Later Additions to the Worms *Maḥzor*

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THE STORY OF RUTH AND THE GIVING OF THE LAW

In the fifteenth century a further quire was added to the *Worms Maḥzor* for the second day of Shavu'ot (fols. 221r–224r).[109] On fol. 221r, at the opening of the *piyyuṭ* for the second day: אדיר ונאה בקדש (Davidson, I, p. 52, No. 1092), two scenes are depicted combined with the initial letter *alef*, in pen drawing in greenish ink. Part of the story of Ruth is represented round the initial letter. On the right the large figure of Boaz, richly dressed, is pointing with a stick towards a field where two women are reaping, a man is gathering sheaves, and a woman, probably Ruth, is collecting ears of corn into a large basket; two workmen, to Boaz' right, are pointing at Ruth, who was permitted to glean amongst the sheaves (Ruth ii:15). At the upper left is the aged Naomi watching the scene with, to her right, a building with a large window, through which a hand emerges holding a shovel full of grain, perhaps alluding to the six measures of barley Boaz gave Ruth for Naomi (Ruth iii:15–17). The second scene is shown within the right arm of the *alef*. It consists of a half-figure of Moses holding two round-topped Tablets of the Covenant, which are inscribed with the beginnings of the sixth, eighth and ninth commandments (Ex. xx:13–14). The other parts of the *alef* are decorated with inverted foliage scrolls, which were a popular motif for decorating letters from the middle of the fifteenth century on. This kind of decoration appeared in the second quarter of the fifteenth century, and had wide distribution, through model books such as the Göttingen and Berlin Model Books and the Guttenberg printed Bible of Mainz 1454.[110] The illustration to Ruth, as well, was rendered in the style commonly found in popular texts of the fifteenth century, which were widespread through the use of wood-cut printing.[111] Since the *Maḥzor* was definitely in Worms by the middle of the century, it was probably drawn by a local artist.

Fol. 223v The initial word כבהו written in display script is surrounded with foliage pen flourishes.

THE COMPLEMENTARY VOLUME TO THE *WORMS MAḤZOR*

The original second volume of the *Worms Maḥzor*, comprising the prayers and *piyyuṭim* for the New Year, Day of Atonement and the eight days of Sukkot, was lost at some point in history. This second volume also contained the biblical section consisting of the Five *Megillot* (Song of Songs, Ruth, Lamentations,

Ecclesiastes and possibly also Esther), and the "bad" passages of Job, Jeremiah and Isaiah, which were followed by the scribe's colophon. At some stage the biblical passages were divided between the two volumes, so that each accompanied the appropriate festival.[112] The text of Ecclesiastes, Job, Jeremiah and Isaiah, together with the colophon, was transferred to the first volume and is still there (fols. 185r–216v). From this it is certain that there was a second volume written by Simḥah bar Judah, which is now lost.

The missing volume was replaced by the second volume of another *maḥzor*, of which the first volume is no longer extant.[113] The text, written mainly by two scribes, comprises the prayers for the New Year, Day of Atonement and Sukkot, as well as Ecclesiastes, the biblical book which is recited during Sukkot (see above, Beit-Arié's Introduction, p. 13). The fact that Ecclesiastes is included in the second volume as one of the *megillot* repeating the same in the first volume, is conclusive proof that both volumes were planned and copied as separate entities.

THE DECORATION PROGRAMME OF THE SECOND VOLUME

1. An arch, illustrating the Gates of Mercy (fol. 73r).
2. A panel with two open roses (fol. 119v).
3. Two initial words in display script, surrounded by pen flourishes and dots (fols. 18r, 20v).

Fol. 73r (Fig. 30). A full-page arch enclosing the benediction (which starts on fol. 72v): "Blessed art Thou, our God, Lord of the Universe, who openest for us the Gates of Mercy" (שערי רחמים) for the Day of Atonement. The arch rests on two savage looking lions, tied together by their tails. The arch is surmounted by a townscape made up of seven towers with interconnecting arcades, two gates and two balconies with crenellations. The arch and the columns are decorated with a gold acanthus scroll and a succession of gold foliage motifs respectively. The townscape and columns are in alternating blue and pink, with some white; the arch and the two supporting lions are in blue. The blue has flaked off badly, mainly in the arch and columns. The arch and its townscape may represent the Gates of the Heaven through which the suppliants' prayers should enter.

Fol. 119v (Fig. 31). Enclosed within a panel are two open roses, illustrating the initial word שושן ("rose") of the *piyyuṭ* שושן עמק אוימה (Davidson, III, p. 439, No. 765) for the *musaf* prayer on the

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109 See above, Beit-Arié, Introduction, p. 18.
110 Lehmann-Haupt, *Göttingen Model²*, pp. 18–19, 81–82. Fol. 10v left, Fig. 6.
111 Rothe, *Buchmalerei*, pp. 215, 264; Pl. 105.
112 See above, Beit-Arié, Introduction, pp. 00–00.
113 Parchment, 1 + 219 + 1 folios; measures (450–453) × (314–318) mm; text

spaces 275 × 187 mm. Written mostly in one column, 25 lines per page. Ruling in ink, 26 horizontal and 1 + 1 vertical lines; the top and bottom pairs of lines are ruled across the entire page. Pricking noticeable in all four margins. 27 quires of 8 leaves each, except for 1^{1+8}, $VIII^{6+1+1}$, $XIII^{8+1}$, XIV^{8-1}, XIX^{8+1}, $XX^{(6-1)+2}$, $XXVII^{2+1}$. No text missing.

Day of Atonement. Each flower consists of three layers of six petals: the innermost in blue, the second in gold and the outer in red.[114]

THE STYLE AND DATE

Though many examples can be cited of arches supported by lions, dragons and other animals, and surmounted by towers and crenellated walls,[115] the elaborate townscape in this second volume has no parallel. Moreover, the architecture decorating the first volume of the *Worms Mahzor* (fol. 111r), the *Birds' Heads Haggadah* (fols. 1v, 47r; Fig. 11)[116] and the *Leipzig Mahzor* (Vol. II, fols. 74v, 85r, 174r, 176r)[117] contains an abundance of contemporary gothic elements, such as pointed towers, trefoils, and double lancet windows. The townscape in the second volume is of a different gothic type, rather heavy, and decorated with quatrefoil windows and trefoil arcades.

Despite the difference in motifs, this second volume is related to the *Worms* and *Leipzig Mahzorim* and to the *Birds' Heads Haggadah*, and is of Franconian origin. It was probably executed at about the same time as the first volume or a few years later, about 1280.

THE BINDINGS OF THE TWO VOLUMES

The binding of the second volume bears a stamp on the inner back cover: Buchbinderei J. Schmuck, Worms A/RH, 1909. The same stamp appears in the dismantled binding of the first volume. Both bindings are identical, but that of the first volume is more worn. The bindings, both of 1909, simulate older types. They are of dark brown, blind-tooled leather on heavy cardboard. The decoration is the same for front and back covers: a central rectangle is decorated with lozenges and with wide strips on its top and bottom. It is surrounded by three borders, with floral and foliage scrolls, semi-circles and spirals.

There are four metal corners with bosses, as well as two leather straps with clasps.[118] The second volume has an additional central metal lozenge with a boss.

A paper fly-leaf from an earlier binding of the first volume survives. Its eighteenth-century watermark is of the type of the Crozier of Basle. The closest mark to it is that of Ste. Marie-aux-Nîmes, 1759.[119] We may thus assume that both volumes were rebound at the same time, during the third quarter of the eighteenth century, before their last rebinding in 1909.

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114 For other roses illustrating this *piyyut* see Sed-Rajna, *Mahzor*, Figs. 11, 12.

115 See note 4 above.

116 See Spitzer, *Bird's Head Haggadah*, Facsimile.

117 See Narkiss, Lipsiae, Facsimile.

118 A metal corner-piece decorated with floral motifs, probably of the eighteenth century, which may have been used as a model by J. Schmuck in

1909, was found by S. Gusdorf in the rubble of the Worms Synagogue after its destruction by the Nazis in November 1938. There is no way of knowing to which of the books in the synagogue the corner-piece belonged. We are grateful to Mr. Paul A. Gusdorf of St. Louis, Missouri, for forwarding this information.

119 See Tschudin, *Basle*, No. 337. We are grateful to Miss Yael Zirlin for this reference.

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