      — 1903 new chief terrorized "subversive" elements — beaten up
90   ‎ר׳3 בתי‎ exclusively : 1 shul & 3 Houses of Study
      — a maggid opposed the young in his sermons →fight in Bes
      Medresh → a butcher sides with young → prohibition from
      selling kosher meat → Bund ultimatum to trustees of Houses of
      Study who give in.
      — maintenance of Jewish communal institutions (mikve, hekdesh)
      thru tax on kosher meat [korobke].
      — Community Council not elected democratically but from among
      prominent citizens
      — Khevre Kadishe played a leading role among com. institutions
      — restricted membership — old & pious men
      — Khevre Line (Nursing Association) most popular — provided
      nursing service for cases of prolonged illness.
      — 2 members sent & attended patient from 10 pm — 7 am
      — practically every adult in town paid weekly dues
      — beggars housed in poor house
      — itinerant preachers — in a special guesthouse ‎הכנסת אורחים‎
      — Gmiles Khasodim — loan association granting loans up to
      25 rubles without interest

- at age 10 a Jewish boy knew a little Bible, could write Yiddish, had a smattering of elementary arithmetic & was studying Talmud.
- study hours in חדר – 9 am – 9 pm with an hr for lunch
- in winter, every pupil had to contribute a pint of kerosene for ∨ lamp.
- Talmud Torah for those who couldn't pay
- at age 13-14 girls were usually apprenticed to seamstresses while most boys entered ∨ leather factories or were apprenticed to artisans.
- poorest girls became domestics
- after WWI a net of Yiddish & Hebrew schools replaced חדר
- first political party – Zionist organ. 1898-99
- 3'צ״ו & local men summoned Jews to House of Study – & address & Hebrew songs
- collecting $ for Jewish National Fund
- Bund organized ~ 1900; powerful by 1905
- called & conducted strikes in ∨ leather factories & shops
- staged a robbery in 1905 to buy arms but forgot to disguise themselves!

- ~ 60 stores in town, mostly small
- 2 types of men's tailors: those that catered to ∨ town & those that worked for ∨ peasants
- 11 bakers : 2 baked black bread, 4 baked b. & w. rolls & חלה 5 baked cake, cracknels & pastries
- Jewish youth attracted to factories because 1st year apprenticeship payed very little, if at all.
- 1900-1901 : Bund staged first strike for higher wages & 12 hr working day – 2½ hrs to eat
- all workers swore on tfillin that no one would resume work until all demands were met. Completely successful.
- 2nd strike 1904 : 9 hr work day plus benefits

DÉGH, LINDA   FOLKTALES & SOCIETY : Story-
    Telling in a Hungarian Peasant Community

trans. by Emily M. Schossberger
Indiana Univ. Press Bloomington 1969

"Survey of the Results in FT Research to the Present"
pp. 45 - 61.

Two Schools
   1. Comp. Lit. FFA
   2. French sociol. & British antho. : folk tradition
      a point of departure for researching community

47 — even Albert Wesselski, who stated that FL is the
    corrupted recreation of lit. recognized that it is
    ✓ indiv. alone & not the masses who can be
    creative in transforming lit. into folklore.

48 C.W. von Sydow insisted on observation of FT-
    bearing individual as essential for solving ~
    problem of FT transmission.

49 Three Principle Factors in FT
    1) tradition, or the communal contribution of past
       bearers of tradition
    2) the present storytelling community
    3) the narrator

- 3 kinds of formal organization in OL
    1. textural structure
    2. Narrative   "
    3. dramatic   (story-teller's art)

- the narrative structure is conceptualized as a kind of "grammar"

8   UNITS OF ANALYSIS
    <u>function</u> - a significant action in developing of plot
    <u>element</u> - part of function - subject, action, object
    <u>connective</u> - action which connects <u>moves</u> :
                    a) information
                    b) transfer in time, space or state
    <u>move</u> - higher level unit, consisting of 3 functions
    <u>tale-roles</u> : hero
                    donor (tester) - characters may be same or
                    donor (compensator)   "   "   diff.

BASIC MODEL		(action)	(object)
FUNCTION A	DONOR	PUTS HERO TO TEST	HERO
" B	HERO	RESPONDS TO TEST + or -	DONOR
" C	DONOR	REWARDS/ PUNISHES HERO respect	HERO

14   gives example of a Yemenite Jewish FT (# 155 in Noy) whose
     "underground" structure completely ~~contradicts~~ contradicts the
     raconteur's purpose.
-    the magic powers of Ibn Alwan are explained in the upper
     layer of the story as stemming from an object which he stole
     from R. Shalom Shabazi, its rightful owner.
-    since theft is a very despised act in Yemen the Muslim side
       is drastically devaluated
-    at the lower level, I.A succeeds by cheating stupid RSS
     out of his magical object
-    in FT successfully stealing from (innocent) stupid
     are positively evaluated (despite official normative condem-
     ning of it in real life).

11 Benjamin Colby 1966 The Analysis of culture content & patter-
   ning of cultural concerns in texts Am. Anthro 68 : 377 - 388

Daniel G. Hoffman, "Folklore in Lit: Notes Toward a Theory of Interpretation" JAF 70 (1957) pp 15-21.

16 — oral & written traditions coexist, that print can perpetuate folk materials, and that authors, in a spirit of unscholarly eclecticism, may freely mingle in the same works elements from folk & pop. traditions with others from highly literary culture. [restating John W. Ashton's position]

18 — folklore ... does not arise until a culture reaches a level of urbanization
— eager to work his will upon popular materials from the public domain, a conscious craftsman assimilates & uses them in combination with other elements from a literary traditions of more complex levels of a national or supra-national culture.

19 3 formulas for — adaptation of particular folk elements into formal lit
1. function & form remain constant: (eg; the ghost in Hamlet).
2. perpetuating the form of a folk tradition whose function has changed since the time of its oral currency (eg. children's counting-out rhymes)
3. altered function by modification of form (eg. Shakespeare's fairies)

20 1. introduction of folkways merely to give verisimilitude to a depiction of the life of a particular locality.
2. folk stories elaborated by literary redactors — folk materials can also become a source of structural symbols.

21 folktale is, by definition an expression of popularly sanctioned attitudes toward human character, toward class structure, towards man's relation to nature
— the literary development of ft plots ... may also provide a realization of the artistic & cultural implications of the tale which the folk raconteur can indicate but not fulfil.

Dundes, A. "Texture, Text and Context"   Southern Folk. Q.

→ George R. Foster "What is Folk Culture?" _Am. Anthro_
   LV (1953) 159-173.

251 - the texture of fixed-phrased genres (genres in which the
     wording as well as the content is fairly constant) may
     virtually preclude the possibility of translation
     - on v other hand, FT we are free-phrase... can traverse
     linguistic boundaries much more easily.

255 - for the purposes of analysis, v text may be considered independent
     of its texture

     - context of an item of folklore is the specific social situation
     in which that particular item is actually employed.

256 - (the failure to collect folklore in v original native lang. means
     that texture is not collected.)

257 - Tumbalalayka - an eg of an "oppositional riddle" being used to
     parallel the social context of two separate individuals being
     joined.
     - "riddles used in the courtship of young people" of Child 1, 46, 47 =
     solving riddles a condition of marriage.
     - paradoxical tasks are commonly structured as oppositional
     riddles - coming neither naked nor clad - the solution resolves
     the contradiction
258 - v 2 things (descriptive elements) are placed next to one
     another by v poser of v riddle, but only if v protagonist
     gives v correct answer can these things be properly joined
     - obvious sexual symbolism.

     Objective correlative - an expression of a specific situation or chain
     of events which serves to evoke a particular emotion or
     attitude (after T.S. Eliot).

The Structural Study of Myth   Claude Lévi-Strauss

2.0 Throughout the world myths greatly resemble one
another.

2.3 langue = structural side of lang.; revertible time
parole = statistical aspect; non-revertible

2.4 third referent ∴ on the one hand, a myth always
refers to events alleged to have taken place in time;
on the other hand, its operative value > the
specific pattern described is everlasting; it explains
the present and the past as well as the future.
  — double structure: historical & anhistorical
∴ myth, while pertaining to the realm of the
parole as well as that of the langue can also be
an absolute object on a third level.

2.5 poetry = that which is lost in translation
myth = that which remains even through the worst
translation.

2.6 1. the meaning of mythology in the combination of its
elements
  2. lang. in myth unveils specific properties
  3. those properties are only to be found above the
ordinary linguistic level.

3.4 the true constituent units of a myth are not
isolated relations but bundles of such relations.

4.10 Oedipus myth = the inability for a culture which
holds the belief that mankind is autochthonous
[sprung from the earth] to find a satisfactory
transition between this theory and the knowledge

that human beings are actually born from the union of man and woman.

4.11.2   we define the myth as consisting of all its versions; a myth remains the same as long as it is felt as such.

7.1.0   mythical thought always works from the awareness of oppositions towards their progressive mediation.

7.2.1   the same god may be endowed with contradictory attributes.

8.1.1.   repetition has as its function to make the structure of the myth apparent.

8.1.2   ∵ the purpose of myth is to provide a logical model capable of overcoming a contradiction ∴ a theoretically infinite # of slates will be generated; the myth grows spiral-wise until the intellectual impulse which has originated it is exhausted.

8.1.3   the kind of logic which is used by mythical thought is as rigorous as that of modern science; the difference lies not in the quality of the intellectual process, but in the nature of the things to which it is applied.

34   Aggadic folktale
        1. expanded biblical tale
        2. free folktale — unrelated to Bible
            a. legend — historical ties — concerns קדושים
            b. anonymous tale

35   Criterion of ① "expanded biblical tale" — must be based
      on kernel of a plot found in the Bible
בבא יהד — eg: story about Solomon judging a man & a snake from M.
בבא וראשי Tanhuma, though based on a biblical proof-text, is actually
קדום וזולא a "free folktale" AT 155. Originally animal-judge.
          — criteria of folksyness :
            1. dialogue
            2. rhetorical questions
            3. 3 characters
            4. triple construction of sentences
            5. technique of prolonging suspense
            6. ends with a folk saying.

37   indirect speech, lack of tripling on the one hand and 'imitative
      biblical style on the other ⟶ lateness of the given text

      Four Aspects of Expansion
          1. Aesthetic
20%   2. Exegetic (פשטני)— explain a difficulty in biblical tale
          3. Moralistic — most prevalant
          4. Nationalistic — response to contemporary issues

    1. Aesthetic expansion — under the influence of Hellenism
    — sparseness of biblical style vs. expansiveness of Homer
    — attempt to "uplift" the biblical tale to meet demands of
        Greek poetics

39 3. Moralistic expansion — also based on questions posed by
      Greek philosophy : one evil streak brings another, what is the
      source of murder, of evil?

      eg of Breishit Rabba on Cain & Able.

4. <u>Nationalistic expansion</u> - based on internal symbol-system
neck = Temple; pig = Rome; נ'ג (מלכות) = Rome = פגם באמ'
- often anti-Christian polemic is implied, as in the controversy
over original sin vs. repentance.

- stories about Adam contain all 4 types of expansion
- cf the tale of Adam discovering night and day in Yerushalmi
  AZ 39 and much later in Bavli. [based on Saul Lieberman]

43   - few stories in Tanaitic Midrash Halacha : Mekhilta, Sifra
and Sifre to Lev.[Num] & Deut. though there are many indi-
cations that the stories were known to them

Genesis Rabba - most important ; based on early Tanaitic material
plus later Amoraitic texts ; edited no later than 5th c.

Exodus Rabba - 2nd part [from chap 15] is older than 1st
edited in 9th c.

Levit. Rabba - unlike Gen. R., does not contain midrashin for every
sentence. Rich in folklore, esp. concentrated in earliest chaps.

Numbers Rabba - most midrashin are anonymous; kabbalistic
circa. 12th c.

Deut. Rabba - Lieberman's version - Sepharadic; mish-mash of periods

Tanhuma contains much material from the lost ילמדנו —Midrash לשונו

- other midrashin rich in folklore are
   1. Midrash Jonah
   2. "   Psalms - divided into 2 parts
   3. "   Song of Songs
   4. Pirkey d'Rabbi Eleazer

cf :   ילקוט שמעוני אשר   נוצר ע.נ. רבי : biblical text plus the
entire oral tradition connected to each verse.

Early Ties Between Jewish & Non-Jewish Folktale

59 the very presence of uncomplementary hero tales (Samson)
points to an Indo-European origin

INDIAN INFLUENCE
- in Jākata : tale of a Jackal (one of Buddha's meta-morphoses) scaring a lion (representing the Establishment)
- when tale wandered, cryptic meaning was lost
- Midrash Psalms : three animals, lion scared off by fox
- in our versions it's usually a mouse who scares the lion
- cf Bavli Shabbat : the fly frightening the elephant
- David's magic violin that played by itself and awoke him for prayer = Indian motif of magic violin (as opposed to Greek motif of magic harp).
- sword of chastity
- Trial of Solomon — in Indian inheritance law, only if woman can prove she has a boy will she inherit her dead husband's property.
- Pantshatantra : story of 3 brothers with magical powers + 1 who had only common sense. The 3 bring a lion's bones alive and only the 4th is rescued. Late version; anti-magical tendence
- Leviticus (ויקרא) Rabba : Pilgrim going from Babylonia to Palestine learns of a magical grass from two birds. Takes the grass to revive the dead in Jerusalem but along the way tries it out on a lion — who devours him!
- Moral : כל טוב לא כל מעשה אשר יעשה אדם
- might have a contemporary reference to uprising against Rome

BABYLONIAN INFLUENCE
    1. Pre-Abrahamitic : Creation & flood story
- explains the resistance to Egyptian mythology and jurisprudence Cosmogony — use of Babylonian Gods (rain God) in Talmud
- war of the Leviathans — in our version it's a war between ocean (אוקיינוס) and land (בעל הארץ) while in Babylonian — between male & female
- חנוך ספר differentiates 3 realms — heaven, earth and she'ol. Eschatology — heavenly scribe who records man's deeds
- names of angels

- feast of the righteous in the end of days
- שׂעדת צדיקים לעתיד
- many creation myths were transferred into Jewish eschatology
- female and male waters
- Lilith, Adam as an אנדרוגינוס
- Nebuchadnezzar transformed into a dog
- Joshua ben Levi conquering the yetser hara ‖
  Ishtar descending into lower world
- in both cases, all procreation stops.

PERSIAN INFLUENCE
- stories proving that every living being fulfils the wish of God
  polemic against Persian notions of useless, harmful
  creatures created by the demonic god.
- Tales of Nimrod = Ninus, founder of Nineva
- for Persians he was a culture hero who introduced fire
- ~~fou~~ for us he's a bad guy.
- Tales of חם the son of Noah as a magician
- could he be Zarathustra himself?   זרה - זרא - חם
- all fire myths, magical bird אורזילא
- הזוהר י"ם

EGYPTIAN INFLUENCE
- Jacob as God or King
- Seraphus, the Egyptian God had dog's face
- Joseph identified with this god.
- motif of religious leaders arguing with Angel of Death who
  has come to take them away

Egyptian influence
- tradition that Abraham taught astrology, mathematics and other sciences to Egyptians
- Egypt connected to evil spirits, esp. in the water, ים מצרי — related to Egyptian tales about the sea as the place of spirits
- lost folk tradition of Egyptian Jews: eg of Jacob as a king. motivated by
    a. Egyptian Jewry trying to justify their goles
    b. apologetics to anti-Jewish claims in Hellenistic period.
- story of Joseph's bones ; Joseph = Seraphus
- story of Abraham & Moses' refusal to die
- אבני = onyx   Glatzer says no!
    Egypt ⟶ Israel ⟶ Christianity
- the Cycle concerning Asenath, Joseph's wife : three traditions
    1. she was one of Jacobs grandchildren ⟶ family saga
    2. she rescued Joseph from death ⟶ love story
    3. she was a righteous woman, like Ruth ⟶ religious tale

Babylonian influence
    1. pre- Abraham — survived orally ; resisted Egyptian incursion
    2. Babylonian exile
    3. Talmudic period
Threefold influence
    ① cosmogony — creation story
    ② man = world in miniature, microcosm
    ③ eschatology — flood story

Persian influence
- begins with Babylonian exile
- polemics against Persian dualism
- theodicy stories
- King Solomon — Ashmedai — the Babylonian Talmud tales are similar to Persian sources while the Palestian tales aren't
- esp. Scroll of Esther

Indian influence — in animal tales
- David's harp
- the test case brought to Solomon

Greek influence
1. laws & legislation
2. popular prayer
3. folk-sayings

story of the Ten Martyrs replaced the martyrdom of the seven
Maccabees which became untenable after the early Christians
adopted the latter as their own.
- notion the original sin of the 10 brothers selling Joseph into
slavery could only be expiated by the martyrdom of 10 saints
- Rabbis objected to this notion & ∴ excluded the עשרה הרוגי מלכות
from the Talmud.

Exegetic expansion: ונשמע לכדו, 'כבוד 'ונעשה e'k explained
by story of Tuvl Cain, son of Lemach killing Cain acci-
dentally. Thinking Cain is a beast (on account of the horn)
Lemach kills him with an arrow, then his son as well

Chronological division of Aggadah
I   - 200 BCE : Tanaitic
II   200 - 700 (Arab conquest) Amoraim
III   700 - 11th - 12 cent (collecting) Late

MIDRASH HALACHA
- Midrashim edited according to biblical order = אגדה לסדר = מ' כסדרן
  1) Mekhilta - on שמות : begins only with legalistic section
     for up to 200 only הלכה could be written about
  2) Sifra - on ויקרא (also תורת) - studied by unemployed
     Kohanim who wished to emphasize Its pre-eminence
  3) Sifre - on במדבר, דברים

MIDRASH AGGADAH = AMORAIM

<u>Genesis Rabba</u>
- compiled by first Amoraim though sources are very early
  1) where was the גדה originally spoken?
     - artificial or natural?

- number of quotes from Prophets and כתובים as an index of
folk-character vs scholarly one

structure of the פרשה
    1. פתיחתא - most often remembered
    2. problem
    3. כפרשה
    4. solution
    5. formulaic conclusion
- פתיח culled from all three parts of Scriptures

Source : written & oral
- close parallels in Jerusalem Talmud.
- arranged according to tri-annual cycle

Exodus Rabba
Theory One : Written 11-12 cent because no mention of it
before Rambam, because of Babylonian terminology and
because of parallels to be found only in T. Bavli.
Theory Two : written 7-8 before Arab conquest created
cultural hegemony unconducive to Aggadah
    1) לא כאיל אין איל כאיל
    2) Babylonian terms added by copyists
    3) sources can often be found in Josephus and are
        probably much older
- ∴ a borderline case of Palestian Midrash

Leviticus ויקרא Rabba
- written in Tiberias ~ 4th cent.
- Genesis Rabba & Jerusalem Talmud also written in Tiberias
- why is this the earliest Midrash, though it contains so
much legalistic material? Because of the Kohanim.
- 126 פרשות, most anonymous

Numbers במדבר Rabba
- a late midrash, after 7th cent
- clear division into 2 parts   I = 14 chap. II = 9
- based on annual cycle
- 1st part is older of the two
- edited in 11th cent by Moshe haDarshan, South France
- contains "halachic" material — פסאו

Deut. דברים Rabba

- 27 chaps. — כפרי.
- from Europe : 9-10 cent.
- two extant redactions : East & West.

א'כה כבנ

- also written in Tiberias ~ 5-6 cent.
- Part I : 36 פרשות = א'כה Part II — on the text

Midrash Samuel

- only prophetic midrash — early material
- edited in 11th cent. 32 chaps.

- Midrash Psalms

- Part I — till Psalm 119 early, written in Italy in 9th cent.
- much material on the Tanaim
- anachronisms — confusion of 1st & 2nd Destruction

concept of marginal survival or peripheral distribution
- versions from marginal regions or on the periphery
of a region are more likely to be archaic forms.
The older form may have died out or may have been
greatly changed in its original locale.

[כ"א ל"ב 8] גדל באזני לוכלי או לאכל = על בראשי אחרים
social basis for animal stories: protesting the un-
authorized aggression of the rich & powerful by
projecting situations into animal world.

    ① the weak are used as scapegoats

    ② weak is foiled by the strong who takes "lion's share"

    ③ the strong assumes role of righteous judge. AT III A

eg: 2 Aesopic fables

    a) The **Wolf** & the Lamb

    b) The Wild Cat & the ~~Monkey~~ Rooster

- both fables criticisize a legal system to protect interests
of the strong who legislate them to rule the weak.

I - Jewish parallels - a tale by Yefet Shvili [27]
"The Lion, the ~~Bull~~ Ox & the Lamb"

- any answer given by the victim to justify himself
hastens his downfall.

- when the story-teller is no longer afraid that he or his
listeners will be punished by the implicated party,
the parable can move into the human realm and even
the King's name can be mentioned

cf כבר אי"כ story about Andrianus of 2 types:

    ① to entertain listeners with tales of wisdom

    ② depict the tragic plight of the Palestinian

Jews under Roman rule. [28]

- motif: the weak person of whom an answer is demanded has, in reality, only very limited possibilities. In fact, his answer rather than saving him, hastens his death.
- motif can be transformed from an animal tale to a fabula to a joke.
- eg: Adrianus tale → Jews getting it from both sides in Russian Civil War.

סופסקו/בכבר‎ שֿלה‎ ואמר‎ בך‎ רבי‎ יוחנן:‎ 300 שועלים‎ הן‎ ו?‎
אל‎ לשב‎ עבאי,‎ ואמר‎ רבי‎ ואני‎ לן‎ עך‎ אלא‎ שלב.
① אבות‎ ישבלו‎ ביסר‎ ובֿ‎ הבים‎ ושֿני‎ הבים‎ תקהינֿה?
② נאשלי‎ ביק‎ — ביק‎ לבן‎
③ ביק‎ אבבה‎ נֿלך‎ ויבואֿ‎ נלך‎ הבאו‎ ומתהן

- two reconstructions: Rashi & Hai Gaon

[39]   גלגולֿ‎ ממהים‎ מאֿוניֿם‎ הבֿירֿם‎ ליהֿים — A Jewish Oicotype of an
International Motif   (AT 827 * A)

A Unique modesty of the Hasid — himself unawares of his natural powers
B The Public and its Leaders Turn to Him — conflict btwn individual who represents a minority who live differently and the official social strata
C Confidence of the Hasid
D The Miracle
    1. preparation — a certain act whose purpose

is to command the higher powers by doing something that they have to respond to (eg sympathetic magic)

  2. The Prayer of the Innocent

  3. God's reply

E The Rains Stop

F Conflict between Hasid & Haham.

	Elijah	Elisha	Khoni	Nahman Horodenker
A	miracles; איש אלהים	reciprocal relation — teacher – disciple	slept 70 yrs.; righteous man	in פולין – acts strangely
B	leaders come to him	Kings of Israel & Edom come to him	people come	בעלי גוף Run & Ashkenazic Jews plead
C	אלך וארא כי לקח (ב': מ'-41) ונתן כמטר	II Kings 3: 17 "יעשה הנחל..."	initial failure	—
D				
1.	12 stones – trench= sympathetic magic	—	draws circle	קולים נושאים השמינה בעלים בעלי כח
2.	18:31, 36-37 "ואני עבדך..."	—	3 appeals	בעל כוח גדול, אורח בכמטר
3.	18:38, 45 כמטר הנחל	3:20 כמטר הנחל אליו	rain of varying strength	
E			bullock for thanksgiving	
F			S אנשים בן כעם	

Aesop's Fables originated in Sumer, Babylonia
and Egypt ~ 3000 BCE
- originally animal tales
- Aesop added morals —> fables
- Aesop from Asia Minor ~ 6th c. B.C.E.
- we have only prose/poetry adaptations from
2nd cent. onward.

The Wolf And The Lamb

Once upon a time, a wolf saw a lamb
drinking water from a river. The wolf decided
to devour the lamb by some pretext. What did
he do? He approached the lamb, stood over it
and accused it of stopping the flow of water.
The lamb replied that she was only lapping the
water and what's more, by standing downstream,
how would she possibly be stopping the stream
above her? The wolf rejected this answer & accused
the lamb of having defied her father two days
before. When the lamb replied that her father
had been dead for quite some time the wolf
retorted: No matter how quick you are to
answer, it still won't stop me from eating
you up.

3   אפֿד = הסֿפֿר העֿם לֹפּלֹק פּאֹ'ן, וֹטֹעֹן יֹסֹפּֿר בֹאֹנֹגֹוֹת ?נֹאֹן אֹפֿד
    בֿספֿד, פֿ,ן אֿפֿד וֹנֹעֹלֹם : פּאֹ'ן A עֹפֿ העֿלֹקֿ?ם, וֹנֹבֹעֹלֹוֹ,
                                וֹנֹפֹחֹאֹת.

4   differentiates between הֿסֿפֿ'ד and אֿמֿר. Root of הֿסֿפֿ'ד is
   סֿדֿנ which does not mean to speak, but to reveal a truth, to
   recount something heretofore unknown
    — eg: dialogue between Samson & Delilah — Judges 16 : 6 ff

5.   already in Mekhilta, the Tanaim differentiate between
   אֿמֿר סֿספֿלֿ — verbatim quote — and הֿספֿ'ד סֿספֿלֿ — a new
   explanation based on oral tradition. Rabbi Ishmael's school only

13   discussion of why folk-tale must be recorded in native tongue

STRUCTURE   1. DIALOGUE : direct, allowing story-teller to modulate voice;
    each character has his own style ; makes stronger impression.

   2. RHETORICAL QUESTION : fillers, allows for modulation and
   heightens suspense. ?אֿמֿר בֿסֿפֿ'ד אֹמֿר

   3. WORD PLAY : Alliteration, rhyme etc.

   4. REPETITION : permits hearer to identify with the story ; at
   a certain moment, he too can anticipate the events. In our
   cultural sphere usually — tripling.

14.   5. TRIPLING : every narrative aspect can be tripled: she was
   beautiful, good and wise ...

CONTENT   many Jewish folktales focus on confrontation
    — righteous Jew vs. antisemite
15   — while evil edicts are supposed to be repealed thru fasts
   and prayers, the people prefer the magical intervention of
   the tsadik.
       Tale Type 1 :   הֿגֿזֿרֹ, הֿמֹתֹבֹטֹלֿתֿ
       Tale Type 2 :   עֹלֹ?לֹתֿ שֹוֿא , esp. blood libel
   — 2nd type : truth revealed not only thru נֿסֿ?, but thru the
   neutral King, thru a dream

18   Tales of Redemption usually concern a single character who is tested and whose failing accounts for the delay of a redemption. Eg. Joseph Della Reina

19   <u>Three Types of Aggadic Heroes</u>
                    1. BIBLICAL – who still excite folk fantasy
                    2. POST- BIBLICAL SAGES
                    3. LOCAL SAGES

    possibility of no. 3 → no. 2 ; eg Besht, from West to East and Haim ben 'Atar (Morocco) from East to West

1.   – ELIJAH – most popular ; social function
      – KING SOLOMON – symbol of wisdom
      – MOSES – rebel against God ; theodicy legends – in Islamic countries, under influence of Koran, Moses represents the people's case against God.

2.   – RAMBAM – Wise and successful Jew, recognized by Jew & Gentile alike.
      ABRAHAM IBN EZRA – poor schlemiel, sometimes magician

20.   – while Aggadah is identified as to time, place and usually heroes, the folktale is anonymous (vast majority ~ 84%)

48-58 What is Jewish humour?
        A Jewish 'joke' is a folk 'joke told by Jews only to other Jews either in West or in East
      Joke = a story that entertains or riles its hearers
      Folk = passed on by the society from gener. – generation [52]

59   Fable is not an independent literary type
    The plot is the fable ; the moral = נמשל.
60   Fable must have element of plot [setting, dialogue, single voice] ; otherwise all we have is allegory + moral.

Unesco Conf. on Study of Legend   <u>Acta Ethnographica</u>   1964

I. Contextual typology
II. Multi-dimensional typology

unrelated to hist. period
{
   A 1. etiological legend — explain origin of natural
          phenomena; occured in ancient times
   A 2. eschatological legend — in distant future
}

   B. Cultural — Historical
      1. origin of places connected with ritual &
         culture — criterion is human memory as
         opposed to A1. before human memory
      2. legends about places in general — eg. Luz
      3. early historical material
         a) farthest past
         b) from there to the creation of nation
         c) historical period
      4. Wars & Disasters
      5. Exceptional people
      6. Law

"perennial"
   C. Mythological — Supernatural creatures and powers
      1. Fate & luck
      2. dwelling of spirits
      3. death & the dead
      4. wars of the spirits

these plots are compact as opposed to folktales; motifs can be strung together, but they remain distinct
      5. visit in other world
      6. spirits connected to nature
      7. " " " culture-places
      8. people transformed
      9. Satan
     10 Sicknesses and their spirits
     11. People with supernatural powers
     12. Herbs and mythical beasts
     13. Hidden treasures

hasidic —
   D Legends about ~~Holy~~ figures [sanctified]

I Aspect of Time
    a. mythical period from creation — Abraham
    b. peoplehood — Patriarchs
    c. blossoming — First & Second Temple
    d. Exile
    e. Middle Ages — the recent generations
    f. Present
    g. End of Days

II Spatial Aspect
    a. The Other World
    b. Our world
    c. Land of Israel — ארץ זה

III The Heroes :
    a. plot   1) Main hero — positive or negative
      function 2) Foil — antagonist
          c) Hero who mediates the conflict
    b. Social function
      I Jewish Hero
        1) Community leader — usually religious
        2) the community as hero
        3) simple Jew without specific function
      II Gentiles
        1) a friend of the Jews — i.e. peasant
        2) Gentile leader
        3) representative of holy power

IV Morphological Structure — Propp
    a. Task of the hero
    b. Hero's response — positive or negative — to the task
    c. Hero's reward or punishment in lieu of response

V Aspect of Problem
    a. Universal type of conflict
        1) Fate. Death. Sickness. Poverty. Disaster
        2) Crime & Punishment
        3) Doubts, lack of faith, heresy

I ASPECT OF TIME

A. Mythical period from Creation to Abraham
B. Peoplehood--Patriarchs.
C. First & Second Temples
D. Exile
E. Last generations--after Middle Ages
F. Present
G. End of Days

II SPATIAL ASPECT

A. The Other World
B. This World
C. The (Ideal) Land of Israel

III HEROES

A. Plot Function

   1. Main Hero: positive or negative
   2. Antagonist: foil
   3. Hero who mediates conflict

B. Social Function

   1. Jewish Hero
      a) Community leader, usually religious
      b) Community as hero
      c) Simple Jew without specific function

   2. Non-Jewish Hero
      a) A regular Goy
      b) Gentile leader
   3.   c) representative of divine power

C. Name Function = character

   1. Jewish
      a) Rabbi
      b) A poor but righteous Jew
      c) A rich wicked Jew

   2. Non-Jewish
      a) King
      b) Prince, Vizer
      c) Religious leader, Priest
      d) Regular Goy without specific function

   3. Representative of Divine Power
      a) Holy man: Rabbi, Zaddik
      b) Mysterious stranger: Just Man
      c) God Himself: amorphous manifestation
      d) Angel
      e) Elijah
      f) Souls of the dead, of zaddikim
      g) Other creatures: fly on Titus' head

NOTE: Jews don't consider Satan a messenger of God. In Christian tales, Satan often fulfills God's function of punishing the wicked. (cf Trachtenberg)

IV MORPHOLOGICAL STRUCTURE (Propp)

    A. Task of the Hero
    B. Hero's response--positive or negative--to the task
    C. Hero's reward or punishment in lieu of response

V TYPE OF CONFLICT

    A. Universal type of conflict

        1. Fate. Death. Sickness. Poverty. Disaster.
        2. Crime and Punishment
        3. Doubt, lack of faith, heresy.

    B. Intra-cultural conflict

        1. Society vs. deviant member
        2. Leader vs. society
        3. Poor vs. Rich (majority of Jewish legends)

    C. Jewish, National, Religious conflict

        1. defamation of the Jewish community
        2. vindication of the Jewish community
           a) by Gentiles
           b) in the end of days

EXAMPLE: Transgression Punished   111-112

Plot analysis:
    A. GEntile plans to rob synagogue
    B. Enter shul at night and takes something
    C. Entrance sealed; cannot leave; becomes mute; is caught
    D. Repents
    E. Rabbi prays for him; thief healed.

I Time Aspect: E. (Last generations)
II Spatial Aspect: B. (This World)
III Heroes:
    A. <u>Plot</u> function
        1. Main hero--negative
        2. Positive--same hero
        3. Mediator--amorphous power of God.
    B. <u>Social</u> function
        4. a) Rabbi
        2. a) represents Christian world
        3. Divine power
    C. <u>Name</u> function
        1. Rabbi a known local hero
        2. A regular anonymous Goy
        3. c) God manifested through miracle at outset.
IV Morphology: Neg. task of stealing; positive result of
    repentance and healing
V Type of Conflict: Jews vindicated in inter-religious
    conflict

Chana and Her Seven Sons

see: Joshua Gutmann   סכנתרינון דאימא ואו״י ז״ל

- two versions Maccabees II and IV
- in M. II author is afraid of describing the tribulations of Israel for fear they might despair
- while God punishes Israel in small packages, He will punish the Gentiles all at once — M. II is a warning to Gentiles
- brothers' dialogue with King — in ascending power
- sixth brother speaks of מלחמת כה or Theomachia
- tells Antiochus that his acts are a war against God.
- author construes the story as a polemic against Gentiles who would go against God; not the plot as much as the monologues.
- also in M. IV the philosophical messages overrules the plot
- no place name or identification of the mother.
- message: only Torah enables man to transcend his body
- a fulfillment of Socrates' teaching in the Georgias

116
- Noy believes that the actual event took place in Antiochia, not in Judah since the milieu is urban — Hellenistic
- Midrashic versions takes place ביה״מ קיסר, i.e. during Hadrian's rule and makes no mention of cultic sacrifices
- unlike Hellenistic version, Midrash is for internal consumption only
- here, the youngest son makes minced meat of idol worship
- additions in Rabbinic versions
    1) mother's suffering — greater than Abraham's
    2) meaning of the story in the people's life — symbol of קידוש נפש
- historical reason for covering up Hasmonean story
- Antiochia converted to Christianity in 2nd cent
- grave of the Hasmonean sons [= 7 sons + mother] became sacred Christian monument next to converted synagogue
- Rabbi purposely chose to deemphasize this act of martyrdom & transfered it to a later period of renewed suffering
- also wished to discredit Hasmonean Dynasty for having produced the Saducees.
- Rabbis set up counter-legend: The Ten Martyrs

אזכרה כביר אלמ נפשי

see Louis Finkelstein   ספר כבוד ישראל

Solomon Zeitlin JQR 1945

- only six Rabbis appear in all accounts ∴ ahistorical
- the number 10 may be the folk elaboration of 7.
- originally two soldiers were included in the list
- they were replaced by Rabbis because only spiritual courage counts

Yom Kippur as the expiation of which sin:
1. Adam's sin
2. Selling of Joseph — archetype of social sin
3. Golden calf — archetype of religious transgression

- Midrashic notion that the 10 martyrs expiate #2
- to what extent is the tale extant in oral lit. ?

	Oral Versions	Written Versions
Time	generalized : time of destruction	C
Space	Antiochia, Syria	C
Heroes	A 1. Hanna – positive	much less so
	A 2. King – negative	much less so
	A 3. בת-קול : announces the son's reaching heaven	—
	B 1. c : simple Jews [Hanna]	B 1. a [10 martyrs]
	B 2. b	B 2. b
	B 3. בת-קול	—
	C 1. b – poverty emphasized	—
	C 2. b – tendency to blame advisors rather than King	C 2. a
	C 3 c	—

NOTE: Amorphous heavenly voice, unrelated to the soul of a dead person, that solves the conflict is unique to the Jewish tale

Morphology : External Plot
  A King sets task
  B Hero refuses
  C Punished

Internal Plot is just the reverse: the task is not to fulfill King's demand; reward according to internal value system or according to heavenly voice — untypical of folktale ending

King Solomon & Ashmodai   AT 757

- int. motif of King punished for his hybris by having a plebian change places with him in the bath; realistic tale

changes: 1. - Jewish version supernatural - Ashmodai takes Solomon's place
2. In ANE, Kings and simplefolk never bathed together
3. Takes place during building of Temple = TASK

- our story is conglomerate of at least three motifs
    1) The King in the Bathouse   AT 757
    2) Task placed before supernatural creature who fulfills it brilliantly
    3) vindication of God's justice   AT 759

- Story in Gittin 68 in Aramaic
- "tie the male & female demons together" - really means "have them copulate before us" - left purposely vague
- Ashmedai's seven incomprehensible acts — no tabu
158   - messengers name might be a pun:
           'ה 'נבג ןצ'ני = צג 'נ'ן |'נב = |נ 'נב
- Solomon's pride on account of his many wives
- details of how Solomon looses his clothes (while swimming follows a girl; a girl taunts him to undress) are missing in our version though may have been censored
- Ashmedai walks around palace in his socks - covers his cock's legs — int. motif
- usually, Solomon returns, penetant, after three yrs.
- in our version, Ashmedai gives himself away by his sexual misdeeds
- artificial Judaizing elements
    1. motif of Temple building - never repeated
    2. Solomon chosen as hero because of his wives
    3. in Bible, Solomon boasts about his wealth, not his wives
- ∴ this is definitely not an expanded biblical tale
- rather a Jewish version of int. folk-motif.
- stories of fate, luck, ןורב always connected with דוד

Jewish Oicotype of AT 332 ["Belfagor"]

77   AT 332 Godfather Death (cf The Folktale p. 46)
—   1. Poor man chooses Death as Godfather
      2. Gift of Death — the power of seeing Death
      3. Death is fooled — unfinished prayer; turning the bed
      4. Revenge of Death — blowing out the soul-candle

78   in Jewish thought, there is no distinction made between
     Satan, Yetser Hara and Angel of Death

80. — Jewish oicotype of 332 has 1. $ 2 and then → 1164.
     — explanation :   מפלה כאשר את או' אל אננא כ' : קבלה
     — Jews, used to hearing Aramaic, interpreted "mar" not
       as "bitter" but as "lord"
     — i.e. that the woman is more powerful than death.
81   — tradition of anti-feminism :
             1. Eve and "original sin"
             2. Lilith cohorting with Adam; strangling children
             3. Lot's daughters, Delilah, Jezebel
83   — her folk-name among Jews :   לפלפם,
  * — Lilith personifies the satanic aspect of woman whose desires
       run counter to bearing children and domesticity.
     — thus, the Jew. oicotype of 332 has an overbearing wife
       who is stronger even than death, for she is Lilith, Satan's wife

Luz — the Place of Immortality
Source: Genesis Rabba 69 sec 7 on Genesis 28:19
    ני כול מולכו אל היה כאמן ברקום אל את בקן'
        ". הנואלכה ידי Midrash : הם כול אל כל ראל אלמה יכלן כב ראכ כול הם
cf also Bavli Zuta 46b
     — Noy rejects historical explanations, for in fact, we have here
       an international folk-motif.
     — Genesis Rabba : Luz has no opening, like Shangrilla
     — the almond tree [Luz] is the first to blossom → symbol
       of immortality
     — later, a contrary tradition of Luz meaning perversity
     — why? because Samaritans claimed Luz = Beit El =
       Sh'hem = holy city, the rival of Jerusalem
     — cf.   Ex oriente lux — east is the source of eternity

-     נוצה has magical power over supernatural forces → in tsisit as a symbol of longevity → Luz as a place for weaving נוצה (Midrash Genesis Rabba 69).
- cf also dialogue between Adrianus & R. Joshua ben Hanina (Gen. R. 28) about the source of immortality in man.
  - answer: לווזה של שׁדרה = hard vertebra
- 88-89 - possible historicity of Lod as a special city — site of Rabbinic gatherings; singled out by Rome (evidence that people of Lod were in cahoots with Romans)

93   Jewish Version of 899 : Alcestis
- 1st literary version — Euripides.
- pro-feminist bias to balance Rabbinic misogony.
- Gaster : Exempla no. 139
- virtually no other Jewish parallels
  1. Jews opposed to human sacrifice
  2. sacrifice for a man's sake, not for God
- cf tale of R. Akiva's wife selling her hair
- cutting one's hair at 3 yrs, brit, sacrifice of part to save the whole.

96. <u>Judaizing International Folk-Motifs</u>
  1. changing the realia & the setting to Jewish ones : synagogue, vinyard ; ring → Talith
  2. anonymous or Gentile hero takes on Jewish name

96. Popularity poll
  1. Elijah - 33%
  2. Rambam as magician
  3. Solomon

Medieval Yiddish Epics : translation methods   איבערזעצן
  1. Identical copy — church = church
  2. Negative tone — church = tifle
  3. Neutralizing — church = garden
  4. Judaizing — church = synagogue

Solomon's Daughter in the Tower   AT 930

- see FT p. 139
- Oedipus story, Joseph story fit into this type. [931]
- usually huge social differentiation between the princess and the man she is prophesied to marry
   1) Prophecy
   2) Attempts to subvert the prophecy
   3) Rescue of the girl [or boy]
   4) Realization of the prophecy.

- full Midrashic version in <u>Tanhuma</u>, ed. Buber intro. p. 68
- necessity of of King-Daughter - Old Man [or Nursemaid] triade is obviated in Midrash by making the tale of magic into a legend
- i.e. named heroes in specific time and place
- Solomon is his own fortune-teller
   1) Solomon sees that his daughter is to marry the poorest pauper of all
   2) Instead of trying to kill the destined husband, Solomon chooses more humane way of hiding his daughter in a high tower in the ocean.
- Freudian twist — men always hidden in a pit, women in a tower
   3) missing — no plot on his/her life
   4) in ANE versions, an eagle brings the groom hidden in an ox's carcass to the tower.
- problem: in order to Judaize the tale, you need a Rabbi & a wedding to make their union kosher!
- artificial solution: groom is also a סופר סתם ; writes her a Ketubah with his blood and Raphael and Gabriel act as עדים
- no need for this deus ex machina in int. versions of this tale
- needlessly changes it into a tale of magic
- finally, as everywhere, Solomon admits his defeat
- but don't forget the prooftext, all the way from Psalms 68:7

Jewish Version of Oedipus Story AT 931

- only one extant written version.
- in אוצר נפל 16th cent. by Nosn – Note Shapiro (d. 1575)
                    מן צוועלי כל. יהודי אך קאלעק
- prophecy about marrying his mother is missing
- mother places him in a cradle; fish swallows child
- fish with child brought to King; child → hangman
- ending: " When Joshua ben Nun approached his mother, her breasts filled with milk. He ~~so~~ took his spear to kill her thinking her a witch. She remembered ~~her~~ his father's words and said that this was no magic, but rather the very breasts that weaned him, for I am your true mother."
- immediately he repented.
- ~~possible~~ connection of Ben-Nun [fish]
- in addition the prophecy of sphynx is missing
- in Jewish oicotype, mother is saved by miracle
- the executioner inherits his victims possessions & family
- this is an ancient practice
- probably an anti-Christian polemic, Joshua = Jesus

- similarly בנדלא = בר-לא or Jesus

Jewish oikotype of AT 791

- R. Zusya & his brother R. Elimelekh wanted to share the fate of the אלימלך מליזענסק = אלימלך מליזענסק
   [= Zishe of Anipole]
- one night they stop at an inn where wedding is going on
- drunken guests beat R. Zusya
- latter changes places with his brother but gets beaten again
- "Then Zusya laughed & said to Elimelekh: You see, dear brother, if blows are appointed to a man, they will always find him out, no matter where he puts himself."

- this legend ascribed to: Christ & Peter, St. Peter & Clans Narr; Peter & the Devil, Frederick the Great & Franz Joseph

- other Jewish versions: Zalman & Kalman, two beggars (Filled With Laughter pp 38-41)

- cf. Schwarzbaum pp. 29, 138.

Jewish oikotype of AT 933

- Gregory, the Pope [= #81 Gesta Romanorum]

- in ספר המעשיות IV, 363-377 "The Learned Bastard"
- another version IFA #4031
- perfect example of how non-Jewish details are Judaized

God Wishes the Heart of Mortals

1. Gross # 155 → רחמנא ליבא בעי
2. Bernard Heller HUCA IV 365 - 404
3. N.P. Andreyev FCC 69 (1927) pp 250 - 261.
4. Zevin I # 2, 246 ; II pp. 24-26
5. Buber, Tales I, 309
6. ספר חסידים I pp 271 ff ; II 149-152 IV 355-361
7. קהל חסידים 203 - 04.

Misapplication of Scriptural passages

1. Gross 176 : כלב בן גרא - פלסת , א כה , פירוש נלא כתב 3 סו אבל "נבל" ... סולו ליי ... מסוף סבלים קולהו!
2. F. Rosenthal Humor in Early Islam Phila 1956 p. 29
3. ליקוטי יושר Lemberg 1904 1-2
4. Olsvanger Royte Pomerantzen # 233

4 FUNCTION - SLOT : a complex unit (= action + subject + object)
        (= Propp's _function_, Dundes' _motifeme_).

FUNCTION - FILLER : the concrete action in a specific text
        (= Dundes' allomotif)

ROLE - SLOT : the analytical concept of a _tale-role_; the "subject"
        of the "action" in the function-slot

ROLE - FILLERS : classes of characters who act in the same
        role-slot in concrete texts.
        (= Propp's nomenclature and attributes of the characters)

1 SWINDLER TALE : an oral narrative (prose or verse) about a
   clever personage who cheats a less clever one for personal gain

5 Role - slots :   Rascal & the Dupe

7 Role axis ⟶

	DUPE	RASCAL
	1. (a) A situation evolves which enables Rascal to play a trick on Dupe	
	(b) Dupe reveals his foolishness so that Rascal can exploit it	
		2 Rascal plays a trick
		3 Rascal plays the trick
	4 Dupe reacts as Rascal wished him to do	4
	5 Dupe has lost	5 Rascal has won

(left margin, vertical): Narrative - time axis ⟶

Variation: a 3rd role-slot [Dupe$_2$] : a subordinate member of
Dupe's family or part of his domain

9 STRING: combinations of moves

10 Symmetrical string : a contest between 2 Rascals with no winner
Asymmetrical string: Rascal always wins
Semisymmetrical : contest between 2 Rascals with 1 winning

HEDA JASON   THE JEW & THE BARBER   April 1968   P-3819

- analyses 4 Jewish tales where the existence of the Jew comm. is
placed in jeapordy & is rescued by divine intervention plus one
chinese tales about the persecution of barbers.
- structurally, they are similar

PARALLELS OF REB NAHMAN'S INVOLVED TALE ABOUT THE WAYFARING PRINCESS :
~~AA~~ AA H. PARKER VILLAGE FT OF CEYLON III 313:320
FROM INDIA (LONDON 1910-14).

Haim Schwarzbaum

The Jewish & Moslem Versions of some Theodicy Legends

A-Th. 759

Hasidic sources:

בתוך ישראל הבעש"ט ג'"ה, לתולדות ו' כד, ספרים בכ"א

ס.י. פרידברק, אוצר אגבות חכמה בשנה לבני העורבים ודלוח ישראל א-ב 1949

ק.ג' יוסף, חכמים אמבים ד-י 1956

S. J. Zevin   סיפורי חסידים   Tel-Aviv 1956

121 Apocryphal Fourth Book of Ezra contains one of the most imp. theodicy documents.

- compares Koranic version, 18th Surah about the 'Abd leading Moses and perpetrating 3 atrocities to the Talmudic legend of Moses visiting Akiva.
- Rabbenu Nissim's version of Koranic legend   המ'כרו ימסו
  אמ'אליהו   — story of Elijah & R. Joshua ben Levi
- rather than a Visionsmärchen, R. Nissim's version is more realistic.

	Koran	R. Nissim
1.	staving a ship to drown passengers	
2.	killing an apparently innocent child	killing the only cow of an hospitable man
3.	repairing a crumbling wall in an inhospitable city	Elijah repairs the wall thru prayer — of inhospitable man

R. Nissim adds 2 additional episodes as an amplification of Koran - 3.

- ancestry of type 759 may be:
  1. Talmud - Midrash
  2. Christian legends
  3. Koran pp. 95-96 Penguin edition
  4. R. Nissim = Gaster's Exempla No 393

cf המ'כרו אליהו "" 128 – 123   I איליהו נגלה לרבי הושע
"בן לוי או שראה א חלה הו שבא את צעורו"

see Beit Hamidrash by Yellineck, כרך ה p. 133 and 6:136-38

cf Jüdische Motive im märchenhaften Erzählungsgut 1932 Gleiwitz Chap. 4.

ר"מ יפה אורבוך IV 1967

אליעזר ר"מ יפה, א מעשה אם כי ר'ס צ"אלצרס מ"ם מ"ן (נתן)
בכלפטורן" גג 225 - 253.

J. Obermann "Two Elijah Stories in Judeo-Arabic
Transmission." HUCA Vol 23 (1950-51) pp. 387-404

The Semantic Approach to Myth   Philip Wheelright

Alan Watts' definition: Myth is to be defined as a complex of stories which, for various reasons, human beings regard as demonstrations of the inner meaning of the universe and of human life.

Primary myth [Cassirer and Langer]: as a basis and even as a pre-linguistic tendency of human envisagement.
- when some kind of _expressive language_ (the older form) is still the widely current medium of linguistic encounter (as opposed to _steno-language_).

Romantic myth [Richard Chase] — deliberately contrived story
Consummatory myth — a post-romantic attempt to recapture the lost innocence of a primitive mythopoeic attitude by transcending the narrative, logical, & linguistic forms which romantic mythologizing accepts

Steno-lang. characterized by _terms_ and _propositions_ which are the products of a considerable logical and linguistic evolution
diaphor: the expression of a complex idea, not by analysis, not by direct statement, but by the sudden perception of an objective relation.
diaphoric lang. is archetypal.

An _expressive_ _sentence_ tends to involve, simultaneously, but in varying degree:

Frye—
much later

a. affirmation and questioning — the sentence employs theological terms symbolically in order to express the radical inseparability of meaningfulness & mystery.

- not a choice between polarities but a continuous tension of opposites.

b. demanding and acceptance —

- "acceptance" predicated by I-thou openness and intimacy

c. commitment and stylization (indirection) —

- to accept the vehicle in its literal aspect alone = superstition; to accept its transcendental references alone = allegory.

- mythic storyteller is half-consciously aware of the tension   cf. Campbell's "play-sphere" →
serious playfulness

Primitive myths — still conditioned by such proto-linguistic tendencies as diaphoric ambiguity & ~ several kinds of sentential polarity.

Later myths — semantic fluidity and plenitude have been exchanged for tidier narratives relying on firmer grammatical, logical & causal relationships.

∴ the more inherent ambiguity & polarity, the earlier the myth.

New Directions from Old   Northrop Frye

116   Aristotle on the relation of poetry to action:

praxis — the world of events; history = imitation of action; what really happened is the external model of his pattern of words and he is judged by the adequacy with which his words reproduce that model.

poetry — has no external model for its imitation & is judged by the integrity or consistency of the verbal structure; the poet is concerned not with what happened but with what happens, ie the typical or recurring element in action.

117 — the verbal imitation of ritual is myth and the typical action of poetry is the plot or what Aristotle calls <u>mythos</u>.

118   the historian works inductively, collecting his facts and trying to avoid any informing patterns except those that he sees, or is honestly convinced that he sees, in the facts themselves.

— the poet, like the metahistorian, works deductively; a priori imposition of a pattern on the subject.

120   the poet has more in common with the constructive elements in thought and less in common with its descriptive elements.

125   In Biblical typology, the relation between Eden & ⌄ wilderness of Adam's exile is closely parallel to ⌄ relation between ⌄ Promised Land & ⌄ wilderness of ⌄ law. Promised land is "above" the wilderness.

"topocosm"?

Some Meanings of Myth   Harry Levin

103   Valéry — myth is the name for everything that
exists, or subsists, only to the extent that
speech is its cause.

105   we can either consider fiction as a deviation
from fact or as an approximation to fact.

106   it was precisely because the classics were based
upon fictive themes tt they survived the mytho-
clastic rigors of early Christianity.

108   romantic movement = a mythopoeic revival.

111   must not a private myth be labelled a pseudo -
myth?

113   myth is profoundly receptive to the permutations
of history.

Henry A. Murray   The Possible Nature of a "Mythology" to Come

319   Formal, descriptive definition: A myth manifestly consists of the essential features of an important, more or less natural/preternatural situation or event (that has a basic thema) in which at least one extra-ordinary... psychic entity is involved...

330   Phenomenal reference — the manifest components of a myth — the represented situations, events & actors — may mean what they literally appear to mean or may stand for anything else that is conceivable by man.

334   Temporal reference — myths are the essential features of imagined situations or events
      a) that occurred once upon a time in the past — retrospective myths, etiological, historical myths
      b) that are destined to occur in the future — prospective, prophetic, apocalyptic, utopian   or
      c) that are now recurring or have recurred and will continue to recur at regular intervals or in chronological order — perennial, seasonal descriptions

Functional definition — a myth is an influential representation whose powers may be estimated in terms of the social scope, the temporal span and the average and intensity of its effects.

341 Causal definition - a myth is a product of imaginations oriented and sustained by one or more basic needs and feelings in response to a critical situation which is experienced, consciously or unconsciously, by the society as a whole, by members of a certain class or by numerous individuals as persons.

Stith Thompson - myth has to do with the gods and their actions, with creation, & with the general nature of the universe and of earth.
— contrast his sense of the variety of cultural patterns
21. to Joseph Campbell's image of the fundamental unity of the spiritual history of mankind.

Thespis — Theodore Gaster

thesis : some of the mythological texts of ANE = ||
ritual patterns = seasonal cycle
∴ myth = personification of the process
- texts are not libretti per se, but do reflect seasonal
pattern, even sometimes only in part.
- analogy of lang. — Indo E. & Semitic lang. have hundreds
of parallel images (eg "head" for source of river)
- perhaps, ∴ certain rituals are also common to all men.
topocosm — the entire complex of any given locality
conceived as a living organism.
synopsis — seasonal rituals exist to revive topocosm.
- this represents not only present community but also
the "total and continuous entity of which the latter is
but the current manifestation."

Two main classes of ritual :
① Kenosis [emptying] — observance of fasts,
lents, other austerities → top in state of suspended
animation
② Plerosis [filling] — mock combats (against
forces of draught & evil) mass mating, rain charms
→ reinvigorating the top.
- rites often performed by King as representative
- → deeds done by god (via myth)
- sort of imitatio dei.

- for primitive community life = periodic renewal
mythology — is a function of religio-social behavior,
not a dept. of lit. or art, the latter are merely its

vehicles or instruments."

Progression:
    ① mortification — fast as constraint of personality
    ② purgation
    ③ invigoration — ritual combat, sexual promiscuity
    ④ jubilation

— seasonal festivals often made to coincide with solstice or equinox
— Return of the Dead — visiting graves or ש׳(ﬦ׳) ﬦﬦ׳

Construct of typical seasonal ceremony
    ① King deposed or slain
    ② Temporary king appointed
    ③ King is ceremonially purified / performs penitential rites
    ④ King engages antagonist in mock combat
       King undergoes a "sacred marriage"
       King ceremonially reinstated or successor inducted
    ⑤ Joyous celebration feast

Survivals in Psalms 93, 29, 96-8, 47-8

The Sacred and the Profane   Mircean Eliade

- concerning religious man's experience of sacred universe
  in comp w/ non-religious man's experience of
  desacralized world

I SPACE
- in primitive mind, images of opening = transcendence
- sacred "founds the world" — establishes boundaries
- center of world idea — יהודה, קצה קצה <
  Jacob at בית-אל
- destruction of a city = return to chaos
- building a house / settling = Creation / Universe (עולם)
- Temple resanctifies entire world.

II TIME
- sacred time is reversible in that it is really a
  primordial event made present.
- seasonal rebirth > festivals
- "one becomes truly a man only by conforming to the
  teaching of the myth, ie by imitating the gods."
- secular / historical time is irreversible
- the sacred is real (ie meaningful; agriculture not
  just work but ritual)

III NATURE
- sky = transcendence;
- water = death & rebirth (flood, מים <—> Baptism)
- mother earth (אמא) : infant placed on earth after

birth = fecundity / fertility.
- death not final; always followed by new birth

IV Religious man in an open cosmos:
        a. in communication w gods
        b. shares in sanctity of world
- microcosm : house — cosmos — body
- bridge & gate imagery for death
- rites = primordial acts of gods
- NB passage rites

"modern man's private mythologies ... never rise to
the ontological status of myths, precisely bc
they are not experienced by the <u>whole man</u> &
∴ do not transform a particular situation
into a situation th is paradigmatic."
- RM, "by understanding the symbol ... succeeds
in living the universal."

FF Communications No 184
    The Types of the Folktale
    Aarne — Thompson   2nd rev. ed. Helsinki 1964

The Study of Folklore

William Bascom: all folklore is orally transmitted, but not all that is orally transmitted is folklore.
- anonymous rather than collective creativity
- age-area concept = the wider the distribution of a culture trait, the older the trait may be.
- Archer Taylor: folklore is the material that is handed on by tradition, either by word of mouth or by custom & practice.
    ① folklore is, in many cultures, indistinguishable from literature
    ② lit contains elements borrowed from folklore
    ③ writers have imitated folklore.
- folklore uses conventional themes & stylistic devices & makes no effort to disguise their conventional quality while the literary artist either divests his work of conventional quality or charges it with new content

Wm. Hugh Jansen
blason populaire = ethnic slur
    ① intragroup
    ② intergroup
folklore — is that portion of a group's culture and belief that does not derive from formal, institutionalized educational forces.
  a) esoteric — what one group thinks of itself & what it supposes others think of it
  b) exoteric — what one group thinks of another & what it thinks that other groups thinks it thinks.

determinants of esoteric - exoteric factor
1. isolation - forced & constant travel
as part of an occupation serves to isolate
into separate groups. eg: circus & carnival ppl
2. the possession of a knowledge or training
that either is or seems to be peculiar
3. the fact of being held in peculiar respect

C.W. Von Sydow
active bearers of tradition - are those in-
dividuals who tell the tales & sing the songs
passive bearers - who merely listen to the
performances

oicotypes - local forms of a tale type, folksong,
or proverb with "local" defined in either geo-
graphic or cultural terms.
- tied by definition to a very special locale.
oicotypification - the regular, almost predict-
able alteration that takes place when the content
of a tale is changed to fit the culturally
preferred pattern in a given locale.
sagn - the short, sometimes believed, often local,
single - episodic tales based upon events that
did occur or could have occurred in objec-
tive reality.
index of acculturation - the stronger the borrowing
culture, the more likely it is tt a new material
will be shaped to fit indigenous oicotypal patterns.

Stith Thompson: The Folk Tale

- **Forms of the Folktale**: <u>märchen</u>, fairy tale: "a tale of some length involving a succession of motifs or episodes. It moves in an unreal world without definite locality or definite characters and is filled with the marvellous." (Cinderella, Snow White)

<u>novella</u> "action occurs in a real world with definite time & place and marvels call for reader's or hearer's belief." (Sinbad, Arabian Nights)

<u>hero tale</u>: stories centred around one great hero figure. Rise among primitive peoples or those of heroic age. (Hercules, Theseus)

<u>Sage</u>: purports to be an account of an extraordinary happening believed to have actually occurred. Simple in structure, contain a single narrative motif (Pied Piper, Barbarossa.)

<u>Explanatory Tale</u>: Close to sage, explains origins, existences, characteristics of animals, plants, stars...

<u>Myth</u>: (here defined) a tale laid in a world supposed to have preceded the present order. Intimately connected with religious beliefs & practices of the people.

<u>Animal Tales</u>: show cleverness of one animal... interest lies in humour of the deceptions, or absurd predicaments the animal's stupidity leads him into. (Uncle Remus)

<u>Fable</u>: animal tale with moral purpose. (Aesop)

<u>humorous or merry tale</u>

* "The place where a folktale is most likely to suffer change is in its introduction, where a preliminary action 'really' proper to another story but capable of being logically joined to the one in question is easily 'substituted.'"
The Two Brothers and the Dragon Slayer.

Basic Questions: 1) Origin - to determine the origin of a folktale
2) Meaning - Is there an occult or hidden significance?
3) Dissemination — Nature of, methods of, & extent of ...
4) Variations — Nature & cause of differences.
5) Relation of different tales, & types of tales.

415

Type: a traditional tale that has an independent existence. It may be told as a complete narrative and does not depend for its meaning on any other tale. It may consist of only one motif or of many

Motif: the smallest element in a tale having a power to persist in tradition.

1. actors
2. certain items in background of action
3. single incidents — great majority

58   a large number of functions are arranged in pairs (prohibition – violation, investigation – distribution, struggle – victory, persecution – deliverance etc.).
- ~~other~~ functions may be arranged according to groups ABC↑

60   defining a function according to its consequences
- if the receiving of a magical agent follows the solution of a task, then it is a case of the donor testing the hero (D'). If, on the other hand, the receipt of a bride and a marriage follow, then we have an example of the difficult task (M).

61   all tasks giving rise to a search must be considered – B
-   "   "   "   "   "   " the receipt of magical agent – D
- all other tasks – M –
     a) tasks connected with matchmaking + marriage
     b) "   not linked with matrimony

64   when functions which follow one after another are performed by various characters a 2nd character must know all that has taken place before his intervention in ~ action.
- an entire system of information has, in connection with this aspect, been elaborated in ~ tale.
- when this system is absent, characters behave either ex machina or all – knowing.
- forms of notification serve to connect one function with another in ~ course of the action.

68   Motivation – all reasons & aims of characters which give rise to their deeds.
- among the most inconstant, unstable elements of ~ tale
- motivation, then is one area in which the story-teller's creativity may come to the fore   cf description of Vinokurova in Azadovsky's _Eine Sibirische Märchenerzählerin_ (Thompson 451–53)

68   Propp believes that motivations formulated in words are alien to the folktale & that motivations in general may be considered as newly formed phenomena.

70 · feelings & intentions of the dramatis personae of a folktale are not at all reflected in · course of · action

77 the miraculous birth of · hero is a very important narrative element; initial situation; usually accompanied by a prophecy concerning his destiny; it gives evidence of · attributes of · future hero before · conjunctive moment in the tale (his growth, strength).

80 Character attributes:
   a. external appearance & nomenclature
   b. particularities of intro. into · narrative
   c. dwelling place

83 morphologically, a folktale may be termed any development out of villainy (A), or a lack (a) thru intermediary functions to marriage (W*) or to other functions used in · capacity of · dénouement.
   - terminal functions may be a reward (F), a gain, or · general liquidation of misfortune (K) rescue (Rs) etc.
   - this type of development = move
   - each new act of villainy, each new lack → new move
   - 1 folktale may have several moves

1. 1 move immediately follows another
   $$\text{I} \mid \text{A} \underline{\hspace{4cm}} \text{W*} \mid$$
   $$\text{II} \mid \text{A} \underline{\hspace{5cm}} \text{W}^2 \mid$$
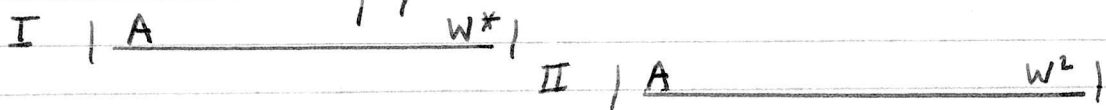
2. a new move ensues prior to · termination of · 1st one
   $$\text{I} \mid \text{A} \underline{\hspace{2cm}} \text{G} \mid \cdots\cdots\cdots\cdots \mid \text{K} \underline{\hspace{2cm}} \text{W*} \mid$$
   $$\text{II} \mid \text{a} \underline{\hspace{2cm}} \text{K} \mid$$
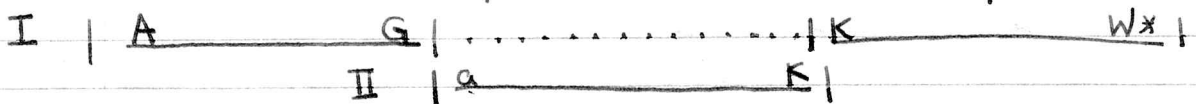
3. an episode may also be interrupted in its turn

4. a folktale may begin with 2 villainies at once, of which 1 may at first be liquidated completely $. other taken care of later.

$$A^{19} \begin{cases} I & |\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-\!\!- K^9 \\ II & |\cdots\cdots\cdots\cdots| -\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-\!\!- K'| \end{cases}$$
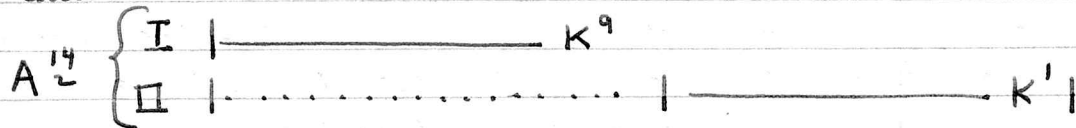
5 two moves may have a common ending

$$\begin{array}{c} I \; |\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-| \cdots\cdots\cdots| \\ II \quad |\!\!-\!\!-\!\!-\!\!-\!\!-\!\!-| \end{array} \Big\} \; |\!\!-\!\!-\!\!-\!\!-\!\!-|$$

6. sometimes a folktale contains two seekers who part < giving one another an object Y

89   Fairy tale — a story built upon . right alternation of mentioned functions in various aspects, while certain of them are missing from each story $ others are repeated

98   if a function is absent, this does not in . least influence . order of . tale — . remaining functions keep their places.

102   story-teller is free to create in following areas
        1. in . choice of those functions which he omits or conversely, which he uses
        2. in . choice of . manner in which a function is realized
        3. absolute freedom in nomenclature $ attributes of characters
        4. in . choice of linguistic means.

102-03   all predicates define . composition of folktales
          all subjects/objects $ other parts of . phrase → plot.
          — . same composition is capable of lying at . basis of various plots.

Antti Aarne (1913)

Types of Changes Through Diffusion

1. Forgetting a detail, especially an unimportant one
2. Adding a detail not originally present — the beginning and end of a story are especially subject to such accretions
3. Stringing two or more tales together
4. Multiplication of details — usually by 3
5. Repetition of an incident which occurs but once in original
6. Specialization of a general trait or vice versa
7. Substituting material from another tale, esp. at end
8. Exchange of roles
      a. opposing characters
      b. animals → humans
      c. humans → animals
      d. animals → demons
9. Telling story in first person
10. One change will bring others for sake of consistency
11. enviromental adaptation
12. obsolete traits replaced by modern.

WALTER ANDERSON (1923)

Law of Self-Correction
   1. each teller of a tale has heard it often from informant
   2. heard differing versions from different people

Formations of Special Redactions of a Tale
   What begins as an error of memory may replace original trait → original exception becomes the rule
   Often the old and new forms coexist
   Revolution in history of the story — when 1 of these new forms spreads over original territory and replaces it
   Concept of marginal survival

Direction of Dissemination — stories usually proceed from culturally higher to culturally lower peoples.

There is a tradition that Napoleon entered Vilna on Tisha b'av. He visited ~ synagogue & found Jews seated on ~ floor, lamenting. He asked ~ meaning of that demeanor and was told that ~ Jews are mourning ~ destruction of ~ Temple & praying for its restoration. Napoleon laughed: In this manner you expect to redeem Palestine? Thus only can it be delivered! he said, pointing to his sword.

„לעבן און שאפן פון אן יאר הונדערט..." פון ישראל צינבערג 256 –
ווילנא פאר ספרי קרית... 1926 – 1933.

3. אויפגאבעס – סיי וועלכע אן צעל שפראך, די אנווייזונגען באצייכן
ני האבן וי א באזיר.

21. צווינגלאנד – פיוטער אוו... די באצייכנט אנווייזונגען לעבן –
פון וואן די וועלכע נאל, ווי די נעבן.

41. פארשאנגן – אויב די שפיל ... אין וי פולן אלע שפראך
אויב ... ... וועלן מיר ... פון אלע שפראך אויב פארשאנגן.
וי שפיל א סיי א באזיר ... אויב די שפיל אין ... ישראל, אויב
וואס ... אלע ... די ... אויב די ... ...
... ...

56

... ...
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... ...

From this day on, be it resolved that Isaac ben Sholem is forbidden to act as a <u>badkhn</u> in our city if there is another badkhn there. Violation of this decision, which will be announced in all synagogues, will bar [an] offender from functioning as a musician.