

JAKOB J. PETUCHOWSKI  
7836 GREENLAND PLACE  
CINCINNATI, OHIO 45237

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Dear Rabbi Freedman,

You may, after all, have a point. The אמרה at the end might support your hypothesis.

Israel, the אנשי, are the אנשי. They are the ones who are אנשי and, therefore, אנשי.

The Sabbath day itself, the אנשי, which, from our point of view, is the אנשי, is the day which You (God) called אנשי, because it is אנשי.

We would thus have the kind of parallelism between Israel's and God's designation of the Sabbath.

It is a possible (though, alas, not a compelling) interpretation.

אנשי

Sincerely

Jakob J. Petuchowski

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JAKOB J. PETUCHOWSKI  
7836 GREENLAND PLACE  
CINCINNATI, OHIO 45237

April 4th, 1975

Rabbi Dr. Jacob Freedman  
68 Calhoun Street  
Springfield, Mass. 01107

Dear Colleague:

After our 'phone conversation last night, I gave some further thought to your project and to the whole "polychrome" approach to liturgy. I would like to share with you some of my musings.

There are, it seems to me, two different ways in which the matter can be handled. One I would call "philological," the other "developmental." In the former, the color scheme illustrates the variety of literary strata from which individual words and phrases are taken. The other illustrates the actual growth of the liturgy.

In your Haggadah, you combine both approaches. The colored squares in the margin indicate the "developmental" approach, while the coloring of the individual words and phrases manifests the "philological" approach.

And yet, looking at the whole thing from a paedagogical point of view, i.e., imagining myself using your Siddur in a classroom situation, I am beginning to wonder whether the combination of both approaches is not a case of taphasta merubbah.

I opened your Haggadah at random on page 64. Looking at the maror section, I find the following: The institution as such is in red, i.e., Tannaitic. The kabbalistic formula is duly designated as "modern." Yet, in that formula itself, you mark the words mitzvath akhilath maror as Amoraic. Then comes the berakhah, in which you mark the words barukh attah adonai elohenu melekh, 'olam and maror as biblical, and the words ha (definite article to go with 'olam) and maror as biblical. *Amoraic.* (However, while the words barukh attah etc. are biblical, the berakhah itself, as you clearly indicate is not. But, though the berakhah over maror may be Amoraic, the words asher qiddeshanu etc. are as clearly Tannaitic as barukh attah etc. are biblical. Yet you designate them as Amoraic!)

Now, I ask myself: what is to be gained by the philological approach? That later strata of the language will use vocabulary and phrases originating in earlier strata is a truism. Illustrating this procedure polychromatically can get you, as I tried to indicate in the last paragraph, into difficulties and inconsistencies. For example, in the kabbalistic formula to which I have referred, you designate the words, mitzvath akhilath maror as Amoraic, and the rest of the whole formula as modern. But if I want to, I could also break up the rest

of the formula into biblical, Tannaitic, Amoraic, medieval and modern components. You have wisely refrained from doing so, since what really matters is the fact that the Kabbalists (not the biblical authors, not the Tannaim, not the Amoraim, etc.) introduced that formula into the liturgy -- and that is what really matters to the student of the liturgy. By the same token, however, when we come to the berakhah over maror, what matters to the student is the fact that the Amoraim introduced that berakhah --- not the fact that the words barukh attah etc. are biblical, or that the words asher qiddeshanu (although you did not mark them so) are Tannaitic.

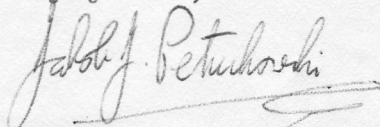
Now, when we get to the Siddur, the "philological" approach could get you into a case of im ken en ledabhar soph. And, even if you succeed in avoiding all inconsistencies, the question remains: what does the student gain by being told that some words and phrases, though not a given prayer itself, are attested in earlier strata of literature?

It seems to me that what is really needed for the student of liturgy is a polychrome siddur which would illustrate the growth of the liturgy in such a way that the student can see clearly the extent of the liturgy in the Tannaitic period, the additions of the Amoraim, of the Geonim, of the Middle Ages, etc. For example, in the Blessings surrounding the Shema, the Tannaitic component (to the extent to which it is accessible to scholarship) would be marked in one color, the Amoraic elaborations in another, while the whole rubric as such would be shown to be a Tannaitic institution. But going beyond that by using a different color for biblical words and phrases would only tend to confuse the student, making him think that parts of the prayers themselves are biblical. Of course, the three paragraphs of the Shema would be marked as biblical texts, with an indication that the institution itself is Tannaitic.

What I am suggesting, in other words, is that, in the Siddur, you confine yourself to the "developmental" approach, leaving the "philological" approach aside. This would not only make it easier for the student, but, I suspect, it would also cut down considerably on production costs.

With kind regards,

Sincerely yours,



Jakob J. Petuchowski



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HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION  
Cincinnati • New York • Los Angeles • Jerusalem

3101 CLIFTON AVENUE • CINCINNATI, OHIO 45220  
(513) 221-1875

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Dear Rabbi Freedman,

As I surveyed my library to discover what American publishers have, within recent years, brought out books in (or with) Hebrew type, which are not merely photo-offset reprints of previously published works, I found the following:

- (1) Jewish Publication Society of America, Philadelphia.
- (2) MAZNAIM (sic!) PUBLISHING CORPORATION, 4804 16<sup>TH</sup> AVE., BROOKLYN, N.Y. 11204
- (3) MESORAH PUBLICATIONS LTD., 1969 CONEY ISLAND AVE., BROOKLYN, N.Y. 11223.
- (4) PHILIP FELDHEIM, INC., 96 EAST BROADWAY, NEW YORK, N.Y. 10002.

Whether any of those, with the possible exception of the JPS, would be interested in a scholarly edition of the 7130, is, of course, another question again. I do have my doubts. It seems that Hebrew print has gone out of style in the U.S. But getting things published in the State of Israel means opening another can of worms, which, based on personal experience, I would not exactly recommend.

שלום לך ולביתך

בבוקר

Julius J. Betschauer

1-513-761-5850