

# YUVAL

STUDIES OF THE JEWISH MUSIC RESEARCH CENTRE

Volume IV

The Hebrew University of Jerusalem  
Faculty of Humanities  
THE JEWISH MUSIC RESEARCH CENTRE  
in collaboration with the Jewish National and  
University Library

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This publication is one of the projects of the Centre  
which have been made possible thanks to grants from  
*The Ministry of Education and Culture, Department of Culture and Arts  
and the Center for the Integration of Oriental Jewish Heritage  
The Fannie and Max Targ Research and Publication Fund at the Centre  
The Cantors' Assembly Research and Publication Fund at the Centre  
The Chemjo Vinaver Memorial Fund  
established with the support of N. Goldman, J. Gruss and others  
The Rabbi Milton Feist Memorial Fund  
A group of Friends of the Hebrew University in Italy,  
established by the late Dr. Astorre Mayer, Milano  
The Szlama Czyzewski Memorial Fund for Liturgical Music  
The Yehudi Menuhin Foundation  
established by the Friends of the Hebrew  
University in Belgium  
The Elyakum Zunser Foundation*

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STUDIES OF  
THE JEWISH MUSIC RESEARCH CENTRE

*Edited by*

ISRAEL ADLER and BATHJA BAYER  
in collaboration with Lea Shalem

VOLUME IV

JERUSALEM, 1982

THE MAGNES PRESS, THE HEBREW UNIVERSITY

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*by the Magnes Press, the Hebrew University  
Jerusalem, 1982*

Typesetting: Philip Harris  
Design: Typograph

Printed In Israel  
at Ahva Co-operative Press, Jerusalem  
ISSN 0084-439X

*This volume of Yuval is dedicated to the memory of Professor Jefim H. Schirmann, Chairman of the Executive Board of the Jewish Music Research Centre throughout most of its existence. The Centre owes a profound debt of gratitude and esteem to this great scholar, who was unstintingly generous with aid, counsel and encouragement from its foundation onwards. Professor Schirmann passed away on June 14th, 1981, while this volume was in the press.*

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## ABBREVIATIONS

## קיצורים

Adler, *HWCM* ראה אדלר, כתבים עבריים  
 המכון לתצלומי כתבי יד, בית הספרים הלאומי  
 והאוניברסיטאי בירושלים  
 ראה *RISM* ריס"מ

Adler, <i>HWCM</i>	I. Adler, Hebrew Writings Concerning Music in Manuscripts and Printed Books, from Geonic Times up to 1800, München, 1975
Cat. Margoliouth	Margoliouth, G., Catalogue of the Hebrew and Samaritan Manuscripts in the British Museum
Cat. Neubauer	Neubauer, A. Catalogue of the Hebrew Manuscripts in the Bodleian Library
Cu	Cambridge University Library
<i>EI</i> <sup>2</sup>	The Encyclopaedia of Islam, new ed. Leiden, 1960-
<i>EJ</i> <sup>2</sup>	Encyclopaedia Judaica, Jerusalem, 1971-72
Erlanger	Erlanger, R. d', La musique arabe, Paris, 1930-1939
<i>HUCA</i>	Hebrew Union College Annual
IMHM	Institute of Microfilms of Hebrew Manuscripts, Jewish National and University Library, Jerusalem
<i>JA</i>	Journal asiatique
<i>JJS</i>	Journal of Jewish Studies
<i>JMRS</i>	Jewish Medieval and Renaissance Studies, ed. A. Altmann, Cambridge, Mass., 1967
JNUL	The Jewish National and University Library, Jerusalem
<i>JQR</i>	Jewish Quarterly Review
<i>JRAS</i>	Journal of the Royal Asiatic Society
<i>KS</i>	Kiryat Sefer; Bibliographical Quarterly of the JNUL
Lbm	London, The British Library



Mbs	München, Bayerische Staatsbibliothek
<i>MGWJ</i>	Monatsschrift für Geschichte und Wissenschaft des Judenthums
Mus. pass.	Passage(s) concerning music
Njts	New York, Jewish Theological Seminary of America
Ob	Oxford, Bodleian Library
Pn	Paris, Bibliothèque nationale
<i>REJ</i>	Revue des études juives
<i>RISM</i>	Répertoire international des sources musicales
<i>Tb</i>	The Babylonian Talmud

## ENGLISH SUMMARIES OF THE HEBREW SECTION

COLLECTANEA CONCERNING MUSIC IN THE  
HEBREW MANUSCRIPT LONDON, BRITISH LIBRARY, Or. 10878

Israel Adler, *Jerusalem*

Three fragments of musical theory and of speculations on music, collected by an anonymous Jewish scribe (probably Northern Italy, 15th century), are preserved on fol. 5a of the ms. London, British Library, Or. 10878. They are published here as a supplement (118/Anonymous London [mus. pass. A-C]) to *Hebrew writings concerning music* edited by the author in RISM, series B, vol. IX<sup>2</sup>.

A. Hebrew version of a fragment from the Judeo-Arabic commentary by Dunash ibn Tamim (10th century) on the *Sefer yeẓîrah* ("Book of Creation", written between the 3rd and 6th centuries), a mystical speculation on the "Act of Creation". Music is linked with the second of the ten *sefirôt* ("numbers"): *rûah* (the primal element of "air"). Relating *rûah* to the acoustical foundations of the production of sounds by musical instruments, the author calls the art of music the foremost among the (four) mathematical sciences. This is probably the earliest mention of music in mediaeval Judeo-Arabic literature dealing with the classification of sciences.

B. Gloss (by Moses ibn Ezra [b. ca 1055, d. after 1135]?), which seems to be a commentary on the preceding fragment of the commentary by Dunash ibn Tamim on the *Sefer yeẓîrah*. A paraphrase of the sentence asserting the pre-eminence of music is followed by three "maxims of the philosophers on music" similar to those found elsewhere in mediaeval Judeo-Arabic literature (cf. RISM, B IX<sup>2</sup>, text no. 280). This version offers readings useful in elucidating some textual difficulties in the musical passage of Ibn Ezra's *maqālat al-ḥadīqah*. (cf. *ibid.*, text no. 310).

C. Initial fragment of a treatise on *musica plana*. The text has been identified as an abbreviated version (by a Jewish musician from Catalonia?) of the beginning of the treatise adapted and translated from the Latin by Judah b. Isaac, preserved in Pn, ms. hébr. 1037 (cf. RISM, B IX<sup>2</sup>, text no. 140). As in the Paris ms., the text is illustrated by the Guidonian hand and the mutation-table. The London ms. has also a table indicating the location

of the notes *in linea* and *in spatio*, similar to – but more developed than – the table given in the Vienna ms. CPV 787 (cf. Smits van Waesberghe, *Musikerziehung (Musikgeschichte in Bildern, III, 3* [Leipzig, 1969], p. 139-141).

THE MAGICAL AND THEURGIC INTERPRETATION OF MUSIC IN  
JEWISH SOURCES FROM THE RENAISSANCE TO HASSIDISM

Moshe Idel, *Jerusalem*

Since the end of the 15th century we find a long series of Jewish texts containing a new evaluation of music as a means of power. This attitude emerges among Italian Jewish authors and seems to be influenced by parallel views in the Florentine Academy. Writers like Johanan Allemanno and Isaac Abrabanel describe music in magical terms: by singing and playing one can influence the extra-devine world. From the beginning of the 16th century onwards, Jewish Kabbalists frequently wrote about the possibility of reestablishing the lost harmony in the Divine World of the *sefirôt* by theurgical singing. The most important of these authors are Meir ibn Gabbay, Solomon Alqabez and Moses Cordovero. In some texts written in Safed, the magical and theurgical views appear together. These opinions influenced later Jewish authors from the late 16th to the late 18th century, such as Salomon Maimon and R. Israel Baal Šem Tov, the founder of Hassidism.