7/17/2000 DR. XXXXXX

AUTHOR _Bruce Jonathan Pfeffer_

TITLE _Typography and Kavanah:_
The Prayerbook Page Layout

TYPE OF THESIS: Ph.D. [ ] D.H.L. [ ] Rabbinic [✓]

Master's [ ] Prize Essay [ ]

1. May circulate [✓]   ) Not necessary

2. Is restricted [✓] for **5** years.) for Ph.D.
) thesis

(available for use in the library - BJP)

Note: The Library shall respect restrictions placed on theses
   or prize essays for a period of no more than ten years.

I understand that the Library may make a photocopy of my thesis
   for security purposes.

3. The Library may sell photocopies of my thesis. ___ ✓   (for 5 years)
                                                   yes no

April 19, 2000   _Bru Pfeffer_
Date   Signature of Author

Library   Microfilmed **6.23.00**
Record   Date

R. Goldberg
Signature of Library Staff Member

RESTRICTION REMOVED ___5/22/01___
 ↳ per author's   Date
   instructions
                          ___sfs___
                          Initials

as per note.

Bru Pfeffer
June 12, 2000

Typography and *Kavanah:*
The Prayerbook Page Layout

Bruce J. Pfeffer

Thesis submitted in partial fulfillment
of the requirements for
Ordination

Hebrew Union College–Jewish Institute of Religion
5760/2000

Referee, Dr. Richard S. Sarason
Referee, Professor Herbert C. Zafren

עֲשׂוֹת סְפָרִים הַרְבֵּה אֵין קֵץ

קהלת יב:יב

Of making many [prayer-]books there is no end.

Eccl. 12:12

TABLE OF CONTENTS

TABLE OF ILLUSTRATIONS

illustration caption . . . . *page number*

ACKNOWLEDGMENTS

I would be remiss if I did not acknowledge the people who helped me with this thesis. My thanks go to all of them. I fear that if I mention their names, I will, of course, forget some of the people who were also a great help. I hope that if I forget to mention someone, that person will forgive me.

The Klau Library staff helped me in more ways then one can imagine. I am convinced that librarians exist only to serve others. Arnona Rudavsky, Laurel Wolfson and Max Schechter ably assisted me, especially with rare prayerbooks: making them available to me and digitizing them for me.

Dr. David Weisberg suggested I conduct some of my thesis-research for his class, *The Canon and Masorah of the Hebrew Bible.* In this way, I broadened the aspects of my investigations.

My family and my friends helped me along these past several years when I decided I was going to leave the engineering world and enter the Rabbinic world. (Perhaps some people said, "An engineer? What was he thinking?")

My thesis advisors: Dr. Richard S. Sarason on liturgy and Professor Herbert C. Zafren on bibliography -- I honestly cannot think of a better team! They were a

great help. Their knowledge and experience are vast. They probably both feel that they do not need to be formally thanked, since as advisors, their job is to help and advise. Nonetheless, there is a difference between merely assisting and "taking stock" in an activity. I think they enjoyed working on this topic as much as I did. I hope another rabbinical student will ask them to co-advise a future thesis. I hope they will agree to do it again.

Several people reviewed the typescript and made numerous suggestions and corrections. They are Richard S. Sarason and Herbert C. Zafren, my thesis advisors; Francine L. Pfeffer, my younger sister; Sylvia F. Pfeffer, my mother; and Amy Beth Kressel, my wife. My thesis is a better thesis because of their comments. Any errors or unclear passages that remain, do so on account of my stubbornness alone.

Back to my beautiful and intelligent wife, Dr. Amy Beth Kressel. She realized I wanted to study the prayerbook page layout, and she suggested I follow up on it. I might have dropped the idea before I even began if she hadn't encouraged me to continue on. Amy has been supportive and has shown incredible patience. Thank God I met her!

DIGEST

Often, when people consider prayerbooks, if they consider prayerbooks, they probably concern themselves with the content of the prayers. Designing a prayerbook, or any book for that matter, is, in a sense, a thankless job. If it is done well, most worshipers will not give it any thought. But the book itself, the construction, format, etc., can be an effective guide, or a hindrance to prayerfulness --- to *kavanah*. If a prayerbook is designed in such a way that it seems obvious -- i.e., one feels comfortable and could not imagine it being any other way -- then it can enhance prayer. This is especially a concern for communal Jewish prayer. Prayerbooks can enhance the choreography/ritual of worship.

For the prayerbook to be comfortable so that, at times, one can forget it is there, requires careful thought and consideration.

The design of the page can involve thought to the quality of the paper, the ink, the size and shape of the page, the size and shape of the textblock, and so on. The layout of the prayers, similarly requires thought. The method of demarcating prayers, the harmony among the different typefaces chosen, the clarity of the type, and so on. By carefully considering these and other matters, one can design a prayerbook to help the worshiper.

This thesis considers and examines the prayerbook from the perspective of its design. Specifically, topics examined include the following: a prayerbook's outward appearance and the materials used in its construction; the design and shape of the page, and the design and shape of the textblock; the layout of the prayers on the page; the flow and flexibility of the prayer service, i.e., the flow of the book; the history and evolution of the Hebrew alphabet; some drawbacks and positive aspects of the contemporary Hebrew alphabet, and some ideas toward improved letter-forms; and the representation of God's name in print and in writing.

INTRODUCTION

Keva and *Kavanah*

As people, we talk to each other every day. We may voice words almost automatically, or we may think our thoughts through before we speak. Oral communication can be highly flexible, since the opportunity to change the words is immediate if desired. In addition, oral communication is often two-way. Questions can be asked and answered, and the direction of the conversation can be modified

based on the response received.

With oral communication, both a "speaker" and a "listener" are involved. If the listener relays the information to a third party, then he becomes a speaker to a new listener. When this process is repeated several times, some of the original communication, the "text," may be unintentionally altered. Hopefully, the essence will survive; but the details, or the specific wording, may change, for better or for worse -- but change nonetheless. The listener is aware of the "ease of change." Even if the text remains unchanged, the *perception* of the listener may be that the text *has changed.*

Oral communication can be understood as generally flexible, and therefore not completely reliable.

The words we speak can be recorded on paper or other media. This can be an aid to oral communication, as when one first writes words that he will later speak; or it can be a new form of communication -- recorded communication.[1] When the written text is received, the "listener" has the ability to see the words. If he wishes, he can read them aloud, thereby seeing and hearing the words simultaneously, perhaps gaining a better understanding of the writer's intention. The written, printed, incised, or otherwise recorded text will last longer than the spoken word and so can be seen as more reliable, more correct. Even if the text were, in fact, altered, the

---

[1] Although it is not accurate, I frequently use the words "written," "writing," etc. and "printed," "printing," etc. interchangeably.

perception of the listener may be that the text *is fixed.* There is an aura of permanence.

But what is gained in reliability can be lost in flexibility; i.e., words are committed to a lasting medium such as paper before the "speaker" knows what the response of the "listener" might be. Questions might not be anticipated and therefore might be left unanswered.

Printed texts can be understood as fixed and therefore correct.

So, while oral communication is flexible, written or printed text is fixed. Put another way, oral words convey *kavanah*; written words indicate *keva*. If one strives for *kavanah*, if one wishes to encourage creativity, allowing people to concentrate on the meaning behind the words, then one would do well to keep the text oral and flexible so that it can easily be reinterpreted. If, on the other hand, one strives for *keva*, if one wishes people to receive the "proper" unaltered text, then one would do well to keep the text printed and fixed so that it can correctly be received.

*

The concept of a dividing line between the oral and the written is misleading. It would seem that the oral mode is the one for *kavanah* while the printed is the one for *keva*. But actually, there is a fluidity between the two. The oral and the written easily flow back and forth. Words spoken can be put to paper; they then become recorded. The recorded words can be read; they then return to the oral state. In

addition, it is incorrect to view the oral as flexible and the printed as fixed. Just as an oral text transmitted from person to person can change over time, so too a printed text transferred from person to person can change over time. It may take a little longer; that makes sense. Obviously the recorded word can last longer than the spoken word. The spoken word disappears once uttered, but the recorded text remains. But even the written, or printed word, is temporary. Eventually the written text turns to dust. Sometimes the written text is copied before it decomposes, just as the oral word heard is sometimes remembered or recorded (via tape, etc.). The oral or the written transfer of a text can save it from extinction. But the text is ultimately likely to be changed through oral repetition or through transference to a semi-fixed medium such as writing.

<p style="text-align:center">*</p>

Both the way a text is preserved and the way a text is presented profoundly affect the text itself: the makeup of the text (*keva*) and the perception of the text (*kavanah*). This is true for oral texts and for written texts.

For the oral process of transmission, the ability of one's memory and the intention of the transmitter (preservation or innovation) are two factors affecting the text's *keva*, the composition of the text. A speaker's talent (or lack thereof) can affect a text's *kavanah;* it can, for example, cause an oral text to come to life or fall flat. Compare a brilliantly told story or the well-timed delivery of a joke with the mistiming of a punch line.

For the written process of transmission, the tools, material, and technology available, as well as the skills of the scribe (printer, etc.), affect the text's integrity. Both a traditional scribe and current scanning software (for converting a printed document into a digital text file) are likely to make a few errors per page: a breakdown in the *keva,* a change in the text. The presentation of the text (choice of punctuation, for example) can affect its *kavanah.*

Consider the text: "that that is is that that is not is not is not that it it is." Most people would find it incomprehensible, but if the proper punctuation is added, we instead have: "That that is, is. That that is not, is not. Is not that it? It is!"[2]

Another example is the old story of the man who was swimming in a pool. A security guard informed him that the pool was a private pool, this fact was indicated by a sign, and he would have to leave. The man explained that the security guard was mistaken; the pool was a public pool, the sign indicated as much, and the security guard did not know how to read. Together, they went to the posted sign. The sign had no punctuation. The security guard said, "See, it says 'Private pool. No swimming allowed!'" To which the man responded, "No, no, no. You have it all wrong. The sign says, 'Private pool? No. Swimming allowed!'"[3]

<p style="text-align:center">*</p>

---

[2] I first heard this word-riddle during my middle-school days from Mr. Terrence Seymour of the Glen Ridge Public Schools, New Jersey.

[3] There are numerous variations and sources for this story.

When we consider communication, both oral and written, we are considering much of the conversation. Much, but not all. Our communication includes not only the words we speak or write, but also the accompanying actions, among them hand gestures, facial expressions, body movement, etc. Sometimes this body language is ritualized. When we greet an acquaintance, for example, we may offer a handshake. An old friend might be given an embrace. Both playwrights and dance choreographers include stage directions in order to define the body movements of their artistic productions.

Most written material does not include such stage directions. Prayerbooks often include such instructions so that an individual or a congregation can engage not only in the verbal language of prayer, but also in the ritual language of prayer.

*

Artifacts

People go through their lives giving thought -- or not -- to much of what they do. This can be seen through the objects used by a society. From a bowl, for example, one might learn something of its use, as well as something of the craftsman who fabricated it. Was the bowl a utilitarian product, designed chiefly for function? Was the bowl a piece of art, designed mainly for its aesthetic value? The craftsman may have put a lot of thought into the design and production of the bowl, or it might have been a rushed project, made with hardly a thought at all.

In addition, as new methods of production are developed, the old methods either become obsolete or may be preserved for their aesthetic value. One generation's technology may become the next generation's art.[4] One can still purchase bowls made on a potter's wheel, but the commonly used dishes and bowls are mass-produced. Similarly, paintings and drawings were once the dominant forms of recording images. By the late 1800s, this function of paintings and drawings had been taken over by photographs. Painting and drawing remained, but primarily as art forms. It seems that photography may soon give way to the new "digital photog-

---

[4] One generation's *keva* becomes the next generation's *kavanah*

raphy." Then the silver/chemical photographic process will exist mainly as an art form. The same is true of the written word.

Early "writing" on stones, then on clay tablets and pottery shards, eventually gave way to writing on parchment (or other animal skins) and paper. Several pieces of parchment (or paper) could be sewn together to form a scroll or a codex (a manuscript book). With the development of the printing press, the handwritten scroll and codex became rare items. (Rare, but not extinct. In the Jewish world, Torah scrolls, *megillot, mezuzot, ketubot,* etc. are still written by scribes and similarly diplomas, documents, etc. are sometimes hand-produced on special materials.)

Objects such as bowls, jugs, tools, paintings and photographs, are artifacts from which we can learn much about those who made them and those who used and owned them. Their value to anthropologists and archaeologists is well known.

Books too, are artifacts. The text, format, design, and construction of books can be examined to learn more about those who produced the books and those who used the books. That is to say, by studying books as artifacts, we can try to understand the motivations of their producers and the motivations of their users. Specifically, in the case of Jewish prayerbooks, one can discover how the motivations of the Jewish community and the motivations of the scribes/printers merged in the prayerbooks they produced and used.

The text of prayerbooks, that is, the fluid or fixed nature of the text and its meaning, is an area of research I do not address here. Rather, I examine the design

and construction of prayerbooks (mainly design). What elements of prayerbook design enhance a worshiper's prayerfulness?[5] What elements of the design reveal the constraints of the printer?

*

---

[5] Will the *keva* enhance the *kavanah* ?

Typography

One might expect typography to be the art of designing type. While type design has a major impact on typography, it is not the whole picture. Typography is the art of using type for communication, such as in the designing of a book. A few definitions of typography follow:

> Typography may be defined as the craft of rightly disposing printed material in accordance with specific purpose; of so arranging the letters, distributing the space and controlling the type as to aid to the maximum the reader's comprehension of the text.[6]

> Typography means more than 'writing with type.' . . . The intelligent arrangement of the words is the first duty of the typographer. Equally important is the job's appearance -- a good typographer must know how to make the text easiest for the reader's eyes. He has not, however, unlimited freedom; some limitations are imposed on design by the techniques of printing. Technical integrity is just as important in designing for print as an understanding of the contents and skill in making them readable.[7]

> Typography is the craft of endowing human language with a durable visual form, and thus with an independent existence.[8]

---

[6] Stanley Morison, "First Principles of Typography," <u>The Fleuron</u> 7 (1930): 1.

[7] Jan Tschichold, <u>Asymmetric Typography</u>, trans. Translated by Ruari McLean (Toronto: Cooper & Beatty, Limited, 1967), 54-55.

[8] Robert Bringhurst, <u>The Elements of Typographic Style</u>, Second editon, revised & enlarged edition. (Point Roberts, WA: Hartley & Marks, Publishers, 1999), 11.

When designing a book, the art of typography is not "art for art's sake."[9] The typographer has a thankless job.

> Any disposition of printing material which, whatever the intention, has the effect of coming between author and reader is wrong. It follows that in the printing of books meant to be read there is little room for "bright" typography.[10]

> Immaculate typography is certainly the most brittle of all the arts. . . . For most people, even impeccable typography does not hold any particular aesthetic appeal. In its inaccessibility, it resembles great music. Under the best of circumstances, it is gratefully accepted. To remain nameless and without specific appreciation, yet to have been of service to a valuable work and to the small number of visually sensitive readers -- this, as a rule, is the only compensation for the long, and indeed never-ending, indenture of the typographer.[11]

> Typography, like most other sorts of designing, is essentially a means to an end; and the end is not the self-satisfaction of the designer but the contribution he or she makes to the effectiveness of whatever is presented to the public.[12]

> The typographic performance must reveal, not replace, the inner composition. Typographers, like other artists and craftsmen -- musicians, composers and authors as well -- must as a rule do their work and disappear.[13]

<div align="center">*</div>

---

[9] In other projects, such as advertisements, the art of typography can be more of a "self-expression" of the artist.

[10] Morison, "First Principles," 1.

[11] Jan Tschichold, <u>The Form of the Book: Essays on the Morality of Good Design</u> (Point Roberts, Washington: Hartley & Marks, Inc., 1991), 6-7.

[12] Walter Tracy, <u>Letters of Credit: A View of Type Design</u>, (Boston: David R. Godine, Publisher, Inc., 1986), 9-10.

[13] Bringhurst, <u>Typographic Style</u>, 21.

What -- Prayer?

"What -- typography?" This is the second question people ask me (or they wonder to themselves). The first question goes something like this: "So, I heard you're a fifth-year student now at HUC. What are you writing your thesis on?"

The answer to "What -- typography?", is, of course, "Yes, typography." But naturally that is not what they are asking. The real question is likely not *"what?"* but rather *"why?"* People wonder, "Why prayerbook design? Why the layout of prayers?"

*

Certainly, as a rabbinical student, I have given much thought to the content of prayers. But the content of the prayers is not the whole story. The context of the prayers may be as important as their content.

One meaning of the "context" of prayers is the setting in which the words are prayed. This is often in a community -- a synagogue, Temple, or *beit kneset.* But buildings are only part of a setting. They only describe the "where" of prayer. The "what" of prayer is one of the other parts. The "what" is not limited to the words; it includes the rhythms, melodies, movements and other patterns of our prayer-ritual. The "when" of prayer is also one of the other parts. For me, the "when," "what" and

"where" of prayer can serve as a link to other places and times of prayer. This could mean other places and times that I prayed or tried to pray; it could be an attempt to link with the places and times that other Jews prayed, or tried to pray.

A second meaning of the "context" of prayers is the place the words are set, that is, the page on which they are printed. Before I was a rabbinical student I followed along in the prayerbook, but I probably only recognized the major prayers. I don't think I knew a rubric from a blue-brick. Over the past few years I have waded back and forth through the prayerbook. It has become littered with those little yellow Post-it® notes, pencil marks, pieces of paper, etc. My fellow students have had similar experiences. One of my friends has a different *Gates of Prayer* for each different occasion. Each is marked in red ink, so that he will easily find his way. . . .

It is fair to say that I have given much thought to prayerbook design. The clarity of the letters, the layout of the prayers and the design of the book may, at times, help us think about the prayers. At other times, the same features may allow us to almost forget the prayerbook altogether.

*

There is much oral and written literature on humanity's search for God, and there is much more yet to be written and said.

What is prayer? An attempt to come closer to our fellow Jews, and, perhaps with their help, an attempt to come closer to God.

*

Methods

At first I had a vague idea. I knew I wanted to examine the format of books, possibly prayerbooks, but I was not certain of what response I would get. Had anyone written anything on the layout of prayerbooks? Would anyone take the subject seriously?

I discovered that although not much had been written on the specific subject of prayerbook layout, quite a bit has been written on the layout and design of books in general, more than could be absorbed in a year and a half. I knew very little about bibliography and virtually nothing about typography. I am still no expert in either of these fields, but I now have an appreciation for what I have yet to learn.

*

I began by examining and comparing prayerbooks -- some of the standard liturgies and some which are innovative, and so on. I aimed to find examples from different geographic locations and different time periods. I did not have a standard data collection sheet; I was learning what to look for as I went along. This means that many of my observations are not formally recorded. I have been working on a prayerbook observation sheet; I hope to soon put it to use.

There were many fine prayerbooks that were worthy of study that did not make it into my thesis. I spent many hours measuring the various type styles and sizes of the fine 1717 prayerbook *Sha'ar Hashamayim.* It is a large prayerbook, and I was unable to digitize the materials on my equipment. With hindsight, I ought to have had the HUC-JIR Klau Library staff digitize it on their superior equipment. Well, that is a project for a future day.

*

A word on digitizing, scanning, etc. Scanners and digitizers can provide far more data than many printers can handle. As my laser-jet printer produces three-hundred dots per inch (dpi), I tried to ensure that the facsimiles showed as much detail as that allowed.[14] I found that converting the color images into black and white "line-drawings" seemed to work better than using the "half-tone" process.

The software I used did not always do what I wanted it to do. Perhaps I did not know how to "ask" properly; perhaps I was seeking something I could not have. At times the drawing proportions changed; at times the files became too large to handle. In the end, it came together. Please understand: I have tried to maintain the proportions of the originals. In most cases, the size has been reduced, or, occasionally, enlarged.

*

---

[14] The final thesis was printed on a six-hundred dpi printer. I was unable to "re-digitize" the images.

It was necessary to choose one part of the prayerbook for study. An open-ended study would have been more difficult. Since Shabbat morning services would be found in prayerbooks of all geographic locations and in all time periods, that was the service chosen for study. Occasionally I have selected a text from another service to demonstrate some feature.

I aimed to describe prayerbooks in the main section of the thesis and make suggestions at the end. At times suggestions have crept into my descriptions as well.

*

There were various difficulties I did not anticipate.[15] For example, what unit of measure would be the most appropriate? It seemed a simple enough question. The publishing industry uses points. There are scales easily available marked in points. There are twelve points in a pica. Since a pica is 4.22 mm or 0.1660 inch, a point is 0.3515 mm or 0.01383 inch.

I soon learned, though, that there are a few systems currently in use. The system described above (with the pica and point) is the American-British system. Continental Europe, on the other hand, has a Didot point with twelve Didot points in a cicero (the cicero corresponds to the pica). The Didot point is 0.38 mm or 0.01483 inch.

The pica and point system is convenient because it almost correlates with the

---

[15] Data on points etc. is from two excellent sources: Tracy, <u>Letters of Credit</u>; Bringhurst, <u>Typographic Style</u>.

enduring foot and inch system common in America. One pica is close to one sixth of an inch.

Unfortunately, because the pica almost correlates to one sixth of an inch, a third system has developed. For lack of a better term, there are the *desk top publishing* (DTP) point and pica. Most digital publishing systems (True Type, PostScript, etc.) use this DTP pica and point. The DTP pica is exactly one sixth of an inch, while the DTP point is exactly one seventy-second of an inch.

With all the confusion, it made sense to use the metric system. Nearly all measurements are given in metric.[16]

*

Finally, a note on the epigraph. The Hebrew text, from Ecclesiastes 12:12, "עשות ספרים הרבה אין קץ" is a facsimile taken from the first printed prayerbook, the *Machzor Rome* printed in 1485/1486. Indeed, there is no end to making books. May there be no end to making prayerbooks.

*

---

[16] Finding two almost-the-same point systems was enough to send me running for cover. This almost gave me an excuse to use my favorite decimal-inches (hundreths of an inch), but I went with the metric system. Americans are almost comfortable with millimeters. On the other hand I believe the rest of the world has given up on the inch, foot, and yard. What a pity.

THE BOOK

A BOOK AND ITS COVER

The first thing one notices about a book is its outward appearance: the shape, size and weight, the color and other aspects of the binding. Upon opening a book, one confronts the paper: its size, color and quality. There may be additional features, such as a clasp to keep the book closed, or a ribbon bookmark. Although we are frequently warned "Don't judge a book by its cover," one can learn much about a book by its cover and other general features before reading it. A small light book, for example, will travel well, while a large book will wear well. A silver binding or lavish paper or parchment suggests a wealthy owner.

Bindings

Prayerbooks have been produced with all kinds of bindings. They can be found bound in leather, parchment, silver, cardboard, wood; there may be clasps to close the book; the binding may be original, or the book may have been rebound; the

quires (gatherings or groupings of leaves) may be sewn together, or trimmed and glued;[17] the leaves may be some variety of paper or occasionally vellum. Of the many possibilities, only a few examples can be given here.

Sha'ar Hashamayim (1717) measures 26.9cm high x 22.4cm wide, and is approximately 11cm thick. Clearly it is designed to be supported while used, either by a table or a reader's stand. The large size makes this book good for study or reading at a podium. The Koren *Seder Hatefilah L'shabbat* (1993) measures 19.0cm (h) x 13.0cm (w); and it is approximately 1½cm thick. This book can be held while sitting or standing and is easily carried. *Ha'avodah Shebalev* (1990/1991) is available in two sizes. The standard version measures 24.3cm x 17.5cm, and the small size measures 14.7cm x 9.0cm. Both are approximately 2cm thick. With two sizes available, this prayerbook has varied purposes: the larger edition does well as an all-purpose book, at home and at synagogue; the smaller edition is well suited for travel.

Clasps

Some books are equipped with clasps to keep the books closed. The French *Séder Hathephiloth* (1885), bound in leather, has decorated metal corners that

---

[17] The process of cutting the folds of the quires and attaching the leaves to the book cover with glue was used in some book production from about 1840 to about 1870. The glue was not permanent. In the mid-twentieth century this process was revived (with an allegedly improved adhesive and usually called "perfect" binding) giving us the ubiquitous paperback books. Philip Gaskell, <u>A New Introduction to Bibliography</u> (New York: Oxford University Press, 1972), 234.

complement the clasp. The fourteenth-century prayerbook, MS # 1099, was bound with two clasps (of which the stubs remain). There is a twelfth-century Jewish reference to book clasps in *Sefer Chasidim:* "If one is unable to press the leaves of a book together in order to fasten the clasp, he shall not place his knees upon it to force it close[d]."[18]

Paper

The paper used affects the longevity and use of a book. In *Siddur Kol Bo Derech Hahayyim Hashalem* (1943), the paper is brittle; the book's leaves seem as if they will soon fall apart. The book, while not new, is just under sixty years old. *Sha'ar Hashamayim,* over 180 years old, is in better shape; the pages are still strong. The printer of *Siddur Kol Bo* seems to have used a high-acid paper, perhaps with a high woodpulp content, to lower book production costs. Such papers came into regular use in the mid-nineteenth century; their lack of stability may not have been well realized.[19] In addition to varying in strength, paper also varies in color. Chlorine bleach, used in the manufacture of paper as far back as the 1790s, allowed

---

[18] § 918. Michael Adler, "A Mediaeval Jewish Bookworm," The Bookworm: An Illustrated Treasury of Old-Time Literature 3rd ser. (1890): 254-255; Joshua Bloch and others, Hebrew Printing and Bibliography, selected and preface by Charles Berlin (New York: The New York Public Library; KTAV Publishing House, Inc., 1976), 167; Fritz Bamberger, Books are the Best Things: An Anthology from Old Hebrew Writings (Cincinnati: Society of Jewish Bibliophiles, 1962), 14. Adler and Bloch point out the rarity of a twelfth-century reference to book clasps.

[19] Gaskell, New Bibliography, 221-222.

increased production of white paper. Today nearly all white paper is bleached. This has driven the market to prefer the stark-white paper.[20]

Contents

A quick survey of a book's contents will inform us of its purpose. In the cases of *Sha'ar Hashamayim* (1717) and *Seder Hatefilah L'shabbat* (1993), for example, the size of the book and the book's content match the its purpose well. *Sha'ar Hashamayim*'s large size is matched by its comprehensive nature. It contains prayers for the whole year, Psalms, the weekday Torah portions, extensive commentary, etc. Hence it is clearly intended for congregational use. The portability of *Seder Hatefilah L'shabbat* is well suited to its contents. The volume contains neither commentary nor daily liturgy. Rather it is primarily a *chumash,* containing the complete text of the Torah and the Shabbat *Haftarah* portions. The Shabbat liturgy is the final section of the book. This brings the book up to 544 pages. In order to keep the book light, it uses thin paper. While the paper is not completely opaque, the thin paper negates the need for the user to juggle two books (a prayerbook and a Pentateuch), thus eliminating a possible distraction during worship.

---

[20] Ibid., 214; Tschichold, <u>The Form of the Book</u>, 169. Tschichold yearns for the old days. "The slightly écru tone that unbleached paper took on [was] from the linen and the sheep's wool, the original material from which paper was made." Ibid.

Bookmarks

Occasionally prayerbooks are found with bookmarks. In *Séder Hathephiloth* (1885) an unattached blue/black cord is found. One cannot be certain if this bookmark came with the book, was added by a worshiper, or, more likely, was originally attached and fell out of the binding. One end has a knot with approximately three centimeters of unraveling cord.

Some prayerbooks have a ribbon bookmark bound in the book. *The Union Prayerbook*, from the 1895 edition on to *Gates of Prayer: The New Union Prayerbook* (1975), can be found with the bookmark, generally red, although, in the older copies, it is sometimes detached or missing. The bookmark was probably provided to help keep one's place in the service — helpful for when the service leader temporarily deviates from the sequential paginated prayers (Torah portion, supplemental reading, etc.). In *Gates of Prayer,* the bookmark can come in handy if a worshiper wishes to follow along in the romanized Hebrew (Hebrew rendered in the English alphabet) in the back of the book. Two bookmarks would be more helpful.[21]

There is at least one prayerbook with an additional bookmark. In fact, *Das*

---

[21] The romanized Hebrew prayers in the back of the book are generally presented in the same order as they are in the service section (front of the book). In the back, however, there are neither English translations nor the additional English-language prayers. This means that a worshiper using the romanized prayers will have to flip back and forth several times between the two sections to keep up with the service. With only one ribbon bookmark provided, the worshiper could repeatedly move the ribbon back and forth, or hold the page with a finger, or use some handy object (such as the synagogue bulletin) as a second bookmark.

jüdische Gebetbuch (1997) has three bookmarks — in three colors — red, yellow and green. This feature will likely assist worshipers, and will be equally helpful to the service leader, so that he may lay out "a path" in advance, much as is often done these days with the yellow Post-it® notes.

PAGE DESIGN

Shape and Proportion

After examining the size and style of books, paper, etc., the next feature of

prayerbooks examined by the perceptive or curious reader is the page format. The

shape of the page, the shape and position of text on the page, and the white space

surrounding the text all set the mood for the book. One can observe the optical

balance (or imbalance) of the page. The center of a page, for example, appears to be

higher than the actual measured center.[22]

Properly designing the book page according to the book's proposed use can

help determine the book's success.[23] Pages that are too wide, for example, could

make a book difficult to handle. But the wide page might be better suited for a book

with wide diagrams or pictures, or with several columns.[24]

The shape of the textblock affects the perceived time and concentration

---

[22] Ada Yardeni, The Book of Hebrew Script: History, Palaeography, Script Styles, Calligraphy & Design, translation, drawings and design by the author (Jerusalem: Carta, 1997), 302, 305; Martha Stewart, "Before framing, think about the matting," The Cincinnati Enquirer 15 Jan 2000: D1.

[23] A well designed book will match the typeface to the book shape. For example "the contours of the letters o and n closely resemble the proportion of the page." Tschichold, The Form of the Book, 58.

[24] Bringhurst, Typographic Style, 143-162.

needed for reading. A wide column suggests pondering over the words, but if it is too wide it can be difficult to find one's place when starting to read a new line. A tall column aids in fluid reading, but if the column is too narrow, then it may be better suited for a magazine or newspaper since it suggests casual reading.[25]

The placement of the textblock can have a positive effect (motivate) or a negative effect (bore) a reader. A square block of text with equal margins on all sides has, in a sense, too much stability. Imagine a person standing on two feet. As long as his two feet are firmly on the ground, he is literally "grounded;" he is not going anywhere. In the same way, the perfectly symmetrical block of text can be uninviting. It is much easier to be unaffected by it than to engage it.

Continuing the analogy: For a person to walk, he has to give up his stability, he must lose his balance. When he walks, he is actually falling and regaining his balance with each and every step. To encourage reading, the layout should likewise encourage motion. A layout with the text placed high on the page and toward the spine works well. This may at first seem an awkward layout. But consider the two facing pages. The two spine margins together balance the fore-edge margins. The two textblocks balance each other. There is harmony and suggested motion. The reader is encouraged to start at the top and move down the page.[26]

---

[25] Ibid., 163.

[26] Ibid., 163-164
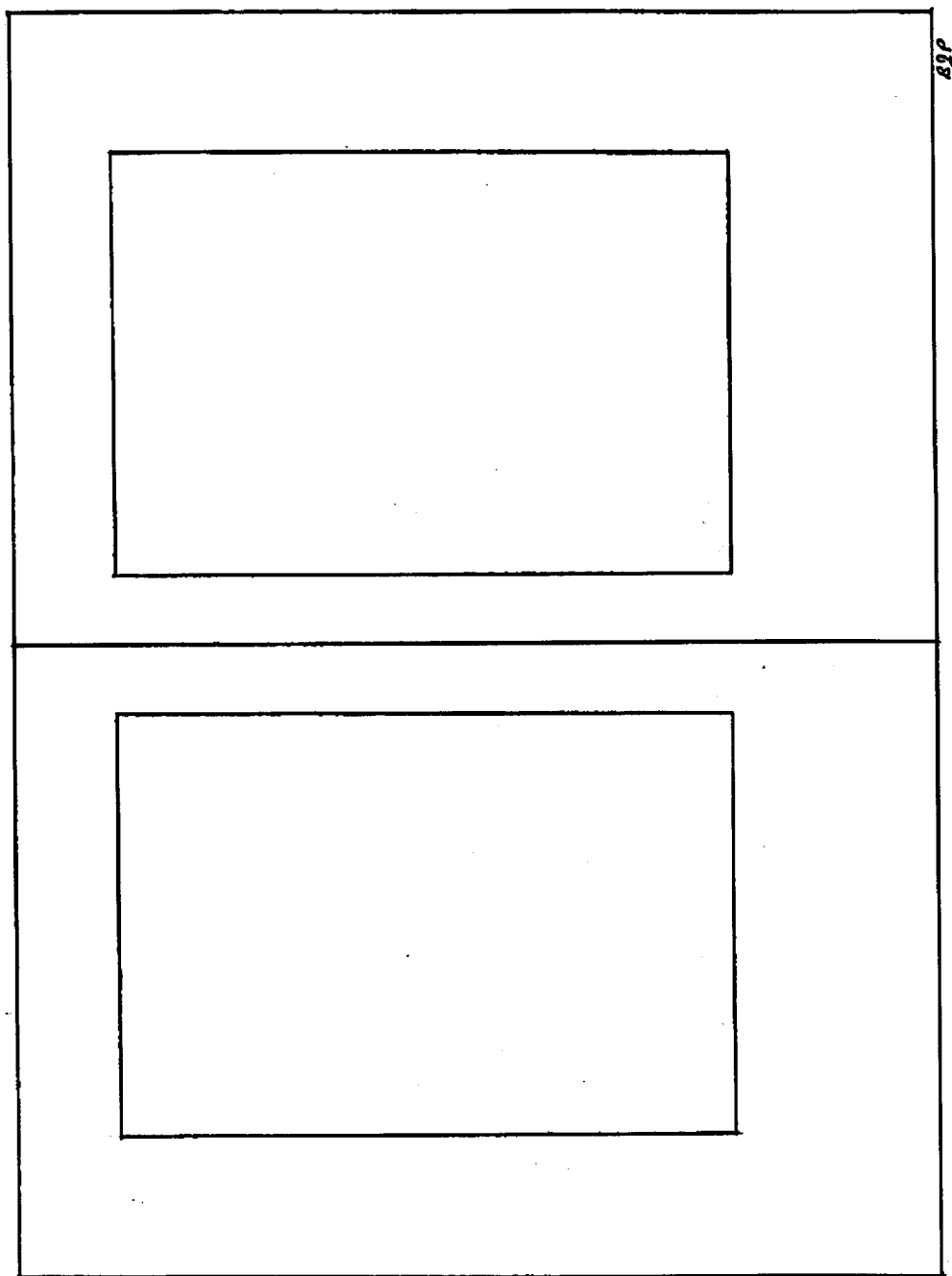
Figure 2 Sample layout of two-page spread.

Books have utilized various page designs. Medieval books often match the page proportion with the textblock proportion. Renaissance books may instead use complementary, or contrasting proportions.[27] (For more on proportions see the appendix)

Another feature of the classical page layout is the sizeable margins, especially on the outer and bottom edges of the page. These margins provide room for your thumbs while you read.[28] In addition, handwritten notes are found in the margins of many prayerbooks, though this was probably not the original intention of the wide margins.

Other factors influence the page design, such as the size and type of book, the text (the desired demarcation of prayers, the placement of commentaries, etc.) and the cost of materials (paper or vellum).

A pocket-size book is on the narrow side, and cannot afford large margins. In addition the pages might not lie flat (as with a paper-back book). Such a book would likely have its textblock centered horizontally on the page slightly above the optical center.[29]

The size and thickness of the paper affect the size and weight of the book, and so the publisher may decide to use narrower margins to make the book more portable

---

[27] Ibid., 162-163.

[28] Stanley Morison, "First Principles," 7-8.

[29] Ibid., 8.

or to cut costs. For example, during World War II, publishers were faced with paper shortages, and as a result books were made with narrow margins. Less white space per page yields more words per page and fewer pages per book.

In a well-designed page, there is harmony between the shape of the textblock and the shape of the page. Some scholars believe that medieval scribes and early printers ensured this harmony by following formulas for page design. They would determine the textblock shape, margin sizes, and even line height according to the size and shape of the two-page spread. If this was so it was not a matter of "public record." They kept these formulas as workshop secrets. But by carefully measuring the page, the textblock, the margins, etc., of many early manuscript and printed books, researchers have derived formulas used by the early book designers.[30]

With prayerbooks, one can similarly analyze the editor's page design. It is difficult to determine the page shape and design precisely, because many variables interfere. For example, a certain amount of text could be one line too long to fit on a particular page. The text proportion may have been varied (increased by the extra line) to make it fit.[31] In addition, many early books, being rebound, have had pages trimmed, altering the original design. In addition, this trimming (or the original production) can leave the page slightly crooked, making accurate measurement

---

[30] Jan Tschichold, typographer and book designer, derived a canon of good page design based on his extensive research. Tschichold, Form of the Book, 36-64.

[31] Bringhurst, Typographic Style, 178.

difficult. While much can be learned from the page, one cannot expect to prove or disprove any theories of page design based on a few samples. One can only speculate. Examples follow.

Klau Library, Cincinnati
MS # 1099, fifteenth-century manuscript prayerbook on vellum:

Page:

w	=	width	=	15.50 cm
h	=	height	=	20.40 cm

$$P = \text{page proportion} = h/w = 1.32$$

Textblock:

m	=	measure =	width of textblock =	10.20 cm
d	=	depth =	height of textblock =	13.35 cm

$$T = \text{textblock proportion} = d/m = 1.31$$

$$\lambda = \text{line height} = \text{depth/no. of lines} = 13.35/15 = 0.89 \text{ cm}$$

Margins:	s	=	spine (back)	=	2.05 cm
	t	=	top (head)	=	2.50 cm
	e	=	fore-edge (front)	=	3.26 cm
	f	=	foot (bottom)	=	4.59 cm

The textblock proportion and the page proportion are nearly the same.

Depending on how much material was removed from each of the three exposed edges when the book was rebound, the page proportion might have been altered somewhat. We might speculate, from theoretical proportions, how much trimming from the original size has taken place.

Figure 3 Ms 1099, 146b. Klau Library, Cincinnati

Figure 4 Ms 1099, 147a, Klau Library, Cincinnati

Machzor Rome, vol. 1, 1485-86 (vellum ed.)

Page:

w	=	width	=	18 cm
h	=	height	=	27.05 cm

P = page proportion = h/w = 1.5

Textblock:

m	=	measure =	width of textblock;	m = 13.44 cm
d	=	depth =	height of textblock:	

(d_1 is from a textblock with 33 lines) d_1 = 19.60 cm

(d_2 is from a textblock with 34 lines) d_2 = 20.20 cm

T = textblock proportion = d/m

(T_1 represents a textblock with 33 lines) T_1 = m/d_1 = 1.46

(T_2 represents a textblock with 34 lines) T_2 = m/d_2 = 1.50

λ = line height = depth/no. of lines = 0.6 cm

(line height calculated by using data from several pages:

Σ of textblock depths / Σ no. of lines.)

Margins:

s	=	spine (back)	=	1.75 cm
t	=	top (head)	=	2.07 cm
e	=	fore-edge (front)	=	2.43 cm
f	=	foot (bottom)	=	4.91 cm

f = 2e (approx.)

סנתן נוחה לעמו ישראל ביום שבת קדש ׃ שמך יי אלדינו יתקדש וזכרך מלכינו יתפאר
בשמים כמעל ועל הארץ מתחת ועל כל שבח מעשה ידיך ׃ והמאורות אשר יצרת הבה יפ
יפארוך סלה ׃ תתברך צורנו מלכינו וגאלינו בורא קדושים ישתבח ויתפאר שמך מל
מלכינו יוצר משרתים ואשר משרתיו כלם עומדים ברום עולם ומשמיעים ביראה יחד קול
דברי אלדים חיים ומלך עולם כלם אהובים כלם ברורים כלם גבורים כלם עושים באימה
ובדאה ורצון קוניהם וכלם פותחים את פיהם בקדושה ובטהרה ומברכים ומשבחים ומק
ומקדשים לאל שמו האל המלך הגדול הגבור והנורא קדוש הוא ׃ וכלם מקבלי עליהם על
מלכות שמים זה מזה ונותנים באהבה רשות זה לזה להקדיש ליוצרם בנחת רוח בשפה ברו
ברורה בנעימה ובקדושה כלם כאחד עונים ביראה ואומרים ׃ קדוש קדוש קדוש יי צבאות
מלא כל הארץ כבודו ׃ והאופנים וחיות הקדש כלם ברעש גדול מתנשאים
לעמת משבחים ואתברים ברוך כבוד יי ממקומו ׃ לאל ברוך נעימות
יתנו למלך אל חי וקים זמרות יאמרו ותשבחות ישמיעו כי הוא לבדו פועל גבורות ע
עושה חדשות בעל מלחמות זורע צדקות נורא תהלות ברא רפואות מצמיח ישועות אדון
הנפלאות המחדש טובו בכל יום תמיד מעשה בראשית ׃ כאמור לעושה אורים גדולים כי
לעולם חסדו ׃ ובחסדו נתנם להאיר על הארץ ברוך אתה יי יוצר המאורות

אהבת עולם אהבתנו יי אלדינו חמלה גדולה ויתרה חמלת עלינו אבינו מלכנו
בעבור אבותינו שבטחו בך ותלמדם לעשות מצות חקי חיים כן תחננו
תלמדנו אבינו אב הרחמן המרחם רחם נא עלינו ותן בלבנו להבין ולהשכיל ולשמע לל
ללמד וללמר לשמור ולעשות ולקים את כל דברי תלמוד תורתך באהבה והאירה עינינו
בנגנ תיך ודבק לבנו ליראתך ויחד לבבנו לאהבה ולדאה את שמך כי שם קדשך הגדול
כיאמ נקרא עלינו עשה עמנו בעבור כבוד שמך האל הגדול הגבור והנורא מדרה בא
באהבה תרים קרננו ותמלוך עלינו והושיענו למען שמך כי בך בטחנו לא נבוש ובשמך
הגדול חטענו לא נכלם ולא נכשל לעד ולעולם עד כי אבינו ואדינו אתה ורחמיך וחם
וחסדיך הרבים אל יעזבונו נצח סלה ועד ועגילה ונשמחה בישועתך והבא עלינו ברכה וש
ושלום מהרה מארבע כנפות הארץ ותוליכנו מדרה קוממיות לארצנו כי אל פועל ישועות
אתה ובנו בחרת מכל עם ולשון וקרבתנו לשמך הגדול סלה באמת להודות לך ולחדרך ב
באמת ובאהבה ׃ ברוך אתה יי הבוחר בעמו ישראל באהבה ׃ אם אל תלך נאמץ

שמע ישראל יי אלדינו יי אחד ׃ ברוך שם כבוד מלכותו לעולם ועד ׃
ואהבת את יי אלדיך בכל לבבך ובכל נפשך ובכל מאדך ׃ והיו הדברים ה
האלה אשר אנכי מצוך היום על לבבך ׃ ושננתם לבניך ודברת בם בשבתך בביתך ובלכתך
בדרך ובשכבך ובקומך ׃ וקשרתם לאות על ידך והיו לטוטפות בין עיניך ׃ וכתבתם על מ
מזוזות ביתך ובשעריך ׃ והיה אם שמוע תשמעו אל מצותי אשר אנכי
מצוה אתכם היום לאהבה את יי אלדיכם ולעבדו בכל לבבכם ובכל נפשכם ונתתי מטר

ר ג

THE LAYOUT

PAGE LAYOUT

Ragged and Justified Texts

In a *ragged* setting, the lines of text begin *flush,* at a common imaginary vertical line, and end haphazardly, producing a ragged vertical line. (With English texts this would mean flush left / ragged right, while with Hebrew texts it would be flush right / ragged left.) This and all the preceding paragraphs in this thesis are set ragged. Prayerbooks can be found set ragged, but generally the texts are justified.

In a *justified* text, the lines of text begin and end flush, with common vertical lines. (For both English and Hebrew texts, justified means flush left / flush right.) This and the next paragraph are justified. The text is considered justified even when there is an intentional indentation at the beginning of, and/or a gap at the end of, the paragraph.

Scribes and printers have used several methods to justify the lines of Hebrew text.

To avoid inappropriate gaps, letters can either be squeezed or elongated.[32] Early printers and scribes sometimes inserted drawings or extra letters at the end of a line of text instead of, or in addition to, squeezing or elongating letters.

(For examples, see above, figures 3, 4, and 5.)

---

[32] The practice of varying the widths of certain letters, familiar in Hebrew and Arabic writing and printing, is sometimes referred to as "Semitic justification" (even when used for non-Semitic languages). Bringhurst, Typographic Style, p. 191.

Paragraph Demarcation

The history of what we consider the paragraph is interesting. Medieval scribes marked the beginning of a group of sentences with a symbol, ¶, generally in red ink. The new group of sentences did not necessarily begin on a new line. With early printing, a gap was left in the text so that the symbol could later be added by a *rubricator* (*rubrum* = red). During the late middle ages, the practice developed of beginning the new group of sentences at a new line. Printers continued to leave the gap (but now consistently at the beginning of a line) so that the red ¶ could be added later. Often the symbol was omitted. Eventually the space (the indentation) was all that was needed to mark a paragraph.[33]

In contemporary printing, paragraphs typically begin with an indentation. The first paragraph after a heading, however, need not be indented, since it is obviously a beginning of a new set of sentences, a new idea.[34]

---

[33] Tschichold, Form of the Book, 105; Tschichold, Asymmetric Typography, 32.

[34] Ibid.; Tschichold, Designing Books: Planning a book; A typographer's composition rules; Fifty-eight examples by the author, translated by Joyce Wittenborn (New York: Wittenborn, Schultz, Inc., 195?) 60, 17; Bringhurst, Typographic Style, 39.   In this thesis, the previous paragraph began without an

An outdented paragraph is an alternative not commonly used for general text. It is an

effective method, though.[35] (In addition to this paragraph, examples may be

seen in the "works consulted," below.)

There are various other methods of marking the start of a new paragraph.

Some book designers prefer relying on the white space that follows the last line

of the previous paragraph to mark the break between paragraphs, as demon-

strated in this paragraph. But the length of the final line of a paragraph varies:

the break could, at times, be completely missed.[36] ○A symbol (any of many,

such as ○, used here, or the traditional ¶, etc.) could mark a new paragraph,

either at the beginning of a new line, or in the middle of a line.[37]

---

indentation as a demonstration of this printing-convention (of not indenting the first paragraph following a heading). I, for the most part, otherwise follow the typescript-convention, and begin paragraphs, even after headings, with an indentation.

[35] Ibid., 40.

[36] Tschichold, Asymmetric Typography, p. 32. In Tschichold's earlier work, his paragraphs begin flush left (without indentations). He later abandoned this practice. See: Jan Tschichold, The New Typography: A Handbook for Modern Designers, trans. Translated by Ruari McLean. Introduction by Robin Kinross, Weimar and Now: German Cultural Criticism 8, eds. Martin Jay and Anton Kaes (Berkeley: A Centennial Book-University of California Press, 1995).

[37] Bringhurst, Typographic Style, 40. Gill's Essay on Typography uses this method for marking paragraphs. Eric Gill, An Essay on Typography, 2nd edition (London: Sheed & Ward, 1936).

Block paragraphs, popular in business correspondence, seem similar to the format of relying on the white space at the end of the previous paragraph. But these paragraphs are separated with additional vertical white space (generally an extra line) both before and after (as done here).[38]

For sub-sections, there are often sub-headings. When there are no subheadings, the temptation arises to announce the new sub-section by leaving an extra white line (as demonstrated immediately above this paragraph). This extra line, however, could be missed if it coincides with the end of a page. To avoid any ambiguity, a mark is centered in the intervening line. As with a paragraph beginning after a heading, there is no need to indent after a sub-heading, or after a marked sub-section.[39]

*

IN BOOKS from before 1770, chapters were typically introduced with enlarged decorated letters. In addition to decoration, the large letter alerted the reader that a new chapter had begun. Beginning the first word (or words) with small capitals is a current alternative.[40]

*

---

[38] Bringhurst, <u>Typographic Style</u>, 40.

[39] Tschichold, <u>Designing Books</u>, 17; Tschichold, <u>Form of the Book</u>, 30.

[40] Ibid., 29-30.

The methods used for demarcating chapters, sub-sections and paragraphs in secular writing are similar to the methods used to demarcate prayers and the prayer sub-sections.[41]

Prayer Demarcation

A   prayerbook is only successful if it fulfills the worshiper's needs. At least two

extremes are possible: Does the worshiper plan to concentrate on each prayer, each paragraph, each sentence, each word (or even each letter)? Does the worshiper wish to go through the prayers as a continuous stream of words/consciousness (or unconsciousness)? Both of these views could be seen as valid or as ridiculous. But it may be possible to demarcate prayers and sections of prayers to help and not hinder prayerfulness for most worshipers.

There are a few patterns that prayerbooks have often used over the centuries. One popular style (used in these few paragraphs)

emphasizes the first word of a prayer (or of a paragraph). For example (figure 6), in *Tikun Shlema* (1793), note on the right-side page, the new paragraph that begins after the centered text "*ani Adonai Elohechem.*" The first word, *emet,* is flush right. The next word on this line and the first word of the next line are equally indented. The last line

---

[41] When Hebrew is used, there is a notable difference. In Hebrew texts, one generally does not find initial letters highlighted or enlarged. Instead, the first word is highlighted or enlarged (if that method of demarcation is chosen).

of this section, *meolam . . . ayn elohim zulatecha* is centered. This pattern repeats with variations as needed. The last line might or might not be centered. The first word might use a larger type. (This is similar to the *drop cap* except that in Hebrew the whole word is typically treated as a unit.) Note that on the left-side page, in the *amidah*, the word *baruch* uses a larger typeface indicating, in this case, the beginning of a new rubric.
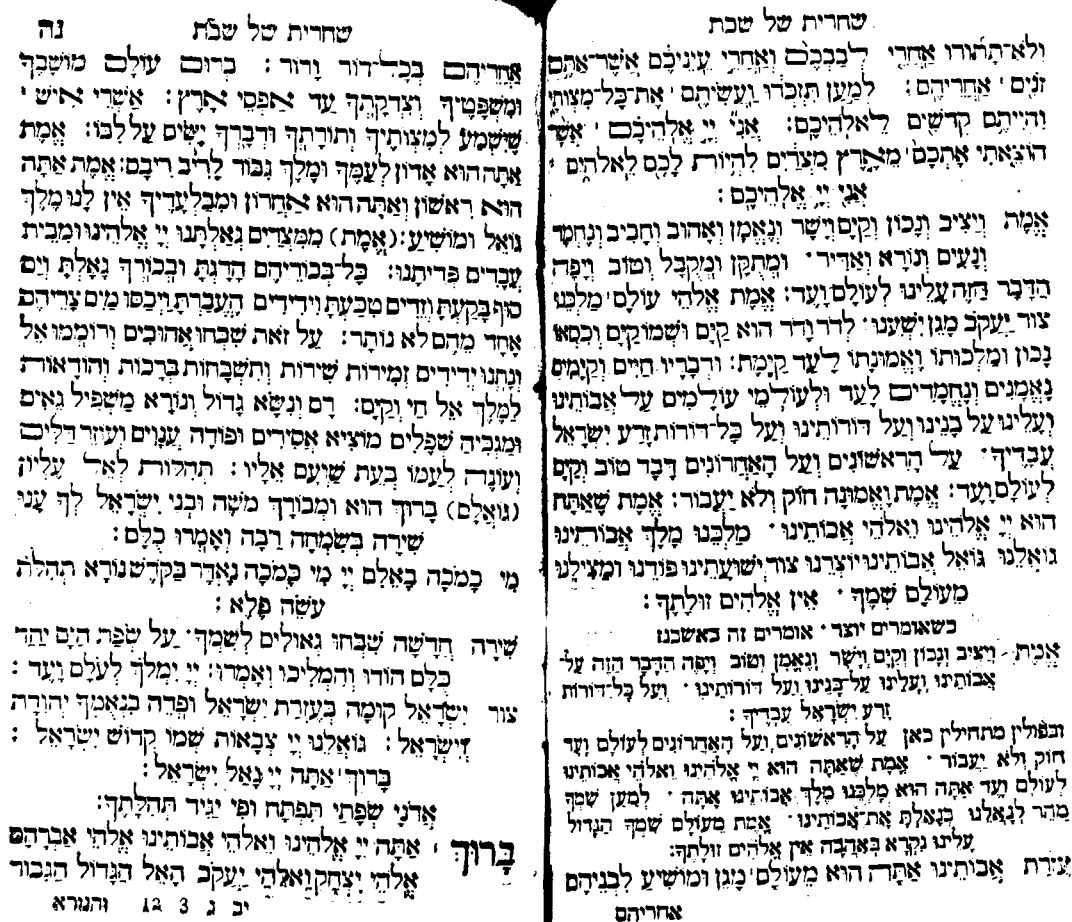
Figure 6 *Tikun Shlemah* (1793), 54b-55a.

56   MORNING SERVICE FOR THE SABBATH.

Minister:

אלהי נשמה

MY God, the soul which Thou hast given unto me came pure from Thee. Thou hast created it, Thou hast formed it, Thou hast breathed it into me, Thou hast preserved it in this body and, at the appointed time, Thou wilt take it from this earth that it may enter upon the life everlasting. While the soul animates my being I will worship Thee, Sovereign of the world and Lord of all souls. Blessed be Thou, O Lord, in whose hands are the souls of all the living and the spirits of all flesh.

רבון כל העולמים

LORD of all worlds! Not in reliance upon right-eousness or merit in ourselves do we make our supplications to Thee; but trusting in Thine infinite mercy alone. For what are we, what is our life, what our goodness, what our power? What can we say in Thy presence? Are not all the mighty men as naught before Thee and those of great renown as though they had never been; the wisest as if without knowledge, and the men of understanding as if without discernment? Behold, nations are but as a drop of water; they are accounted as the grains of dust in the balance. Many of our actions are vain; and our days pass away like a shadow. Our life would be altogether vanity, were it not for the soul, which, fashioned in Thine own image, gives us assurance

Figure 7 *Union Prayer-Book* (1895) 1905 printing, page 56.

ALTHOUGH one would expect consistency within a given book, the first word might or might not be enlarged, and the last line might or might not be centered. Several factors could explain this. There are sometimes instructions, commentaries, or alternate texts included on the page. These variables can lead to narrow columns, which lead to a breakdown of the format (as has happened on this page due to the insertion of an illustration); it is not always apparent.

As discussed, many prayerbooks enlarge or otherwise highlight the first word of a prayer. Sometimes the highlighted word begins the prayer, while at other times, it is a heading (and the first word is repeated in the text.)

Other books simply demarcate prayers in the way that is commonly used in other contemporary printing. The text is right and left justified with the exception of the first and last lines. The first line of text begins after an indentation and the last line has a gap after the text ends. These few paragraphs demonstrate this method.

There can be lines of text that are centered, as in Heidenheim's *Israelitisches Gebetbuch* (1836). These may include congregational responses, introductory lines of prayers, seasonal insertions, instructions or comments, and so on.

Figure 8 *Israelitisches Gebetbuch* (1836), 162-163.

In the seventeenth-century manuscript of prayerbook fragments from Kaifeng, a different method for separating sections in the prayers can be found. A gap is left in the text.

The gap can be at the beginning of a line of text, appearing to be the same as is often done in contemporary printing. A gap may instead be left in the center of a line. In this case, there would be text on both ends of a line. A gap may also be left at the end of a line, again appearing to be similar to contemporary printing.

Although these gaps may appear similar to contemporary conventions, this type of gap calls to mind the method used in the Tiberian *mesorah:* the use of the *petuhah* and the *setumah* (though in the *mesorah,* the breaks do not always correlate with what we consider logical breaks in the text).

The *petuhah,* the open paragraph, begins a new line. The preceding text ends with an open-ended-gap. **If** the text on the preceding line either (a) came close to the end of the line (so that there was insufficient space for at least three letters), **or** (b) actually extended to the end of the line, **then** it would not be obvious that an open break had been intended. Under these conditions, a blank line would be inserted before the text commenced. The *setumah,* the closed paragraph, begins at the end of the same line in which the old paragraph ended. Thus there is a close-ended-gap. **If** the text on the preceding line either (a) came close to the end of the line (so that there was insufficient space for at least three letters), **or** (b) actually extended to the end of the line, **then** the new text would not be able to begin

on the same line. Under these conditions, the new paragraph would begin on a new line, and would be indented[42].

One possible explanation for this phenomenon in the Kaifeng prayerbook might be that the scribe was accustomed to writing biblical texts. When instead he had a prayerbook to copy, he continued using the masoretic conventions. He was consistent: he used the *masorah* format for prayers *and* for biblical texts within the prayerbook.

Most prayerbooks examined are also consistent. But they consistently do *not* use *masorah* format, neither for prayers, nor for biblical texts.

---

[42] Page H. Kelley, Daniel S. Mynatt, and Timothy G. Crawford, <u>The Masorah of Biblia Hebraica Stuttgartensia: Introduction and Annotated Glossary</u> (Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1998), 155-156, 167; Israel Yeivin, <u>Introduction to the Tiberian Masorah</u>, translated and edited by E. J. Revell, The Society of Biblical Literature Masoretic Studies 5, editor Harry M. Orlinsky (N.p.: Scholars Press; Society of Biblical Literature; The International Organization for Masoretic Studies, 1980), §74.

Figure 9 MS 924, 34-35, Klau Library.

פַּדְבֵּר הָיִיתָ וּדְכוֹרֵי גָּאַלְתָּ וְיָם סוּף בָּקַעְתָּ וְזֵדִים טִבַּעְתָּ

וִידִידִים עָבְרוּ מַיִם וַיְכַסּוּ מַיִם צָרֵיהֶם אֶחָד מֵהֶם לֹא נוֹ...

וְעַל זֹאת שִׁבְּחוּ אֲהוּבִים וְרוֹמְמוּ לָאֵל וְנָתְנוּ יְדִידִים זְמִירוֹת

שִׁירוֹת תּוּשְׁבָּחוֹת לַמֶּלֶךְ אֵל חַי וְקַיָּים רָם וְנִשָּׂא גָּדוֹל גִּבּוֹ

וְנוֹרָא מַשְׁפִּיל גֵּאִים עֲדֵי אָרֶץ מַגְבִּיהַּ שְׁפָלִים עַד מָרוֹם

מוֹצִיא אֲסִירִים וּפוֹדֶה עֲנָוִים וְעוֹזֵר דַּלִּים וְעוֹנֶה לְעַמּוֹ יִשְׂרָאֵל

בְּעֵת שַׁוְעָם אֵלָיו תְּהִלּוֹת לָאֵל עֶלְיוֹן בָּרוּךְ הוּא מֹשֶׁה וְכָל

בְּנֵי יִשְׂרָאֵל לְךָ אָמְרוּ שִׁירָה בְּשִׂמְחָה רַבָּה וְאָמְרוּ כֻלָּם

מִי כָמוֹכָה בָּאֵלִם יְיָ מִי כָּמֹכָה נֶאְדָּר בַּקֹּדֶשׁ נוֹרָא תְהִלּוֹת

עֹשֵׂה פֶלֶא יְיָ יִמְלוֹךְ לְעוֹלָם וָעֶד וְנֶאֱמַר גּוֹאֲלֵינוּ יְיָ

צְבָאוֹת שְׁמוֹ קְדוֹשׁ יִשְׂרָאֵל בָּרוּךְ אַתָּה יְיָ גָּאַל יִשְׂרָאֵל

יְיָ שְׂפָתַי תִּפְתָּח וּפִי יַגִּיד תְּהִלָּתֶךָ

בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ אֱלֹהֵי אַבְרָהָם אֱלֹהֵי

יִצְחָק וֵאלֹהֵי יַעֲקֹב הָאֵל הַגָּדוֹל הַגִּבּוֹר וְהַנּוֹרָא אֵל עֶלְיוֹן

גּוֹמֵל חֲסָדִים טוֹבִים וְקוֹנֵה הַכֹּל וְזוֹכֵר חַסְדֵי אָבוֹת וּמֵבִיא

גּוֹאֵל לִזְרָעָם אַחֲרֵיהֶם מֶלֶךְ מֶלֶךְ עוֹזֵר מֶלֶךְ חֹנֵן

בָּרוּךְ אַתָּה יְיָ מָגֵן אַבְרָהָם

גִּבּוֹר לְעוֹלָם יְיָ מְחַיֵּה מֵתִים אַתָּה רַב לְהוֹשִׁיעַ

מַשִּׁיב הָרוּחַ וּמוֹרִיד הַגֶּשֶׁם מְכַלְכֵּל חַיִּים בְּחֶסֶד מְחַיֵּה מֵתִים

בְּרַחֲמִים רַבִּים רוֹפֵא חוֹלִים וְסוֹמֵךְ נוֹפְלִים וּמַתִּיר אֲסוּרִים

אֱמוּנָתוֹ לִישֵׁנֵי עָפָר מִי כָמוֹךָ בַּעַל גְּבוּרוֹת וּמִי

מַצְמִיחַ יְשׁוּעָה וְנֶאֱמָן אַתָּה לְהַחֲיוֹת

Figure 10 MS 924, 36-37, Klau Library

Gates of Prayer (1975) generally uses small capitals in English (flush left) and

Hebrew (flush right) to mark the start of a rubric (as shown above). It consistently

marks the end of rubrics with two centered diamonds (as shown below). The end of

the rubric is marked, even when it coincides with the bottom of the page. Occasion-

ally a sub-rubric is indicated with a solitary centered diamond.

◆   ◆

SHABBAT

All rise

תפלה

אֲדֹנָי, שְׂפָתַי תִּפְתָּח, וּפִי יַגִּיד תְּהִלָּתֶךָ.

Eternal God, open my lips, that my mouth may declare Your glory.

GOD OF ALL GENERATIONS   אבות

בָּרוּךְ אַתָּה, יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ, אֱלֹהֵי אַבְרָהָם, אֱלֹהֵי
יִצְחָק, וֵאלֹהֵי יַעֲקֹב: הָאֵל הַגָּדוֹל, הַגִּבּוֹר וְהַנּוֹרָא, אֵל עֶלְיוֹן.

We praise You, Lord our God and God of all generations: God
of Abraham, God of Isaac, God of Jacob; great, mighty, and
awesome God, God supreme.

גּוֹמֵל חֲסָדִים טוֹבִים, וְקוֹנֵה הַכֹּל, וְזוֹכֵר חַסְדֵי אָבוֹת, וּמֵבִיא
גְאֻלָּה לִבְנֵי בְנֵיהֶם, לְמַעַן שְׁמוֹ, בְּאַהֲבָה.*

Master of all the living, Your ways are ways of love. You re-
member the faithfulness of our ancestors, and in love bring
redemption to their children's children for the sake of Your
name.*

מֶלֶךְ עוֹזֵר וּמוֹשִׁיעַ וּמָגֵן. בָּרוּךְ אַתָּה, יְיָ, מָגֵן אַבְרָהָם.

You are our King and our Help, our Savior and our Shield.
Blessed is the Lord, the Shield of Abraham.

* On Shabbat Shuvah Insert:

זָכְרֵנוּ לְחַיִּים, מֶלֶךְ חָפֵץ בַּחַיִּים.
וְכָתְבֵנוּ בְּסֵפֶר הַחַיִּים, לְמַעַנְךָ אֱלֹהִים חַיִּים.

Remember us unto life, for You are the King who delights in life, and
inscribe us in the Book of Life, that Your will may prevail, O God of
life.

•   •

306

Figure 11 *Gates of Prayer* (1975), 306.

Much attention has been given to distinguishing among prayers or sections of prayers. Some prayerbooks also mark the conclusion of a prayer, or the point at which the service leader traditionally resumes the prayer out loud. In the two examples shown, note the markers (♦ and □) before the words *sheken* and *b'rakhot*.

שׁוֹכֵן עַד. מָרוֹם וְקָדוֹשׁ שְׁמוֹ. וְכָתוּב רַנְּנוּ
צַדִּיקִים בַּיְיָ לַיְשָׁרִים נָאוָה תְהִלָּה:

בְּפִי יְשָׁרִים תִּתְהַלָּל. וּבְדִבְרֵי צַדִּיקִים תִּתְבָּרַךְ.
וּבִלְשׁוֹן חֲסִידִים תִּתְרוֹמָם. וּבְקֶרֶב קְדוֹשִׁים תִּתְקַדָּשׁ:

וּבְמַקְהֲלוֹת רִבְבוֹת עַמְּךָ בֵּית יִשְׂרָאֵל בְּרִנָּה
יִתְפָּאַר שִׁמְךָ מַלְכֵּנוּ בְּכָל דּוֹר וָדוֹר. ♦ שֶׁכֵּן חוֹבַת כָּל
הַיְצוּרִים לְפָנֶיךָ יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ. לְהוֹדוֹת
לְהַלֵּל לְשַׁבֵּחַ לְפָאֵר לְרוֹמֵם לְהַדֵּר לְבָרֵךְ לְעַלֵּה וּלְקַלֵּס
עַל כָּל דִּבְרֵי שִׁירוֹת וְתִשְׁבָּחוֹת דָּוִד בֶּן יִשַׁי עַבְדְּךָ
מְשִׁיחֶךָ:

יִשְׁתַּבַּח שִׁמְךָ לָעַד מַלְכֵּנוּ. הָאֵל הַמֶּלֶךְ הַגָּדוֹל
וְהַקָּדוֹשׁ בַּשָּׁמַיִם וּבָאָרֶץ. כִּי לְךָ נָאֶה יְיָ אֱלֹהֵינוּ
וֵאלֹהֵי אֲבוֹתֵינוּ שִׁיר וּשְׁבָחָה הַלֵּל וְזִמְרָה עֹז
וּמֶמְשָׁלָה נֶצַח גְּדֻלָּה וּגְבוּרָה תְּהִלָּה וְתִפְאֶרֶת קְדֻשָּׁה
וּמַלְכוּת ♦ בְּרָכוֹת וְהוֹדָאוֹת מֵעַתָּה וְעַד עוֹלָם. בָּרוּךְ
אַתָּה יְיָ. אֵל מֶלֶךְ גָּדוֹל בַּתִּשְׁבָּחוֹת. אֵל הַהוֹדָאוֹת.
אֲדוֹן הַנִּפְלָאוֹת. הַבּוֹחֵר בְּשִׁירֵי זִמְרָה. מֶלֶךְ אֵל חֵי
הָעוֹלָמִים:

Figure 12 *Prayer Book for Jewish Personnel in the Armed Forces of the United States* (1984), 220.

וּבְמַקְהֲלוֹת רִבְבוֹת עַמְּךָ בֵּית יִשְׂרָאֵל בְּרִנָּה יִתְפָּאַר שִׁמְךָ
מַלְכֵּנוּ בְּכָל־דּוֹר וָדוֹר. ☐ שֶׁכֵּן חוֹבַת כָּל־הַיְצוּרִים לְפָנֶיךָ
יהוה אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ, לְהוֹדוֹת לְהַלֵּל לְשַׁבֵּחַ, לְפָאֵר
לְרוֹמֵם לְהַדֵּר, לְבָרֵךְ לְעַלֵּה וּלְקַלֵּס עַל כָּל־דִּבְרֵי שִׁירוֹת
וְתִשְׁבְּחוֹת דָּוִד בֶּן־יִשַׁי עַבְדְּךָ מְשִׁיחֶךָ.

In this berakhah we affirm that our eternal King
will always be praised

יִשְׁתַּבַּח שִׁמְךָ לָעַד, מַלְכֵּנוּ, הָאֵל הַמֶּלֶךְ הַגָּדוֹל וְהַקָּדוֹשׁ
בַּשָּׁמַיִם וּבָאָרֶץ. כִּי לְךָ נָאֶה, יהוה אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ,
שִׁיר וּשְׁבָחָה, הַלֵּל וְזִמְרָה, עֹז וּמֶמְשָׁלָה, נֶצַח גְּדֻלָּה וּגְבוּרָה,
תְּהִלָּה וְתִפְאֶרֶת, קְדֻשָּׁה וּמַלְכוּת, ☐ בְּרָכוֹת וְהוֹדָאוֹת מֵעַתָּה
וְעַד עוֹלָם. בָּרוּךְ אַתָּה יהוה אֵל מֶלֶךְ גָּדוֹל בַּתִּשְׁבָּחוֹת, אֵל
הַהוֹדָאוֹת, אֲדוֹן הַנִּפְלָאוֹת, הַבּוֹחֵר בְּשִׁירֵי זִמְרָה, מֶלֶךְ אֵל חֵי
הָעוֹלָמִים.

On Shabbat before Yom Kippur,
Psalm 130, on page 134, may be added

ḤATZI KADDISH

Reader:

יִתְגַּדַּל וְיִתְקַדַּשׁ שְׁמֵהּ רַבָּא בְּעָלְמָא דִּי בְרָא כִרְעוּתֵהּ, וְיַמְלִיךְ
מַלְכוּתֵהּ בְּחַיֵּיכוֹן וּבְיוֹמֵיכוֹן וּבְחַיֵּי דְכָל־בֵּית יִשְׂרָאֵל, בַּעֲגָלָא
וּבִזְמַן קָרִיב, וְאִמְרוּ אָמֵן.

Congregation and Reader:

יְהֵא שְׁמֵהּ רַבָּא מְבָרַךְ לְעָלַם וּלְעָלְמֵי עָלְמַיָּא.

Reader:

יִתְבָּרַךְ וְיִשְׁתַּבַּח וְיִתְפָּאַר וְיִתְרוֹמַם וְיִתְנַשֵּׂא, וְיִתְהַדָּר וְיִתְעַלֶּה
וְיִתְהַלָּל שְׁמֵהּ דְּקֻדְשָׁא, בְּרִיךְ הוּא לְעֵלָּא (לְעֵלָּא מִכָּל־) מִן
כָּל־בִּרְכָתָא וְשִׁירָתָא, תֻּשְׁבְּחָתָא וְנֶחֱמָתָא דַּאֲמִירָן בְּעָלְמָא,
וְאִמְרוּ אָמֵן.

Figure 13 *Sidur Sim Shalom* (1985).

Citations, Notes, Instructions and Commentary

The prayerbook page is not limited to the words of prayer. The worshiper may be offered instructions on matters such as which prayers to recite on which occasions, how to recite the prayers (out loud or silently, standing or sitting), who should say which prayer (the service leader or the congregation), where to turn in the prayerbook to find the next part of the service, and so on. In addition, he may find simple or extensive commentary on the prayers, the history of the prayer, and the laws surrounding the prayer. Finally, the worshiper may be offered citations explaining the source of a prayer, or additional notes of a technical nature, such as a translation of an unusual term, etc.

*

Instructions are generally given in the place they are needed. They are, in a sense, stage directions; they instruct the members of the community, explaining to each member what his role is.[43] These instructions are usually brief, are set in a different typeface from the prayer text, and, if they are given in Hebrew, they generally do not have vowels.

*

---

[43] Lawrence A. Hoffman, "The Liturgical Message," in his Gates of Understanding: A companion volume to Shaarei Tefillah: Gates of Prayer, (New York: Central Conference of American Rabbis; Union of American Hebrew Congregations, 1977), 147, note 28 on page 166.

אֲדֹנָי שְׂפָתַי תִּפְתָּח וּפִי יַגִּיד תְּהִלָּתֶךָ:

בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ אֱלֹהֵי אַבְרָהָם אֱלֹהֵי יִצְחָק וֵאלֹהֵי יַעֲקֹב הָאֵל הַגָּדוֹל הַגִּבּוֹר וְהַנּוֹרָא אֵל עֶלְיוֹן גּוֹמֵל חֲסָדִים טוֹבִים וְקֹנֵה הַכֹּל וְזוֹכֵר חַסְדֵי אָבוֹת וּמֵבִיא גוֹאֵל לִבְנֵי בְנֵיהֶם לְמַעַן שְׁמוֹ בְּאַהֲבָה•

בשבת שובה מוסיפים זכרנו.   מן שבת שובה ועד זכרנו חיינגעסטאמטעט.

זָכְרֵנוּ לַחַיִּים מֶלֶךְ חָפֵץ בַּחַיִּים• וְכָתְבֵנוּ בְּסֵפֶר הַחַיִּים לְמַעַנְךָ אֱלֹהִים חַיִּים•

מֶלֶךְ עוֹזֵר וּמוֹשִׁיעַ וּמָגֵן• בָּרוּךְ אַתָּה יְיָ מָגֵן אַבְרָהָם:

אַתָּה גִבּוֹר לְעוֹלָם אֲדֹנָי מְחַיֵּה מֵתִים אַתָּה רַב לְהוֹשִׁיעַ•

מן שבת בראשית בי' פסח ומגט ויף:

מַשִּׁיב הָרוּחַ וּמוֹרִיד הַגֶּשֶׁם:

מְכַלְכֵּל חַיִּים בְּחֶסֶד מְחַיֵּה מֵתִים בְּרַחֲמִים רַבִּים סוֹמֵךְ נוֹפְלִים וְרוֹפֵא חוֹלִים וּמַתִּיר אֲסוּרִים וּמְקַיֵּם אֱמוּנָתוֹ לִישֵׁנֵי עָפָר• מִי כָמוֹךָ בַּעַל גְּבוּרוֹת וּמִי דּוֹמֶה לָּךְ מֶלֶךְ מֵמִית וּמְחַיֶּה וּמַצְמִיחַ יְשׁוּעָה•

בשבת שובה מוסיפים מי כמוך.   מן שבת שובה ועד מי כמוך חיינגעסטאמטעט.

מִי כָמוֹךָ אַב הָרַחֲמִים זוֹכֵר יְצוּרָיו לַחַיִּים בְּרַחֲמִים:

וְנֶאֱמָן אַתָּה לְהַחֲיוֹת מֵתִים• בָּרוּךְ אַתָּה יְיָ מְחַיֵּה הַמֵּתִים:

קדוש לש"ץ בחזרת התפלה:

אַתָּה קָדוֹשׁ

וְשִׁמְךָ קָדוֹשׁ

וּקְדוֹשִׁים בְּכָל

יוֹם יְהַלְלוּךָ

סֶּלָה: כ"א יְיָ

הָאֵל (נ"י הַמֶּלֶךְ)

הַקָּדוֹשׁ:

נְקַדֵּשׁ אֶת־שִׁמְךָ בָּעוֹלָם כְּשֵׁם שֶׁמַּקְדִּישִׁים אוֹתוֹ בִּשְׁמֵי מָרוֹם כַּכָּתוּב עַל־יַד נְבִיאֶךָ וְקָרָא זֶה אֶל־זֶה וְאָמַר• קי"ק קָדוֹשׁ וְקָדוֹשׁ קָדוֹשׁ יְיָ צְבָאוֹת מְלֹא כָל־הָאָרֶץ כְּבוֹדוֹ: כ' אָז בְּקוֹל רַעַשׁ גָּדוֹל אַדִּיר וְחָזָק מַשְׁמִיעִים קוֹל מִתְנַשְּׂאִים לְעֻמַּת שְׂרָפִים לְעֻמָּתָם בָּרוּךְ יֹאמֵרוּ• קי"ק בָּרוּךְ כְּבוֹד־יְיָ מִמְּקוֹמוֹ• כ' מִמְּקוֹמְךָ מַלְכֵּנוּ תוֹפִיעַ וְתִמְלוֹךְ עָלֵינוּ. כִּי מְחַכִּים אֲנַחְנוּ לָךְ• מָתַי תִּמְלֹךְ בְּצִיּוֹן. בְּקָרוֹב בְּיָמֵינוּ לְעוֹלָם וָעֶד תִּשְׁכּוֹן: תִּתְגַּדַּל וְתִתְקַדַּשׁ בְּתוֹךְ יְרוּשָׁלַיִם עִירְךָ לְדוֹר וָדוֹר וּלְנֵצַח נְצָחִים: וְעֵינֵינוּ תִרְאֶינָה מַלְכוּתֶךָ כַּדָּבָר הָאָמוּר בְּשִׁירֵי עֻזֶּךָ עַל־יְדֵי דָוִד מְשִׁיחַ צִדְקֶךָ• קי"ק יִמְלֹךְ יְיָ לְעוֹלָם אֱלֹהַיִךְ צִיּוֹן לְדֹר וָדֹר הַלְלוּיָהּ: קי"ק לְדֹר וָדֹר נַגִּיד גָּדְלֶךָ וּלְנֵצַח נְצָחִים קְדֻשָּׁתְךָ נַקְדִּישׁ וְשִׁבְחֲךָ אֱלֹהֵינוּ מִפִּינוּ לֹא יָמוּשׁ לְעוֹלָם וָעֶד כִּי אֵל מֶלֶךְ גָּדוֹל וְקָדוֹשׁ אַתָּה• כ"א יְיָ הָאֵל (נ"י הַמֶּלֶךְ) הַקָּדוֹשׁ:

נקדש, קדושת תפלת שחרית לשבת וי"ט כמנהג האשכנזים דומה לתפלתם לקדושת של חול עד סלף. כל כאורך כבודו, אך עזם עד סופם מורחבת פה בנוסחתם וסוף לכבוד שבת וכדי להבדיל-בין שבת לחול. פמנם המפרדים יז לסם נוסחא אחת לקדוזה של קדוזה של שבית וי"ט. אז בקול רעש עז"ס יחזקאל ג', י"ב. ועירוז אז, הז בשאומרים קדוז בסיס מלאכי רעז ופועדים לעומתם נרוע, וכבם בכענוף שיצ בפסוק זה י"ד תבות כנגד י"ד שבעות שבעצרת כדברות. כי מחקים ב' תבות, כן נס' תב עמרם וברעב"ס וכל"ל, ונהרכב סדורים מפם לקמחים ומעות. ועדות ברורס של"ל כי מחכים יז לנו כרוקף שבתב מן ממקומך עד גיתך ל"ח תבות כנגד ל"ח תבות אשר נב' בפסוקים טימאכל ל"ז, פ"ו. ול"ו. וב"א. פאר על פיס נתיפדה סנופסם. שאמור כס"א נתף דונמת מיחוז (נמדבר ל"א, פ"א), בטעומר תאמור כמעול. פומב כי זה כוח ל' תימם כמו בפסוק כית יעקב (מיכה נ', ז'), וכמו זעעיר בנך בעל ם' מסעדיס פמן. תם"כ.

Citations identifying the sources for prayers sometimes precede the text, sometimes are found in marginal notes, and sometimes are not given at all. Less commonly, citations could also appear in a footnote or in an endnote. Occasionally, the note citations are gathered together in a separate book.[44]

Notes, such as translations or explanations of terms, are generally given at the bottom of the page. (Examples follow below.)

*

There are several methods commonly used for presenting commentaries. Some prayerbooks place the commentary on the bottom of the page (sometimes below a horizontal line). Alternately, the commentary text may be treated as part of a running text, that is, it is a section that interrupts the prayer text. Another layout method is to surround the prayer text with the commentary. These commentaries are often linked to the prayer texts through association with a word from the text. The first word of the section commented on might be enlarged, highlighted, etc. in the commentary as it is in the prayer. (Examples follow below.)

*

---

[44] For example, Chaim Stern and A. Stanley Dreyfus, "Notes to <u>Shaarei Tefillah</u>," <u>Gates of Understanding</u>, ed. Lawrence A. Hoffman (New York: Central Conference of American Rabbis; Union of American Hebrew Congregations, 1977) 177-269.

קריאת שמע וברכותיה

כשמתפללים במנין שליח צבור אומר:

בָּרְכוּ אֶת יהוה הַמְבֹרָךְ.

והקהל עונה:

בָּרוּךְ יהוה הַמְבֹרָךְ לְעוֹלָם וָעֶד.

שליח צבור חוזר ואומר:

בָּרוּךְ יהוה הַמְבֹרָךְ לְעוֹלָם וָעֶד.

ברכת "יוצר אור", הברכה הראשונה שלפניה

בָּרוּךְ אַתָּה יהוה אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, יוֹצֵר אוֹר וּבוֹרֵא חֹשֶׁךְ עֹשֶׂה שָׁלוֹם וּבוֹרֵא אֶת הַכֹּל.

ביום טוב שאינו שבת אומרים המאיר לארץ*):

הַכֹּל יוֹדוּךְ   וְהַכֹּל יְשַׁבְּחוּךְ

וְהַכֹּל יאמְרוּ: אֵין קָדוֹשׁ כַּיהוה.

הַכֹּל יְרוֹמְמוּךָ סֶּלָה   יוֹצֵר הַכֹּל,

הָאֵל הַפּוֹתֵחַ בְּכָל יוֹם דַּלְתוֹת שַׁעֲרֵי מִזְרָח,

וּבוֹקֵעַ חַלּוֹנֵי רָקִיעַ,

מוֹצִיא חַמָּה מִמְּקוֹמָהּ   וּלְבָנָה מִמְּכוֹן שִׁבְתָּהּ

---

*) ליום טוב שאינו שבת

הַמֵּאִיר לָאָרֶץ וְלַדָּרִים עָלֶיהָ בְּרַחֲמִים, וּבְטוּבוֹ מְחַדֵּשׁ בְּכָל יוֹם תָּמִיד מַעֲשֵׂה בְרֵאשִׁית. מָה רַבּוּ מַעֲשֶׂיךָ יהוה, כֻּלָּם בְּחָכְמָה עָשִׂיתָ, מָלְאָה הָאָרֶץ קִנְיָנֶךָ: הַמֶּלֶךְ הַמְרוֹמָם לְבַדּוֹ מֵאָז, הַמְשֻׁבָּח

סֶלָה – לְעוֹלָם. וּבוֹקֵעַ – וּפוֹתֵחַ.

Figure 15 *Rinat Yisrael* (1983), 250.

שחרית לשבת וליום טוב

ברכת טלית

בָּרוּךְ אַתָּה יהוה אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו וְצִוָּנוּ לְהִתְעַטֵּף בַּצִּיצִית:

במדבר כד מַה טֹּבוּ אֹהָלֶיךָ יַעֲקֹב, מִשְׁכְּנֹתֶיךָ יִשְׂרָאֵל: וַאֲנִי בְּרֹב
תהלים ה חַסְדְּךָ אָבוֹא בֵיתֶךָ, אֶשְׁתַּחֲוֶה אֶל הֵיכַל קָדְשְׁךָ
שם כו בְּיִרְאָתֶךָ: יהוה אָהַבְתִּי מְעוֹן בֵּיתֶךָ וּמְקוֹם מִשְׁכַּן
כְּבוֹדֶךָ: וַאֲנִי אֶשְׁתַּחֲוֶה וְאֶכְרָעָה, אֶבְרְכָה לִפְנֵי יהוה
שם סט עֹשִׂי. וַאֲנִי תְפִלָּתִי לְךָ יהוה עֵת רָצוֹן, אֱלֹהִים בְּרָב
חַסְדֶּךָ, עֲנֵנִי בֶּאֱמֶת יִשְׁעֶךָ:

*

אֲדוֹן עוֹלָם אֲשֶׁר מָלַךְ   בְּטֶרֶם כָּל יְצִיר נִבְרָא.
לְעֵת נַעֲשָׂה בְחֶפְצוֹ כֹּל   אֲזַי מֶלֶךְ שְׁמוֹ נִקְרָא.
וְאַחֲרֵי כִּכְלוֹת הַכֹּל   לְבַדּוֹ יִמְלֹךְ נוֹרָא.
וְהוּא הָיָה וְהוּא הֹוֶה   וְהוּא יִהְיֶה בְּתִפְאָרָה.
וְהוּא אֶחָד וְאֵין שֵׁנִי   לְהַמְשִׁיל לוֹ לְהַחְבִּירָה.
בְּלִי רֵאשִׁית בְּלִי תַכְלִית וְלוֹ הָעֹז וְהַמִּשְׂרָה.
וְהוּא אֵלִי וְחַי גּוֹאֲלִי   וְצוּר חֶבְלִי בְּעֵת צָרָה.
וְהוּא נִסִּי וּמָנוֹס לִי   מְנָת כּוֹסִי בְּיוֹם אֶקְרָא.
בְּיָדוֹ אַפְקִיד רוּחִי   בְּעֵת אִישָׁן וְאָעִירָה.
וְעִם רוּחִי גְּוִיָּתִי   יהוה לִי וְלֹא אִירָא:

*

הִנְנִי מוּכָן וּמְזֻמָּן לְקַיֵּם מִצְוַת בּוֹרְאִי.
כְּמוֹ שֶׁכָּתוּב בַּתּוֹרָה:
שמות לא "וּשְׁמַרְתֶּם אֶת הַשַּׁבָּת":

*

102

Figure 16 Ha'avodah Shebalev (1990/1991), 102.

Figure 17 Hertz, *Authorized Daily Prayer Book* (reprint: 1985), 416-417.

417

MORNING SERVICE
FOR SABBATHS AND FESTIVALS.

Page 7 to " the Lord is One ", p. 105. *Then continue as follows*:

NISHMAS
I. GOD—
THE
KING, RE-
DEEMER,
AND
HELPER

The breath of every living being shall bless thy Name, O Lord our God, and the spirit of all flesh shall ever extol and exalt thy fame, O our King. From everlasting to everlasting thou art God ; and beside thee we have no King, O thou who redeemest and savest, settest free and deliverest, who supportest and pitiest in all times of trouble and distress ; yea, we have no King but thee.

Thou art God of the first and of the last ages, God of all creatures, Lord of all generations, adored in innumerable praises, guiding thy world with lovingkindness and thy creatures with tender mercies. The Lord slumbereth not, nor sleepeth ; he arouseth the sleepers and awakeneth the slumberers ; he maketh the dumb to speak, setteth free the prisoners, supporteth the falling, and raiseth up those who are bowed down.

2. NO
HUMAN
TONGUE
CAN
EXHAUST
HIS
PRAISES

To thee alone we give thanks. Were our mouths full of song as the sea, and our tongues of exultation as the

Doctrine with which he had been associated. This legend was indignantly repudiated by Rashi and others.

1. THE BREATH. Let all men bless and glorify Him Who is our sole Saviour and Redeemer.

and exalt thy fame. The usual translation, "and exalt thy memorial," is unintelligible and misleading. זכר is the synonym of שם " Name ", and means title, remembrance, or fame. Cf. Psalm 145. 7 and Psalm 97. 12 ; pp. 87 and 851.

settest free. Heb. מתיר, by arrangement with him who has mastery over you.

and deliverest. Heb. מציל, snatching from mortal danger, like saving the lamb from the wolf.

guiding . . lovingkindness. A characteristic teaching of Judaism. Mercy (מדת הרחמים) accompanies Justice in God's dealings with mankind

arouseth the sleepers. To repentance, or to new life.

2. *were our mouths . . .* Man is incapable of adequately thanking God for His infinite mercies.

416

תְּפִלַּת שַׁחֲרִית לְשַׁבָּת וְיוֹם טוֹב :

Page 6 to אֶחָד, *p.* 104. *Then continue as follows* :—

נִשְׁמַת כָּל־חַי תְּבָרֵךְ אֶת־שִׁמְךָ יְיָ אֱלֹהֵינוּ • וְרוּחַ
בָּשָׂר תְּפָאֵר וּתְרוֹמֵם זִכְרְךָ מַלְכֵּנוּ תָּמִיד • מִן־הָעוֹלָם
וְעַד־הָעוֹלָם אַתָּה אֵל • וּמִבַּלְעָדֶיךָ אֵין לָנוּ מֶלֶךְ גּוֹ
וּמוֹשִׁיעַ פּוֹדֶה וּמַצִּיל וּמְפַרְנֵס וּמְרַחֵם בְּכָל־עֵת צָ
וְצוּקָה • אֵין לָנוּ מֶלֶךְ אֶלָּא אָתָּה : אֱלֹהֵי הָרִאשׁ
וְהָאַחֲרוֹנִים • אֱלוֹהַּ כָּל־בְּרִיּוֹת אֲדוֹן כָּל־תּוֹלָדוֹת הַמְּ
בְּרֹב הַתִּשְׁבָּחוֹת הַמְנַהֵג עוֹלָמוֹ בְּחֶסֶד וּבְרִיּוֹתָיו בְּרַחֲמ
וַיְיָ לֹא־יָנוּם וְלֹא־יִישָׁן • הַמְעוֹרֵר יְשֵׁנִים וְהַמֵּקִיץ נִרְדָּמ
וְהַמֵּשִׂיחַ אִלְּמִים • וְהַמַּתִּיר אֲסוּרִים וְהַסּוֹמֵךְ נוֹפְלִ
וְהַזּוֹקֵף כְּפוּפִים : לְךָ לְבַדְּךָ אֲנַחְנוּ מוֹדִים : אִלּוּ פִ
מָלֵא שִׁירָה כַּיָּם וּלְשׁוֹנֵנוּ רִנָּה כַּהֲמוֹן גַּלָּיו וְשִׂפְתוֹתֵ

MORNING SERVICE
FOR SABBATHS AND FESTIVALS.

NISHMAS

Even as the number of psalms has been increased for Sabbaths and festivals, so has the special Benediction that concludes the daily reading of the Psalms (*yishtabach*, p. 104) been expanded by prefixing to it the classic *Nishmas* prayer. This ancient and beautiful adoration, with its poetical imagery, deserves to be known far beyond the borders of Jewry. The first part (till " to Thee alone we give thanks ") probably dates from Temple times : the remainder was known to the Talmudic teachers. Tradition connects its authorship with the statesman-rabbi of the Maccabean dynasty, Simeon ben Shatach (p. 620). A curious legend that was current in medieval Germany and France, declared the author of *Nishmas* to have been Simon Cephas, *i.e.* the Apostle Peter. By this Prayer he was to have completed his renunciation of the new

שַׁחֲרִית שֶׁל שַׁבָּת

אין אורט פון בארכו דִּי בְּרָכוֹת אזו׳ רי (אייווריס) נאך מיַנדרבַייט זאָן (יִסְתַּבַּח) אוַו׳ דר נאָך הייבט אָן זאָנ

נִשְׁמַת כָּל חַי • תְּבָרֵךְ אֶת שִׁמְךָ יְיָ אֱלֹהֵינוּ • וְרוּחַ כָּל בָּשָׂר תְּפָאֵ
וּתְרוֹמֵם זִכְרְךָ מַלְכֵּנוּ תָּמִיד : מִן הָעוֹלָם וְעַד הָעוֹלָם אַתָּה
וּמִבַּלְעָדֶיךָ אֵין לָנוּ מֶלֶךְ גּוֹאֵל וּמוֹשִׁיעַ : פּוֹדֶה וּמַצִּיל וּמְפַרְנֵס וּמְרַחֵם
בְּכָל עֵת צָרָה וְצוּקָה אֵין לָנוּ מֶלֶךְ אֶלָּא אַתָּה • אֱלֹהֵי הָרִאשׁוֹנִים
וְהָאַחֲרוֹנִים • אֱלוֹהַּ כָּל בְּרִיּוֹת • אֲדוֹן כָּל תּוֹלָדוֹת • הַמְהֻלָּל בְּכֹ
הַתִּשְׁבָּחוֹת • הַמְנַהֵג עוֹלָמוֹ בְּחֶסֶד • וּבְרִיּוֹתָיו בְּרַחֲמִים : וַייָ לֹא יָנוּ
וְלֹא יִישָׁן • הַמְעוֹרֵר יְשֵׁנִים • וְהַמֵּקִיץ נִרְדָּמִים • וְהַמֵּשִׂיחַ אִלְּמִים
וְהַמַּתִּיר אֲסוּרִים • וְהַסּוֹמֵךְ נוֹפְלִים • וְהַזּוֹקֵף כְּפוּפִים • לְךָ לְבַדְּךָ אֲנַ
מוֹדִים : אִלּוּ פִינוּ מָלֵא שִׁירָה כַיָּם • וּלְשׁוֹנֵנוּ רִנָּה כַּהֲמוֹן גַּלָּיו • וְשִׂפְתוֹתֵ
(שֶׁבַח) כְּמֶרְחֲבֵי רָקִיעַ • וְעֵינֵינוּ מְאִירוֹת כַּשֶּׁמֶשׁ וְכַיָּרֵחַ • וְיָדֵינוּ פְרוּשׂוֹ
כְּנִשְׁרֵי שָׁמַיִם וְרַגְלֵינוּ קַלּוֹת כָּאַיָּלוֹת : אֵין אֲנוּ מַסְפִּיקִין לְהוֹדוֹת לְךָ
יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ • וּלְבָרֵךְ אֶת שְׁמֶךָ • עַל אַחַת מֵאָלֶף אֶלֶ
אַלְפֵי אֲלָפִים • וְרִבֵּי רְבָבוֹת פְּעָמִים • הַטּוֹבוֹת שֶׁעָשִׂיתָ עִם אֲבוֹתֵי
וְעִמָּנוּ : מִמִּצְרַיִם גְּאַלְתָּנוּ יְיָ אֱלֹהֵינוּ • וּמִבֵּית עֲבָדִים פְּדִיתָנוּ
ברעב

נשמת רים וז פון אלים דו רם לעבט טוט לובן ריינן נאמן גאָט אונזר גאָט • אונ׳ דר מוטם אָל ר קרעפטייער וי טוטט
אונ׳ דר הילט ריין גרעלטניס אונזר קיניג שטעטיגלייך פון מיבינ הער אונ׳ ביו מין דר מיביקייט ביסטו גאָט • פֿ
וענידר דיך חבן אויר קיין קיניג קין ליזר אונ׳ קיין העלפֿר דער דם אויז לייט אונ׳ ניסיראטט אונ׳ שפייזט אונ׳ מרנראט
מין אלו לייט רם לייד אונ׳ בלווינקום • הבן אויר קיין קיניג נייארט ריך רום ביסט דר נאָט דר ערשטן אונ׳ דר לעצטן אייג
אלר בשעפניס מין הער אלֿיר נבחרנידער רם ווערט נגבריון אים פֿיל בריראונג דער רם רעניירט זיין וועלט אים גנאָד
וייניי ביסעפנים איט ברארמהערציקייט • אונ׳ גאָט מיו דער רם ניט סלואט אונ׳ ניט סלאפֿט דר רם דר וועקט די ס׳לאפֿנד
אונ׳ דר רם אאלט מנשווארלן רם מין טיפֿן סלאף ריינן אונ׳ דר רם אאכלט רירן רי סטואן אונ׳ דר רם אלט לידינ רין בלאמנן
דר דער רם מוגטר ליינט רי פאלרינן • אונ׳ דער רם אויף ריכֿט רי נידר גבוקטן לו דיר אלֿיין דנקן אויר וום גלייך,מאזר או
אפר פֿול נאָמנ מו רם אער • אונ׳ אונזרי לונג גלייך אלם רם ברוון ויינר מינרן אונ׳ אונזרי לבצלן ווערן פֿול אויט לוב מו אמ
ווייט׳ דם היאלֿם • אונזרי אוינן זעלטן ליילטן אזו די וון אונ׳ רי (לֿבֿנה) אונ׳ אונזרי העננ בגנר וולהון • אויס גספרייטט ויין אמ
מרֿיר רם היאלֿם אונ׳ אונזרי פֿים וטלטן גרינג זיין מו רים הינרן דמיך קעגנט׳ אויר דיר ניט גימג • רנקן גאָט אונזר גאָט או
גאָט אונזר עלטרן • אונ׳ לו לובן ריינן נאמן אויף אונזר עלטרן!אונ׳ איט אונ׳ מיו (אלֿריס) המסטו גאָט אונזר גאָט מאָ
פֿון רים (טובות) רי דום הסטט גיטון!אויט אונזר עלטרן! אונ׳ איט אונזר • מיו (אלֿריס) המסטו גאָט אונזר גאָט מאָ
ארלֿייט • אונ׳ פון רעק היוו רם איר זיין גוועסן
קעלֿט

Figure 18 *Korban Mincha* (1792), 113b.

שחרית של שבת

יִתְגַּדַּל וְיִתְקַדַּשׁ שְׁמֵהּ רַבָּא בְּעָלְמָא דִּבְרָא כִרְעוּתֵיהּ וְיַמְלִיךְ מַלְכוּתֵיהּ בְּחַיֵּיכוֹן וּבְיוֹמֵיכוֹן וּבְחַיֵּי דְכָל בֵּית יִשְׂרָאֵל בַּעֲגָלָא וּבִזְמַן קָרִיב וְאִמְרוּ אָמֵן : יְהֵא שְׁמֵהּ רַבָּא מְבָרַךְ לְעָלַם וּלְעָלְמֵי עָלְמַיָּא : יִתְבָּרַךְ וְיִשְׁתַּבַּח וְיִתְפָּאַר וְיִתְרוֹמַם וְיִתְנַשֵּׂא וְיִתְהַדָּר וְיִתְעַלֶּה וְיִתְהַלָּל שְׁמֵיהּ דְקוּדְשָׁא בְּרִיךְ הוּא · לְעֵלָּא מִכָּל בִּרְכָתָא וְשִׁירָתָא · תֻּשְׁבְּחָתָא וְנֶחֱמָתָא · דַּאֲמִירָן בְּעָלְמָא וְאִמְרוּ אָמֵן :

בָּרְכוּ אֶת יְיָ הַמְבוֹרָךְ :

בָּרוּךְ יְיָ הַמְבוֹרָךְ לְעוֹלָם וָעֶד

בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם · יוֹצֵר אוֹר וּבוֹרֵא חֹשֶׁךְ עֹשֶׂה שָׁלוֹם וּבוֹרֵא אֶת הַכֹּל :

Figure 19 *Seder Hamachzor chelek rishon* (1770), 39b.

Hebrew Rendered in Vernacular

Romanization, transcription and the more commonly used (yet perhaps misunderstood) *transliteration* are terms which defy simple definition; they are often used as synonyms. Transcription is the rendering of one language in symbols or letters of a different alphabet. Romanization is the rendering of a language in the Latin alphabet. Practically speaking, for English-readers of Hebrew prayers, transcription and romanization amount to the same thing: Hebrew prayers rendered "in English."[45] There are several methods of transcription, or romanization, with several purposes; this leads to confusion.

For prayerbooks, the standardized general-purpose romanization of Hebrew is probably the best choice. Werner Weinberg, describes this system in his book <u>How Do You Spell Chanukah?</u>.[46] This romanization scheme allows readers of English to read Hebrew prayers without knowledge of Hebrew.

---

[45] Werner Weinberg's explanation differs slightly from mine: "*Romanization* refers to rewriting in the Latin alphabet texts in a different script. It is a cover term for both *transliteration* and *transcription,* which in their narrow meanings signify a sign-for-sign and a sign-for-sound rendition, respectively." Werner Weinberg, <u>How Do You Spell Chanukah? A General-Purpose Romanization of Hebrew for Speakers of English</u>, Bibliographica Judaica 5, edited by Herbert C. Zafren (Cincinnati: Hebrew Union College Press, 1976), 12.

(Romanization would not, of course, serve as a cover term for transliteration and transcription in the scripts of Arabic, Cyrillic, Greek, etc.)

[46] Ibid. Weinberg's book on a general-purpose romanization system sets the standard for general-purpose systems -- literally. It was adopted as part of ANSI Standard Z39.25.

Another method of romanization, often preferred by scholars, is

transliteration. In transliteration, each letter of one alphabet is represented by a

symbol or letter of a different alphabet. Transliterated Hebrew, for example, would

have a different and unique letter or symbol for each of the following: א, ע, ט, ת, ז,

ס, שׂ, צ, שׁ, בּ, ב, ו, etc. Transliteration is reversible, that is, one can read

transliterated Hebrew, and re-create the same words using the Hebrew alphabet.

For most people, true transliteration is difficult for reading Hebrew prayers.

The word מצוה, for example, might be rendered as mṣwh. If vowels were added to

the Hebrew to make the word מִצְוָה, it might be represented as miṣwāh. Most

Americans would more easily recognize *mitsvah,* or *mitzvah,* as the word is commonly

transcribed. Transliterated Hebrew could easily block a worshiper's sense of *kavanah.*

While it is true that a proper transliteration would enable the scholar to re-create

Hebrew, and perhaps lead to increased *kavanah,* this is unnecessary if the Hebrew

text is also provided.

Multiple Texts

There have been many solutions to the challenge of page design when more than one text for a given prayer is provided. The placement of texts sometimes highlights one text over the others; at times the multiple texts are treated equally.[47]

The prayers are often translated into a vernacular language. In addition, the Hebrew text is sometimes rendered in the vernacular alphabet. While presenting the translation of prayers is an old practice, presenting the transcription of prayers is a fairly new phenomenon.

When one wishes to include a prayer and its translation, there are several layout possibilities. If one wishes to include the prayer and its transcribed version, again there are several workable methods. But when one wishes to include three renditions of a prayer, that is, the Hebrew text, the translation, and the transcribed text, it is a more difficult process. If in addition, the editor decides to put in alternate texts as well, then the situation becomes even more difficult. Before examining the three-text difficulty, the two-text presentation can be examined.

Two Texts. One method is to present the two texts on facing pages. Since Hebrew reads from right to left and most other languages read from left to right, the Hebrew is typically placed on the right, and the vernacular on the left. Some

---

[47] This concern is not limited to Jewish prayerbooks. Multilingual countries such as Canada must constantly consider this question. Bringhurst, <u>Typographic Style</u>, 22.

prayerbooks set the Hebrew and vernacular texts in parallel columns. Other

prayerbooks present the translation on the bottom of the page.

MORNING SERVICE FOR THE SABBATH.   27

The Minister.

אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ רְצֵה בִמְנוּחָתֵנוּ . קַדְּשֵׁנוּ
בְּמִצְוֹתֶיךָ וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ שַׂבְּעֵנוּ מִטּוּבֶךָ
וְשַׂמְּחֵנוּ בִּישׁוּעָתֶךָ

(On the first day of the month add:)

חַדֵּשׁ עָלֵינוּ אֶת־הַחֹדֶשׁ הַזֶּה לְטוֹבָה וְלִבְרָכָה .

וְטַהֵר לִבֵּנוּ לְעָבְדְּךָ בֶּאֱמֶת . וְהַנְחִילֵנוּ יְיָ אֱלֹהֵינוּ
בְּאַהֲבָה וּבְרָצוֹן שַׁבַּת קָדְשֶׁךָ וְיָנוּחוּ־בָהּ יִשְׂרָאֵל
מְקַדְּשֵׁי שְׁמֶךָ . בָּרוּךְ אַתָּה יְיָ מְקַדֵּשׁ הַשַּׁבָּת:

The Congregation:—Amen.

The Minister.

רְצֵה יְיָ אֱלֹהֵינוּ בְּעַמְּךָ יִשְׂרָאֵל . וּתְפִלָּתָם בְּאַהֲבָה
תְקַבֵּל בְּרָצוֹן . וּתְהִי לְרָצוֹן תָּמִיד עֲבוֹדַת יִשְׂרָאֵל
עַמֶּךָ . בָּרוּךְ אַתָּה יְיָ שֶׁאוֹתְךָ לְבַדְּךָ בְּיִרְאָה נַעֲבוֹד:

The Congregation:—Amen.

O God, and God of our fathers, may our Sabbath rest be blessed in Thy sight; sanctify us by Thy commandments; give us light through Thy law; satiate us of the good which is Thine, and gladden us by help which cometh from Thee. Purify our hearts to serve Thee in truth, and let us enjoy Thy holy Sabbath in love and grace, that we may give glory to Thy name in its observance. Be praised, O God, who hast hallowed the Sabbath.

Look down with favor, O God, upon Israel, Thy people; may their fervent prayer and loving adoration be always acceptable unto Thee. Be praised, O God, whom alone we worship and serve.

Figure 20 *Olat Tamid* (1896, 1913 printing), 27.

Figure 21 *Ha'avodah Shebalev*, Russian edition (1998), 134.

Из Египта Ты спас нас, Господи;
из дома рабства освободил;
в голодное время питал, в изобильные годы насыщал;
от меча избавил, от мора уберег,
от лютых и неминучих болезней исцелил.

Доныне Ты по великой милости Своей всегда помогал нам, не оставлял нас Своим милосердием, не покинь же нас, Господи Боже наш, и впредь — во веки веков.

Ибо все уста возносят Тебе благодарность и клянутся в верности, всякий человек преклоняет пред Тобою колена, как сказано: "Возгласят все кости мои: Господи, кто подобен Тебе, спасающему бедняка от руки сильного, нищего и убогого — от обирающих их?" Ты слышишь жалобу бедняка, внемлешь воплю убогого и спасаешь его. Кто подобен Тебе, кто сравнится с Тобою, Бог великий, могучий и грозный, Владыка единоначальный неба и земли?

Пс 35:10

В праздники ведущий службу вступает здесь.

הָאֵל Ты — Бог Вседержитель, и мощь Твоя беспредельна; Ты — велик, и грозен в чудесных деяниях Твоих, от века и до века прославляемо имя Твое.
Ты — Владыка восседающий на высоко вознесенном престоле,

В субботу ведущий службу вступает здесь.

שׁוֹכֵן Ты пребываешь вовеки, Ты   свят, Всевышний имя Тебе.

Пс 33:1

Так говорит псалмопевец: "Восхваляйте, праведники, Господа, чистым душой подобает славить Его".

Чистые душою Тебя превознесут,
Праведные Тебя благословят,
Благочестивые воспоют имя Твое святое,
Святые Тебя прославят.

р. Ицхак Ривка

БЕ-ФИ ЙЕШАРИМ ТИТРОМАМ
У-В-ДИВРЕЙ ЦАДИКИМ ТИТБАРАХ
У-ВИ-ЛШОН ХАСИДИМ ТИТКАДАШ
У-В-КЕРЕВ КДОШИМ ТИТhАЛАЛЬ

מִמִּצְרַיִם גְּאַלְתָּנוּ, יהוה אֱלֹהֵינוּ,
וּמִבֵּית עֲבָדִים פְּדִיתָנוּ,
בְּרָעָב זַנְתָּנוּ, וּבְשָׂבָע כִּלְכַּלְתָּנוּ,
מֵחֶרֶב הִצַּלְתָּנוּ וּמִדֶּבֶר מִלַּטְתָּנוּ,
וּמֵחֳלָיִם רָעִים וְנֶאֱמָנִים דִּלִּיתָנוּ.

עַד הֵנָּה עֲזָרוּנוּ רַחֲמֶיךָ, וְלֹא עֲזָבוּנוּ חֲסָדֶיךָ, וְאַל תִּטְּשֵׁנוּ יהוה אֱלֹהֵינוּ לָנֶצַח.

כִּי כָל פֶּה לְךָ יוֹדֶה, וְכָל לָשׁוֹן לְךָ תִשָּׁבַע, וְכָל בֶּרֶךְ לְךָ תִכְרַע, כַּדָּבָר שֶׁכָּתוּב: "כָּל עַצְמֹתַי תֹּאמַרְנָה: יהוה מִי כָמוֹךָ, מַצִּיל עָנִי מֵחָזָק מִמֶּנּוּ וְעָנִי וְאֶבְיוֹן מִגֹּזְלוֹ": שַׁוְעַת עֲנִיִּים אַתָּה תִשְׁמַע, צַעֲקַת הַדַּל תַּקְשִׁיב וְתוֹשִׁיעַ. מִי יִדְמֶה-לָּךְ וּמִי יִשְׁוֶה-לָּךְ וּמִי יַעֲרָךְ-לָךְ, הָאֵל הַגָּדוֹל הַגִּבּוֹר וְהַנּוֹרָא, אֵל עֶלְיוֹן קוֹנֵה שָׁמַיִם וָאָרֶץ:

תהלים לה

הָאֵל בְּתַעֲצֻמוֹת עֻזֶּךָ, הַגָּדוֹל בִּכְבוֹד שְׁמֶךָ, הַגִּבּוֹר לָנֶצַח, וְהַנּוֹרָא בְּנוֹרְאוֹתֶיךָ,
הַמֶּלֶךְ הַיּוֹשֵׁב עַל כִּסֵּא רָם וְנִשָּׂא,

שׁוֹכֵן עַד, מָרוֹם וְקָדוֹשׁ שְׁמוֹ:
וְכָתוּב: "רַנְּנוּ צַדִּיקִים בַּיהוה, לַיְשָׁרִים נָאוָה תְהִלָּה":

שם לג

ШОХЕН АД, МАРОМ ВЕ-КАДОШ ШМО. ВЕ-ХАТУВ:
"РАНЕНУ ЦАДИКИМ БА-АДОНАЙ, ЛА-ЙЕШАРИМ НАВА ТhИЛА"

בְּפִי	יְשָׁרִים	תִּתְרוֹמָם
וּבְדִבְרֵי	צַדִּיקִים	תִּתְבָּרַךְ
וּבִלְשׁוֹן	חֲסִידִים	תִּתְקַדָּשׁ
וּבְקֶרֶב	קְדוֹשִׁים	תִּתְהַלָּל:

(סימן יצחק רבקה)

In order to help the student learning Hebrew, other methods of translation placement have been used. In *Magil's Linear Prayer Book,* the columns are narrower, with only a few words per line. This makes it easier to compare the two languages. Another interesting method is *Abraham's Inter-Linear Prayerbook.* Under each Hebrew word is its definition. One might think this would be easier to use, but, actually, since English goes from left to right, and Hebrew goes from right to left, it can be very confusing.

The *Metsudah Siddur* also provides a linear translation, but with only one Hebrew and one English column per page. Where Magil has narrow columns, with both languages beginning with text set flush, the Metsudah has both languages beginning ragged and ending in the center set flush. The two languages balance each other out, and so it looks nice. Nevertheless, it is more difficult for reading and praying.[48] To better illustrate, this section is set ragged left, flush right, as is the English text in the *Metsudah Siddur.* If all this is still confusing, see the sample texts below.

---

[48] Since Hebrew reads from right to left, a flush right / ragged left text is easy to read, just as English, which reads from left to right, does well set flush left / ragged right. When a text is set so that it begins ragged, like Hebrew set ragged right, or English set ragged left, it becomes difficult to read more than a few lines. Ibid., 23-24.

Gates of Prayer (1975) contains English and Hebrew text in tandem blocks

well described by Lawrence Hoffman:

> The English and Hebrew begin at their respective left or right margins but do
> not run to the margin at the opposite side of the page. Thus one can pray in
> English and bypass the intermediary Hebrew, since his English orientation
> results in his seeing the Hebrew as indented, and optional. The same is true
> of the Hebrew reader, who will view the page from a right to left orientation
> and consider the English indented and optional. At first a page looks like a
> patternless jumble to someone familiar with the highly formalized structure of
> the *Union Prayer Book.* But selective perception can be counted on to make
> worship(p)ers see each page according to a gestalt which they themselves
> invent as their congregational norm.[49]

This layout was a noteworthy experiment. One can, in theory, read the

English or Hebrew unencumbered by the other language. In practice, though, it still

looks like a "patternless jumble" to one familiar with the structure of any traditionally

designed book.

<p style="text-align:center">*</p>

---

[49] Hoffman, "The Liturgical Message," 158.

סדר השכמת הבקר.

ORDER OF RISING IN THE MORNING.

בהקיץ האדם בבקר
משנתו ובעודנו על
משכבו יאמר זאת:

When a man awakes in the morning from his sleep, and while yet in his bed, he shall say:—

I give thanks — מוֹדֶה אֲנִי

before thee, — לְפָנֶיךָ

King, — מֶלֶךְ

living — חַי

and ever-existing, — וְקַיָם

that thou hast restored — שֶׁהֶחֱזַרְתָּ

in me — בִּי

my soul — נִשְׁמָתִי

with pity. — בְּחֶמְלָה.

Great is — רַבָּה

thy faithfulness. — אֱמוּנָתֶךָ:

After washing his hands, he shall examine the fringes of the טלית קטן, and say:—

אחרי רחצו את ידיו
יבדוק הציצת של
הטלית קטן
ויאמר:

Blessed *art* thou, *O* Lord — בָּרוּךְ אַתָּה יי

our God, — אֱלֹהֵינוּ

King of the universe, — מֶלֶךְ הָעוֹלָם

who has sanctified us — אֲשֶׁר קִדְּשָׁנוּ

by his commandments, — בְּמִצְוֹתָיו

and has commanded us — וְצִוָּנוּ

concerning the commandment of *the* fringes. — עַל מִצְוַת ציצת:

May it be thy will, — יְהִי רָצוֹן מִלְּפָנֶיךָ

O Lord my God — יי אֱלֹהַי

---

and God of my fathers, — וֵאלֹהֵי אֲבוֹתַי

that it be counted — שֶׁתְּהֵא חֲשׁוּבָה

the commandment of *the* fringes — מִצְוַת צִיצַת

before thee, — לְפָנֶיךָ

as if I had fulfilled it — כְּאִלּוּ קִיַמְתִּיהָ

with all its details, — בְּכָל פְּרָטֶיהָ

and its particulars, — וְדִקְדּוּקֶיהָ

and its meanings, — וְכַוָּנוֹתֶיהָ

and the 613 commandments — וְתַרְיַ"ג מִצְוֹת

that depend on it. — הַתְּלוּיִם בָּה.

Amen! Selah! — אָמֵן סֶלָה:

ORDER OF PUTTING ON THE טַלִית גָדוֹל.

Before putting on the טַלִית גָדוֹל, examine the צִיצַת, and say the following:—

Psalm clv. — תהלים ק"ד.

1. Bless, O my soul, — א בָּרְכִי נַפְשִׁי

the Lord. — אֶת יי.

O Lord my God, — יי אֱלֹהַי

thou art very great, — גָדַלְתָּ מְּאֹד.

with splendor and majesty — הוֹד וְהָדָר

thou hast clothed thee. — לָבָשְׁתָּ:

2. Thou coverest thyself — ב עוֹטֶה

with light — אוֹר

as *with* a garment, — כַּשַׂלְמָה.

Thou spreadest out *the* heavens — נוֹטֶה שָׁמַיִם

like a curtain. — כַּיְרִיעָה:

I am here enwrapping — הֲרֵינִי מִתְעַטֵף

my body — גוּפִי

33

Figure 22 *Magil's Complete Linear Prayer Book,* part 2 (1908), 33

קוֹמְמִיּוּת וְתוֹלִיכֵנוּ · הָאָרֶץ כַּנְפוֹת
securely   and conduct us   of the earth,   corners

אָתָּה פוֹעֵל יְשׁוּעוֹת אֵל כִּי : לְאַרְצֵנוּ
thou art;   salvation   who worketh   a God   for   to our land,

וְלָשׁוֹן · עַם מִכָּל בָּחַרְתָּ וּבָנוּ
and languages,   people   from all   hast thou selected   and us

בֶּאֱמֶת · סֶלָה לְשִׁמְךָ־הַגָּדוֹל וְקֵרַבְתָּנוּ
in truth;   for ever,   unto thy great name   and brought us near

בְּאַהֲבָה · וּלְיַחֶדְךָ לְךָ לְהוֹדוֹת
in love.   and to declare thy unity   unto thee,   to give thanks

בְּעַמּוֹ הַבּוֹחֵר יְיָ אַתָּה בָּרוּךְ
his people   who hath chosen   O Lord !   art thou,   Blessed

בְּאַהֲבָה : יִשְׂרָאֵל
in love.   Israel

An Individual says.

מֶלֶךְ־נֶאֱמָן : אֵל
the Faithful King.   God,

יְיָ־אֶחָד : אֱלֹהֵינוּ יְיָ יִשְׂרָאֵל שְׁמַע
is one God.   our God   the Lord   O Israel !   Hear

לְעוֹלָם וָעֶד : מַלְכוּתוֹ כְּבוֹד שֵׁם בָּרוּךְ
and ever.   for ever   of his kingdom   of the glory   be the name   Blessed

לְבָבְךָ בְּכָל אֱלֹהֶיךָ אֶת־יְיָ וְאָהַבְתָּ
thine heart   with all   thy God   the Lord   And thou shalt love

וְהָיוּ מְאֹדֶךָ : וּבְכָל נַפְשְׁךָ וּבְכָל
and shall be   thy might,   and with all   thy soul,   and with all

Figure 23 *Abraham's Interlineary Tephilloth* (1877), 250.

SHACHARIS SERVICE

gave thanks and proclaimed Your sovereignty,
and said:
"Adonoy will reign forever and ever."

Rock of Israel
arise to the aid of Israel
and liberate
Judah and Israel as You promised.[10]
Our Redeemer—
'Adonoy of hosts' is His Name,
the Holy One of Israel
Blessed are You, Adonoy,
Who redeemed[11] Israel.

On Festivals recite Shemonah Esreh, page 548

There must be no interruption whatsoever between the end of the preceding blessing and the beginning of the *Shemonah Esreh.* One may neither answer "Amen" nor even say the Kedusha. For the *halachos* (laws) of *Shemonah Esreh* see page 667.

My Master, open my lips,
and my mouth will declare Your praise.

Blessed are You, Adonoy,
our God, and God of our fathers,
God of Abraham, God of Isaac,
and God of Jacob,

[10] As it is said, "And a redeemer will come to Zion and to those of Jacob who repent of their transgression, said Adonoy" (*Isaiah* 59:20).
[11] While God is always referred to as the Redeemer of Israel, this blessing utilizes the past tense, "Who redeemed Israel," as it refers specifically to our redemption from Egypt.—*Tzelosa D'Avraham*

Our faith in the Redeemer of Israel Who redeemed us from Egypt, and our hope that He will redeem us from exile, give us the spiritual energy and courage to stand before Him, to pray and beseech Him for our needs, as we proceed to the Amidah.—*Yesodos HaT'filah*

SHACHARIS SERVICE

the Almighty,
the Great, the Powerful, the Awesome,
most high Almighty,
Who bestows beneficent kindness,
Who possesses everything,
Who remembers the piety of the Patriarchs,
and Who brings a redeemer
to their children's children,
for the sake of His Name, with love.

(*During the Ten days of Penitence add:*
Remember us for life
King, Who desires life;
and inscribe us in the Book of Life,
for Your sake, Living God.)

If you forgot to say this, see page 4.

King, Helper, and Deliverer and Shield.
Blessed are You, Adonoy,
Shield of Abraham.

You are mighty forever, my Master;
You are the Resurrector of the dead
the powerful One to deliver us.

(*From the Musaf of Shemini Atzeres until the Musaf of the first day of Pesach one should say:*
Causer of the wind to blow
and of (the rain to fall.)

If you neglected to say this, see page 5.

Figure 24 *The Metsudah Siddur* (1983), 272-273

Figure 25 *The ArtScroll Weekday Siddur* (1988), 12-13

❧ MORNING BLESSINGS ❧

Recite the following collection of verses upon entering the synagogue:

מַה טֹּבוּ *How goodly are your tents,* O Jacob, your dwelling places, O Israel.*[1] *As for me, through Your abundant kindness I will enter Your House; I will prostrate myself toward Your Holy Sanctuary in awe of You.*[2] *O HASHEM, I love the House where You dwell, and the place where Your glory resides.*[3] *I shall prostrate myself and bow, I shall kneel before HASHEM my Maker.*[4] *As for me, may my prayer to You, HASHEM, be at an opportune time; O God, in Your abundant kindness, answer me with the truth of Your salvation.*[5]

אֲדוֹן עוֹלָם *Master of the universe,* Who reigned*
before any form was created,
At the time when His will brought all into being —
then as 'King' was His Name proclaimed.
After all has ceased to be,
He, the Awesome One, will reign alone.
It is He Who was, He Who is,
and He Who shall remain, in splendor.
He is One — there is no second
to compare to Him, to declare as His equal.
Without beginning, without conclusion —
His is the power and dominion.
He is my God, my living Redeemer,
Rock of my pain in time of distress.
He is my banner, a refuge for me,
the portion in my cup on the day I call.
Into His hand I shall entrust my spirit
when I go to sleep — and I shall awaken!
With my spirit shall my body remain.
HASHEM is with me, I shall not fear.

יִגְדַּל *Exalted be the Living God* and praised,*
He exists — unbounded by time is His existence.*
He is One — and there is no unity like His Oneness.
Inscrutable and infinite is His Oneness.

(1) Numbers 24:5. (2) Psalms 5:8. (3) 26:8. (4) Cf. 95:6. (5) 69:14.

basic principles that every Jew is required to believe. In *Rambam's* view to deny any of them constitutes heresy.

וְאֵין עֵת אֶל מְצִיאוּתוֹ — *Unbounded by time is His existence.* If God's existence were timebound, it existence. If God's existence were timebound, it would be no different in kind from that of any

living, but not eternal, being. *Rambam* comments that the principle of God's timelessness, with neither beginning nor end, implies that He cannot be dependent in any way on any other being: the timebound is inherently inferior to the timeless. Nothing can exist without God, but He depends on no one and on nothing.

❧ ברכות השחר ❧

Recite the following collection of verses upon entering the synagogue:

מַה טֹּבוּ אֹהָלֶיךָ יַעֲקֹב, מִשְׁכְּנֹתֶיךָ יִשְׂרָאֵל.[1] וַאֲנִי בְּרֹב חַסְדְּךָ אָבוֹא בֵיתֶךָ, אֶשְׁתַּחֲוֶה אֶל הֵיכַל קָדְשְׁךָ בְּיִרְאָתֶךָ.[2] יהוה אָהַבְתִּי מְעוֹן בֵּיתֶךָ, וּמְקוֹם מִשְׁכַּן כְּבוֹדֶךָ.[3] וַאֲנִי אֶשְׁתַּחֲוֶה וְאֶכְרָעָה, אֶבְרְכָה לִפְנֵי יהוה עֹשִׂי.[4] וַאֲנִי, תְפִלָּתִי לְךָ יהוה, עֵת רָצוֹן, אֱלֹהִים בְּרָב חַסְדֶּךָ, עֲנֵנִי בֶּאֱמֶת יִשְׁעֶךָ.[5]

אֲדוֹן עוֹלָם* אֲשֶׁר מָלַךְ,   בְּטֶרֶם כָּל יְצִיר נִבְרָא.
לְעֵת נַעֲשָׂה בְחֶפְצוֹ כֹּל,   אֲזַי מֶלֶךְ שְׁמוֹ נִקְרָא.
וְאַחֲרֵי כִּכְלוֹת הַכֹּל,   לְבַדּוֹ יִמְלוֹךְ נוֹרָא.
וְהוּא הָיָה וְהוּא הֹוֶה,   וְהוּא יִהְיֶה בְּתִפְאָרָה.
וְהוּא אֶחָד וְאֵין שֵׁנִי,   לְהַמְשִׁיל לוֹ לְהַחְבִּירָה.
בְּלִי רֵאשִׁית בְּלִי תַכְלִית,   וְלוֹ הָעֹז וְהַמִּשְׂרָה.
וְהוּא אֵלִי וְחַי גֹּאֲלִי,   וְצוּר חֶבְלִי בְּעֵת צָרָה.
וְהוּא נִסִּי וּמָנוֹס לִי,   מְנָת כּוֹסִי בְּיוֹם אֶקְרָא.
בְּיָדוֹ אַפְקִיד רוּחִי,   בְּעֵת אִישָׁן וְאָעִירָה.
וְעִם רוּחִי גְּוִיָּתִי,   יהוה לִי וְלֹא אִירָא.

יִגְדַּל אֱלֹהִים חַי וְיִשְׁתַּבַּח,   נִמְצָא וְאֵין עֵת אֶל מְצִיאוּתוֹ.*
אֶחָד וְאֵין יָחִיד כְּיִחוּדוֹ,   נֶעְלָם וְגַם אֵין סוֹף לְאַחְדּוּתוֹ.

❧ ברכות השחר / MORNING BLESSINGS ❧

מַה טֹּבוּ אֹהָלֶיךָ — *How goodly are your tents.* The Sages interpret this praise of Israel as a reference to its 'tents of learning and prayer.' In a deeper sense, the Jewish home achieves its highest level when it incorporates the values of the synagogue and study hall. This collection of verses expresses love and reverence for the synagogue that, in the absence of the Holy Temple, is *the place where God's glory resides* among Israel.

אֲדוֹן עוֹלָם — *Master of the universe.* This inspiring song of praise is attributed to R' Shlomo ibn Gabirol, one of the greatest early *paytanim* [liturgical poets], who flourished in the eleventh century. The daily prayer service is inaugurated with the Name אֲדוֹן to recall the merit of Abraham, the first one to address God

with this title [*Genesis* 15:2] (*Etz Yosef*), and the one who instituted the morning prayers [*Berachos* 26b] (*Vilna Gaon*).

The song emphasizes that God is timeless, infinite and omnipotent. Mankind can offer Him only one thing: to proclaim Him as King, by doing His will and praising Him. Despite God's greatness, however, He involves Himself with man's personal needs in time of pain and distress. The prayer concludes on the inspiring note that, lofty though He is, *HASHEM is with me, I shall not fear.*

יִגְדַּל אֱלֹהִים חַי — *Exalted be the Living God.* This song of uncertain authorship summarizes the 'Thirteen Principles of Faith' expounded by *Rambam* [Maimonides] in his *Commentary to Mishnah, Sanhedrin,* ch. 10, and stated succinctly in the famous *Ani Maamin* prayer (p. 178, see commentary there). They comprise the

Figure 26 *Gates of Prayer* (1975), 300-301.

Left page (301)

All rise

שמע וברכותיה

בָּרְכוּ אֶת־יְיָ הַמְבֹרָךְ!

Praise the Lord, to whom our praise is due!

בָּרוּךְ יְיָ הַמְבֹרָךְ לְעוֹלָם וָעֶד!

Praised be the Lord, to whom our praise is due,
now and for ever!

• •

CREATION   יוצר

*בָּרוּךְ אַתָּה, יְיָ אֱלֹהֵינוּ, מֶלֶךְ הָעוֹלָם, יוֹצֵר אוֹר וּבוֹרֵא חְשֶׁךְ,
עֹשֶׂה שָׁלוֹם וּבוֹרֵא אֶת־הַכֹּל.

*Praised be the Lord our God, Ruler of the universe, who makes
light and creates darkness, who ordains peace and fashions all
things.

הַמֵּאִיר לָאָרֶץ וְלַדָּרִים עָלֶיהָ בְּרַחֲמִים, וּבְטוּבוֹ מְחַדֵּשׁ
בְּכָל־יוֹם תָּמִיד מַעֲשֵׂה בְרֵאשִׁית.

With compassion He gives light to the earth and all who dwell
there; with goodness He renews the work of creation continu-
ally, day by day.

מָה רַבּוּ מַעֲשֶׂיךָ, יְיָ! כֻּלָּם בְּחָכְמָה עָשִׂיתָ, מָלְאָה הָאָרֶץ
קִנְיָנֶךָ.

How manifold are Your works, O Lord; in wisdom You have
made them all; the earth is full of Your creations.

תִּתְבָּרַךְ, יְיָ אֱלֹהֵינוּ, עַל־שֶׁבַח מַעֲשֵׂה יָדֶיךָ, וְעַל־מְאוֹרֵי־אוֹר
שֶׁעָשִׂיתָ: יְפָאֲרוּךָ. סֶלָה. בָּרוּךְ אַתָּה, יְיָ, יוֹצֵר הַמְּאוֹרוֹת.

Let all bless You, O Lord our God, for the excellence of Your
handiwork, and for the glowing stars that You have made:
let them glorify You for ever. Blessed is the Lord, the Maker
of light.

*For a fuller version of Yotser, see page 315.

• •

Right page (300)

בָּרוּךְ אַתָּה, יְיָ, אֵל מֶלֶךְ, גָּדוֹל בַּתִּשְׁבָּחוֹת, אֵל הַהוֹדָאוֹת,
אֲדוֹן הַנִּפְלָאוֹת, הַבּוֹחֵר בְּשִׁירֵי זִמְרָה, מֶלֶךְ אֵל חֵי
הָעוֹלָמִים.

Blessed is the Lord, the Sovereign God, the Lord of wonders
who delights in song, the Only One, the Life of the universe.

READER'S KADDISH   חצי קדיש

יִתְגַּדַּל וְיִתְקַדַּשׁ שְׁמֵהּ רַבָּא בְּעָלְמָא דִּי־בְרָא כִרְעוּתֵהּ,
וְיַמְלִיךְ מַלְכוּתֵהּ בְּחַיֵּיכוֹן וּבְיוֹמֵיכוֹן וּבְחַיֵּי דְכָל־בֵּית
יִשְׂרָאֵל, בַּעֲגָלָא וּבִזְמַן קָרִיב, וְאִמְרוּ: אָמֵן.

יְהֵא שְׁמֵהּ רַבָּא מְבָרַךְ לְעָלַם וּלְעָלְמֵי עָלְמַיָּא.

יִתְבָּרַךְ וְיִשְׁתַּבַּח, וְיִתְפָּאַר וְיִתְרוֹמַם וְיִתְנַשֵּׂא, וְיִתְהַדָּר
וְיִתְעַלֶּה וְיִתְהַלָּל שְׁמֵהּ דְּקוּדְשָׁא, בְּרִיךְ הוּא, לְעֵלָּא מִן
כָּל־בִּרְכָתָא וְשִׁירָתָא, תֻּשְׁבְּחָתָא וְנֶחֱמָתָא דַּאֲמִירָן בְּעָלְמָא,
וְאִמְרוּ: אָמֵן.

Let the glory of God be extolled, let His great name be
hallowed in the world whose creation He willed. May His
kingdom soon prevail, in our own day, our own lives, and
the life of all Israel, and let us say: Amen.

Let His great name be blessed for ever and ever.

Let the name of the Holy One, blessed is He, be glorified,
exalted and honored, though He is beyond all the praises,
songs, and adorations that we can utter, and let us say:
Amen.

• •

While the decision of whether or not to include transcribed prayers is argued today among the rabbis, it is apparently needed by members of the community. So it is becoming more and more of a regular feature in the prayerbooks of all branches of Judaism in America.

In *Gates of Prayer* (1975) the transcribed prayers are in a separate section in the back of the book. These pages contain transcription and Hebrew in parallel columns with the transcription on the left and Hebrew on the right. The services, as described above, contain alternating blocks of English and Hebrew text. As the transcribed texts provided do not constitute a complete service, their use requires constant flipping back and forth of the pages, with frequent announcements of which pages can be used, and so on.

Alternatively, the Hebrew and romanized Hebrew can be placed in the same way as Hebrew and vernacular texts are presented: facing pages, facing columns, tandem paragraphs, etc.

As described above, the Hebrew text is typically placed on the right, while the English (or other vernacular) is typically placed on the left. This seems logical, since to read English one begins on the left edge, and to read Hebrew one begins on the right edge. This way people can easily read the language they desire without giving it any thought.

When transcribed Hebrew is introduced, the same pattern is generally followed. But here a problem develops. With English and Hebrew, the texts are

different languages; but, in this case, both texts represent Hebrew. The choice of which side to read is no longer based on which language one wants to read. Native speakers of English are generally more comfortable with the English alphabet than with the Hebrew alphabet. In addition, they are accustomed to beginning on the left edge of the page. An automatic process of reading from the left side may override the desire to read the Hebrew text.

Occasionally one finds a page or two with the Hebrew on the left, and the English on the right. Both texts then begin at the center of the page, or at the spine of the two pages. This is a little uncomfortable, but every time you begin a new line you have a new opportunity to switch sides -- to switch languages, whereas with the usual presentation of texts, every time you begin a new line, you are too far from the starting point of the other language to easily shift over.[50]

כָּל הָעוֹלָם כֻּלּו/KOL HA'OLAM KULO

כָּל הָעוֹלָם כֻּלּו   Kol ha'olam kulo

גֶּשֶׁר צַר מְאֹד   gesher tzar me'od

וְהָעִקָּר לֹא לְפַחֵד כְּלָל: veha'ikar lo lefaḥed kelal.

The entire world is a very narrow bridge.
The essential thing is to have no fear at all.

Figure 27 *Kol Haneshamah: Shabbat Vehagim* (1994), 848.

---

[50] David A. Teutsch, "Introduction," <u>Kol Haneshamah: Shabbat Vehagim</u>, (Wyncote, Pennsylvania: The Reconstructionist Press, 1994), xxiv-xxv.

מָעוֹז צוּר יְשׁוּעָתִי,   Ma-oz tzur y'shu-a-ti,

לְךָ נָאֶה לְשַׁבֵּחַ,   l'cha na-eh l'sha-bei-ach,

תִּכּוֹן בֵּית תְּפִלָּתִי,   ti-kon beit t'fi-la-ti,

וְשָׁם תּוֹדָה נְזַבֵּחַ.   v'sham to-da n'za-bei-ach.

לְעֵת תַּשְׁבִּית מַטְבֵּחַ   L'eit tash-bit mat-bei-ach

וְצָר הַמְנַבֵּחַ,   v'tzar ha-m'na-bei-ach,

אָז אֶגְמֹר, בְּשִׁיר מִזְמוֹר,   az eg-mor, b'shir miz-mor,

חֲנֻכַּת הַמִּזְבֵּחַ.   cha-nu-kat ha-miz-bei-ach.

Figure 28 *Gates of Prayer for Shabbat and Weekdays: A Gender Sensitive Prayerbook* (1994), 179.

See the chart below for additional examples of text with parallel columns, both Hebrew on the right and on the left:

(left/right)	*Shabbat Manual* (1972)	*Gates of Prayer* (1975)	*Gates of Prayer for Shabbat* (1992/2)	*Gates of Prayer: Gen. Sens.* (1994)	*Kol Haneshamah: Shabbat Vehagim*, 3rd ed. (1994)
Eng. /Heb.	pages 20, 33, 38, 39	285, 297, 305, 310, 318, 721		105, 136, 174, 176, 177,178	
Heb. /Eng.	17, 22, 23, 32		76		513
RmnzdHeb/Heb ("trnscr."/ Heb)	39	729-779 (most of these pages)		165, 166, 168, 170, 171, 175	513 (also has English transl. on facing page)
Heb/RmnzdHeb (Heb/"trnscr.")			84, 85, 90	161, 179	838-841, 846-848

Three Texts. When three texts are included, things become more difficult.

They are often placed in tandem, as in *Gates of Prayer for Shabbat and Weekdays*.

Unfortunately the three versions do not always end up on the same page.

SHABBAT MORNING SERVICE

Ruler of all the living, Your ways are ways of love. You remember the faithfulness of our ancestors, and in love bring redemption to their children's children for the sake of Your name.

ON SHABBAT SHUVAH ADD::
Remember us unto life, Sovereign who delights in life, and inscribe us in the Book of Life, that Your will may prevail, O God of life.

You are our Sovereign and our Help, our Redeemer and our Shield. We praise You, Eternal One, Shield of Abraham, Protector of Sarah.

GOD'S POWER   גבורות

אַתָּה גִּבּוֹר לְעוֹלָם, אֲדֹנָי, מְחַיֵּה הַכֹּל אַתָּה, רַב לְהוֹשִׁיעַ.
מְכַלְכֵּל חַיִּים בְּחֶסֶד, מְחַיֵּה הַכֹּל בְּרַחֲמִים רַבִּים. סוֹמֵךְ
נוֹפְלִים, וְרוֹפֵא חוֹלִים, וּמַתִּיר אֲסוּרִים, וּמְקַיֵּם אֱמוּנָתוֹ
לִישֵׁנֵי עָפָר. מִי כָמוֹךָ בַּעַל גְּבוּרוֹת, וּמִי דּוֹמֶה לָּךְ,
מֶלֶךְ מֵמִית וּמְחַיֶּה וּמַצְמִיחַ יְשׁוּעָה?

ON SHABBAT SHUVAH ADD:

מִי כָמוֹךָ, אַב הָרַחֲמִים, זוֹכֵר יְצוּרָיו לְחַיִּים בְּרַחֲמִים?

וְנֶאֱמָן אַתָּה לְהַחֲיוֹת הַכֹּל. בָּרוּךְ אַתָּה יְיָ, מְחַיֵּה הַכֹּל.

A–ta gi–bor l'o–lam, Adonai, m'cha–yei ha–kol a–ta, rav l'ho–shi–a.
M'chal–keil cha–yim b'cheh–sed, m'cha–yei ha–kol b'ra–cha–mim ra–bim.
So–meich no–f'lim, v'ro–fei cho–lim, u–ma–tir a–su–rim, u–m'ka–yeim eh–
mu–na–to li–shei–nei a–far. Mi cha–mo–cha ba–al g'vu–rot, u–mi do–meh
lach, meh–lech mei–mit u–m'cha–yeh u–matz–mi–ach y'shu–a?
V'neh–eh–man a–ta l'ha–cha–yot ha–kol. Ba–ruch a–ta Adonai, m'cha–yei
ha–kol.

Eternal is Your might, O God; all life is Your gift; great is Your power to save!

115

Figure 29 *Gates of Prayer for Shabbat and Weekdays* (1994), 115.

Ki Ayl pô-ayl y'shu-ôs oto,   כִּי אֵל פּוֹעֵל יְשׁוּעוֹת אָתָּה,

For You effect salvations, O God;

u-vonu vocharto mikol am v'loshôn.   וּבָנוּ בָחַרְתָּ מִכָּל עַם וְלָשׁוֹן.

and You have chosen us from among every people and tongue.

✧ V'kayravtonu l'shimcho hagodôl   וְקֵרַבְתָּנוּ לְשִׁמְךָ הַגָּדוֹל

selo be-emes   סֶלָה בֶּאֱמֶת,

And You have brought us close to Your great Name forever, in truth,

l'hôdôs l'cho ul-yachedcho b'ahava.   לְהוֹדוֹת לְךָ וּלְיַחֶדְךָ בְּאַהֲבָה.

to offer praiseful thanks to You, and proclaim Your Oneness with love.

Boruch ato Adônoy,   בָּרוּךְ אַתָּה יהוה,

habôchayr b'amô yisro-ayl   הַבּוֹחֵר בְּעַמּוֹ יִשְׂרָאֵל

b'ahavoh.   בְּאַהֲבָה.

Blessed are You, HASHEM Who chooses His people Israel with love.

CONGREGATION RESPONDS: Omayn – אָמֵן

THE SHEMA

■ The *Shema* is our acceptance of and submission to the absolute Sovereignty of God.

IMMEDIATELY BEFORE THE RECITATION OF THE *SHEMA*, CONCENTRATE ON FULFILLING THE POSITIVE COMMANDMENT OF RECITING THE *SHEMA* DAILY, ONCE IN THE EVENING AND ONCE IN THE MORNING. IT IS IMPORTANT TO ENUNCIATE EACH WORD CLEARLY AND NOT TO RUN WORDS TOGETHER.

ONE PRAYING WITHOUT A *MINYAN* BEGINS WITH THE FOLLOWING THREE-WORD FORMULA:

Ayl melech ne-emon.   אֵל מֶלֶךְ נֶאֱמָן.

God, trustworthy King.

RECITE THE FIRST VERSE ALOUD, WITH YOUR RIGHT HAND COVERING YOUR EYES, AND CONCENTRATE INTENSELY UPON ACCEPTING GOD'S ABSOLUTE SOVEREIGNTY.

SH'MA yisro-ayl,   שְׁמַע יִשְׂרָאֵל,

Adônoy Elôhaynu, Adônoy e-chod.   יהוה אֱלֹהֵינוּ, יהוה אֶחָד.

Hear, O Israel: HASHEM is our God, HASHEM, the One [and Only].

In an undertone:

Boruch shaym k'vôd malchusô   בָּרוּךְ שֵׁם כְּבוֹד מַלְכוּתוֹ

l'ôlom vo-ed.   לְעוֹלָם וָעֶד.

Blessed is the Name of His glorious kingdom for all eternity.

■ We return God's love by studying His Torah and committing ourselves to observe the Torah with all our resources and being.

WHILE RECITING THE FOLLOWING PARAGRAPH, CONCENTRATE ON ACCEPTING THE COMMANDMENT TO LOVE GOD.

V'OHAVTO ays   וְאָהַבְתָּ אֵת

Adônoy Elôhecho,   יהוה אֱלֹהֶיךָ,

You shall love HASHEM, your God,

---

b'chol l'vov'cho,   בְּכָל לְבָבְךָ,

with all your heart,

uvchol nafsh'cho, uvchol m'ôdecho.   וּבְכָל נַפְשְׁךָ, וּבְכָל מְאֹדֶךָ.

with all your soul and with all your resources.

V'ho-yu had'vorim ho-ayle,   וְהָיוּ הַדְּבָרִים הָאֵלֶּה,

asher onôchi m'tzav'cho ha-yôm,   אֲשֶׁר אָנֹכִי מְצַוְּךָ הַיּוֹם,

Let these matters that I command you today be

al l'vovecho.   עַל לְבָבֶךָ.

upon your heart.

V'shinantom l'vonecho,   וְשִׁנַּנְתָּם לְבָנֶיךָ,

Teach them thoroughly to your children

v'dibarto bom   וְדִבַּרְתָּ בָּם,

and speak of them

b'shivt'cho b'vaysecho,   בְּשִׁבְתְּךָ בְּבֵיתֶךָ,

uvlecht'cho vaderech   וּבְלֶכְתְּךָ בַדֶּרֶךְ,

while you sit in your home, while you walk on the way,

uv'shochb'cho, uvkumecho.   וּבְשָׁכְבְּךָ וּבְקוּמֶךָ.

when you retire and when you arise.

Ukshartom l'ôs al yodecho,   וּקְשַׁרְתָּם לְאוֹת עַל יָדֶךָ,

And you shall bind them* as a sign upon your arm

v'ho-yu l'tôtofôs bayn aynecho.   וְהָיוּ לְטֹטָפֹת בֵּין עֵינֶיךָ.

and they shall be tefillin between your eyes.

Uchsavtom al m'zuzôs bay-secho   וּכְתַבְתָּם עַל מְזֻזוֹת בֵּיתֶךָ,

u-vish-orecho.   וּבִשְׁעָרֶיךָ.

And write them on the doorposts of your house and upon your gates.

■ We declare Israel's collective commitment to observe God's *mitzvos*, and the recognition that our national success or failure is dependent on this observance.

V'HO-YO im shomô-a tishm'u   וְהָיָה, אִם־שָׁמֹעַ תִּשְׁמְעוּ

el mitzvôsai,   אֶל מִצְוֹתַי,

And it will come to pass that if you continually hearken to My commandments

asher onôchi   אֲשֶׁר אָנֹכִי

m'tza-ve eschem ha-yôm,   מְצַוֶּה אֶתְכֶם הַיּוֹם,

that I command you today,

l'ahavo es Adônoy Elôhaychem,   לְאַהֲבָה אֶת יהוה אֱלֹהֵיכֶם,

to love HASHEM, your God,

ul-ovdô   וּלְעָבְדוֹ,

and to serve Him,

Figure 30 *ArtScroll Transliterated Linear Siddur: Sabbath and Festival* (1998), 362-363.

The German *Jüdische Gebete: Für Schabbat und Wochentage*, (1996), is a tri-

lingual prayerbook: Hebrew, German and English. The Hebrew is on the right page,

and the German and English are in parallel columns on the left page; the German is

printed on the right side of the page, English on the left side. In each of the three

languages, the traditional *Amidah* is closer to the page's fore-edge, while the *Amidah*

text which includes the matriarchs is closer to the spine.

תפלת שחרית לשבת

אֱמֶת וְיַצִּיב וְקַיָּם וּמְקֻבָּל וְטוֹב הַדָּבָר הַזֶּה עָלֵינוּ
לְעוֹלָם וָעֶד: אֱמֶת אֱלֹהֵי עוֹלָם מַלְכֵּנוּ· צוּר
יַעֲקֹב מָגֵן יִשְׁעֵנוּ· לְדוֹר וָדוֹר הוּא קַיָּם· וּמַלְכוּתוֹ וֶאֱמוּנָתוֹ
לָעַד קַיֶּמֶת: אֱמֶת שָׁאַתָּה הוּא יְהֹוָה אֱלֹהֵינוּ וֵאלֹהֵי
אֲבוֹתֵינוּ· פּוֹדֵנוּ וּמַצִּילֵנוּ· מֵעוֹלָם הוּא שְׁמֶךָ· אֵין אֱלֹהִים
זוּלָתֶךָ:
עֶזְרַת אֲבוֹתֵינוּ אַתָּה הוּא מֵעוֹלָם· מָגֵן וּמוֹשִׁיעַ לָהֶם
וְלִבְנֵיהֶם אַחֲרֵיהֶם בְּכָל־דּוֹר וָדוֹר: אַשְׁרֵי אִישׁ שֶׁיִּשְׁמַע
לְמִצְוֹתֶיךָ· וְתוֹרָתְךָ וּדְבָרְךָ יָשִׂים עַל־לִבּוֹ: אֱמֶת אַתָּה הוּא
רִאשׁוֹן· וְאַתָּה הוּא אַחֲרוֹן· וּמִבַּלְעָדֶיךָ אֵין לָנוּ מֶלֶךְ גּוֹאֵל
וּמוֹשִׁיעַ:
צוּר יִשְׂרָאֵל· קוּמָה בְּעֶזְרַת יִשְׂרָאֵל· גָּאֲלֵנוּ יְיָ צְבָאוֹת שְׁמוֹ
קְדוֹשׁ יִשְׂרָאֵל· בָּרוּךְ אַתָּה יְיָ· גָּאַל יִשְׂרָאֵל:

אֲדֹנָי שְׂפָתַי תִּפְתָּח· וּפִי יַגִּיד תְּהִלָּתֶךָ:

בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ וֵאלֹהֵי
וֵאלֹהֵי אֲבוֹתֵינוּ וְאִמּוֹתֵינוּ· אֱלֹהֵי
אַבְרָהָם· אֱלֹהֵי יִצְחָק· וֵאלֹהֵי שָׂרָה· אֱלֹהֵי
וֵאלֹהֵי יַעֲקֹב· הָאֵל יִצְחָק· וֵאלֹהֵי רִבְקָה· אֱלֹהֵי
הַגָּדוֹל הַגִּבּוֹר וְהַנּוֹרָא· יַעֲקֹב· אֱלֹהֵי רָחֵל וֵאלֹהֵי לֵאָה·
אֵל עֶלְיוֹן· גּוֹמֵל חֲסָדִים הָאֵל הַגָּדוֹל הַגִּבּוֹר וְהַנּוֹרָא·
טוֹבִים קוֹנֵה הַכֹּל וְזוֹכֵר אֵל עֶלְיוֹן· גּוֹמֵל חֲסָדִים טוֹבִים
חַסְדֵי אָבוֹת וּמֵבִיא גוֹאֵל קוֹנֵה הַכֹּל וְזוֹכֵר חַסְדֵי אָבוֹת
לִבְנֵי בְנֵיהֶם לְמַעַן שְׁמוֹ וְאִמָּהוֹת וּמֵבִיא גוֹאֵל לִבְנֵי
בְּאַהֲבָה: מֶלֶךְ עוֹזֵר בְנֵיהֶם לְמַעַן שְׁמוֹ בְּאַהֲבָה:
וּמוֹשִׁיעַ וּמָגֵן· בָּרוּךְ מֶלֶךְ עוֹזֵר וּמוֹשִׁיעַ וּמָגֵן· בָּרוּךְ
אַתָּה יְיָ· מָגֵן אַבְרָהָם: אַתָּה יְיָ· מָגֵן אַבְרָהָם וְשָׂרָה:

Figure 31 *Jüdische Gebete: Für Schabbat und Wochentage*
(1996), 57. Right-side page. Margins reduced considerably.

58

SABBATH MORNING SERVICE	MORGENGEBET FÜR SCHABBAT
After the silence all services continue here:	*Nach einer kurzen Zeit der Stille wird der Gottesdienst fortgesetzt mit:*

Ge'ulah	**Ge'ulah**
Your word is true forever. It is certain for us, it is firm, accepted and good. It is true that the Eternal is our Sovereign; the strength of Jacob, the defender of our safety. God endures from generation to generation. God's rule and faithfulness stand firm forever. It is true that You are the Eternal our God, and God of our ancestors, who rescues and delivers us. So were You ever known. There is no God besides You.	Dein Wort ist die Wahrheit. Es ist beständig, anerkannt und gut. Gott, du bist die Wahrheit, dir unser Schutz, gebührt unsere Ehre. Du bist der Fels Jakobs, der Schutzschild zu unserem Heil. Beständig bist du von Generation zu Generation. Deine Herrschaft und deine Treue haben immerwährenden Bestand. Du, Ewiger, bist in Wahrheit unser Gott und der Gott unserer Vorfahren. Unser Erlöser und unser Erretter – das ist von jeher dein Name. Es gibt keinen anderen Gott außer dir.
It is You who always helped our ancestors. In every generation You were the shield and saviour for them and their children after them. Happy indeed are those who hear Your commands, and set Your teaching and Your word upon their hearts. It is true that You are the first, and that You are the last, and besides You we have no Sovereign who rescues and saves us.	Die Hilfe unserer Vorfahren warst du schon seit immer. Du warst für sie ein Schutzschild. Du warst ihre Hilfe, – für sie und für ihre Kinder und ihre Enkel in jeder Generation. Wohl dem Menschen, der sich nach deinen Geboten richtet, und sich deine Weisung und dein Wort zu Herzen nimmt. Dies ist wahr: Du bist der Anfang und du bist das Ende. Und außer dir gibt es für uns nichts, das uns erlösen und helfen kann.
Rock of Israel, rise up to the aid of Your people Israel. The Creator of all, the Holy One of Israel rescues us. Blessed are You God, who rescues Israel.	Fels Israels, erhebe dich, um Israel zu helfen! Unser Erlöser, der alle Kreatur versorgt, Heiliger Israels, das ist sein Name. Gepriesen seist du, Ewiger. Du erlöst Israel .

Amidah	**Amida**
My God, open my lips and my mouth shall declare Your praise *(Ps 51:17).*	„Gott, öffne meine Lippen, dass mein Mund deinen Ruhm verkünde!" *(Ps 51,17)*

GOD OF HISTORY	*GOTT DER GESCHICHTE*
One of the following two paragraphs:	*Einer der beiden Absätze:*

| Blessed are You, our God and God of our ancestors, God of Abraham, God of Isaac and God of Jacob, the great, the mighty and the awesome God, God beyond, generous in love and kindness, and possessing all. You remember the good deeds of our ancestors therefore in love bring rescue to the generations, for such is Your being. Sovereign who helps and saves and shields. Blessed are You God, the shield of Abraham. | Blessed are You, our God and God of our ancestors, God of Abraham and God of Sarah, God of Isaac and God of Rebecca, God of Jacob, God of Rachel and God of Leah, the great, the mighty and the awesome God, God beyond, generous in love and kindness, and possessing all. You remember the good deeds of our ancestors and therefore in love bring rescue to the generations, for such is Your being. Sovereign who helps and saves and shields. Blessed are You God, the shield of Abraham and Sarah. | Gepriesen seist du, Ewiger, unser Gott und Gott unserer Väter, Gott Abrahams, Gott Isaaks und Gott Jakobs. Du bist groß und mächtig, furchtbar und über alles erhaben. Du vollbringst Wohltaten. Alles hältst du in deiner Hand. Du erinnerst dich an die Frömmigkeit unserer Vorfahren und bringst deshalb liebevoll ihren Enkeln Erlösung um deines Names willen. Du wachst über unser Leben und hilfst uns, du bist Rettung und Schild. Gepriesen seist du, Ewiger, unser Gott, Schutzschild Abrahams. | Gepriesen seist du, Ewiger, unser Gott und Gott unserer Väter und Mütter, Gott Abrahams und Gott Saras, Gott Isaaks und Gott Rebekkas, Gott Jakobs, Gott Rahels und Gott Leas. Du bist groß und mächtig, furchtbar und über alles erhaben. Du vollbringst Wohltaten. Alles hältst du in deiner Hand. Du erinnerst dich an die Frömmigkeit unserer Vorfahren und bringst deshalb liebevoll ihren Enkeln Erlösung um deines Namens willen. Du wachst über unser Leben und hilfst uns, du bist Rettung und Schild. Gepriesen seist du, Ewiger, unser Gott, Schutzschild Abrahams und Saras. |

Figure 32 *Jüdische Gebete: Für Schabbat und Wochentage* (1996), 58.
Left side page.

Occasionally one finds three parallel texts in three adjacent vertical columns.

In *Kol Haneshamah: Shabbat Vehagim* (1994) a table for creating alternative *brachot*

introductory formulas presents Hebrew in the center column, transcribed Hebrew on

the left, and English on the right.

עֲטִיפַת טַלִּית

It is customary to wrap oneself in the tallit before reciting the blessing that follows. After the blessing is recited, the tallit is placed across the shoulders. In some congregations the blessing is said in unison.

בָּרְכִי נַפְשִׁי אֶת יהוה אֱלֹהַי גָּדַלְתָּ מְּאֹד הוֹד וְהָדָר לָבָשְׁתָּ: עֹטֶה
אוֹר כַּשַּׂלְמָה נוֹטֶה שָׁמַיִם כַּיְרִיעָה:

בָּרוּךְ אַתָּה יהוה אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם
אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו
וְצִוָּנוּ לְהִתְעַטֵּף בַּצִּיצִית:

Baruḥ atah adonay eloheynu meleḥ ha'olam
asher kideshanu bemitzvotav
vetzivanu lehitatef batzitzit.

Many contemporary Jews are reciting *beraḥot*/blessings in ways that reflect their theological outlooks and ethical concerns. At any place where a blessing occurs in the liturgy, the following elements can be combined to create alternative formulas for *beraḥot*. This can be done by selecting one phrase from each group to form the introductory clause.

I	Baruḥ atah adonay	בָּרוּךְ אַתָּה יהוה	Blessed are you Adonay
	Beruḥah at yah	בְּרוּכָה אַתְּ יָה	Blessed are you Yah
	Nevareḥ et	נְבָרֵךְ אֶת	Let us bless
II	eloheynu	אֱלֹהֵינוּ	our God
	hasheḥinah	הַשְּׁכִינָה	Sheḥinah
	eyn haḥayim	עֵין הַחַיִּים	Source of Life
III	meleḥ ha'olam	מֶלֶךְ הָעוֹלָם	Sovereign of all worlds
	ḥey ha'olamim	חֵי הָעוֹלָמִים	Life of all the worlds
	ruaḥ ha'olam	רוּחַ הָעוֹלָם	Spirit of the world

143 / ATIFAT TALLIT/DONNING THE TALLIT

Figure 33 *Kol Haneshamah: Shabbat Vehagim* (1994),
143.

Some prayerbooks present two texts in parallel columns, and a third centered text, below. An excellent example of this is Isaac M. Wise Temple's *Avodat HaLev.* On the right-hand page are the three texts, Hebrew, transcription and translation. On the left-hand page are interpretive prayers, meditations, etc. The pages are numbered, for example, 18a (right-side) and 18b (left-side).

HODA-AH

Mo-dim a-nach-nu lach, sha-a-ta hu, Adonai Eloheinu vei-lo-hei a-vo-tei-nu v'i-mo-tei-nu l'o-lam va-ed. Tzur cha-yei-nu, ma-gein yish-ei-nu, A-ta hu l'dor va-dor. No-de l'cha un'sa-peir t'hi-la-te-cha, al cha-yei-nu ham'su-rim b'ya-de-cha, v'al nish-mo-tei-nu hap'ku-dot lach, v'al ni-se-cha she-b'chol yom i-ma-nu, v'al nif-l'o-te-cha v'to-vo-te-cha she-b'chol eit, e-rev va-vo-ker v'tzo-ho-ra-yim. Ha-tov ki lo cha-lu ra-cha-me-cha, v'ham'ra-cheim ki lo ta-mu cha-sa-de-cha, mei-o-lam ki-vi-nu lach.	מוֹדִים אֲנַחְנוּ לָךְ, שָׁאַתָּה הוּא, יְיָ אֱלֹהֵינוּ וַאלֹהֵי אֲבוֹתֵינוּ וְאִמוֹתֵינוּ לְעוֹלָם וָעֶד. צוּר חַיֵּינוּ, מָגֵן יִשְׁעֵנוּ, אַתָּה הוּא לְדוֹר וָדוֹר. נוֹדֶה לְּךָ וּנְסַפֵּר תְּהִלָּתֶךָ, עַל חַיֵּינוּ הַמְּסוּרִים בְּיָדֶךָ, וְעַל נִשְׁמוֹתֵינוּ הַפְּקוּדוֹת לָךְ, וְעַל נִסֶּיךָ שֶׁבְּכָל יוֹם עִמָּנוּ, וְעַל נִפְלְאוֹתֶיךָ וְטוֹבוֹתֶיךָ שֶׁבְּכָל עֵת, עֶרֶב וָבֹקֶר וְצָהֳרָיִם. הַטּוֹב כִּי לֹא כָלוּ רַחֲמֶיךָ, וְהַמְרַחֵם כִּי לֹא תַמּוּ חֲסָדֶיךָ, מֵעוֹלָם קִוִּינוּ לָךְ.
V'al ku-lam yit-ba-rach v'yit-ro-mam shim-cha, mal-kei-nu, ta-mid l'o-lam va-ed.	וְעַל כֻּלָּם יִתְבָּרַךְ וְיִתְרוֹמַם שִׁמְךָ, מַלְכֵּנוּ, תָּמִיד לְעוֹלָם וָעֶד.
V'chol ha-cha-yim yo-du-cha se-la, vi-hal'lu et-shim-cha be-e-met, ha-Eil y'shu-a-tei-nu v'ez-ra-tei-nu se-la. Baruch Ata Adonai, ha-tov shim'cha u-l'cha na-e l'ho-dot.	וְכֹל הַחַיִּים יוֹדוּךָ סֶּלָה, וִיהַלְלוּ אֶת שִׁמְךָ בֶּאֱמֶת, הָאֵל יְשׁוּעָתֵנוּ וְעֶזְרָתֵנוּ סֶּלָה. בָּרוּךְ אַתָּה יְיָ, הַטּוֹב שִׁמְךָ וּלְךָ נָאֶה לְהוֹדוֹת.

We gratefully acknowledge that You are the Lord our God and God of our people, the God of all generations. You are the Rock of our life, the Power that shields us in every age. We thank You and sing Your praises: for our lives, which are in Your hand; for our souls, which are in Your keeping; for the signs of Your presence we encounter every day; and for Your wondrous gifts at all times, morning, noon, and night. You are Goodness: Your mercies never end; You are Compassion: Your love will never fail. You have always been our hope.

For all these things, O Sovereign God, let Your name be forever exalted and blessed.

O God, Our Redeemer and Helper, let all who live affirm You and praise Your name in truth. Blessed are You, Lord, Your name is Goodness and to You it is fitting to give thanks.

- 18a -

Figure 34 *Avodat HaLev* (1999), p. 18a. Right-side page.

BOOK LAYOUT

Book Direction

When praying, as when reading a book, one eventually has to pause to turn the page. Assuming the simple case, where the next page for the prayer-service is the next page in the book, the only decision the worshiper needs to make is which direction the book is bound. That is to say, do the pages turn from left to right, or do they turn from right to left? This may seem a trivial matter, but it is not. Generally the direction of the book is determined by the language used. An English book would go left to right, while a Hebrew book would go right to left.

Most Jewish prayerbooks that I examined open as would Hebrew books, from the right. But the left-side-opening prayerbooks are not uncommon. The *Union Prayerbook*, from the 1895 edition on to 1940 edition (printed as late as 1978) opens left to right. Although it contains prayers in Hebrew and English, it was used mainly by English-speaking Jews, and so the book is structured in the "English" direction. The *Gates of Prayer: The New Union Prayerbook* (1975), the *Union Prayerbook*'s successor, is available opening in either direction, from the left or from the right.[51]

---

[51] Hoffman, "The Liturgical Message," 156.

Sign Posts[52]

Running Heads. To help orient the worshiper, running heads, or running footers[53] can help to orient worshipers much as travelers are reminded where they are by observing highway signs and mile-markers.

Travel Signs. Additional assistance is helpful when one must skip a page or two, or continue in another part of the book.

In *Kol Haneshamah* (1994), when a prayer is continued on a new page, one of two different arrows is provided to remind you which way to turn the page.[54]

←:וֵאלֹהֵי לָאָה

veylohey le'ah↩

Figure 35 *Kol Haneshamah* (1994), 295.

Figure 36 *Kol Haneshamah* (1994), 295.

---

[52] Bringhurst, <u>Typographic Style</u>, 20-21.

[53] I would have preferred "running feet." Oh well.

[54] In this book the pages always continue to the left; but if you were reading an English prayer, you might have automatically turned the page to the right. A sideways "u-turn" arrow reminds you to go to the left. This is similar to crossing a street in London. Cars drive on the left side of the street, unlike most of the world, which drives on the right side of the road. A pedestrian tourist from America, for example, will instinctively look to the left before crossing the street. For this reason, on the street the words "look right→" are provided to ensure the safety of pedestrians.

In *Siddur Lev Chadash* (1995), when you are directed to skip several pages and continue in the middle of a page, the heading is well marked.
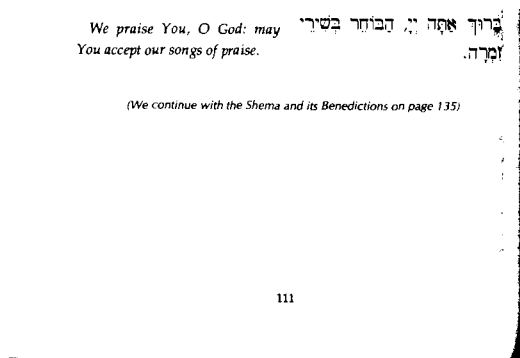
בָּרוּךְ אַתָּה יְיָ, הַבּוֹחֵר בְּשִׁירֵי זִמְרָה.

We praise You, O God: may
You accept our songs of praise.

111

Figure 37 *Siddur Lev Chadash* (1995), 111 (bottom section).

SABBATH MORNING SERVICES

הַלְלוּהוּ בְצִלְצְלֵי־שָׁמַע,

Praise God with cymbals sounding,

הַלְלוּהוּ בְצִלְצְלֵי תְרוּעָה.

Praise God with cymbals resounding.

כֹּל הַנְּשָׁמָה תְּהַלֵּל יָהּ.

Let every soul praise the Eternal One.

הַלְלוּיָהּ!

Halleluyah!

(The Congregation will stand)

יִשְׁתַּבַּח שִׁמְךָ לָעַד, מַלְכֵּנוּ, הָאֵל הַמֶּלֶךְ הַגָּדוֹל וְהַקָּדוֹשׁ בַּשָּׁמַיִם וּבָאָרֶץ. כִּי לְךָ נָאֶה, יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ, שִׁיר וּשְׁבָחָה, הַלֵּל וְזִמְרָה, בְּרָכוֹת וְהוֹדָאוֹת, מֵעַתָּה וְעַד עוֹלָם.

Praised be Your name, Eternal God, in heaven and on earth. To You, our God and God of our ancestors, let hymns and psalms be sung; to You all praise and thanks are due from now and for ever.

בָּרוּךְ אַתָּה יְיָ, הַבּוֹחֵר בְּשִׁירֵי זִמְרָה.

We praise You, O God: may
You accept our songs of praise.

THE SHEMA AND ITS BENEDICTIONS   שְׁמַע וּבִרְכוֹתֶיהָ

בָּרְכוּ אֶת־יְיָ הַמְבֹרָךְ.

בָּרוּךְ יְיָ הַמְבֹרָךְ לְעוֹלָם וָעֶד.

Praise the One to whom our praise is due.

*We praise the Eternal One
to whom our praise is due
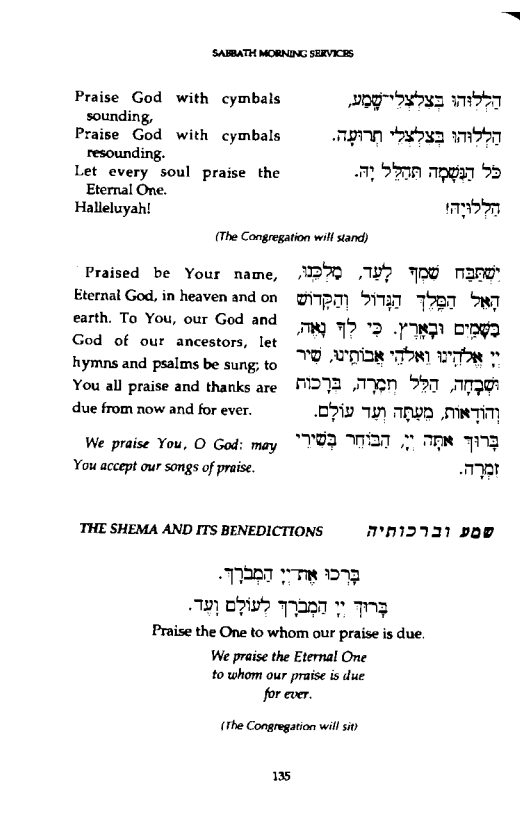for ever.*

(The Congregation will sit)

135

Figure 38 *Siddur Lev Chadash* (1995), 135.

Flexibility

Providing Options. Liberal prayerbooks often strive for flexibility. A few of

the methods used include the following: providing thematic readings[55] and providing

several introductions for one service, as in *Siddur Lev Chadash* (1995); providing

multiple services, as in *Gates of Prayer* (1975); or the arrangement of words, to

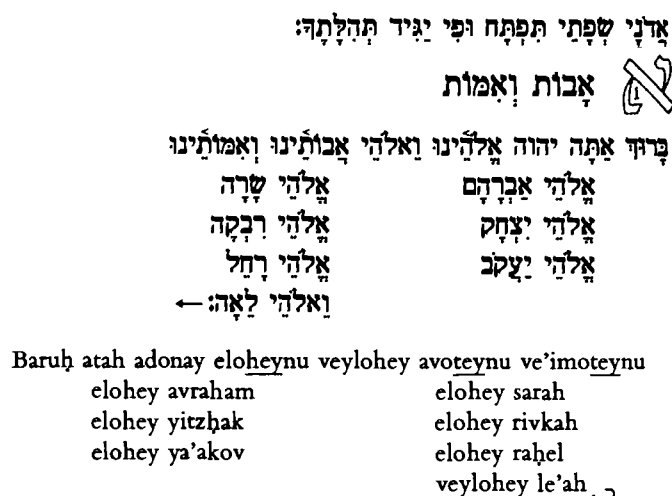provide a choice of how to read the text, as in *Kol Haneshemah* (1994).

אֲדֹנָי שְׂפָתַי תִּפְתָּח וּפִי יַגִּיד תְּהִלָּתֶךָ:

אָבוֹת וְאִמּוֹת

בָּרוּךְ אַתָּה יהוה אֱלֹהֵינוּ וַאלֹהֵי אֲבוֹתֵינוּ וְאִמּוֹתֵינוּ

אֱלֹהֵי שָׂרָה   אֱלֹהֵי אַבְרָהָם

אֱלֹהֵי רִבְקָה   אֱלֹהֵי יִצְחָק

אֱלֹהֵי רָחֵל   אֱלֹהֵי יַעֲקֹב

וֵאלֹהֵי לֵאָה: ←

Baruḥ atah adonay elo**hey**nu veylohey avo**tey**nu ve'imo**tey**nu
    elohey avraham   elohey sarah
    elohey yitzḥak   elohey rivkah
    elohey ya'akov   elohey raḥel
                    veylohey le'ah

Figure 39 *Kol Haneshamah* (1994), 295. This is the left-side page.
Note that the names can be read in rows or in columns. The right
side page (294) provides the translation in the same format.

---

[55] There are sufficient thematic readings for each week of the year.

Another method is provided in *M'kor T'filah* (1987).[56] This coil-bound book contains numerous readings before, in the midst of, and after the traditional rubrics. There are page numbers, but there is no index, no table of contents, and there are no running heads or footers. It is flexible in that it contains a bit of everything. The service leader and worshipers who use the book become familiar with it and thrive on its design. It takes the multiple choice system to the extreme.

Adapting a Text. Many congregations have adapted prayerbooks by pasting prayers, songs, etc. into the cover, or onto a page in the book. Sometimes this may fit into the "providing options" category, but often the congregation wishes to provide its congregants with liturgy that follows their custom. With today's computerized desk-top publishing this can be taken even farther -- a customized prayerbook could be made for any given congregation.

I had thought of this as a new phenomenon until I came across two copies of the 1895 *Union Prayerbook* with several additional leaves added. The leaves are difficult to detect: they are professionally produced, the typography closely matches the prayerbook, and they are carefully attached so they appear to be original. Unfortunately both copies that I examined were rebound, removing information that would help identify the congregation for which they were customized. I plan on

---

[56] *M'kor T'filah* is a congregation-designed prayerbook from Congregation M'kor Shalom (Mt. Laurel, New Jersey). Many congregations design their own prayerbooks. Most are "cut and paste" productions.

looking for additional copies among the "duplicates" of the Klau Library's holdings.

Of the two copies, one is a 1905 printing, and one is a 1906 printing. Both were printed in New York at the press of Stettiner Brothers. I examined an additional copy of the 1905 printing from the same press for comparison -- this copy is without the added pages. Thus I was able to determine that these two books were, in fact, customized.

Of the several customized pages, two are shown below, page 92* and 104*. For comparison page 65 is also provided.

Note the length of the ascender on the *lamed.* On page 104*, in the *aleinu* prayer the *lamed* is clearly different than the standard type. Page 92* seems to be a good match.

On both pages, 92* and 104*, note the period is a raised dot, while in the regular printing, on page 65, the period is a lower dot.

The *aleinu,* on page 104*, begins with a broken *ayin.* This *ayin* can also be found on the other pages with the *aleinu* and in both copies of the customized prayerbook. Only the header was changed. For example, instead of "MORNING SERVICE FOR THE SABBATH.", on page 48[*] we find "EVENING SERVICE FOR THE SABBATH."

MORNING SERVICE FOR THE SABBATH.   92*

רְצֵה יְהֹוָה אֱלֹהֵינוּ בְּעַמְּךָ יִשְׂרָאֵל· וּתְפִלָּתָם בְּאַהֲבָה תְקַבֵּל בְּרָצוֹן· וּתְהִי לְרָצוֹן תָּמִיד עֲבוֹדַת יִשְׂרָאֵל עַמֶּךָ:

מוֹדִים אֲנַחְנוּ לָךְ· שָׁאַתָּה הוּא יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ לְעוֹלָם וָעֶד· צוּר חַיֵּינוּ מָגֵן יִשְׁעֵנוּ אַתָּה הוּא לְדוֹר וָדוֹר· נוֹדֶה־לְּךָ וּנְסַפֵּר תְּהִלָּתֶךָ עַל חַיֵּינוּ הַמְּסוּרִים בְּיָדֶךָ· וְעַל נִשְׁמוֹתֵנוּ הַפְּקוּדֹת לָךְ· וְעַל נִסֶּיךָ שֶׁבְּכָל־יוֹם עִמָּנוּ· וְעַל־נִפְלְאוֹתֶיךָ וְטוֹבוֹתֶיךָ שֶׁבְּכָל עֵת עֶרֶב וָבֹקֶר וְצָהֳרָיִם· הַטּוֹב כִּי לֹא־כָלוּ רַחֲמֶיךָ וְהַמְרַחֵם כִּי לֹא תַמּוּ חֲסָדֶיךָ מֵעוֹלָם קִוִּינוּ לָךְ:

אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ בָּרְכֵנוּ בַבְּרָכָה הַמְשֻׁלֶּשֶׁת בַּתּוֹרָה הַכְּתוּבָה עַל יְדֵי מֹשֶׁה עַבְדֶּךָ הָאֲמוּרָה מִפִּי אַהֲרֹן וּבָנָיו כֹּהֲנִים עַם קְדוֹשֶׁךָ כָּאָמוּר· יְבָרֶכְךָ יְיָ וְיִשְׁמְרֶךָ: יָאֵר יְיָ פָּנָיו אֵלֶיךָ וִיחֻנֶּךָּ: יִשָּׂא יְיָ פָּנָיו אֵלֶיךָ וְיָשֵׂם לְךָ שָׁלוֹם:

שִׂים שָׁלוֹם טוֹבָה וּבְרָכָה חֵן וָחֶסֶד וְרַחֲמִים עָלֵינוּ וְעַל כָּל יִשְׂרָאֵל עַמֶּךָ בָּרְכֵנוּ אָבִינוּ כֻּלָּנוּ כְּאֶחָד בְּאוֹר פָּנֶיךָ כִּי בְאוֹר פָּנֶיךָ נָתַתָּ לָּנוּ יְיָ אֱלֹהֵינוּ תּוֹרַת חַיִּים וְאַהֲבַת חֶסֶד וּצְדָקָה וּבְרָכָה וְרַחֲמִים וְחַיִּים וְשָׁלוֹם

Figure 40 *Union Prayer-Book* (1895, 1905 printing), 92*.

ADORATION.

(Congregation standing.)

Minister:

עָלֵינוּ לְשַׁבֵּחַ לַאֲדוֹן הַכֹּל לָתֵת גְּדֻלָּה לְיֹצֵר
בְּרֵאשִׁית ׃ שֶׁשָּׂם חֶלְקֵנוּ בְּתוֹרָתוֹ וְגִדְּלָנוּ בַּעֲבוֹדָתוֹ ׃

Choir and Congregation:

וַאֲנַחְנוּ כּוֹרְעִים וּמִשְׁתַּחֲוִים וּמוֹדִים
לִפְנֵי ׃ מֶלֶךְ מַלְכֵי הַמְּלָכִים הַקָּדוֹשׁ בָּרוּךְ הוּא ׃

(Congregation sitting.)

Minister:

שֶׁהוּא נוֹטֶה שָׁמַיִם וְיוֹסֵד אָרֶץ וּמוֹשַׁב יְקָרוֹ
בַּשָּׁמַיִם מִמַּעַל וּשְׁכִינַת עֻזּוֹ בְּגָבְהֵי מְרוֹמִים ׃ הוּא
אֱלֹהֵינוּ אֵין עוֹד ׃ אֱמֶת מַלְכֵּנוּ אֶפֶס זוּלָתוֹ כַּכָּתוּב
בְּתוֹרָתוֹ וְיָדַעְתָּ הַיּוֹם וַהֲשֵׁבֹתָ אֶל־לְבָבֶךָ כִּי יְיָ הוּא
הָאֱלֹהִים בַּשָּׁמַיִם מִמַּעַל וְעַל הָאָרֶץ מִתַּחַת ׃ אֵין
עוֹד ׃

עַל כֵּן נְקַוֶּה לְךָ יְיָ אֱלֹהֵינוּ ׃ לִרְאוֹת מְהֵרָה
בְּתִפְאֶרֶת עֻזֶּךָ ׃ לְהַעֲבִיר גִּלּוּלִים מִן הָאָרֶץ ׃
וְהָאֱלִילִים כָּרוֹת יִכָּרֵתוּן ׃ לְתַקֵּן עוֹלָם בְּמַלְכוּת
שַׁדַּי ׃ וְכָל־בְּנֵי בָשָׂר יִקְרְאוּ בִשְׁמֶךָ ׃ לְהַפְנוֹת אֵלֶיךָ
כָּל־רִשְׁעֵי אָרֶץ ׃ יַכִּירוּ וְיֵדְעוּ כָּל־יוֹשְׁבֵי תֵבֵל ׃ כִּי

Figure 41 *Union Prayer-Book* (1895, 1905 printing), 104*.

Minister :

בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ. אֱלֹהֵי
אַבְרָהָם אֱלֹהֵי יִצְחָק וֵאלֹהֵי יַעֲקֹב. הָאֵל הַגָּדוֹל
הַגִּבּוֹר וְהַנּוֹרָא. אֵל עֶלְיוֹן. גּוֹמֵל חֲסָדִים טוֹבִים.
וְקֹנֵה הַכֹּל וְזוֹכֵר חַסְדֵי אָבוֹת. וּמֵבִיא גְאֻלָּה לִבְנֵי
בְנֵיהֶם. לְמַעַן שְׁמוֹ בְּאַהֲבָה: מֶלֶךְ עוֹזֵר וּמוֹשִׁיעַ
וּמָגֵן. בָּרוּךְ אַתָּה יְיָ מָגֵן אַבְרָהָם:

אַתָּה גִבּוֹר לְעוֹלָם אֲדֹנָי. רַב לְהוֹשִׁיעַ. מְכַלְכֵּל
חַיִּים בְּחֶסֶד. מְחַיֵּה הַכֹּל בְּרַחֲמִים רַבִּים. סוֹמֵךְ
נוֹפְלִים וְרוֹפֵא חוֹלִים וּמַתִּיר אֲסוּרִים. וּמְקַיֵּם אֱמוּנָתוֹ
לִישֵׁנֵי עָפָר. מִי כָמוֹךָ בַּעַל גְּבוּרוֹת. וּמִי דּוֹמֶה־לָּךְ.
מֶלֶךְ מֵמִית וּמְחַיֶּה וּמַצְמִיחַ יְשׁוּעָה: בָּרוּךְ אַתָּה יְיָ
נֹטֵעַ בְּתוֹכֵנוּ חַיֵּי עוֹלָם:

(Congregation standing.)

נְקַדֵּשׁ אֶת שִׁמְךָ בָּעוֹלָם. כְּשֵׁם שֶׁמַּקְדִּישִׁים
אוֹתוֹ בִּשְׁמֵי מָרוֹם. כַּכָּתוּב עַל־יַד נְבִיאֶךָ. וְקָרָא
זֶה אֶל־זֶה וְאָמַר:

Choir and Congregation :

קָדוֹשׁ קָדוֹשׁ קָדוֹשׁ יְיָ צְבָאוֹת. מְלֹא כָל־הָאָרֶץ
כְּבוֹדוֹ:

Figure 42 *Union Prayer-Book* (1895, 1905 printing), 65.

LETTERS AND SYMBOLS

PALEOGRAPHY

A Brief History of Hebrew Letters

The art and science of the Hebrew letters, their creation and formation, is bound together with the history of the Hebrew alphabet and the history of writing in general. Written language evolved and continues to evolve over time. The letter-forms changed because of external conditions, such as the influence of letter-forms in use by other peoples, and they changed because of internal conditions, such as the methods and speed of writing, the equipment and materials used for writing, and the writer's level of skill.

The earliest writing most likely evolved from pictures. At first, drawings were used to represent words. Later, with hieroglyphs, the old symbol for one word might be used to represent the word, or the same sound in a new or foreign word. Cuneiform writing, where signs represent syllables or words, was an improvement, but was still complex.[57] Proto-Canaanite, and later Phoenician, alphabetic systems in which a unique sign is used for a unique sound, helped pave the way to simpler

---

[57] Friedrich Friedl, Nicolaus Ott, and Bernard Stein, <u>Typography: An Encyclopedic Survey of Type Design and Techniques Throughout History</u> (New York: Black Dog & Leventhal Publishers, Inc., 1998), 78-81, Yardeni, <u>Hebrew Script</u> 3.

writing and simpler deciphering and reading. The Phoenicians, as traders, traveled the Mediterranean, and so their language spread.[58] Indeed, the ancient Hebrew script was very similar to Phoenician script.

The ancient Hebrew script was used through the end of the First Temple period. By this time, Phoenician was no longer the language of commerce; Aramaic was the dominant language and script of the region. The Israelites in Babylonian exile adopted the Aramaic script. Once the Persians conquered Babylon in 539 BCE, the Israelites were able to return to the land of Israel where the people had similarly adopted the Aramaic script. Since the Persians adopted Aramaic as the language and script for official documents, Aramaic use was even more widespread and was carefully written by professional scribes. This trend continued until Alexander the Great conquered Persia (323 BCE). Then Greek became the international language. Once Aramaic's "international" use had ended, local Aramaic scripts developed independently, eventually becoming the scripts of different languages. Such is the case with the Israelites. With their return from the exile, the Israelites wrote in the Aramaic alphabet. It became the dominant writing among the Israelites, and it evolved into the "square" Hebrew script recognizable today.[59]

From the early square Hebrew script, the elegant 'Eastern' Hebrew script developed "in the early centuries CE with the sanctification of the Hebrew letter-

---

[58] Ibid., 3, 7.

[59] Ibid., 23-44.

signs and the fixing of rules for preserving the Torah scribal tradition."[60] By the

ninth through the eleventh centuries, this calligraphic script dominated the Jewish

Middle East.

The letter-forms continued to evolve. Medieval Jews who wanted a copy of a

book might have purchased a copy, or they might have hired a professional or non-

professional scribe to make a copy -- but more likely, they might have made a copy of

the book for themselves. Widespread writing, including this "non-professional"

writing, led to the further evolution of the calligraphic Hebrew script and the

evolution of additional non-calligraphic Hebrew scripts.[61]

Various Hebrew scripts developed over the centuries and in different

geographic regions. During the second half of the fifteenth century, with the

invention and development in Europe of printing from moveable type, Hebrew

---

[60] Ibid., 87.

[61] ". . . at least half the medieval Hebrew manuscripts were personal, user-produced books, copied by educated persons or scholars for their own use, and only half, or most probably less than half, were produced by hired scribes, whether professional or occasional."Malachi Beit-Arié, "Transmission of Texts by Scribes and Copyists: Unconscious and Critical Interferences," Bulletin of the John Rylands University Library of Manchester 75.3 (1993): 39.
While Jewish texts were being copied by professional and non-professional hands, Latin/Greek/Christian texts were centrally controlled: they were copied in monasteries or universities. Malachi Beit-Arié, Hebrew Codicology: Tentative Typology of Technical Practices Employed in Hebrew Dated Medieval Manuscripts (Jerusalem: The Israel Academy of Sciences and Humanities, 1981), 11; Malachi Beit-Arié, "Transmission of Texts", 38; Yardeni, Hebrew Script, 88.

printing soon followed.[62] Printers selected the best local manuscripts, with the local

Hebrew scripts, as models to copy for their Hebrew typefaces. This led to a relatively

large variety of Hebrew typefaces, both square and rabbinic[63], for a relatively small

number of books. After the expulsion of Jews from Spain and Portugal, and the

success of the Italian-based Soncino family in Hebrew printing, the variety of type-

faces narrowed. Hebrew type was modeled on the "successfully" printed Hebrew

books. For the most part, this meant square and rabbinic type following the

Sephardic writing style.[64]

---

[62] Hebrew printing began about 1470.
Moshe Rosenfeld, Hebrew Printing From its Beginning until 1948 (Jerusalem:
1992); David Werner Amram, The Makers of Hebrew Books in Italy: Being
Chapters in the History of the Hebrew Printing Press (London: Holland Press Ltd.,
1963), 14-15, 23-24; Yardeni, Hebrew Script, 102.

[63] Rabbinic type, is often referred to as "Rashi" type, because it is often used
for commentaries of Rashi. Rashi, of course, would likely have written in an
Ashkenazi script. The typeface commonly called "Rashi" type is a form of a
Sephardic script.

[64] Herbert C. Zafren, "Variety in the Typography of Yiddish: 1535-1635,"
Hebrew Union College Annual 53 (1982): 157; Herbert C. Zafren, "Early Yiddish
Typography," Jewish Book Annual 44 (1986-87):, 110; Yardeni, Hebrew Script,
102-103.

Analyzing the Hebrew Letters

From the vast research analyzing writing, a few views are briefly commented on below. The research presented bears on the readability of Hebrew.

Basic Rules of Hebrew Paleography. Ada Yardeni, epigraphy and paleography expert, presents basic rules of Hebrew Paleography in her work.[65] Paleography involves the study of writing and its evolution. It is useful in identifying the time and place of manuscripts, inscriptions, etc. These rules may also be helpful typographically, as examining the Hebrew alphabet paleographically helps one better understand the Hebrew alphabet and perhaps view the strengths and weaknesses of a particular Hebrew script.

- Each letter has a "root" which can be broken down into a few basic strokes.

- The letters are differentiated from each other by the direction of the strokes and by their meeting-points.

- The direction of the strokes and their meeting-points may change. When these changes become systematic (common among several handwritings of a common place and time) they are considered stylistic changes.

- Each letter develops at its own rate. (A document can contain earlier styles of some letters and later styles of other letters.)

---

[65] Ibid., 134-143.

- Letters from the script-style of a specific time and place may resemble different letters from the script-style of a different time and place. (This results from the different histories of the letters-forms.)

- Most Hebrew script-styles have groups of letters having similar graphic components.

- The individual letters of the different script-styles have a limited number of components. Some of these components may be similar in several letters of a given script-style.

- Stylistic changes have several causes (as described above in "A Brief History") including the time and place, the writing implements and materials, the speed of writing, and the influence of other scripts.

Graphemics and Diachrony. Harvey Minkoff's research compares the development of writing with the development of linguistics.[66] While linguistics is outside the scope of this thesis, he does investigate the development of Hebrew / Yiddish cursive script from medieval Hebrew square script.

Graphemes, i.e., letters, are made up of their strokes. These strokes can be identified by their location, length, and shape. When letters are compared to each other, one may find features that are unique, and features that are held in common.[67]

The unique features of square Hebrew letters,, i.e. features that help distinguish one letter from another are the following:

---

[66] Harvey Minkoff, "Graphemics and Diachrony: Some Evidence From Hebrew Cursive," Afroasiatic Linguistics 1 (1975): 193-208.

[67] Minkoff refers to the unique features as *emic,* or as having minimal contrast. Common features, he refers to as *etic,* or as redundant.

- The number of strokes.
- The location of strokes.
- The difference in stroke length.
- The type of corner, i.e., "flush or overlapping."

The square Hebrew letters are not identifiable by the unique features of curves and

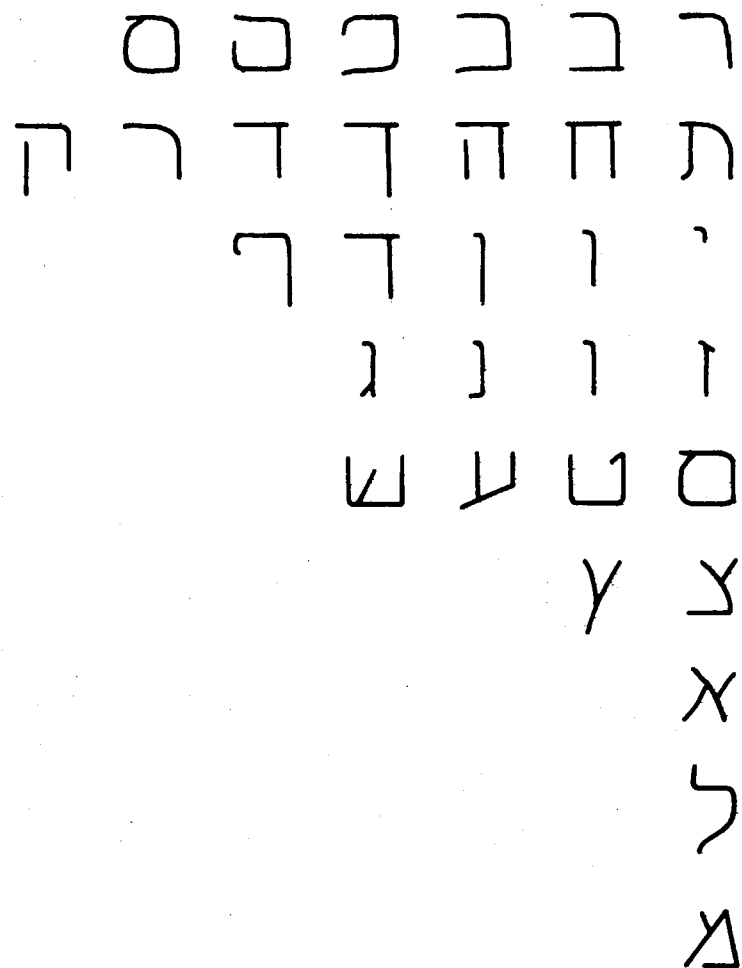diagonals, i.e., the shape of the strokes is a common, or redundant feature.

מ כ כ ב ב ו

ק ר ד ד ה ח ת

ך ד ן ו י

ג ג ן ז

ש ע ם ם

ע צ

א

ל

ג

Figure 43 Harvey Minkoff's figure 1, "Modern square graphemes arranged in minimal and nearly minimal pairs. (Some graphemes appear more than once.)" I.e., the letters are arranged in groups with similar features. Page 200.

ר : ר   כ : נ   י : ר : ן

Fig. 2. Minimal pairs based on stroke length.

Figure 44 Minkoff, 201. Similar letters distinguishable by stroke length.

כ : ב   נ : ג   ר : ד
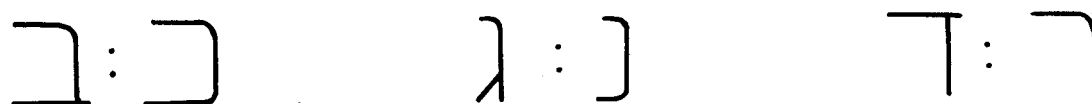
Fig. 3. Minimal pairs based on type of corner.

Figure 45 Minkoff, 201. Similar letters distinguishable by type of corner.

Minkoff holds that the gradual evolution of Hebrew/Yiddish cursive writing (1) ended the conservation of the common features of the letters, and (2) amplified their unique (and perhaps previously minor) features.

The letters ק, ה, ח, and ת shared two similar strokes: a high horizontal stoke, and a vertical stroke on the right side of the letter. These strokes were not the defining strokes of the letters, so, over time, they were simplified; they became curves or diagonals.

Three letter pairs, ג -- נ, ב -- כ, and ד -- ר, are distinguished by the type of corner. In נ, כ, and ר, letters with flush corners, the corner was rounded; in ג, ב, and ד, letters with an "overlapping" corner, the corner was freely exaggerated and distorted.

	Stage 1	Stage 2	Stage 3
koph	⊓	⊓	P / ⌐
he	⊓	⊼	⌐
ḥeth	⊓	⌐	⋏
tav	⊓	⌐	⋏

Fig. 5. Evolution of diagonals and curves in *koph, he, ḥeth* and *tav*.

Figure 46 Minkoff, 203. Development of similar letters.

	Stage 1	Stage 2	Stage 3
gimmel	⅃	⅃	ⅽ
nun	⅃	⅃	⅃
beth	⅃	⅃	⊃
kaph	⅃	⅃	⊂
daleth	⅂	⅂	⅋
resh	⅂	⅂	⅂

Fig. 6. Distortion of emic contrasts in type of corner.

Figure 47 Minkoff, 203. Reduction of common features; amplification / exaggeration of unique features.

Hebrew Reform Advocate. Michael Landmann proposes reforms of the Hebrew alphabet.[68] He is bitter about contemporary Hebrew script; his bitterness may cause most people to ignore his research.[69] This is unfortunate because he successfully describes some of the drawbacks of current Hebrew script and he reviews others' findings on reading research. A few of his observations on Hebrew include the following:

- excessive similarity among groups of letters,
- lack of curves (lack of contrast between round and straight strokes),
- emphasis of horizontal strokes,
- excessive similarity in tops of letters,
- insufficient number of ascenders and descenders,
- insufficient variety in letter width.

These characteristics make letter and word recognition difficult. When alphabets with more variety in shape and size are used, letters become more recognizable, and the reader more easily learns to recognize and read groups of letters together, as words, instead of letter-by-letter.

---

[68] Michael Landmann, <u>Reform of the Hebrew Alphabet</u>, edited and translated by David J. Parent, Illinois Language and Culture Series: A Series of Scholarly Monographs and Translations on a Wide Variety of Subjects in the Humanities, vol. 1 (Ann Arbor, Michigan: Applied Literature Press; University Microfilms International, 1976).

[69] "In six days God made the world. And behold! It was very good. Then the devil came. He made the Hebrew alphabet. And behold! It was very bad. Indeed it is truly diabolical. . . . The Jews are one of the most gifted peoples on earth. Yet they write and print with an alphabet far more primitive and archaic than many others." Ibid., 1.

While the upper-third to upper-half of the letters is the part most perceived in reading, in Hebrew letters, it is exactly this part of the letters that is the least recognizable. That is to say, the domination of common upper horizontal strokes force the eye to examine the bottom of the letters to recognize the word.

Ascenders, vertical strokes extending above the typical height of the letters, would be helpful in letter and word recognition, but there is only one Hebrew letter, ל, with an ascender. Descenders, vertical strokes extending below the typical height of the letters, while not as beneficial as ascenders, are also helpful in reading, but there are only a few, ך, ן, ף, ץ, and ק.
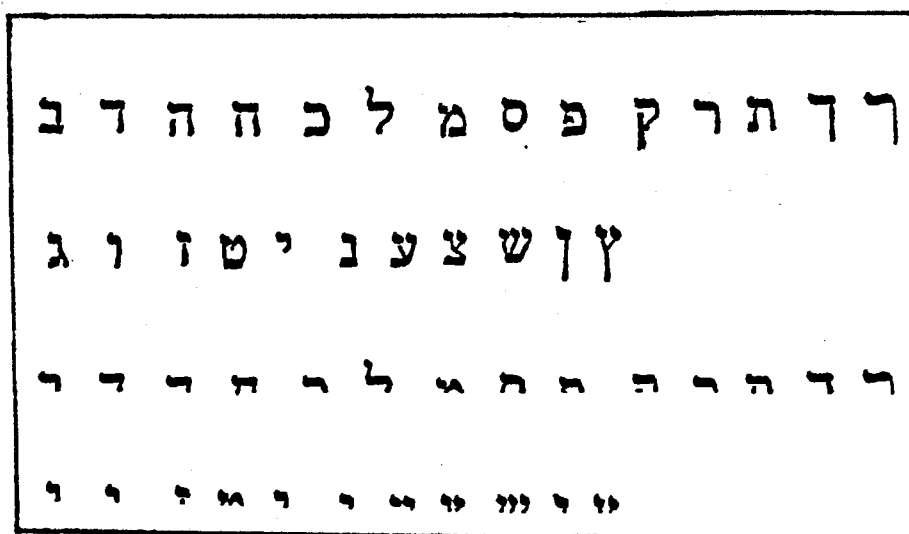
Table 3. Fourteen letters of the Hebrew alphabet have flat tops. An additional eleven letters have the same "small heads" on top. If only the upper half of the letters is seen, the individual letters are scarcely distinguishable. See page 56.

Figure 48 Michael Landmann, *Reform of the Hebrew Alphabet,* xxi.

Table 4. At left, excessive similarities
between the consonants. Numbers indicate the
description in the text (pages 99-109). At
right, consonants which use a dagesh or internal
dot to indicate pronunciation changes, plus
sin/shin (pages 109-114).

Figure 49 Ibid., xxiii.

TYPOGRAPHY

Horizontal Emphasis

As described above (see Paleography) early Hebrew typefaces were modeled after local scribes' writing. Over time the variety of typefaces narrowed. Typefaces based on Sephardic writing style, but with Ashekenazi-influenced emphasis on horizontal strokes, became popular. The thick horizontal strokes that originated from the angle of the writing implement can be seen in many typefaces to this day.[70]

(Examples follow below.)

---

[70] Yardeni, <u>Hebrew Script</u>, 114, 160.

Figure 50 *Tikun Shlemah* (1793), 12a.

יִשְׂמַח מֹשֶׁה בְּמַתְּנַת חֶלְקוֹ כִּי עֶבֶד נֶאֱמָן קָרָאתָ לּוֹ· כְּלִיל
תִּפְאֶרֶת בְּרֹאשׁוֹ נָתַתָּ· בְּעָמְדוֹ לְפָנֶיךָ עַל הַר־סִינַי· וּשְׁנֵי לֻחֹת
אֲבָנִים הוֹרִיד בְּיָדוֹ· וְכָתוּב בָּהֶם שְׁמִירַת שַׁבָּת· וְכֵן כָּתוּב בְּתוֹרָתֶךָ:
וְשָׁמְרוּ בְנֵי־יִשְׂרָאֵל אֶת־הַשַּׁבָּת לַעֲשׂוֹת אֶת־הַשַּׁבָּת לְדֹרֹתָם
בְּרִית עוֹלָם: בֵּינִי וּבֵין בְּנֵי יִשְׂרָאֵל אוֹת הִוא לְעֹלָם כִּי־שֵׁשֶׁת יָמִים
עָשָׂה יְהֹוָה אֶת־הַשָּׁמַיִם וְאֶת־הָאָרֶץ וּבַיּוֹם הַשְּׁבִיעִי שָׁבַת וַיִּנָּפַשׁ:
וְלֹא נְתַתּוֹ יְיָ אֱלֹהֵינוּ לְגוֹיֵי הָאֲרָצוֹת· וְלֹא הִנְחַלְתּוֹ מַלְכֵּנוּ
לְעוֹבְדֵי פְסִילִים· וְגַם בִּמְנוּחָתוֹ לֹא יִשְׁכְּנוּ עֲרֵלִים· כִּי לְיִשְׂרָאֵל
עַמְּךָ נְתַתּוֹ בְּאַהֲבָה· לְזֶרַע יַעֲקֹב אֲשֶׁר בָּם בָּחָרְתָּ· עַם
מְקַדְּשֵׁי שְׁבִיעִי כֻּלָּם יִשְׂבְּעוּ וְיִתְעַנְּגוּ מִטּוּבֶךָ· וְהַשְּׁבִיעִי רָצִיתָ
בּוֹ וְקִדַּשְׁתּוֹ חֶמְדַּת יָמִים אוֹתוֹ קָרָאתָ זֵכֶר לְמַעֲשֵׂה בְרֵאשִׁית:

אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ· רְצֵה בִמְנוּחָתֵנוּ· קַדְּשֵׁנוּ בְּמִצְוֹתֶיךָ
וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ· שַׂבְּעֵנוּ מִטּוּבֶךָ וְשַׂמְּחֵנוּ בִּישׁוּעָתֶךָ· וְטַהֵר
לִבֵּנוּ לְעָבְדְּךָ בֶּאֱמֶת· וְהַנְחִילֵנוּ יְיָ אֱלֹהֵינוּ בְּאַהֲבָה וּבְרָצוֹן שַׁבַּת
קָדְשֶׁךָ· וְיָנוּחוּ בָהּ יִשְׂרָאֵל מְקַדְּשֵׁי שְׁמֶךָ· בָּרוּךְ אַתָּה יְיָ·
מְקַדֵּשׁ הַשַּׁבָּת:

<hr/>

יִשְׂמַח מֹשֶׁה במתנת חלקו, על דרך הפסוק לפי שהזכת נתכב ע"י מֹשֶׁה ובזכת נזמר ל' מְתְנַכַ שנ'
כִּי פ' נתן לכם שנ"ה (נַטְמוֹת ט"ז כ"ט) לכן אמר ישמח מֹשֶׁה במתנת חלקו, ואיתא בשנת י' ע"ב אמר
לו הקב"ה למֹשֶׁה מתנה טובה יש לי בבית גנזי ושבת שמֹה ובני מבקֹז ליתנה לישראל, לך וסודיעם עכ"ל
ועל דרך הסודרֹ בזמות רבה דף קי"א פ"כ וידא בסבלותם, ראה מֹזֶ בסבלות ישראל במכלרים שאין להם
מנֹש... כלך ואמר לפרעה מי שיש לו עבד אם אינו נח יום אחד בזנוע הוא מת ואלו עבדיך אם אין אתה
שמ' לכם יום אחד בזנוע הם מתים, אמר לו לך ועשה לכן כמו שאמרת, הלך מֹזֶ ותקן להם את יום
שכת למנֹ...את שאמר ישמח מֹזֶ מֹז במתנת חלקו. כי עבד נאמן כמו שכתוב במדמר י"כ, ו'. כליל תפאֶרת,
הוא קרֹון עור פניו (שמות ל"ד, כ"ט). בראשֹו נתת, כן בנוסחֹא בכל ס"י נם בסדֹורֹי ספרדים וכן נרֹטנ"ס.
וכתוב בָּהֶם לוחות ל' זכר. וכן בתוב, פירוזֹ שנם כתורֹה וֹלֹא עצרֹת הדבֹרֹת שבלֹוות נֹטמרֹת שמירֹת שבת,
וכטֹ מכֹחֹ שנת י' מעטים באֹוֹה מלֹד זכור וֹשמוֹר של י' סדֹרֹות. ושמרֹו שמות ל"א, ט"י. ולא נתחו,
אֶת יום בֹֹ...ב, לגוֹיֵי האֲרָצוֹת, בֹדֹפֹתֹ בֹזמות רבֹ פֹנֹ פ' כ"ה רֹפֹו כי ב' נתן לכם שבֹת, לבֹ ניתֹנֹ
ולֹא לֹאומות הֹעֹולֹם, מכֹן אֹמרֹו (סֹנֹהֹדֹלֹין נ"ח, ע"כ) אֹם יכֹאו מֹנֹי נֹח ויֹשמרֹו את בֹזכֹת אֹת דֹייֹ שֹׁאֵֹנֹס
מקֹנֹלֹים אֹכֹר בֹלֹא שֹׁדֹיים סֹיֹתֹֹ שֹׁ' יֹיֹם וֹלֹֹ...לֹ...לֹא יֹזֹכֹתֹו עֹכֹ"ל ורֹאֹס נֹם דֹנֹרֹים רֹנֹה דֹף רֹפֹ"ֹ, פֹ"ֹכֹ.
עֹרֹֹלֹים כֹן בֹנֹוֹסֹחֹֹֹֹ... בֹכֹל פֹ' תֹסֹדֹורֹי הֹסֹפֹרֹדֹֹים וֹמֹרֹטֹנֹ"ֹס. וֹמֹס שֹׁבֹֹל שֹׁ"ֹת נֹם וֹֹי"ֹל כֹתֹכֹו נֹטֹקֹֹוֹטֹ רֹשֹׁעֹֹים,
כֹֹֹוֹ מֹֹֹֹוֹת נֹדֹֹֹוֹֹֹ...לֹ למֹֹֹֹד. הֹֹֹהֹֹֹ לֹזֹֹֹוֹן לֹֹכֹן יֹפֹֹֹי, וֹלֹא נֹֹֹֹֹֹֹֹֹֹֹֹ הֹ' אֹלֹֹֹֹֹ...סֹֹֹֹֹֹֹֹ לֹֹֹֹֹֹ הֹֹֹֹֹֹֹֹֹֹֹֹֹֹ עֹֹֹֹֹֹֹ פֹֹֹֹֹֹֹֹֹֹים,
וֹלֹא בֹֹֹֹֹֹֹֹ מֹֹֹֹֹֹֹֹֹ לֹֹֹֹֹֹֹֹֹ פֹֹֹֹֹֹֹ, נֹֹ' בֹֹֹֹֹֹֹֹ לֹא יֹֹֹֹֹֹ עֹֹֹֹֹֹֹ, שֹׁפֹֹֹֹֹֹ אֹֹֹֹ וֹֹֹֹֹ אֹֹֹֹֹֹ
גֹֹֹֹֹ סֹֹֹֹ עֹֹֹֹֹֹ. ז'. מֹֹֹֹֹ נֹֹֹ נֹֹ, כֹֹ אֹֹ לֹֹֹֹֹֹֹֹ, סֹֹֹֹֹֹ עֹֹֹֹ כֹֹ בֹֹֹֹֹֹ, וֹֹֹל כֹן אֹֹן יֹֹֹֹ לֹֹֹֹֹ
אֹֹֹֹ כֹֹֹֹֹֹ סֹֹֹֹֹ סֹֹֹֹֹ כֹֹֹֹ וֹֹֹֹ לֹֹֹֹ לֹֹֹֹֹֹ מֹ' סֹ"ֹ-ֹֹ. עֹֹֹ מֹֹֹֹֹֹֹ שֹׁבֹֹֹֹ, כֹֹֹ מֹֹֹֹֹֹֹ
שֹׁמֹֹֹֹֹֹ לֹ, יֹֹֹֹֹֹ בֹֹֹֹֹֹ סֹֹֹֹ שֹׁבֹֹ וֹֹֹֹֹ עֹֹֹ מֹ' שֹׁ"ֹכֹ. לֹֹ זֹ הֹ מֹֹֹֹֹ סֹֹֹֹֹֹֹ תֹֹ"ֹ פֹ' רֹ עֹֹֹֹ, וֹֹֹ
מֹֹֹֹֹֹֹֹ. וֹמֹֹֹֹֹ רֹצֹֹֹ בֹֹֹֹ, כֹֹ גֹֹֹֹ אֹֹֹֹֹ וֹֹ נֹֹֹֹ, וֹֹֹֹֹֹ וֹֹֹֹֹֹ, וֹבֹֹ הֹֹֹֹ נֹֹ וֹֹ"ֹל כֹֹֹ
שֹׁאֹֹ יֹֹֹֹ הֹֹֹֹ. וֹֹֹ הֹֹֹֹֹ תֹֹֹֹ בֹֹ, אֹֹ הֹֹֹֹֹ כֹֹ אֹֹֹֹֹ סֹֹ בֹֹֹֹֹ. וֹֹֹֹ, נֹֹ"ֹ וֹֹ דֹֹ
גֹֹ. מֹֹֹ. כֹֹ ל'. סֹֹֹֹ סֹֹ"ֹ גֹֹֹ. הֹֹֹ יֹֹֹ אֹֹֹ קֹֹֹ, קֹֹֹ וֹֹֹֹֹ אֹ בֹֹֹ לֹֹֹֹ סֹֹֹֹ מֹֹ סֹֹֹ,
וֹֹֹֹ קֹֹֹ אֹֹֹ מֹֹֹ קֹֹֹֹ נֹֹ (שֹׁמֹֹ ל"ֹ, כֹ') כֹ אֹֹ קֹֹֹֹ (יֹֹֹ כ"ֹ, נ') נֹֹ"ֹ בֹֹֹֹֹֹֹ עֹֹֹֹ.

Figure 51 *Avodat Yisrael* (1868), p. 219.

צוּר יִשְׂרָאֵל, קוּמָה בְּעֶזְרַת יִשְׂרָאֵל, וּפְדֵה כִנְאֻמֶךָ יְהוּדָה
וְיִשְׂרָאֵל. גֹּאֲלֵנוּ יְיָ צְבָאוֹת שְׁמוֹ, קְדוֹשׁ יִשְׂרָאֵל.
בָּרוּךְ אַתָּה, יְיָ, גָּאַל יִשְׂרָאֵל.

Figure 52 *Gates of Prayer* (1975), 305.

צוּר יִשְׂרָאֵל, קוּמָה בְּעֶזְרַת יִשְׂרָאֵל,
וּפְדֵה כִנְאֻמֶךָ יְהוּדָה וְיִשְׂרָאֵל.
גֹּאֲלֵנוּ, יי צְבָאוֹת שְׁמוֹ, קְדוֹשׁ יִשְׂרָאֵל.
בָּרוּךְ אַתָּה יי, גָּאַל יִשְׂרָאֵל.

Figure 53 *Gates of Prayer for Shabbat and Weekdays:*
A Gender Sensitive Prayerbook (1994), 113.

צוּר יִשְׂרָאֵל, קוּמָה בְּעֶזְרַת יִשְׂרָאֵל,
וּפְדֵה כִנְאֻמֶךָ יְהוּדָה וְיִשְׂרָאֵל. גֹּאֲלֵנוּ יְיָ צְבָאוֹת שְׁמוֹ,
קְדוֹשׁ יִשְׂרָאֵל. בָּרוּךְ אַתָּה יְיָ, גָּאַל יִשְׂרָאֵל.

Figure 54 *Gates of Prayer for Shabbat: A Gender Sensitive Prayerbook*
(1992), 57.[5] Note that this example has less horizontal emphasis then
the previous two examples.

לאוהבי תורתך ואין למו מכשול יהא׀

שלום בחילך ושלוה בארמנותיך למען

אחי ורעי ארברה נא שלום בך למען

בית אלהינו אבקשה טוב לך יל עז לע

עמו יתן יל יברד את עמו בשלום׀ קדיש

כל חי׃

נִשְׁמַת

תברך

אה אَ

שמך

יל אלהינו ורוח כל בשר תפאר ותרומם

זכרך מלכנו תמיד מן העולם ועד ה

העולם אתה א ומבלעדיך אין לנו מ

מלך גואל ומושיע פודה ומציל ומפ

ומפרנס ומרחם בכל עה צרה וצוקה

אין לנו מלך אלא אתה אלהי הראשנ יב

Figure 55 MS 1099, (before 1500) 60a.

Vertical Emphasis

Hugh J. Schonfield, in 1932, was concerned that the Hebrew alphabet would be held back typographically if it had to rely on a script that emphasized horizontal strokes. He proposed a new alphabet, with a vertical emphasis, and had several typeface designs made which corresponded to several English typefaces. (For example, a *Caslon* Hebrew, an *Ultra Bodoni* Hebrew, etc.) The drawings include upper and lower case letters in eight different typefaces.[71]

Schonfield was not alone in his yearning for a new, more Western style alphabet. In 1928, Tschichhold wrote,

> The emphatically national, exclusiv[e] character of [the German] national script . . . [and that] of the Russians or the Chinese -- contradicts present-day transnational bonds between people and forces their inevitable elimination. To keep to these types is retrograde. Roman type is the international typeface of the future. These important changes must come, since they express the actual spirit of our age and are required by the technical forms of the present and indeed the future.[72]

---

[71] Hugh J. Schonfield, The New Hebrew Typography, trans. Intro. Stanley Morison (London: Denis Archer, 1932).

[72] Jan Tschichold, The New Typography: A Handbook for Modern Designers, translated by Ruari McLean, (Berkeley: A Centennial Book-University of California Press, 1995), 74-75.

Figure 56 Hugh J. Schonfield, *The New Hebrew Typography* (1932), 37. "Caslon Hebrew." Designed by Schonfield, drawn by Bertram F. Stevenson.

THE NEW HEBREW TYPOGRAPHY—SPECIMEN ALPHABETS

THE HATIKVAH

First Two Verses and Refrain

(Title in " Caslon " type Hebrew Old Face Heavy, 18 point. Verses in 14 point. Refrain in " Caslon " type Italic, 18 point. Repetition of Refrain in 10 point Italic)

Figure 57 *"Hatikvah."* reproduced from Hugh J. Schonfield, *The New Hebrew Typography* (1932), 31. Actual size, margins reduced.

Use of Multiple Typefaces

Varied styles of type are often used on the same page to provide different information. This can enable a worshiper to focus-in, or pass-over a specific instruction or text. With multiple typefaces, contrast in size and style ought to be considered. To achieve good harmony, styles should contrast yet be agreeable. If the styles are too similar, the effect is not right. So too, if the typefaces are too close in size. Alternately, one typeface in different sizes could also be used successfully.[73]

Achieving balance between Hebrew and English is more problematic than achieving a balance between typefaces of one language. Hebrew has limited curves, diagonals, ascenders and descenders, while English has plenty of curves, diagonals ascenders and descenders. A mathematical balance might not equate to an optical

---

[73] Yardeni, Hebrew Script, 312-313

balance.[74] Likewise, achieving an aesthetically pleasing balance might not yield an easily readable balance.

<div align="center">*</div>

Two different typefaces are commonly used to differentiate the standard prayer text from instructions or from the text used on special occasions. Frequently square (Hebrew) type is used for the standard prayers while rabbinic type is used for instructions. But rabbinic type could also be used for the alternate prayer, as in the *Machzor Rome* (1485/1486). In this example, the rabbinic type, used for prayer texts, is pointed! Rabbinic text is generally unpointed. (The Klau library has a second copy of the *Machzor Rome,* which is currently on loan to another institution. When it is returned I will compare the two, to determine if the vowels were printed, or were added after printing. I believe they were printed.)

Sample follows below.

---

[74] "When a long-limbed Greek is paired with a short-limbed Latin, the difference will stand out. Large disparities in x-height are far more obvious still. . . . In the digital medium, it is easy to match the torso of any Greek face to that of any Latin face exactly, through microscopic adjustments in size. But an optical, not mathematical, match is the goal. Classical Greek, beneath its cloud of diacritics, needs more room to breathe than roman type." So too with Hebrew. Bringhurst, <u>Typographic Style</u>, 112.

נל חַי תְּבָרֵךְ אֶת שִׁמְךָ יְיָ אֱלֹהֵינוּ וְרוּחַ כָּל בָּשָׂר תְּפָאֵר וּתְרוֹמֵם זִכְרְךָ מַלְכֵּנוּ מִן הָעוֹלָם וְעַד
הָעוֹלָם אַתָּה הוּא אֵל וּמִבַּלְעָדֶיךָ אֵין לָנוּ מֶלֶךְ גּוֹאֵל עוֹזֵר וּמוֹשִׁיעַ פּוֹדֶה וּמַצִּיל מְפַרְנֵס וּמְרַחֵם

בְּכָל עֵת צָרָה וְצוּקָה אֵין לָנוּ מֶלֶךְ אֶלָּא אַתָּה
וְאַךְ אֲנַחְנוּ מוֹדִים אִלּוּ פִינוּ מָלֵא שִׁירָה
כַּיָּם וּלְשׁוֹנֵנוּ רִנָּה כַּהֲמוֹן גַּלָּיו וְשִׂפְתוֹתֵינוּ כ
שֶׁבַח כְּמֶרְחֲבֵי רָקִיעַ וְעֵינֵינוּ מְאִירוֹת כַּשֶּׁמֶשׁ
וְחַן וְיָדֵינוּ פְרוּשׂוֹת כְּנִשְׁרֵי שָׁמַיִם וְרַגְלֵינוּ ק
קַלּוֹת כָּאַיָּלוֹת אֵין אָנוּ מַסְפִּיקִין לְהוֹדוֹת לְךָ

אֱלֹהֵי הָרִאשׁוֹנִים וְהָאַחֲרוֹנִים אֱלוֹהַּ כָּל בְּרִיּוֹת אֲדוֹן
כָּל תּוֹלָדוֹת הַמְהֻלָּל בְּרוֹב הַתִּשְׁבָּחוֹת הַמְנַהֵג
עוֹלָמוֹ בְּחֶסֶד וּבְרִיּוֹתָיו בְּרַחֲמִים וַיְיָ לֹא יָנוּם וְלֹא יִישָׁן
הַמְעוֹרֵר יְשֵׁנִים וְהַמֵּקִיץ רְדוּמִים סוֹמֵךְ נוֹפְלִים וְרוֹ
וְרוֹפֵא חוֹלִים וְלָךְ אֲנַחְנוּ מוֹדִים

יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ וּלְבָרֵךְ אֶת שְׁמֶךָ עַל אַחַת מֵאֶלֶף אַלְפֵי אֲלָפִים וְרִבֵּי רְבָבוֹת הַט
וְטוֹבוֹת שֶׁעָשִׂיתָ עִמָּנוּ וְעִם אֲבוֹתֵינוּ מִמִּצְרַיִם גְּאַלְתָּנוּ וּמִבֵּית עֲבָדִים פְּדִיתָנוּ בְּרָעָב זַנְתָּנוּ וּ
וּבְשָׂבָע כִּלְכַּלְתָּנוּ מֵחֶרֶב הִצַּלְתָּנוּ וּמִדֶּבֶר מִלַּטְתָּנוּ וּמֵחֳלָאִים רָעִים וְרַבִּים דִּלִּיתָנוּ עַד הֵנָּה ע
עֲזָרוּנוּ רַחֲמֶיךָ וְלֹא עֲזָבוּנוּ אַל יַעַזְבוּנוּ רַחֲמֶיךָ וַחֲסָדֶיךָ יְיָ אֱלֹהֵינוּ לָכֵן אֵבָרִים שֶׁפִּלַּגְתָּ בָּנוּ ו
וְרוּחַ וּנְשָׁמָה שֶׁנָּפַחְתָּ בְּאַפֵּינוּ וְלָשׁוֹן אֲשֶׁר שַׂמְתָּ בְּפִינוּ הֵן הֵם יוֹדוּ וִיבָרְכוּ וִישַׁבְּחוּ אֶת שִׁמְךָ
אֱלֹהֵינוּ כִּי כָל פֶּה לְךָ יוֹדֶה וְכָל לָשׁוֹן לְךָ תִשָּׁבַע וְכָל בֶּרֶךְ לְךָ תִכְרַע וְכָל קוֹמָה לְפָנֶיךָ ת
תִשְׁתַּחֲוֶה וְכָל הַלְּבָבוֹת יִירָאוּךָ וְכָל קֶרֶב וּכְלָיוֹת יְזַמְּרוּ לִשְׁמֶךָ כַּדָּבָר שֶׁנֶּאֱמַר כָּל עַצְמוֹתַי ת
תֹּאמַרְנָה יְיָ מִי כָמוֹךָ

וּכְתוּב
בְּפִי יֵשׁ
וּבִלְשׁוֹן

וִיהִידָה לְךָ וּמִי יַשְׁוֶה לָּךְ וּמִי יַעֲרָךְ לָךְ וּמִי מַצִּיל עָנִי מֵחָזָק מִמֶּנּוּ וְעָנִי וְאֶבְיוֹן מִגֹּזְלוֹ
רַנְּנוּ צַדִּיקִים בַּייָ לַיְשָׁרִים נָאוָה תְהִלָּה
יְשָׁרִים תִּתְהַלָּל וּבְדִבְרֵי צַדִּיקִים תִּתְבָּרֵךְ
כָּל חֲסִידִים תִּתְקַדָּשׁ וּבְקֶרֶב קְדוֹשִׁים תִּתְרוֹמָם
וּבְמַקְהֲלוֹת רִבְבוֹת עַמְּךָ בֵּית יִשְׂרָאֵל יִתְפָּאֵר שִׁמְךָ וז
חִבְּרֵךְ מַלְכֵּנוּ בְּכָל דּוֹר וָדוֹר שֶׁכֵּן חוֹבַת כָּל הַיְצוּרִים
מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ לְהוֹדוֹת לְהַלֵּל ל
לְשַׁבֵּחַ לְפָאֵר לְרוֹמֵם לְהַדֵּר וּלְקַדֵּשׁ עַל כָּל דִּבְרֵי ש
שִׁירוֹת וְתֻשְׁבָּחוֹת שֶׁאָמַר דָּוִד בֶּן יִשַׁי עַבְדְּךָ מְשִׁיחֶךָ

יִשְׁתַּבַּח שִׁמְךָ לָעַד מַלְכֵּנוּ הָאֵל הַמֶּלֶךְ הַגָּדוֹל וְהַקָּדוֹשׁ בַּשָּׁמַיִם וּבָאָרֶץ כִּי לְךָ נָאֶה יְיָ אֱלֹהֵינוּ
ד ב

Figure 58 *Machzor Rome,* leaf 26a. Klau Library, Cincinnati.

In addition to differentiating prayer texts, the use of different typefaces can assist in the choreography of ritual. In *Gates of Prayer* (1975), for example,

> The type-face is intended to suggest how the service might be conducted. We employ Roman type for 'Reader', *italics* for 'All Reading', and sans-serif (in the English) for Hebrew passages that will usually be sung. However, congregations may continue to follow their established custom, or they may choose to experiment with different patterns.[75]

SHABBAT

לְדוֹר וָדוֹר נַגִּיד גָּדְלֶךָ, וּלְנֵצַח נְצָחִים קְדֻשָּׁתְךָ נַקְדִּישׁ. וְשִׁבְחֲךָ, אֱלֹהֵינוּ, מִפִּינוּ לֹא יָמוּשׁ לְעוֹלָם וָעֶד. בָּרוּךְ אַתָּה, יְיָ, הָאֵל הַקָּדוֹשׁ.

To all generations we will make known Your greatness, and to all eternity proclaim Your holiness. Your praise, O God, shall never depart from our lips. Blessed is the Lord, the holy God.

All are seated

• •

MOST PRECIOUS OF DAYS   קדושת היום

יִשְׂמְחוּ בְמַלְכוּתְךָ שׁוֹמְרֵי שַׁבָּת וְקוֹרְאֵי עֹנֶג. עַם מְקַדְּשֵׁי שְׁבִיעִי כֻּלָּם יִשְׂבְּעוּ וְיִתְעַנְּגוּ מִטּוּבֶךָ. וְהַשְּׁבִיעִי רָצִיתָ בּוֹ וְקִדַּשְׁתּוֹ. חֶמְדַּת יָמִים אוֹתוֹ קָרָאתָ, זֵכֶר לְמַעֲשֵׂה בְרֵאשִׁית.

Those who keep the Sabbath and call it a delight shall rejoice in Your kingdom. All who hallow the seventh day shall be gladdened by Your goodness. This day is Israel's festival of the spirit, sanctified and blessed by You, the most precious of days, a symbol of the joy of creation.

•

THE SABBATH AND ITS HOLINESS

אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ, רְצֵה בִמְנוּחָתֵנוּ. קַדְּשֵׁנוּ בְּמִצְוֹתֶיךָ וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ. שַׂבְּעֵנוּ מִטּוּבֶךָ, וְשַׂמְּחֵנוּ בִּישׁוּעָתֶךָ, וְטַהֵר לִבֵּנוּ לְעָבְדְּךָ בֶּאֱמֶת. וְהַנְחִילֵנוּ, יְיָ אֱלֹהֵינוּ, בְּאַהֲבָה וּבְרָצוֹן שַׁבַּת קָדְשֶׁךָ, וְיָנוּחוּ בָהּ יִשְׂרָאֵל מְקַדְּשֵׁי שְׁמֶךָ. בָּרוּךְ אַתָּה, יְיָ, מְקַדֵּשׁ הַשַּׁבָּת.

Our God and God of ages past, may our rest on this day be pleasing in Your sight. Sanctify us with Your Mitzvot, and let Your Torah be our way of life. Satisfy us with Your goodness, gladden us with Your salvation, and purify our hearts to serve You in truth. In Your gracious love, O Lord our God, let Your holy Sabbath remain our heritage, that all Israel, hallowing

328

Figure 59 *Gates of Prayer* (1975), 328.

---

[75] "A Note on Usage," <u>Gates of Prayer</u>, xiv.

Among prayerbooks that provide English responsive readings, the typeface may alternate between roman and italic or oblique (as described for *Gates of Prayer* above) or the leader's readings and the congregational readings instead may be differentiated by texts that alternate between flush left and an indented line. Some prayerbooks use both methods. Examples follow below.

Note how the *Union Prayerbook* (1940) uses type face and indentation *and* gives instructions as well. The passage is headed *"Responsive Reading,"* and the first two readings are labeled "Reader" and "Congregation." Although this may seem like "overkill," the seemingly redundant directions will likely become invisible to the worshipers.

Samples begin on the next page.

Responsive Reading:

אַשְׁרֵי

Minister.

HAPPY are they who dwell in Thy house, they shall continually praise Thee.

Congregation.

Happy are they who thus know Him ; happy the people whose God is the Eternal.

I will extol Thee, my God, O King, and I will bless Thy name forever and ever.

Every day I will bless Thee, and I will praise Thy name for ever and ever.

Great is the Lord and highly to be praised ; His greatness is unsearchable.

One generation shall praise Thy works to another, and shall declare Thy mighty deeds.

I will speak of the glorious honor of Thy majesty, and of Thy wonderful works.

And men shall speak of the might of Thy deeds, and shall declare Thy greatness.

They shall remember Thy great goodness, and sing of Thy righteousness.

The Lord is gracious and full of compassion, slow to anger, and rich in mercy.

The Lord is good to all, and His tender mercies are over all His works.

All Thy works praise Thee, O God, and Thy holy ones bless Thee.

They proclaim the glory of Thy kingdom, and speak of Thy power.

Figure 60 *Union Prayer-Book* (1896, 1905 printing), 102.

Reader

ברוך שאמר

Praised be He who by His creative word called the universe into being. Praised be He who sustains it by His might. Praised be He who orders it in His wisdom and establishes the world in righteousness.

Congregation and Reader

Praised be Thou, O God, for Thy manifold mercies unto us, for our heritage of faith, for visions of truth and of duty and for the courage to remain true to our higher nature amid trials and temptations. Thy servants in all generations have found joy in worshiping Thee with pure hearts. With psalms and songs they glorified Thy name. We too would adore Thee with prayers of thanksgiving and with deeds of lovingkindness.

Responsive Reading

Reader

Happy are they who dwell in Thy house, they are continually praising Thee.

Congregation

Happy are they who thus know Him; happy is the people whose God is the Lord.

I will extol Thee, my God, O King, and I will bless Thy name forever and ever.

Every day I will bless Thee, and I will praise Thy name forever and ever.

Great is the Lord and highly to be praised; and His greatness is beyond our finding out.

One generation shall praise Thy works to another, and shall declare Thy mighty acts.

Figure 61 *Union Prayerbook* (1940), 115.

Happy are they that dwell in Thy house;
They will ever praise Thee.
  Happy is the people who thus fare;
  Yea, happy is the people whose God is the Lord.

PSALM 145

A Psalm of praise; of David.

I will extol Thee, my God, O King,
And I will bless Thy name for ever and ever.
  Every day will I bless Thee,
  And I will praise Thy name for ever and ever.
Great is the Lord, and highly to be praised;
His greatness is unsearchable.
  One generation shall laud Thy works to another,
  And shall declare Thy mighty acts.
On the majestic glory of Thy splendor,
And on Thy wondrous deeds will I meditate.
  And men shall proclaim the might of Thy tremendous acts;
  And I will recount Thy greatness.
They shall make known the fame of Thy great goodness,
And shall exult in Thy righteousness.
  The Lord is gracious and full of compassion,
  Long forbearing, and abundant in kindness.
The Lord is good to all,
And His tender mercies are over all His works.
  All Thy works shall praise Thee, O Lord,
  And Thy faithful ones shall bless Thee.
They shall declare the glory of Thy kingdom,
And talk of Thy might;
  To make known to the sons of men His mighty acts,
  And the glorious majesty of His kingdom.
Thy kingdom is an everlasting kingdom,
And Thy dominion endureth throughout all generations.
  The Lord upholdeth all who fall,
  And raiseth up all who are bowed down.
The eyes of all look hopefully to Thee,
And Thou givest them their food in due season.
  Thou openest Thy hand,
  And satisfiest every living thing with favor.

Figure 62 Silverman, *Sabbath and Festival Prayer Book* (1946, 1967 printing), 76.

SHABBAT

עוֹד יְנוּבוּן בְּשֵׂיבָה, דְּשֵׁנִים וְרַעֲנַנִּים יִהְיוּ,
לְהַגִּיד כִּי־יָשָׁר יְיָ, צוּרִי, וְלֹא־עַוְלָתָה בּוֹ.

The righteous shall flourish like palms,
grow tall like cedars in Lebanon.
Rooted in the house of the Lord,
they shall be ever fresh and green,
proclaiming that the Lord is just,
my Rock, in whom there is no wrong.

• •

אשרי

אַשְׁרֵי יוֹשְׁבֵי בֵיתֶךָ; עוֹד יְהַלְלוּךָ סֶּלָה.
אַשְׁרֵי הָעָם שֶׁכָּכָה לּוֹ; אַשְׁרֵי הָעָם שֶׁיְיָ אֱלֹהָיו.

Happy are those who dwell in Your house;
they will sing Your praise for ever.

Happy the people to whom such blessing falls;
happy the people whose God is the Lord.

Psalm 145

תְּהִלָּה לְדָוִד.
אֲרוֹמִמְךָ, אֱלֹהַי הַמֶּלֶךְ, וַאֲבָרְכָה שִׁמְךָ לְעוֹלָם וָעֶד.
בְּכָל־יוֹם אֲבָרְכֶךָּ, וַאֲהַלְלָה שִׁמְךָ לְעוֹלָם וָעֶד.

I will exalt You, my Sovereign God;
I will bless Your name for ever.

Every day will I bless You;
I will extol Your name for ever.

גָּדוֹל יְיָ וּמְהֻלָּל מְאֹד, וְלִגְדֻלָּתוֹ אֵין חֵקֶר.
דּוֹר לְדוֹר יְשַׁבַּח מַעֲשֶׂיךָ, וּגְבוּרֹתֶיךָ יַגִּידוּ.

Great is the Lord and worthy of praise;
His greatness is infinite.

One generation shall acclaim Your work to the next;
they shall tell of Your mighty acts.

294

Figure 63 *Gates of Prayer* (1975), 294.

Weekday services continue here (from page 61), as do all other services

God's glory endures forever; may God rejoice in His creatures. May the Lord be praised now and forever. Praised be He from East to West. The Lord is exalted beyond all nations, His glory extends beyond the heavens. Your glory, Lord, endures forever, Your fame throughout all generations. The Lord established His throne in Heaven. His sovereignty encompasses all. The heavens rejoice and the earth is glad; the nations declare: "The Lord is King." The Lord is King, the Lord was King, the Lord shall be King throughout all time. The Lord shall be King forever and ever; many peoples shall vanish from His land. The Lord thwarts the designs of such nations, He foils the plans of such peoples. Many plans rise in human hearts, but the designs of the Lord are fulfilled. For when He spoke it came to be; He issued a command and the world took form. The Lord has chosen Zion, He desired it for His dwelling place. The Lord has chosen Jacob for Himself, the people Israel as His treasure. The Lord will not abandon His people, He will not forsake His heritage. God, being merciful, grants atonement for sin and does not destroy. Time and again He restrains wrath, refuses to let rage be all-consuming. Save us, Lord. Answer us, O King, when we call.

Blessed are they who dwell in Your house;
they shall praise You forever.
> PSALM 84:5

Blessed the people who are so favored;
blessed the people whose God is the Lord.
> PSALM 144:15

A Psalm of David.

I glorify You, my God, my King; I praise You throughout all time.

Every day do I praise You, exalting Your glory forever.

Great is the Lord, and praiseworthy;
His greatness exceeds definition.

One generation lauds Your works to another,
declaring Your mighty deeds.

They tell of Your wonders, and of Your glorious splendor.

They speak of Your greatness, and of Your awesome power.

They recall Your goodness; they sing of Your faithfulness.

81　WEEKDAY SERVICES

Figure 64 *Siddur Sim Shalom* (1985), 81. Margins reduced.

96   P'SUKEI D'ZIMRA

PSALM 84;5; 144:15

Blessed are they who dwell in Your house;
they shall praise You forever.

Blessed the people who are so favored;
blessed the people whose God is Adonai.

PSALM 145: 115:18

A Psalm of David.

I glorify You, my God, my Sovereign;
I praise You throughout all time.

Every day do I praise You, exalting Your glory forever.

Great is Adonai, and praiseworthy;
God's greatness exceeds definition.

One generation lauds Your works to another,
acclaiming Your mighty deeds.

They tell of Your wonders and Your glorious splendor.
They speak of Your greatness and Your awesome power.

They recall Your goodness; they sing of Your faithfulness.

Adonai is gracious and compassionate;
patient, and abounding in love.

Adonai is good to all; God's compassion embraces all.

All of Your creatures shall praise You;
the faithful shall continually bless You,

recounting Your glorious sovereignty,
telling tales of Your might.

And everyone will know of Your power,
the awesome radiance of Your dominion.

Your sovereignty is everlasting;
Your dominion endures for all generations.

Adonai supports all who stumble,
and uplifts all who are bowed down.

The eyes of all look hopefully to You,
and You provide their food in due time.

You open Your hand; Your favor sustains all the living.

Figure 65 *Siddur Sim Shalom for Shabbat and Festivals* (1998), 96.

Note page 20 of *Gates of Prayer for Shabbat and Weekdays* (1994). The responsive readings progress in this fashion:

		line	reader
1	a.	Leader:	● Eternal truth it is that You alone are God,
2			And there is none else.
3	b.	*Congreg.:*	*May all the world rejoice in Your love*
4			*And exult in Your justice.*
5	c.	Leader:	Let them beat their swords into plowshares;
6	d.	*Congreg.:*	*Let them beat their spears into pruning-hooks.*
7	e.	Leader	Let nation not lift up sword against nation;
8			let them study war no more.
9	f.	*Congreg.:*	*You shall not hate another in your heart;*
10			*You shall love your neighbor as yourself.*
11	g.	Leader	Let the strangers in your midst be to you as the native;
12			For you were strangers in the land of Egypt.
13	h.	*Congreg.:*	*From the house of bondage we went forth to freedom*
14			*So let all be free to sing with joy.*

This reading is fourteen lines long. If it were broken into two line segments, there would have been seven parts. An odd number of parts would mean that if the service leader begins the responsive reading, then the leader also ends the reading. Perhaps, in order to force an even number of readings, lines five and six were split. In this way, there being eight parts, the service leader can begin the reading, and the congregation can finish it.

This pattern is troublesome, and the typography does not help. There is no indentation, only the different typeface. This prayer generally confuses the service

leader.[76] It probably first happens with lines 5 and 6. The leader, having previously read two lines of type, tries to read line 6 thinking it is his second line. When he hears the congregation reading line 6, he recognizes his "error." For his next reading he compensates by reading only line 7, not realizing that it is only the first of his two lines in part e. He then waits for the congregation to respond. When they do not read line 8, he is momentarily confused, and eventually he recognizes his next line and continues.

The first cause of confusion is the 2 -- 2 -- 1 -- 1 -- 2 -- 2 -- 2 -- 2 pattern. The second cause of confusion is that lines 5, 6, 7 and 8 all begin with the word "let":

5	Let them beat their swords into plowshares;
6	*Let them beat their spears into pruning hooks.*
7	Let nation not lift up sword against nation;
8	let them study war no more.

Compare the typography of *Gates of Prayer for Shabbat and Weekdays* (1994) with that of *Gates of Prayer for Shabbat* (1992), as shown below.

---

[76] This reading trips up most service readers at the HUC-JIR Cincinnati chapel.

WEEKDAY MORNING SERVICE

way, when you lie down and when you rise up. Bind them as a sign upon your hand; let them be symbols before your eyes; inscribe them on the doorposts of your house, and on your gates.

Be mindful of all My Mitzvot, and do them: so shall you consecrate yourselves to your God. I am your Eternal God who led you out of Egypt to be your God; I am your Eternal God.

REDEMPTION   גְּאוּלָה

אֱמֶת וְיַצִּיב וְיָשָׁר וְקַיָּם וְטוֹב וְיָפֶה הַדָּבָר הַזֶּה עָלֵינוּ לְעוֹלָם
וָעֶד. אֱמֶת שָׁאַתָּה הוּא יי אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ וְאִמּוֹתֵינוּ,
יוֹצְרֵנוּ צוּר יְשׁוּעָתֵנוּ, פּוֹדֵנוּ וּמַצִּילֵנוּ מֵעוֹלָם הוּא שְׁמֶךָ, אֵין
אֱלֹהִים זוּלָתֶךָ. אֱמֶת אַתָּה הוּא רִאשׁוֹן וְאַתָּה הוּא אַחֲרוֹן,
וּמִבַּלְעָדֶיךָ אֵין לָנוּ מוֹשִׁיעַ. מִמִּצְרַיִם גְּאַלְתָּנוּ, יי אֱלֹהֵינוּ,
וּמִבֵּית עֲבָדִים פְּדִיתָנוּ. מֹשֶׁה וּמִרְיָם וּבְנֵי יִשְׂרָאֵל לְךָ עָנוּ
שִׁירָה בְּשִׂמְחָה רַבָּה, וְאָמְרוּ כֻלָּם:

• Eternal truth it is that You alone are God,
and there is none else.

*May all the world rejoice in Your love
and exult in Your justice.*

Let them beat their swords into plowshares;
Let them beat their spears into pruning-hooks.

Let nation not lift up sword against nation;
let them study war no more.

*You shall not hate another in your heart;
you shall love your neighbor as yourself.*

Let the stranger in your midst be to you as the native;
for you were strangers in the land of Egypt.

*From the house of bondage we went forth to freedom,
so let all be free to sing with joy:*

20

Figure 66 *Gates of Prayer for Shabbat and Weekdays* (1994), 20. Margins reduced.

Shabbat Morning Service

● True and enduring are the words spoken by our prophets.

You are the living God;
Your word brings life and light to the soul.

You are the First and the Last:

besides You there is no redeemer or savior.

You are the strength of our life, the Power that saves us.

Your love and Your truth abide for ever.

You have been the help of our people in time of trouble;

You are our refuge in all generations.

Your power was manifest when we went free out of Egypt;

in every liberation from bondage we see it.

May Your law of freedom rule the hearts of all Your children,
and Your law of justice unite them in friendship.

May the righteous of all nations rejoice in Your love
and triumph by Your power.

O God, our refuge and our hope, we glorify Your name now
as did our people in ancient days:

מִי־כָמְכָה בָּאֵלִם, יְהֹוָה? מִי כָּמְכָה, נֶאְדָּר בַּקֹּדֶשׁ,
נוֹרָא תְהִלֹּת, עֹשֵׂה פֶלֶא?
שִׁירָה חֲדָשָׁה שִׁבְּחוּ גְאוּלִים לְשִׁמְךָ עַל־שְׂפַת הַיָּם;
יַחַד כֻּלָּם הוֹדוּ וְהִמְלִיכוּ וְאָמְרוּ: יְהֹוָה יִמְלֹךְ לְעֹלָם וָעֶד.

Mi cha-mo-cha ba-ei-lim, Adonai? Mi ka-mo-cha, ne-dar ba-ko-
desh, no-ra t'hi-loht, o-sei feh-leh?

Shi-ra cha-da-sha shi-b'chu g'u-lim l'shi-m'cha al s'fat ha-yam;
ya-chad ku-lam ho-du v'him-li-chu v'am'ru: Adonai Yim-loch l'o-lam
va-ed!

54

Figure 67 *Gates of Prayer for Shabbat* (1992), 54.

Vowels and Accents

One can be familiar with the Hebrew alphabet, and still have difficulty in pronouncing Hebrew properly. This is partly because some of the vowel signs can have more than one meaning and, therefore, more than one pronunciation. For example, the *kamatz* (ָ) can be "long" (*kamatz gadol*) or "short" (*kamatz katan*). The *shva* (ְ) can be vocal (*shva na*) or silent (*shva nach*). In addition, Hebrew words, generally accented on the ultimate syllable, are sometimes accented on the penultimate syllable.

Since these factors tend to add confusion, several attempts have been made to guide the reader to the correct reading of the Hebrew prayers. One approach is to encourage a solid grasp of the grammar. If one has the rules and patterns internalized, proper pronunciation will be easier. But worshipers have different levels of Hebrew proficiency, and besides, reliance on grammar could well interfere with a worshiper's prayerfulness. There are a few guides that clarify pronunciation for particular prayerbooks, such as Weinberg's "Hebrew Wordstress in the Prayerbook

[UPB]," and *Kamats Katan* and *Gadol* in "Gates of Prayer".[77] But such guides do not exist for every prayerbook; even if they did, it would be a cumbersome method of learning proper pronunciation. Only a few worshipers would be likely to go through the tedious process of learning or memorizing the proper pronunciations of prayers. Perhaps this is why a number of marks have been used to assist in proper reading of Hebrew text.

---

[77] Werner Weinberg, "Hebrew Wordstress in the Prayerbook [the *Union Prayer Book,*Newly Revised Edition]," CCAR Journal (1968): 67-75; Werner Weinberg, *Kamats Katan* and *Gadol* in "Gates of Prayer" (Cincinnati: Hebrew Union College - Jewish Institute of Religion, 1976).

Kamatz. The *kamatz* (ָ) generally appears to be a small "T" below the letter.

Alternately it is a small dash, with a suspended dot below. The *kamatz*

pronunciation:

> *kamatz gadol* -- a as in <u>papa</u> or in <u>father</u>.
> *kamatz katan* -- o as in <u>often</u>; not as in <u>job</u> nor as in <u>Job</u>.[78]

There have been many proposals for a new sign for the *kamatz katan*.

1	2	3	4	5	6	7	8	9	10	11	12	13
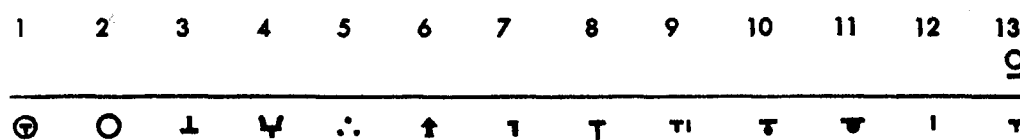
Fig. 1

Figure 68 Werner Weinberg, *Studies in Bibliography and Booklore* 10 (Winter 1971/72), 4.

Of the thirteen *kamatz katan* proposals described by Weinberg, only the long-tailed

kamatz (no. 8 above) is currently used. It is found in both the *Rinat Yisrael* and

Ha'avodah Shebalev. The original proposal called for a lengthened vertical line for

the *kamatz katan*, and a lengthened horizontal line for the *kamatz gadol*.

Unfortunately, only the *kamatz katan* was adopted, thus giving us a paradox: the

kamatz katan ("small" *kamatz*) is the *kamatz* that is large. Nonetheless, this *kamatz*

katan is fairly easy to identify while reading.

---

[78] Werner Weinberg, <u>How *Do* You Spell Chanukah? A General-Purpose Romanization of Hebrew for Speakers of English</u>, Bibliographica Judaica 5, ed. Herbert C. Zafren (Cincinnati: Hebrew Union College Press, 1976), 31.

Another rather common *kamatz katan* is a horizontal line (as with the *patach*)

with a dot underneath it. Sometimes the horizontal line retains a fragment of the

vertical line, as if the dot were originally connected. This is in use in the Koren

Siddur, the Conservative *Sim Shalom*, and the Reform *Gates of Prayer for Shabbat and*

Weekdays. This *kamatz katan* can be difficult to read. In addition, this same sign has

been used (and is still in use) as a *kamatz* (*gadol* and *katan*).

Another *kamatz katan* worthy of mention is a variation of *kamatz* no. 4 above.

Instead of the wings going up, they go down. This is the *kamatz katan* used in the

Reconstructionist prayerbook, *Kol Haneshamah: Shabbat Vehagim*.

For the *hataf kamatz*, (ֳ) some prayerbooks use the modified *kamatz katan*

with the *shva*, while others do not.

נִסֶּיךָ שֶׁבְּכָל יוֹם עִמָּנוּ, וְעַל
נִפְלְאוֹתֶיךָ וְטוֹבוֹתֶיךָ שֶׁבְּכָל עֵת,
עֶרֶב וָבֹקֶר וְצָהֳרִים.
הַטּוֹב כִּי לֹא כָלוּ רַחֲמֶיךָ, וְהַמְּ
מֵעוֹלָם קִוִּינוּ לָךְ.
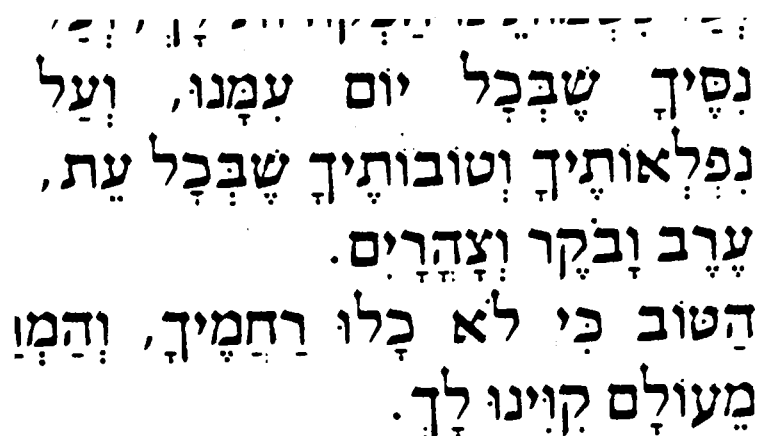
Figure 69 Koren, *Seder Hatefilah L'shabat* (1993), 67.

וְעַל נִפְלְאוֹתֶיךָ וְטוֹבוֹתֶיךָ
שֶׁבְּכָל־עֵת, עֶרֶב וָבְקֶר וְצָהֳרָיִם.
הַטּוֹב כִּי לֹא כָלוּ רַחֲמֶיךָ,
וְהַמְרַחֵם כִּי לֹא תַמּוּ חֲסָדֶיךָ,
מֵעוֹלָם קִוִּינוּ לָךְ.

Figure 70 *Siddur Sim Shalom for Shabbat and Festivals* (1998), 126.

נִשְׁמוֹתֵינוּ הַפְּקוּדוֹת לָךְ, וְעַל
נִסֶּיךָ שֶׁבְּכָל יוֹם עִמָּנוּ, וְעַל
נִפְלְאוֹתֶיךָ וְטוֹבוֹתֶיךָ שֶׁבְּכָל
עֵת, עֶרֶב וָבְקֶר וְצָהֳרָיִם. הַטּוֹב
כִּי לֹא תַמּוּ חֲסָדֶיךָ, מֵעוֹלָם קִוִּ

Figure 71 *Sidur Rinat Yisrael, Ashkenaz,* (1983), 264.

הַמְּסוּרִים בְּיָדֶךָ, וְעַל נִשְׁמוֹתֵין
נִסֶּיךָ שֶׁבְּכָל יוֹם עִמָּנוּ, וְעַל
שֶׁבְּכָל עֵת, עֶרֶב וָבְקֶר וְצָהֳרָיִם

Figure 72 *Ha'avodah Shebalev* (1990/1991), 82.

וּדוֹת לָךְ וְעַל נִסֶּיךְ שֶׁבְּכָל יוֹם עִ
וְל־עֵת עֶרֶב וָבֹקֶר וְצָהֳרָיִם: הַטּוֹב
א תַּמּוּ חֲסָדֶיךְ מֵעוֹלָם קִוִּינוּ לָךְ:

Figure 73 *Kol Haneshamah: Shabbat Vehagim* (1994), 315.

שֶׁבְּכָל־יוֹם עִמָּנוּ וְעַל נִפְּ
עֶרֶב וָבֹקֶר וְצָהֳרָיִם.** וְ
וְהַמְרַחֵם כִּי לֹא־תַמּוּ חֲסָדֶ

Figure 74 Spiro, *Complete Weekday Service: A Musical Siddur* (1980), 76.

Figure 75 Ibid., 78.

*Rafeh/*Macron. The *rafeh* (ˉ) is a small horizontal line over a letter. This same sign has been used for two purposes.[79]

It lets the reader know that a *dagesh* was intentionally omitted from the letter. When a ב is written, one might not be sure if it were supposed to be a *bet* or a *vet.* The *rafeh* eliminates any question. For *bet,* a *dagesh* is added, בּ. For *vet,* a *rafeh* is added, בֿ. With this use, the *rafeh* can be found on the *b-g-d-k-f-t* letters (ב, ג, ד, כ, פ, ת).

The second use of the *rafeh* is to indicate that a *shva* is a vocal *shva,* and thus begins a new syllable.

Other signs for vocal *shva*. The *Metsudah Siddur* uses an upside-down *segol* (⸚)above a vocal *shva*. This mark looks much like the cantilation sign *segol.*

---

[79] In addition to its two uses in Hebrew, the macron is often used to mark long vowels in many languages and in many romanized languages, Bringhurst, Typographic Style, 281.

שַׂבְּעֵנוּ מִטּוּבֶךְ וְשַׂמַּח נַפְשֵׁנוּ בִּישׁוּעָתֶךְ

וְטַהֵר לִבֵּנוּ לַעֲבָדְךָ בֶּאֱמֶת וְהַנְחִילֵנוּ

בְּאַהֲבָה וּרְצוֹן שַׁבְּתוֹת קָדְשֶׁךְ וְיָנוּחוּ

בָם כָּל יִשְׂרָאֵל עַמֶּךָ אוֹהֲבֵי שְׁמֶךְ

בָּרוּךְ אַתָּה יְהֹוָה מְקַדֵּשׁ הַשַּׁבָּת אָמֵן

רְצֵה יְהֹוָה אֱלֹהֵינוּ בְּעַמְּךָ

יִשְׂרָאֵל וּבִתְפִלָּתָם שְׁעֵה וְהָשֵׁב הָעֲבוֹדָה

Figure 76 MS 930, Klau Library, Cincinnati. From Kaifeng, China.

1. אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ רְצֵה בִמְנוּחָתֵנוּ, קַדְּשֵׁ
2. בְּמִצְוֹתֶיךָ, וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ. שַׂבְּעֵנוּ מִטּוּבֶךָ, וְשַׂמְּחֵנוּ
3. בִּישׁוּעָתֶךָ, וְטַהֵר לִבֵּנוּ לְעָבְדְּךָ, בֶּאֱמֶת, וְהַנְחִילֵנוּ יְ
4. אֱלֹהֵינוּ, בְּאַהֲבָה וּבְרָצוֹן שַׁבַּת קָדְשֶׁךָ, וְיָנוּחוּ בָה יִשְׂרָאֵ
5. מְקַדְּשֵׁי שְׁמֶךָ. בָּרוּךְ אַתָּה יְיָ, מְקַדֵּשׁ הַשַּׁבָּת:
6. רְצֵה יְיָ אֱלֹהֵינוּ בְּעַמְּךָ יִשְׂרָאֵל וּבִתְפִלָּתָם, וְהָשֵׁב אֶת
7. הָעֲבוֹדָה לִדְבִיר בֵּיתֶךָ וְאִשֵּׁי יִשְׂרָאֵל, וּתְפִלָּתָם בְּאַהֲבָה
8. תְקַבֵּל בְּרָצוֹן, וּתְהִי לְרָצוֹן תָּמִיד עֲבוֹדַת יִשְׂרָאֵל עַמֶּךָ.

Figure 77 De Koven, *A Prayer Book With Explanatory Notes* (1965).

And in the seventh [day], You took pleasure   וּבַשְּׁבִיעִי רָצִיתָ בּוֹ
and made it holy.   וְקִדַּשְׁתּוֹ.
"Most desirable of days," You called it,   חֶמְדַּת יָמִים אוֹתוֹ קָרָאתָ.
in commemoration   זֵכֶר
of the work of the [world's] beginning.   לְמַעֲשֵׂה בְרֵאשִׁית:

Our God, and God of our fathers,   אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ
be pleased with our rest,   רְצֵה בִמְנוּחָתֵנוּ.
sanctify us with Your commandments   קַדְּשֵׁנוּ בְּמִצְוֹתֶיךָ
and give us our share in Your Torah;   וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ
satisfy us from Your goodness   שַׂבְּעֵנוּ מִטּוּבֶךָ.
and gladden us with Your deliverance,   וְשַׂמְּחֵנוּ בִּישׁוּעָתֶךָ.
and purify our hearts to serve You in truth.   וְטַהֵר לִבֵּנוּ לְעָבְדְּךָ בֶּאֱמֶת.
And give us as our inheritance,   וְהַנְחִילֵנוּ
Adonoy our God,   יְהֹוָה אֱלֹהֵינוּ
in love and in pleasure   בְּאַהֲבָה וּבְרָצוֹן
Your holy Sabbath;   שַׁבַּת קָדְשֶׁךָ.
and may Israel rest thereon—   וְיָנוּחוּ בוֹ יִשְׂרָאֵל
the sanctifiers of Your Name—   מְקַדְּשֵׁי שְׁמֶךָ:
Blessed are You Adonoy,   בָּרוּךְ אַתָּה יְהֹוָה
Sanctifier of the Sabbath.   מְקַדֵּשׁ הַשַּׁבָּת:

Be pleased, Adonoy, our God,   רְצֵה יְהֹוָה אֱלֹהֵינוּ
with Your people Israel and their prayer   בְּעַמְּךָ יִשְׂרָאֵל וּבִתְפִלָּתָם.
and restore the service   וְהָשֵׁב אֶת הָעֲבוֹדָה
to the Holy of Holies in Your abode   לִדְבִיר בֵּיתֶךָ
and the fire-offerings of Israel;   וְאִשֵּׁי יִשְׂרָאֵל.
and accept their prayer, lovingly and willingly.   וּתְפִלָּתָם בְּאַהֲבָה תְקַבֵּל בְּרָצוֹן
And may You always find pleasure   וּתְהִי לְרָצוֹן תָּמִיד
with the service of Your people, Israel.   עֲבוֹדַת יִשְׂרָאֵל עַמֶּךָ:

Figure 78 *The Metsudah Siddur* (1983, 1988 printing), 279. Margins reduced.

Meteg. The *meteg* (ֽ) is a short vertical line found under a letter. It is often used to indicate the stressed syllable, especially when the penultimate syllable is stressed, the assumption being that if no stress is marked, then the ultimate syllable is stressed. Dr. Weinberg pointed out the difficulty with this use of the *meteg.* The Tanach uses a *meteg* to indicate a secondary stress. Two different uses for the same symbol might prove confusing. In addition, when a biblical text is used in a prayerbook, the cantillation mark/musical accent that indicates the primary accent might have been removed, while the *meteg* might have been left behind, thus misleading the reader that the secondary accent is the primary accent.[80]
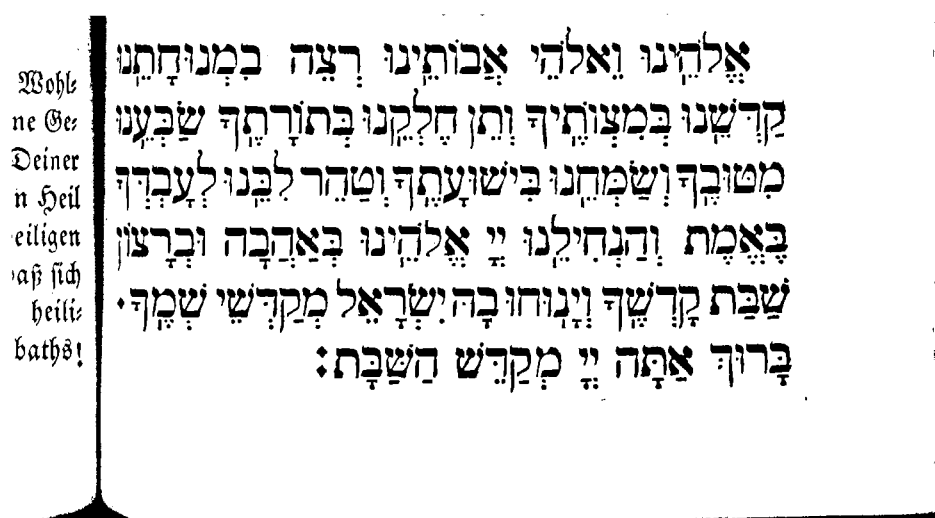
Figure 79 Heidenheim, *Israelitisches Gebetbuch* (1836), 164.

---

[80] Werner Weinberg, "Hebrew Wordstress in the [UPB]," 69.

Other signs of stress. The *meteg* is not the only sign used to indicate the stressed syllable. *Siddur Rinat Yisrael* uses two different signs for stressed syllables. When the accent is on the penultimate syllable, a small < is placed above the next to last syllable. When the ultimate syllable is accented, but one might have incorrectly expected the penultimate syllable to be accented, a small ∞ is placed above the last syllable. This dual symbol system has the advantage of allowing the reader to associate one symbol for penultimate stress, and a different symbol for final stress.

While the < is similar to the *mapach* and *yetiv* cantillation mark, the < to indicate stress is used above the letters, while the *mapach* and *yetiv* are always below the letters. The ∞ is similar to the *zarcah* and could lead to some confusion.

וּמְקֻבָּל, וְטוֹב וְיָפֶה, הַדָּבָר הַזֶּה עָלֵינוּ לְעוֹלָם
וָעֶד. אֱמֶת, אֱלֹהֵי עוֹלָם מַלְכֵּנוּ, צוּר יַעֲקֹב מָגֵן
יִשְׁעֵנוּ, לְדֹר וָדֹר הוּא קַיָּם וּשְׁמוֹ קַיָּם, וְכִסְאוֹ נָכוֹן,
וּמַלְכוּתוֹ וֶאֱמוּנָתוֹ לָעַד קַיָּמֶת. וּדְבָרָיו חָיִּים
וְקַיָּמִים, נֶאֱמָנִים וְנֶחֱמָדִים לָעַד וּלְעוֹלְמֵי
עוֹלָמִים, עַל אֲבוֹתֵינוּ וְעָלֵינוּ, עַל בָּנֵינוּ וְעַל

Figure 80 *Sidur Rinat Yisrael, Ashkenaz* (1983), 258.

THE TETRAGRAMMATON

Rendering God's Name

According to tradition, God's name was only spoken at the Temple in Jerusalem, by the High Priest on Yom Kippur. To this day, when praying, Jews avoid pronouncing God's name. In fact no one can be certain how the tetragrammaton is properly pronounced.

This awe for God's name has expanded to the written/printed text as well. "In some of the [Qumran] scrolls the tetragrammaton and occasionally the word 'El' appear in the ancient Hebrew letters. In others, from a somewhat later period, the tetragrammaton appears as four short downstrokes (these first became three and then two Yods in manuscripts from the Middle Ages)."[81] Perhaps by writing God's name in what amounts to an un-pronounceable symbol, the scribes were trying to protect God's name from being spoken.

---

[81] Yardeni, <u>Hebrew Script</u>, 44.
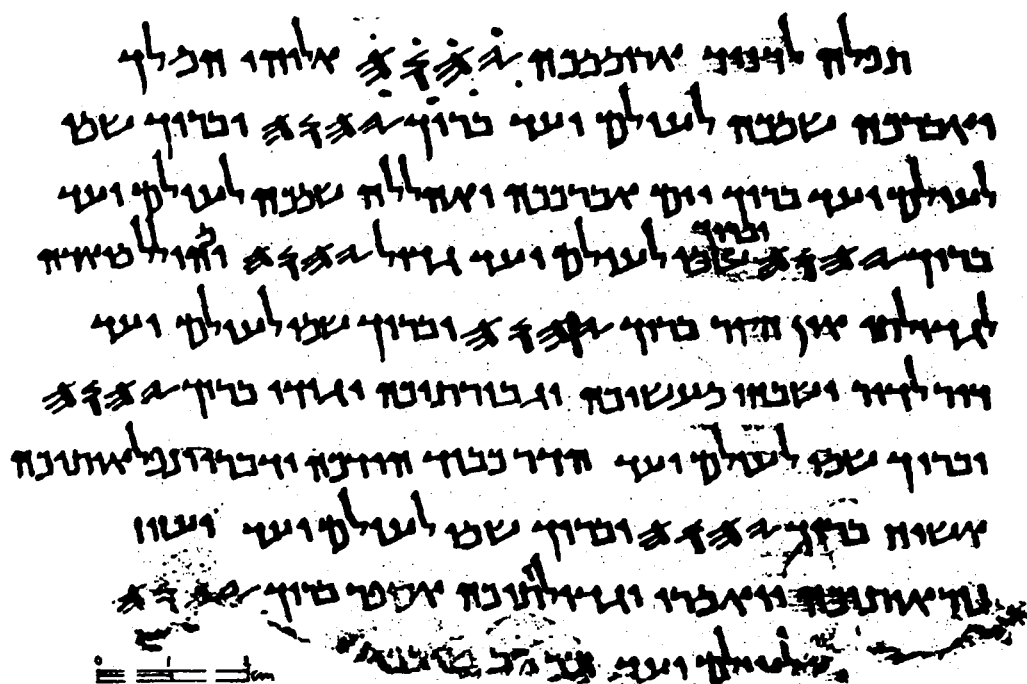
Fig. 63. The Jewish Herodian book-hand in the Psalms scroll from Qumran
(11QPs; The Rockefeller Museum of Antiquities, Jerusalem)

Figure 81 Yardeni, *Hebrew Script*, 57.

The scribe who created Klau Library MS # 1099 often combined the letters א

and ל into one of two ligatures. Both of these ligatures appear to be an א with the

ascender of the ל attached. They correspond with two decorative לs found in the

manuscript. Both ligatures are used for introducing rubrics. In addition, one of

these ligatures can be found in the text of the prayers in words such as *Elohainu,*

Elohim, El, and *Yisrael.* For representing the tetragrammaton two *yuds* are followed

by what appears to be an upside-down *vav,* to which is attached the same ligature.

A few examples (from two different sections of the manuscript) of the אל

ligatures are shown below.

Figure 85 Ms. 1099, leaf 51b.
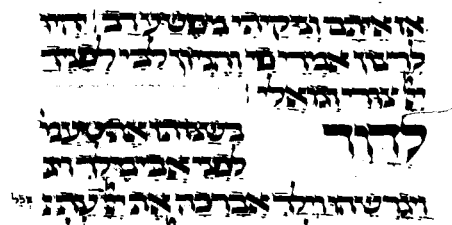
Figure 82 Ms.1099, leaf 13b.

Figure 86 ibid.

Figure 83 ibid.

Figure 87 Ms 1099, leaf 147a.
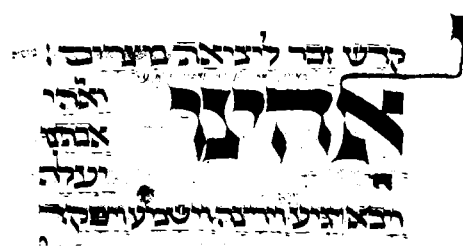
Figure 84 Ms 1099, leaf 146b.

Figure 91 Ms 1099, 146b

Figure 88 Ms1099, 87a.
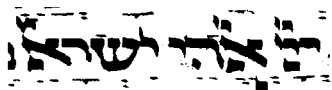
Figure 92 Ms1099, 147a

Figure 93 Ms 1099, 146b

Figure 89 ibid.

Figure 94 147b.

Figure 90 ibid.

Two of the Kaifeng manuscript fragments represent two different methods of representing the tetragrammaton. MS # 930 writes out the letters, and adds the vowels indicating the pronunciation *Adonai,* as is common today. MS # 924 uses an abbreviation that appears to be three ᾽s with a horizontal line above them and an additional ᾽, or a mark above the line. This abbreviation is used in the identical parts of the liturgy where in MS # 930 the tetragrammaton is written in full. The manuscripts are clearly written by different hands.

These are shown below.

עַל זִקְנֶהֶם וּמֵבִיא גּוֹאֵל לִזְרָעָם אַחֲרֵיהֶם מֶלֶךְ מֵחֲמָן

כֵּישִׁיעַ וּמָגֵן בָּרוּךְ אַתָּה יְיָ מָגֵן אַבְרָהָם׃

אַתָּה גִּבּוֹר לְעוֹלָם יְיָ מְחַיֶּה מֵתִים אַתָּה רַב לְהוֹשִׁיעַ

מַשִּׁיב הָרוּחַ וּמוֹרִיד הַגָּשֶׁם מְכַלְכֵּל חַיִּים בְּחֶסֶד מְחַיֶּה מֵתִם

Figure 95 Klau Library MS 924, from Kaifeng, China, 19a/p.37.

וּמָגֵן בָּרוּךְ אַתָּה יְהוָה מָגֵן אַבְרָה
אָמֵן אַתָּה גִּבּוֹר לְעוֹלָם יְהוָ
מְחַיֶּה מֵתִים אַתָּה רַב לְהוֹשִׁיעַ
מַשִּׁיב הָרוּחַ וּמוֹרִיד הַגָּשֶׁם מְכַל כִּ

Figure 97 Ibid., p. 26.

מֶלֶךְ רַחֲמָן מוֹשִׁיעַ וּמָגֵן בָּרוּךְ
אַתָּה יְהוָה מָגֵן אַבְרָהַט אָמֵן
אַתָּה גִּבּוֹר לְעוֹלָם יְהוָה מְחַיֶּה מֵתִים
אַתָּה רַב לְהוֹשִׁיעַ מוֹרִיד הַעַל מִכָּל

Figure 96 Klau Library MS 930, from Kaifeng, China, p. 18.

בָּרוּךְ אַתָּה יְיָ

Figure 99 Ibid.

יְיָ שְׂפָתַי

Figure 98 Enlargement from Klau MS 924, 19a.

בָּרוּךְ אַתָּה יְהוָה

Figure 100 Enlargement from Klau MS 930, p.26.

The *Machzor Rome* (1485/1486) represents the tetragrammaton in a few ways: with a symbol similar to that of MS 1099; with two י's; and with three י's, the central י being elevated.

Elohim is printed with a ד where one would expect to find ה.
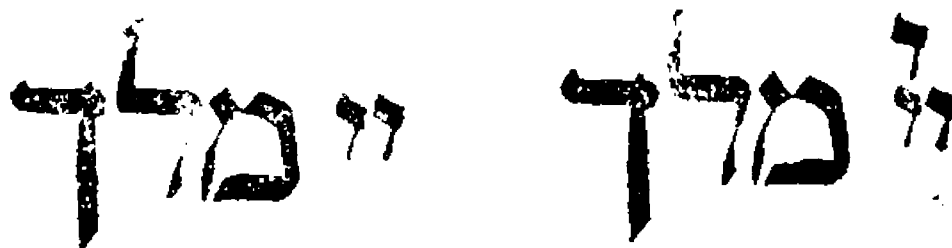
Figure 102 Ibid.

Figure 101 *Machzor Rome*, 23b.
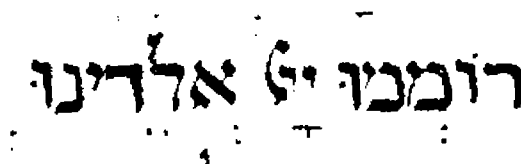
Figure 103 Ibid.

Figure 104 *Machzor Rome*, 28b.

SUGGESTIONS

Books are for Reading

Before we consider the prayerbook, we would do well to consider the conditions needed to read a book. This is such an obvious step, we generally take it for granted. "Two constraints reign over the proportions of a well made book: the hand and the eye. A healthy eye is always about two spans away from the book page, and all people hold a book in the same manner."[82]

For the "healthy eye," one would hope for good lighting. For weak eyes, good lighting is even more important. When confronted with poor lighting, one might compensate with a clearer, large-print prayerbook.

For the hand, a book has to be light enough to be easily held; heavy books may need to be supported, perhaps with a reading desk. Few synagogues, though,

---

[82] Tschichold, <u>The Form of the Book</u>, 36.

have reading tables for congregants.[83]

Some anecdotal evidence: ¶Sanctuary lighting varies, but it is easy to find shadows where one would hope for light; from time to time I have found myself reading "in-the-dark." ¶About fifteen years ago, at High Holy Day services with my family, a woman, perhaps in her eighties, was having trouble reading her copy of *Gates of Repentance.* We went to the usher and got her a large-print copy. She was very happy that we went through all the trouble; unfortunately the large-print edition was too heavy and bulky for her to use. ¶I recall a small Jerusalem synagogue with reading desks, but this is clearly the exception: synagogues generally do not have congregational reading desks.

*

Proper design of a sanctuary's lighting and seating would most likely improve the usability of prayerbooks. That is, however, outside the scope of this thesis. Prayerbooks can be designed for use under various lighting and seating arrangements; large-print editions could be published in addition to the standard-print editions. To ensure that the prayerbook does not become unmanageable, it could be offered both

---

[83] "There are two major categories of books : those we place on a table for serious study, and those we read while leaning back in a chair, in an easy chair, or while traveling by train. . . . The books we study should rest at a slant in front of us. Few, however will go to such length. To bend over a book is just as unhealthy as the usual writing position enforced by a flat table. . . . Even at the turn of the century, clergymen and government officials used to do their writing standing up behind a small desk: a healthy and reasonable position for writing and reading that has, alas, become rare." Ibid., 36-37.

as a complete prayerbook and as a partial prayerbook. A Shabbat prayerbook, for example, would be lighter than a complete, all-purpose, prayerbook. To allow greater flexibility, the page numbering could be consistent across the various versions. This would mean that in a Shabbat or week-day prayerbook the page numbers might seem to jump from time to time, as not all of the books would have all of the pages. But this would allow a congregation to simultaneously use several different books -- some standard-print, some large-print, some complete, some only for Shabbat.

*

Prayerbooks are for Praying

While many books (such as a novel) may be designed to be read as a continuous flow of text, perhaps once or twice, a prayerbook is generally designed as a book to be used over and over again. The novel does not require many sign posts; where one stops reading, one will likely continue reading.

A prayerbook, on the other hand, contains more texts than will be used on any one occasion. Headers, instructions and well prepared pages help to orient and to guide the worshiper. If the prayerbook guidance seems almost self-evident, as if not much thought is needed to comprehend the instructions, then all the better. But much thought is needed to design that prayerbook.

*

Thought can be given to which texts are central to prayer and to which version of texts are preferred (Hebrew, translation, transcription, etc.). For example, if one wishes to protect the worshiper from being hindered / encumbered by the Hebrew, then the texts should be presented to allow one to avoid the Hebrew. If,

however, one wishes to encourage Hebrew literacy, then Hebrew should be presented more prominently.

For study purposes, three texts placed side-by-side is difficult, but may be possible. For prayer, it may be better to place only two texts side-by-side, and place the third text immediately below. Another alternative would be to place the second and third text around the primary text *Mishna* style.

*

Hebrew text has to be clear and legible. Some people may believe that in an ideal world, it might be possible to completely re-vamp the Hebrew alphabet. I am not one of those people. I am convinced, however, that some of Schonfield's and Landmann's concerns about Hebrew script are valid. In many typefaces, there are Hebrew letters which are difficult to distinguish from each other.

*

With the advent of "desk-top" publishing there are more Hebrew typefaces than in the past. That means there are more good typefaces, and there are more bad typefaces. Hundreds of typefaces are not needed. A few good ones are -- in both Hebrew and English.

We can be flexible in the choices we provide for printed prayerbooks. If the CCAR prayerbook could be customized in 1905, then it certainly can be in 2000. Some people will never be happy -- you can't please everyone, nor should you try. But if congregations are going to cut and paste their own prayerbooks, we should give

them the tools they need to do it well: better software, better typefaces, and better ideas.

*

An expert on prayer is not necessarily an expert on prayerbooks. It follows that one who sees the positive and negative aspects of various prayerbooks designs is not necessarily the person to be in charge of designing one. It is important to enlist the best book-designers/typographers available. I cannot stress this enough. It is also important to seek out the best Hebrew and English typefaces available, not only for print, but for the computer monitor as well. It may be even better to have new typefaces designed. The balance between aesthetically pleasing and easily readable Hebrew type is difficult; it is especially important, perhaps more important for those who are not proficient in Hebrew. The balance between Hebrew and English is also a difficult one. These are issues that ought to be addressed by the professional typographers.[84]

*

---

[84] I am aware that I am repeating myself, I only wish to emphasize the point.

APPENDIX: Proportions

Much of a book's design is determined by the shape of the page. When the page is designed, therefore, one would do well to consider the paper available, that is, the dimensions of the paper used in printing. One sheet can be printed with several pages such that when the sheet is folded several times a gathering is formed. When the outside edges are trimmed, the gathering forms several pages in the proper sequence. The dimensions and proportions of this gathering are linked to the dimensions and proportions of the original sheet of paper.

On a simple level, if a single sheet of paper is folded in half to give us two leaves (four pages) then each leaf is simply half the size of the original sheet. To calculate the proportions, though, requires a bit more work.

I have become fascinated by proportions, reciprocals, and so on, but for many,

such topics belong in a book kept at the bedside. When all else fails, one can simply read a few lines, and the promise of sleep will soon become a reality. While this information is included for those who are fascinated, or even mildly interested, it is placed in an appendix so that those who do not yet wish to fall asleep will not trip over the numbers. (The material that follows is derived, in part, from <u>The Elements of Typographic Style</u>, chapter 8 (Bringhurst).)

Two measurements are necessary to calculate proportion. For page proportion, these are width and height of the page. If we have a sheet of paper 36 inches wide by 48 inches high (held vertically), we would probably represent the dimensions as "36 x 48 in." To show the proportion, the numbers can be presented without the units of measure as 36:48. To be understood, it would be more correct to "reduce" the proportion to 3:4 (using the common factor of twelve).

The proportion is commonly presented by a number alone. For the page proportion, divide the height by the width. In our example: page proportion = $1.\overline{3}$.[85] "$1.\overline{3}$" can also be understood as "$1:1.\overline{3}$."

Here follow the computations.

<u>36 x 48 in.</u>   36:48 =   [36]   :   [48]
                         =   [36÷12] : [48÷12]
                         =   [3]   :   [4]
                proportion =   3 : 4

---

[85] The horizontal bar over the three indicates that the three is a repeating number, i.e. 1.33333333333 and so on. $1.\overline{3}$ might be represented as 1.333, as an approximation.

Of course, using either 36:48 or 3:4 yields the same result:

$$
\begin{array}{llllllll}
36{:}48 & = & [36] & : [48] & & 3{:}4 & = & [3] & : [4] \\
 & = & [36{\div}36] & : [48{\div}36] & = & & = & [3{\div}3] & : [4{\div}3] \\
 & = & [1] & : [^{48}\!/_{36}] & = & & = & [1] & : [\tfrac{4}{3}] \\
 & = & [1] & : [1.\overline{3}] & = & & = & [1] & : [1.\overline{3}] \\
\text{proportion} & = & & 1{:}1.\overline{3} & = & & = & & 1{:}1.\overline{3}
\end{array}
$$

Proportion expressed as a number alone:

$$
\begin{array}{lllll}
48 \div 36 & = & 1\tfrac{1}{3} & = & 1.\overline{3} \\
4 \div 3 & = & 1\tfrac{1}{3} & = & 1.\overline{3} \\
\text{proportion} & & & = & 1.\overline{3}
\end{array}
$$

If the 36 x 48 in. sheet were held horizontally, so that it measured 48 inches wide by 36 inches high, it would be described as "48 x 36 in." As before, this page proportion could be presented several ways:

$$
\underline{48 \text{ x } 36 \text{ in.}} \quad
\begin{array}{llll}
48{:}36 & = & [48] & : & [36] \\
 & = & [48 \div 12] & : & [36 \div 12] \\
 & = & [4] & : & [3] \\
\text{proportion} & = & 4 & : & 3
\end{array}
$$

$$
\begin{array}{llll}
4{:}3 & = & [4] & : & [3] \\
 & = & [4{\div}4] & : & [3{\div}4] \\
 & = & [1] & : & [\tfrac{3}{4}] \\
 & = & [1] & : & [0.75] \\
\text{proportion} & = & 1 & : & 0.75
\end{array}
$$

$$
\begin{array}{lllll}
36 \div 48 & = & \tfrac{3}{4} & = & 0.75 \\
3 \div 4 & = & \tfrac{3}{4} & = & 0.75 \\
\text{proportion} & & & = & 0.75
\end{array}
$$

When the 36 x 48 in. sheet is held vertically, the proportion is $1.\overline{3}$; when it is held horizontally, as a 48 x 36 in. sheet, the proportion is 0.75. It may not be

immediately obvious, but there is a correlation between the two proportions.

<div>

36 x 48	48 x 36
3:4	4:3
1:1.$\overline{3}$	1:0.75
1.$\overline{3}$	0.75
$\frac{4}{3} = 1\frac{1}{3}$	$\frac{3}{4}$

</div>

The proportions have a reciprocal relationship. That is to say, $y = 1/x$, and $x = 1/y$.

This may be easier to follow if the proportions are thought of as fractions. The

proportion of the sheet seen vertically is $\frac{4}{3}$. The proportion of the sheet seen

horizontally is $\frac{3}{4}$; $\frac{3}{4}$ is the reciprocal of $\frac{4}{3}$.

If the 36 x 48 in. sheet is folded or cut in half (dividing the long edge in half)

we have a sheet that is 24 x 36 in. This gives us a new set of proportions.

<div>

24 x 36	36 x 24
2:3	3:2
1:1.5	1:0.$\overline{6}$
1.5	0.$\overline{6}$
$\frac{3}{2} = \frac{6}{4} = 1\frac{1}{2}$	$\frac{2}{3}$

</div>

Again, the proportions are in a reciprocal relationship; $\frac{2}{3}$ is the reciprocal of $\frac{3}{2}$.

Folding this sheet in half (as before, dividing the long edge in half) gives us an

18 x 24 in. sheet. The proportions follow:

<div>

18 x 24	24 x 18
3:4	4:3
1:1.$\overline{3}$	1:0.75
1.$\overline{3}$	0.75
$\frac{4}{3} = 1\frac{1}{3}$	$\frac{3}{4}$

</div>

As can be seen, these proportions are the same proportions as for 36 x 48. When this

18 x 24 sheet is folded in half, the resulting 12 x 18 sheet will have the same

proportions as the 24 x 36 sheet, and so on.

Folding or cutting the sheet in half changes the proportion from $\frac{4}{3}$ to $\frac{3}{2}$ and back again. (The reciprocal proportions similarly alternate between $\frac{3}{4}$ and $\frac{2}{3}$.) The four proportions follow below:

"shape ב"[86]				"shape ג"	
3:4	4:3			2:3	3:2
1:1.$\overline{3}$	1:0.75			1:1.5	1:0.$\overline{6}$
1.$\overline{3}$	0.75			1.5	0.$\overline{6}$
$\frac{4}{3}=1\frac{1}{3}$	$\frac{3}{4}$			$\frac{3}{2}=\frac{6}{4}=1\frac{1}{2}$	$\frac{2}{3}$

Careful observation shows us a mathematical relationship between the two shapes. The proportion for ב, $\frac{4}{3}$, is twice that of $\frac{2}{3}$, the "reciprocal" proportion of ג ($\frac{4}{3}\div2=\frac{2}{3}$, or if you prefer, $1.\overline{3}\div2=0.\overline{6}$). In the same manner we find that the proportion for ג, $\frac{3}{2}$, is twice that of $\frac{3}{4}$, the "reciprocal" proportion of ב ($\frac{6}{4}\div2=\frac{3}{4}$, or $1.5\div2=0.75$).

Other page shapes also have counterpart shapes, for example,

"shape ט"				"shape י"	
4:5	5:4			5:8	8:5
1:1.25	1:0.8			1:1.6	1:0.625
1.25	0.8			1.6	0.625

Here too, the proportions are mathematically related. We find 1.25, the proportion of ט, is twice that of 0.625, the "reciprocal" proportion of י. We also find 1.6, the proportion of י, is twice that of 0.8, the "reciprocal" proportion of ט.

---

[86] The choice of using Hebrew letters to identify page shape (such as shape ב, shape ג, etc.) was arbitrary. I could have used English letters (shape *b*, shape *c*, etc.) or numbers (shape *2*, shape *3*, etc.).

There is only one page shape that is self duplicating, that is, when it is folded in half, it yields itself.

<u>"shape $\aleph$"</u>

$1:\sqrt{2}$	$\sqrt{2}:1$
$\sqrt{2}$	$1/\sqrt{2}$
1.414	0.707

The square root of two, 1.414 is twice that of 0.707, the *reciprocal of itself.* This proportion is used for the A0 sheet, which is popular in Europe. The A0 sheet has an area of $1m^2$. One half of the A0 is A1, half of the A1 is the A2, and so on. The A4 is $8\frac{1}{4}$ x $11\frac{5}{8}$ in, or 21.0 x 29.7 cm.

*

WORKS CONSULTED

PRAYERBOOKS

Abrahams, H. Abrahams's Interlineary Tephilloth, or Daily Form of Prayers.
London: Ann Abrahams & Son, 1877.

Avodat HaLev - the Worship of the Heart. Shabbat Evening Service. Cincinnati:
Isaac M. Wise Temple / K.K. Bnai Yeshurun. 1999.

Baer, Seligmann, ed. *Seder Avodat Yisrael.* Rödelheim, 1868.

Brander, Sheah, designer. ArtScroll Transliterated Linear Siddur: Sabbath and
Festival. An Orthodox Union Centennial Publication. Based on The
Complete ArtScroll Siddur, by Nosson Scherman. Brooklyn: Mesorah
Publications, Ltd., 1998.

Cahan, Leonard S. *Siddur Sim Shalom* For Shabbat and Festivals. New York: The
Rabinical Assembly; The United Synagogue of Conservative Judaism, 1998.

The Central Conference of American Rabbis, ed. The Union Prayer-Book for Jewish
Worship. Newly Revised Edition. New York: The Central Conference of
American Rabbis, 1896, 1905 printing.

The Central Conference of American Rabbis, ed. The Union Prayerbook for Jewish
Worship. Newly Revised Edition. New York: The Central Conference of
American Rabbis, 1940, 1967. Published in standard and pulpit size.

Davis, Avrohom. The Metsudah Siddur: A New Linear Siddur. New York:
Metsudah Publications, 1983.

Gebete am Sabbath Morgens und an den beiden Neujahrs-Tagen. N.p. [Berlin ?], n.d. [1816 ?].

Ha'avoda She'balev. Jerusalem: The Israel Movement for Progressive Judaism, 1981/1982, 1990/1991. Published in standard and pocket size.

A Companion to HA'AVODAH SHE'BA'LEV: The prayer book of The Israel Movement for Progressive Judaism. 2nd ed. Sabbath Services: Friday Evening, Shachrith, Minchah. Jerusalem: Congregation Har-El, 1992.

[Ha'avoda She'balev] Hebrew-Russian Prayerbook: Service of the Heart. Ed. Maya Leibovich. Jerusalem: Israel Movement for Progressive Judaism; World Union for Progressive Judaism, 1998.

Harlow, Jules, ed. and trans. Siddur Sim Shalom: A Prayerbook for Shabbat, Festivals, and Weekdays. New York: The Rabbinical Assembly; New York: The United Synagogue of America, 1985. Published in standard, pulpit, and pocket size.

Heidenheim, W. ed. Israelitisches Gebetbuch, in hebräischer und deutscher Sprache. Rödelheim, 1836.

Hertz, J[oseph] H., ed. The Authorized Daily Prayer Book of the United Hebrew Congregations of the British Empire. Revised edition with commentary. London: Shapiro Vallentine & Co., 1946.

Hertz, Joseph H., ed. The Authorized Daily Prayer Book. Revised Edition: Hebrew text, English translation with commentary and notes. New York: Bloch Publishing Company, 1948, 1975. This American edition has some variations from the British version above.

Hirsch, Emil G., trans. Dr. David Einhorn's Olat Tamid: Book of Prayers for Jewish Congregations. New translation after the German Original. [Chicago: S. Ettlinger], 1896, 1913 printing.

Horowitz, Isaiah Halevy. *Sha'ar Hashamayim*. Amsterdam, 1717.

Korban Mincha: Tefilah Micol Hashanah. Sulzbach: R. Aaron, 1792.

Koren Publishers. *Seder Hatefilah L'shabbat*. Jerusalem: Koren, 1993

Liturgies — Kaifeng, Klau Library MS 924, and MS 930.

Liturgies — Klau Library MS 1099. [Germany?], before 1500.

Liturgies — Roman Rite [*Machzor Rome*]. Soncino, 1485; Casalmaggiore, 1486.

London, Shlomo Zalman. *Tikun Shlemah*. Amsterdam: Proops, 1793.

Magil, Joseph, trans. and publ. <u>Magil's Complete Linear Prayer Book: Comprising the Prayers for the Whole Year</u>. Philadelphia: Joseph Magil, 1908.

Magonet, Jonathan and Walter Homolka, eds. <u>Jüdische Gebete: Für Schabbat und Wochentage</u> [Jewish Prayer for Shabbat and Weekdays]. Deutsche Übersetzung, Annette Böckler. München: The Reform Synagogues of Great Britain mit freundlicher Abdruckerlaubnis für die deutschsprachige Ausgabe, herausgegeben durch die Liberale jüdische Gemeinde Beth Shalom München, 1996. This tri-lingual prayerbook (Hebrew, German, English) was prepared for use by the Liberal Jewish Congregation Beth Shalom of Munich, Germany.

Magonet, Jonathan. <u>Das jüdische Gebetbuch</u>. Gütersloher Verlagshaus, 1997.

Parnes, Stephan O. <u>Prayer Book for Jewish Personnel in the Armed Forces of the United States</u>. United States of America [no city]: Commission on Jewish Chaplaincy of JWB, 1984.

A Prayer Book with Explanatory Notes. Explanatory notes by Ralph De Koven. New York: Ktav Publishing House, Inc., 1965. Contains *Prayer Dictionary: Selected From* The Illustrated Book of Jewish Knowledge. By Edith and Oscar Tarcov.

Rayner, John D., and Chaim Stern, eds. <u>Siddur Lev Chadash: Services and Prayers for Weekdays and Sabbaths, Festivals and Various Occasions</u>. London: Union of Liberal and Progressive Synagogues, 1995.

<u>A Sabbath Service</u>. Cincinnati: Congregation Beth Adam, 1994, and 1995. (Two different services -- one 1994, and one 1995.)

Scherman, Nosson. <u>The ArtScroll Weekday Siddur: A New Translation</u>. Brooklyn: Mesorah Publications, Ltd., 1988.

Seder Hamachzor. *Chelek rishon* [volume one]. Sulzbach, 1769/1770.

Seligmann, Caesar, Ismar Elbogen, and Hermann Vogelstein, eds. <u>Gebetbuch für das ganze Jahr bearbeitet im Auftrag des Liberalen Kultus-Ausschusses des Preussischen Landesverbandes jüdischer Gemeinden</u>. Vol. 1. (Weekdays, Sabbath and Festivals). Frankfort o. M., 1929. The <u>Einheitsgebetbuch</u> / Union Prayer Book of German Liberal Judaism.

<u>Siddur Kol Bo Derech Hahayyim Hashalem</u>. New York: Ziegelheim, 1943.

Silverman, Morris. <u>Sabbath and Festival Prayer Book With a New Translation, Supplementary Readings and Notes</u>. N. p.: The Rabbinical Assembly of America; The United Synagogue of America, 1946.

Spiro, Pinchas. Complete Weekday Service: A Musical Siddur. New York: Cantors Assembly, Inc., 1980.

Stern, Chaim, ed. Gates of Prayer: The New Union Prayerbook. New York: Central Conference of American Rabbis, 1975. Published in standard and pulpit size.

Stern, Chaim, ed. Gates of Prayer for Shabbat: A Gender Sensitive Prayerbook. [New York]: Central Conference of American Rabbis, 1992.

Stern, Chaim, ed. Gates of Prayer for Shabbat and Weekdays: A Gender Sensitive Prayerbook. New York: Central Conference of American Rabbis, 1994.

Tal, Shlomo. Sidur Rinat Yisrael, Ashkenaz. Jerusalem: Moreshet, 1983.

Teutsch, David A., ed. Kol Haneshamah: Shabbat Vehagim. Wyncote, Pennsylvania: The Reconstructionist Press, 1994.

Vetaher Libenu. Sudbury, Massachusetts: Congregation Beth El, 1980, 1986 printing.

[Weiner, Herbert.] Order of Prayers for Sabbath Morning. South Orange, New Jersey: Temple Israel of the Oranges and Maplewood, [n.d.].

Weiner, Herbert. An Arrangement of Prayers for Sabbath Morning: With Suggestions for Movement of Body and Soul Drawn from Hebrew Mystical Sources. Experimental edition. Maplewood, New Jersey: Herbert Weiner, 1995.

Wise, Isaac M. ed. Minhag America. Cincinnati: Bloch & Co., 1857, 1868.

Yedwab, Paul M., editor. Shema Yisrael Hear, O Israel: The Temple Israel Siddur for Shabbat and Festivals. West Bloomfield, Michigan: Temple Israel, 1998.

SECONDARY SOURCES

Adler, Michael. "A Mediaeval Jewish Bookworm." The Bookworm: An Illustrated Treasury of Old-Time Literature 3rd ser. (1890): 251-256. Selections translated from Sefer Chassidim. Written c. 1190, Regensburg, Germany. Deals with the treatment of books.

Agus, Irving A. Rabbi Meir of Rothenburg: His Life and his Works as Sources for the Religious, Legal, and Social History of the Jews of Germany in the Thirteenth Century. 2nd ed. Two vols. New York: KTAV Publishing House, Inc., 1970.

Amram, David Werner. The Makers of Hebrew Books in Italy: Being Chapters in the History of the Hebrew Printing Press. London: Holland Press Ltd., 1963. [Rpt., of Philadelphia, 1909 ?], revised and enlarged from "Hebrew Printers and Printing in Italy." Jewish Exponent of Philadelphia. 1906-1907.

Austen, Ian. "The Case of the Flickering Pixels: Software Makers Are Hot on the Trail of Computer Text That Won't Make You Squint." New York Times 3 Feb 2000, natlional edition: D1+. Typeface design for use with computer monitors has different parameters than those for the printed page. Ductus' "ClearView" and Microsoft's "ClearType" are two software approaches aiming to increase readability and reduce eye strain.

Austen, Ian. "Making E-Books Easier on the Eyes." New York Times 3 Feb 2000, national edition: D9. This article is a companion article to "The Case of the Flickering Pixels" (by the same author). Microsoft plans to make electronic-books readable using Microsoft Reader, a software product that will use the ClearType typographic technology.

Avrin, Leila. "The Ben-Zvi Institute Siddur." Studies in Bibliography and Booklore 20 (1998): 25-42. A detailed analysis of a late fifteenth-century manuscript *siddur*.

Bamberger, Fritz. Books are the Best Things: An Anthology from Old Hebrew Writings. Cincinnati: Society of Jewish Bibliophiles, 1962. A collection of Jewish writings (translated into English from Hebrew) on books, written from the fifth to the eighteenth century.

Bard, Stanley H. "Local Author Pens 'Instant Book' [Book Review]." The American Israelite 24 Feb 2000: 6. This book review includes a discussion of electronic book distribution via the internet.

Beit-Arié, Malachi. Hebrew Codicology: Tentative Typology of Technical Practices Employed in Hebrew Dated Medieval Manuscripts. Jerusalem: The Israel Academy of Sciences and Humanities, 1981. Reprint, originally published in Paris: Institut de Recherche et d'Histoire des Textes, C.N.R.S., 1977 [1976?]. Methods of analyzing manuscripts (as used to help identify a manuscript's origin).

Beit-Arié, Malachi. "Transmission of Texts by Scribes and Copyists: Unconscious and Critical Interferences." Bulletin of the John Rylands University Library of Manchester 75.3 (1993): 33-51. Medieval scribes preserved and transmitted texts. During this process, the text of manuscripts could easily be corrupted or corrected by scribes according to the scribe's skill, the working conditions, and other factors.

Biggs, John R. Basic Typography. London: Faber and Faber Limited; New York: Watson-Guptill Publications, 1968. An introductory guide to typography.

Bloch, Joshua, and and others. Hebrew Printing and Bibliography. Selected and preface by Charles Berlin. New York: The New York Public Library; KTAV Publishing House, Inc., 1976. This collection of essays was published on the occasion of the seventy-fifth anniversary of the New York Public Library's Jewish Division.

Bringhurst, Robert. The Elements of Typographic Style. Second editon, revised & enlarged. Point Roberts, WA: Hartley & Marks, Publishers, 1999. A reference and guide book on the typographic design of books. Includes visual and historical considerations.

Cahana, I. Z. Rabbi Meir Ben Barukh (Maharam) of Rottenburg: Responsa, Rulings and Customs. Vol. 2. Jerusalem: Mossad Harav Kook, 1960. Hebrew. Rabbi Meir's responsa include discussion of prayerbooks and kavannah.

Carvajal, Doreen. "Long Line Online for Stephen King E-Novella." New York Times 16 Mar 2000, national edition: A1+. A big-name author is published via electronic book distribution on the inter-net. Includes discussion of the methods of obtaining and reading the book.

Central Conference of American Rabbis. "Recommendations of the Project on 'Lay Involvement in Worship and Liturgical Development,' Adopted by the Executive Board, March, 1998." Report, 1998. The board's suggestions for the next American Reform prayerbook.

Dewsnap, Don. Desktop Publisher's Easy Type Guide: The 150 Most Important Typefaces. Rockport, Massachusetts: Rockport Publishers, Inc., 1992. "150 typefaces" may seem overwhelming, but it boils down to twenty-one families

of typeface. The author acknowledges in his introduction, "graphic designers and professional typographers may cringe at some of the conclusions in this book . . ." (p. 7). Some of the information given does not agree with other references (see Bringhurst on the Garamond typeface), but the book may be helpful in swimming through the sea of typefaces.

Driver, Tom F. The Magic of Ritual: Our Need for Liberating Rites that Transform Our Lives and Our Communities. New York: HarperCollins Publishers, 1991. The need for meaningful ritual, discussed by Driver, ought to be considered in the design of a prayerbook.

Eisenstein, Judah David. "Prayer-Books." The Jewish Encyclopedia. Ed. Isidore Singer. Vol. 10. New York: Funk & Wagnalls Company, 1905, p. 171-180.

Elbogen, Ismar. Jewish Liturgy: A Comprehensive History. Trans. Raymond P. Scheindlin. Philadelphia: The Jewish Publication Society; New York: The Jewish Theological Seminary of America, 1993. Based on the original 1913 German edition and the 1972 Hebrew edition by Joseph Heinemann, et al.

Febvre, Lucien, and Henri-Jean Martin. The Coming of the Book: The Impact of Printing 1450-1800. Trans. David Gerard. The Foundations of History Library. Eds. Geoffrey Nowell-Smith and David Wootton. London: NLB, 1976. Trans. of L'Apparition du Livre. Editions Albin Michel, 1958.

Fields, Harvey J. Opening the Gates of Prayer: A Manual of Suggestions for Using the New Union Prayer Book. New York: Commission on Worship, Union of American Hebrew Congregations, 1975. This guide was produced to assist rabbis and their communities with the transition to the (then) newly published prayerbook.

Friedl, Friedrich, Nicolaus Ott, and Bernard Stein. Typography: An Encyclopedic Survey of Type Design and Techniques Throughout History. New York: Black Dog & Leventhal Publishers, Inc., 1998. This book is a tri-lingual edition -- German, English & French. It includes three main sections on typography: "The Chronology" (66 pages), "The Persons and the Institutions" (492 pages), and "The Tools" (14 pages).

Friedland, Eric L. "Were Our Mouths Filled With Song": Studies in Liberal Jewish Liturgy. Monographs of the Hebrew Union College 20. Cincinnati: An I. Edward Kiev Library Foundation Book--Hebrew Union College Press, 1997.

Gaskell, Philip. A New Introduction to Bibliography. New York: Oxford University Press, 1972. This book on the history of book production deals in part with how the transmission of texts is affected by the production process.

Gill, Eric. An Essay on Typography. 2nd ed. London: Sheed & Ward, 1936.

Gill, Sam D. "Prayer," in The Encyclopedia of Religion. Ed. Mircea Eliade. Vol. 11. New York: Macmillan Publishing Company; London: Collier Macmillan Publishers, 1987, p. 489-494.

Gross, Michael Joseph. "Rare, Delicate Books You Can Maul to Your Heart's Content." New York Times 7 Jan 1999, national edition: D6. A company digitizes early books and makes them available on CD.

Hoffman, Lawrence A. "The Liturgical Message," in Gates of Understanding: A companion volume to Shaarei Tefillah: Gates of Prayer. New York: Central Conference of American Rabbis; Union of American Hebrew Congregations, 1977. 129-168. Hoffman contrasts the Union Prayer Book with the Gates of Prayer. Part of the essay analyzes the relationship of the page layout with the choreography/ritual of the service.

Hoffman, Lawrence A. "Worship and Cultic Life: Jewish Worship." The Encyclopedia of Religion. Ed. Mircea Eliade. Vol. 15. New York: Macmillan Publishing Company; London: Collier Macmillan Publishers, 1987. 445-447.

Hoffman, Lawrence A. The Art of Public Prayer: Not for Clergy Only. Washington, D. C.: The Pastoral Press, 1988. Hoffman discusses ritual aspects of communal prayer.

Idelsohn, A[braham] Z[vi]. Jewish Liturgy and its Development. New York: Henry Holt, 1932. Mineola, New York: Dover Publications, Inc., 1995.

Jennings, Theodore W., Jr. "Liturgy." The Encyclopedia of Religion. Ed. Mircea Eliade. Vol. 8. New York: MacMillan Publishing Company; London: Collier Macmillan Publishers, 1987, p. 580-583.

Kelley, Page H., Daniel S. Mynatt, and Timothy G. Crawford. The Masorah of Biblia Hebraica Stuttgartensia: Introduction and Annotated Glossary. Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1998.

Korotkin, Audrey R. "The Shape of the New Prayer Book." Typescript, Hebrew Union College--Jewish Institute of Religion, [Cincinnati], 2000. Includes bibliography on liturgical internet web sites. Paper delivered at CCAR GLOVARR Conference, Hueston Woods, Ohio, Jan 2000. Part of the CCAR discussion on the various proposals for the forthcoming prayerbook.

Landmann, Michael. Reform of the Hebrew Alphabet. Ed. and trans. David J. Parent. Illinois Language and Culture Series: A Series of Scholarly Monographs and Translations on a Wide Variety of Subjects in the Humanities. Vol. 1. Ann Arbor, Michigan: Applied Literature Press;

University Microfilms International, 1976. Trans. of <u>Neugestaltung der hebräischen Schrift</u>. Bonn: Bouvier Verlag Herbert Grundmann, 1977. Landmann strongly proposes changes in the Hebrew alphabet. He seems over zealous at times, but he does point out a number of difficulties inherent in the contemporary Hebrew alphabet.

Leaf, Reuben. <u>Hebrew Alphabets: 400 B.C. to Our Days</u>. New York: Reuben Leaf Studio, Publishers, 1950. Reprinted as <u>Hebrew Alphabets: 400 B.C.E. to Our Days</u>. Bloch Publishing Company, Inc., 1976. Text in Hebrew and English. The 1950 edition has a supplement with the text in Yiddish. Leaf, a graphic artist, created this handbook of Hebrew alphabets to assist fellow graphic artists and craftsmen in the design of Hebrew lettering.

Lynch, Patrick J. and Sarah Horton. <u>Web Style Guide: Basic Design Principles for Creating Web Sites</u>. New Haven: Yale University Press, 1999. "We explain how to use design as a tool, not as an objective; your Web design should be almost transparent to the reader," p. ix.

Marder, Janet. "Praying As One." <u>Reform Judaism</u> 27.4 (1999): 24-29. Some of the challenges for the design of the forthcoming new Reform Jewish prayerbook. Includes discussion with the co-editors.

Meyer, Michael A. <u>Response to Modernity: A History of the Reform Movement in Judaism</u>. New York: Oxford University Press, 1988. Detroit: Wayne State University Press, 1995. Includes some discussion on early Reform prayerbooks.

Miller, Philip E. "Prayer Book Politics: An Attempt to Print the Karaite Siddur in 1866 that was Canceled." <u>Studies in Bibliography and Booklore</u> 18 (1993): 15-26.

Minkoff, Harvey. "Graphemics and Diachrony: Some Evidence From Hebrew Cursive." <u>Afroasiatic Linguistics</u> 1 (1975): 193-208. As Hebrew/Yiddish cursive writing developed from the square script, redundant features of the letters were minimized while unique aspects of the letter-forms were maximized.

Morison, Stanley. "First Principles of Typography." <u>The Fleuron</u> 7 (1930). Reprinted with slight revision. <u>First Principles of Typography</u>. New York: The Macmillan Company, 1936.

Petuchowski, Jakob J. <u>Prayerbook Reform in Europe: The Liturgy of European Liberal and Reform Judaism</u>. New York: The World Union for Progressive Judaism, Ltd., 1968.

"Prayer Books" in <u>Encyclopaedia Judaica</u>. Vol. 13. Jerusalem: Keter Publishing House Ltd., 1971. 985-994.

Pye, David. <u>The Nature and Art of Workmanship</u>. Ed. John Lewis. Cambridge: Cambridge University Press, 1968. Paperback ed. London: Studio Vista Limited; New York: Van Nostrand Reinhold Publishing Company, 1971.

Reif, Stefan C. "Codicological Aspects of Jewish Liturgical History." <u>Bulletin of the John Rylands University Library of Manchester</u> 75.3 (1993): 117-131. Some topics covered include: Liturgy as 'oral' versus 'written' (Biblical and Talmudic periods); Written prayer texts for basic wording, rubrics, etc. (Geonic period); Scholarly vs devotional prayerbooks; prayerbook as attractive artefact (Medieval period); The "mutual influence between the medium and the message has been . . . a continuous one in the history of Jewish prayer . . ." (p. 131).

Reif, Stefan C. <u>Judaism and Hebrew Prayer: New Perspectives on Jewish Liturgical History</u>. Cambridge: Cambridge University Press, 1993.

Rich, Frank. "Stephen King's Week of Terror." <u>New York Times</u> 25 Mar 2000, national edition: A27. Op-Ed page. Stephen King's novella, "Riding the Bullet," was distributed exclusively over the internet. The internet's impact can be seen in the other media, so we shouldn't be surprised with the possibility of "e-books" becoming a force in the marketplace.

Rosenfeld, Moshe. <u>Hebrew Printing From its Beginning until 1948</u>. Jerusalem, 1992. Examples of Hebrew printing up to 1948. Contains an overview of Hebrew printing.

Sarason, Richard S. "The Modern Study of Jewish Liturgy" and "Recent Developments in the Study of Jewish Liturgy." <u>The Study of Ancient Judaism</u>. Ed. Jacob. Neusner. Vol. 1. New York: KTAV, 1981. 107-187. Reprinted and updated from <u>Approaches to Ancient Judaism: Theory and Practice</u>. Ed. William Scott Green. Missoula: Scholars Press, 1978, 92-172.

Sarason, Richard S. "Religion and Worship: The Case of Judaism." <u>Take Judaism, for Example: Studies toward the Comparison of Religions</u>. Ed. Jacob Neusner. Chicago: The University of Chicago Press, 1983. 49-65.

Sarason, Richard S. "Some Thoughts Toward a New CCAR Prayerbook." T~~ranscript~~ *preprint*. Hebrew Union College--Jewish Institute of Religion, Cincinnati, [2000]. Includes bibliography on liturgy. Paper delivered (in absentia) at CCAR GLOVARR Conference, Hueston Woods, Ohio, Jan 2000. Part of the CCAR discussion on the various proposals for the forthcoming prayerbook.

Schonfield, Hugh J. The New Hebrew Typography. Intro. Stanley Morison. London: Denis Archer, 1932. Rationale for, and design of, a new Hebrew script.

Stern, Chaim, and A. Stanley Dreyfus. "Notes to Shaarei Tefillah." Gates of Understanding. Ed. Lawrence A. Hoffman. New York: Central Conference of American Rabbis; Union of American Hebrew Congregations, 1977. 177-269.

Stevens, Peter S. Patterns in Nature. An Atlantic Monthly Press Book. Boston: Atlantic-Little Brown and Company, 1974.

Stewart, Martha. "Before framing, think about the matting." The Cincinnati Enquirer 15 Jan 2000: D1. The New York Times Syndication Sales Corp. This popular-directed advice column focuses on framing a picture. There are similarities with laying out the page of a book.

Taylor, Frederick Winslow. The Principles of Scientific Management. [New York ?]: Harper and Row, 1947. New York: W. W. Norton and Company, Inc., 1967. (Dover reprint available.) An Essay exploring technology and the impact of improved manufacturing techniques on society.

Teutsch, David. "Seeking God in the Siddur: Reflections on Kol Haneshamah." The Reconstructionist: A Journal of Contemporary Jewish Thought & Practice 59 (1994): 12-20. Teutsch discusses the new Reconstructionist prayerbook (of which he is editor).

Teutsch, David A. "Introduction." Kol Haneshamah: Shabbat Vehagim. Ed. David A. Teutsch. Wyncote, Pennsylvania: The Reconstructionist Press, 1994. xviii-xxvi.

Tracy, Walter. Letters of Credit: A View of Type Design. Boston: David R. Godine, Publisher, Inc., 1986. First published in London: The Gordon Fraser Gallery Ltd, 1986. An examination of the aesthetics of type-design.

Tracy, Walter. The Typographic Scene. London: Gordon Fraser Gallery Ltd, 1988. Tracy reviews the current state of typography in its historical context. Also includes a section on research of the reading process and the effect typography has on the reading process.

Tschichold, Jan. Designing Books: Planning a book; A typographer's composition rules; Fifty-eight examples by the author. Translated by Joyce Wittenborn. New York: Wittenborn, Schultz, Inc., 195?.

Tschichold, Jan. Asymmetric Typography. Translated by Ruari McLean. Toronto: Cooper & Beatty, Limited, 1967. Translation of Typographische Gestaltung.

[Typographic Configuration.] Basle, 1935.

Tschichold, Jan. The Form of the Book: Essays on the Morality of Good Design. Translated by Hajo Hadeler. Ed., with introduction by Robert Bringhurst. Point Roberts, Washington: Hartley & Marks, Inc., 1991. Translation of Ausgewählte Aufsätze über Fragen der Gestalt des Buches und der Typographie. [The Form of the Book: Selected Essays on Questions of Book Design & Typography.] Basel: Birkhäuser Verlag, 1975.

Tschichold, Jan. The New Typography: A Handbook for Modern Designers. Translated by Ruari McLean. Introduction by Robin Kinross. Weimar and Now: German Cultural Criticism 8. Martin Jay and Anton Kaes, editors. Berkeley: A Centennial Book-University of California Press, 1995. Translation of Die neue Typographie: Ein Handbuch für Zeitgemäss Schaffende. Berlin: Publisher for the Educational Alliance of German Printers, 1928. Berlin: Brinkmann & Bose, 1987. Tschichold proposed a new approach to typography and book design. He later decided that while there was a place for the new typography, the "old" typography was as important (or perhaps even more important).

Wachs, Sharona R. American Jewish Liturgies: A Bibliography of American Jewish Liturgy from the Establishment of the Press in the Colonies through 1925. Bibliographica Judaica 14. Herbert C. Zafren, editor. Cincinnati: An I. Edward Kiev Library Foundation Book--Hebrew Union College Press, 1997.

Weinberg, Werner. "The Shva in Formal Reading." CCAR Journal (1966): 61-73. A discussion of the proper pronunciation of the shva in the formal reading of Hebrew, such as from the prayerbook.

Weinberg, Werner. "Hebrew Wordstress in the Prayerbook [the Union Prayer Book,Newly Revised Edition]." CCAR Journal (1968): 67-75. A discussion of the difficulties in pronuncing Hebrew correctly in the prayerbook (the Union prayerbook).

Weinberg, Werner. "The Qamas[tz] Qatan Structures." Journal of Biblical Literature 87 (1968): 151-165. A discussion of the proper pronunciation of the kamatz katan in the formal reading of Hebrew, such as from the prayerbook.

Weinberg, Werner. "A Bibliography of Proposals to Reform the Hebrew Script." Studies in Bibliography and Booklore 10 (1971/72): 3-18.

Weinberg, Werner. The Orthographic Reform of Hebrew: The Problem and the Attempts to Solve It. Trans. from English manuscript Roni Pines. Jerusalem: The Magnes Press, The Hebrew University, 1972.

Weinberg, Werner. How *Do* You Spell Chanukah? A General-Purpose Romanization of Hebrew for Speakers of English. Bibliographica Judaica 5. Herbert C. Zafren, editor. Cincinnati: Hebrew Union College Press, 1976. A guide for transcribing the Hebrew language into the English alphabet for general use.

Weinberg, Werner. *Kamats Katan* and *Gadol* in "Gates of Prayer". Cincinnati: Hebrew Union College - Jewish Institute of Religion, 1976. A discussion of the proper pronunciation of the *kamatz katan* in the formal reading of Hebrew in Gates of Prayer.

Wright, John. Early Prayer Books of America; Being a Descriptive Account of Prayer books Published in the United States, Mexico and Canada. St. Paul, 1895. This bibliographical listing of prayerbooks is organized by religion.

Yaari, Abraham. Hebrew Printers' Marks. Jerusalem: The Hebrew University Press Association, 1943. Supplementary Notes (as published in Kirjath Sepher vol. 31, pp. 501-506) Jerusalem 1956. Westmead, Farnborough, Hants., England: Gregg International Publishers Limited, 1971. This book is useful in identifying the printers of Hebrew books.

Yardeni, Ada. The Book of Hebrew Script: History, Palaeography, Script Styles, Calligraphy & Design. Trans., drawings and design by the author. Jerusalem: Carta, 1997. Revised and expanded from the original Hebrew edition Sefer Haktav Ha'ivri, 1991. Yardeni's comprehensive book is divided into four parts: (1) history of the Hebrew script; (2) methods of analyzing the letter forms, and methods of describing the script styles; (3) alphabetical charts of Hebrew script-styles with detailed descriptive information; (4) guidelines/practical advice on calligraphy, on the design of inscriptions & typefaces, and on harmony & balance of Hebrew script.

Yeivin, Israel. Introduction to the Tiberian Masorah. Trans. and ed. E. J. Revell. The Society of Biblical Literature Masoretic Studies 5. Ed. Harry M. Orlinsky. N.p.: Scholars Press; Society of Biblical Literature; The International Organization for Masoretic Studies, 1980.

Zafren, Herbert C. "The 1678 Siddur and the שפתי ישינים: 'A Methodological Exercise'." תדפיס צתוך יד להימן מחקרים בתרבות העברית לזכר א"ם הברמן ז"ל. Lod, Israel: מכון הברמן למחקרי ספרות, 273-287. Details the printing history of a small prayerbook.

Zafren, Herbert C. "Bible Editions, Bible Study and the Early History of Hebrew Printing." <u>Eretz-Israel: Archeological, Historical and Geographical Studies</u> 16 (1982): 240-251. This article includes discussion on the impact of increased book production on Jewish communities.

Zafren, Herbert C. "Variety in the Typography of Yiddish: 1535-1635." <u>Hebrew Union College Annual</u> 53 (1982): 137-163. History of Yiddish type and how it evolved from Hebrew script. One of two companion articles on the subject.

Zafren, Herbert C. "Early Yiddish Typography." <u>Jewish Book Annual</u> 44 (1986-87): 106-119. History of Yiddish type and how it evolved from Hebrew script. One of two companion articles on the subject.