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TE'UDA

XI

STUDIES IN THE AGGADIC MIDRASHIM

# *TE'UDA*

THE CHAIM ROSENBERG SCHOOL  
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## XI

STUDIES IN THE AGGADIC MIDRASHIM  
*IN MEMORY OF ZVI MEIR RABINOWITZ*

*Edited by*

M.A. FRIEDMAN    M.B. LERNER

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**Moshe Dorf**

(June 2, 1907 — October 5, 1987)

Moshe Dorf was born in Poland and emigrated to Belgium at an early age. Together with his brother, he founded a diamond processing enterprise.

The personality of Moshe Dorf reflects the embodiment of initiative and action which received their concrete expression in the industrial enterprise that he established and continued to cultivate throughout his life. Concurrently, he possessed an intense spiritual wealth as well as an unquenchable thirst for knowledge and wisdom from the rich sources of the Jewish heritage. He was an active participant in various study groups and conferences devoted to Jewish Studies, especially in the field of biblical research, an avid member of the Israeli Society for Biblical Research as well as the World Jewish Society for the Study of Bible.

Moshe Dorf will be remembered by friends and relations for his congeniality and amiability, his unstinted devotion to his family, and his munificent philanthropy to numerous cultural and charitable institutions in the State of Israel.



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## EXPLANATIONS OF SOME DIFFICULT PASSAGES IN GENESIS RABBA

by Moshe Assis

This article deals with novel interpretations of various words which elucidate three different passages in Genesis Rabba (henceforth: GR).

1) GR 16:3, Theodor-Albeck, pp. 145–6: פרת שמפריד והולך עד שכלה במגריפה.

The word מגריפה has been understood to mean “spade.” After analyzing the difficulties of this interpretation, the author suggests that here מגריפה denotes one of the musical instruments used in the Second Temple, mentioned, *inter alia*, in m. Tamid 3:8. Accordingly, the reading should be: כמגריפה (with a כ”ף), and this is indeed the reading found in the Oxford manuscripts of GR. The sentence should thus be taken to mean: *Perat* (= the Euphrates) is so called because it continues its flow, while branching off into channels until it finally terminates — much like the musical sounds of the *magrefa*.

2) GR 71:7, pp. 948: טיטריון.

This word has been subjected to a wide variety of interpretations. The author suggests to emend it to: טוטריון = τὸ ἄθρονον meaning domestic animals, namely lambs.

3) GR 91:11, p. 1135: מזמרין.

The sentence has been explained in the passive voice: things about which people sing in the world. The author suggests that it be understood in the active voice, namely, things “which sing” in the world, which denotes, in popular expression, an expensive fruit or plant.

## GENESIS RABBA MS VATICAN 60 AND ITS PARALLELS

by Menahem Kahana

J. Theodor and Ch. Albeck, the editors of the critical edition of Genesis Rabba (henceforth: GR), did not utilize MS Vatican 60 in their critical apparatus, and seem to have been unaware of it. This manuscript was discovered anew by U. Cassuto, and M. Sokoloff systematically analyzed it in his dissertation: *The Geniza Fragments of Genesis Rabba and Ms. Vat. Ebr. 60 of Genesis Rabba*. Sokoloff examined the linguistic quality of MS Vatican 60 and also described some characteristic aspects of its textual version. The important discovery of Sokoloff relates to some 45 passages deriving from the first half of the Vatican manuscript. He showed that these versions are similar to the parallels found in various midrashic works (Lev. Rabba, Pesiqta de Rav Kahana, The Midrash on the Ten Commandments in Pesiqta Rabbati, Qohelet Rabba, Canticles Rabba and Midrash Samuel). On the basis of this data, Sokoloff assumed that the first part of MS Vatican 60 represents an additional ancient recension of GR that was available to the editors of the parallels in the above-mentioned midrashic works.

In the present article, the author reopens the discussion concerning the nature of MS Vatican 60. The conclusion advanced herein is that MS Vatican 60 does not represent another ancient recension of GR; it is actually a secondary revision based on the parallel midrashic texts. This revision was performed by later-day sages and scribes who most likely alluded to this aspect of their activity in the colophon at the end of the manuscript. As proof positive for this conclusion the author focuses on certain errors and duplications in MS Vatican 60, which undoubtedly emanate from the process of emendating the original text of GR according to its midrashic parallels. In other cases, it is shown that the version found in the Vatican manuscript is more suitable to the parallels than to GR, both in contents and literary style.

The phenomenon discussed above, viz. the emendation of GR based on parallels in midrashic literature, is reflected in other manuscripts as well, primarily MS London Add. 27169. In this manuscript, parallel versions

were copied on the margins and some of them even penetrated into the main text. Nevertheless, these are usually accompanied by explicit titles indicating their original source.

An important conclusion arising from the present study is that all the versions of GR represent one basic tradition. This original tradition was altered during the course of time owing to the influence of parallel midrashic texts.

## THE REDACTION OF GENESIS RABBA AND LEVITICUS RABBA

by Ofra Meir

The expositional midrash Genesis Rabba (=GR) contains some 90 texts which have parallels in the homiletical midrash Leviticus Rabba (=LR). Twenty-seven of these parallel texts (representing 8% of LR) are structural compositions which contain at least three literary units. Ten are also found in the Palestinian Talmud (=PT). Since the redaction of PT preceded the redaction of the above-mentioned midrashim, one may assume that these ten texts are indispensable for understanding the redaction of GR and LR.

The present study of the parallel texts is designed to compare the modes of redaction in GR and LR. This comparison is based on the conclusions of Josef Heinemann in his article: "The Art of Composition in Leviticus Rabba" (1971). Accordingly, this comparison aims to examine three questions: (1) Does the evidence of LR support Heinemann's claim that the redactor of this midrash drew his material from a variety of sermons originally delivered orally in the synagogue? (2) To what extent was the redactor involved in formulating the traditions, or did he only arrange and organize them? (3) Does the difference between the redactional modes (expositional vis-à-vis homiletical) of the two works imply that the material in GR is just a hodgepodge of disjointed aggadot, devoid of any shape or form as claimed by Heinemann?

