

library alone contains approximately forty Provençal liturgies ranging from the fifteenth to the eighteenth century, and each one transmits a history, not always originating in northern France but eventually tumbled together with French Jewish history and traveling with it through the centuries...

The survivors of the great expulsion from France in 1306...did not often surface in the same communities in numbers that would support the use of traditional commemorative laments...even where they did cluster in some strength, fragmentary communities of exiles were rapidly struck by new disasters and dislocations, ranging from famine, violence, and plague to new expulsions. If at the end of the century what remained of earlier commemoratives tended to the generic, this is really no surprise.

Whether the direct victims of expulsion and terror wanted to record their experience in writing – or whether they found the stability and leisure to do so – is a factor to consider as well. It is not accident, I think, that two of the extant prose accounts of the 1306 expulsion were written by physicians; whatever their personal misfortunes, this group possessed unique skills and connections to start life anew and to regain status, renown, and ease they had formerly known at home. From this vantage, writing comes considerably easier, and past terrors can be integrated into a longer narrative of misfortune nobly suffered until patience and virtue find their merited reward. Two notable examples, Qalonymos b. Qalonymos and Estori HaParhim both included autobiographical reminiscences among secular writings dedicated to other themes entirely.

In general, the intellectual French exiles encountered in the Midi preferred different ways of “remembering” from the conventional forms of liturgical verse. Yedaiah Bedersi in Perpignan, a physician, philosopher, and witness to the 1306 expulsion, chose to embed the traces of this event in an allegorical treatment of spiritual disorder and alienation from God. Twenty years later, Crescas Caslari refracted his historical judgments through the prism of

romance narrative in Hebrew and Judeo-Provençal. Even Isaac HaGorni, a Gascon exile writing before the expulsion of 1306, conveys the pervasiveness of rationalist thinking and attitudes in his secular verse...

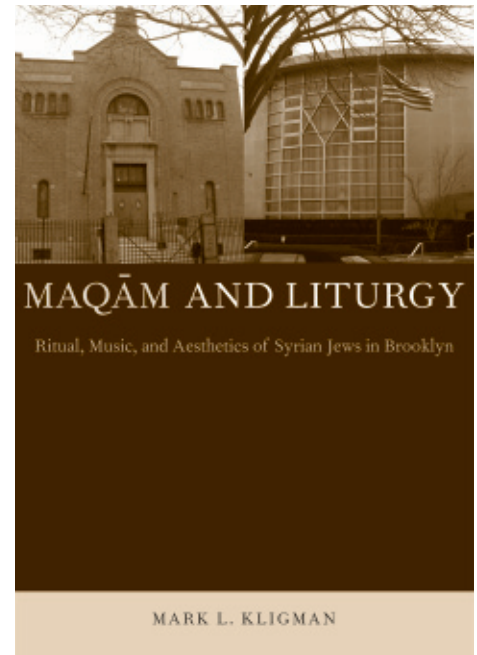
For all these writers, though, expulsion is more often mentioned indirectly than directly. In a sense, it is memory repressed – recalled despite itself and unsummoned, peeking through walls built to bar it from conscious recall...

In modern times, perhaps as early as 1493, the story of French Jews in exile was rapidly overshadowed by the catastrophe of the Spanish expulsion in 1492. From a historiographical perspective, Western scholars since the Enlightenment have privileged a binaristic reading of the European Jewish past, dividing its communities by sweeping them grandly under the umbrellas of “Sepharad” or “Ashkenaz.” This construct, too, clouded and eventually eclipsed the wider variety of community identities around the Mediterranean basin and particularly that of Provençal Jewry, which received so many of the French exiles and integrated their stories into their own...

When I first began this project, I innocently expected the literary remains of the French expulsions to announce themselves obligingly from a conventional series of texts – less than popular texts, certainly, but straightforward and identifiable once sought.... I could not have imagined at that moment that the ensuing journey would take me through astronomical texts, theological texts, medical texts, and papal depositions...

In sum, I have tried to convey in these pages that there is a way to read a series of forgotten texts and detect within them the echoes of expulsion’s trauma. I hope also to have raised some questions about why these echoes were eventually silenced, to ask who is responsible for forgetting, how historical amnesia happens, and how we smooth over the gaps to restore a sense of a continuous past.... ■

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Maqam and Liturgy: Ritual, Music, and Aesthetics of Syrian Jews in Brooklyn

Mark L. Kligman, Wayne State University Press, 2009

Syrian Jews in Brooklyn, NY, number more than 60,000 and constitute the largest single group of Jews from Syria in the world. Their thriving community includes fifteen synagogues in the Flatbush section of Brooklyn, where the practice of singing Arab melodies is a cornerstone of their religious services. In *Maqam and Liturgy*, Mark L. Kligman investigates the multi-dimensional interaction of music and text in Sabbath prayers of the Syrian Jews to trace how Arab and Jewish traditions have merged in this particular culture, helping to illuminate a little-known dimension of Jewish identity and Jewish-Arab cultural interaction.

Based on fieldwork conducted in 1990-91, Kligman worked closely with the leading Syrian cantors who maintain the community’s traditional practices and pass them on to the next generation. Kligman’s research demonstrates that Arab culture is manifest in the liturgy of Syrian Jews on many levels. Namely, the *maqam* system, the modal scales of Arab music, organizes Syrian liturgy through the adaptation not only of Arab melodies but the aesthetics of

Arab musical practices, including the extra-musical associations of *maqamat* [Arabic musical scales] that determine which of the eleven modes is to be used. Kligman contextualizes the music and liturgy of Syrian Jewish worship within the disciplines of ethnomusicology, Judaic and cultural studies, and anthropology. A CD of liturgical chanting is also included with this volume.

I first attended a Syrian Sabbath service in the spring of 1990 and was immediately struck by the enthusiasm of the members of the congregation during the service, as well as the manner in which the music was an intrinsic part of worship. As I discovered how Syrians pray, I learned about individuals and their love of Jewish life, in addition to their knowledge of music and religion. This also allowed me the opportunity to reflect on my own Ashkenazi religious tradition.

This study is based primarily on ethnographic materials gathered through participant observation at Sabbath services, interviews with cantors and other members of the community, and private *ud* lessons. Beginning in August 1991, I studied the liturgical tradition with respected lay cantors. I conducted multiple interviews with Cantors Moses Tawil, David Tawil, and Isaac Cabasso. Our meetings focused on the cantor's responsibilities for Sabbath morning prayers, and Moses Tawil taught through example. He sang portions of the liturgy; I subsequently tried to replicate what he taught me. I recorded each session, and portions of the transcript of our interactions appear in the text of this study. David Tawil recommended that I study the *ud*, stating that learning the *ud* was essential to acquire an understanding of the *maqamat* [Arab model system]. Additionally, he recommended a specific teacher, Hakki Obadia, who has ongoing contact with the Syrian community.

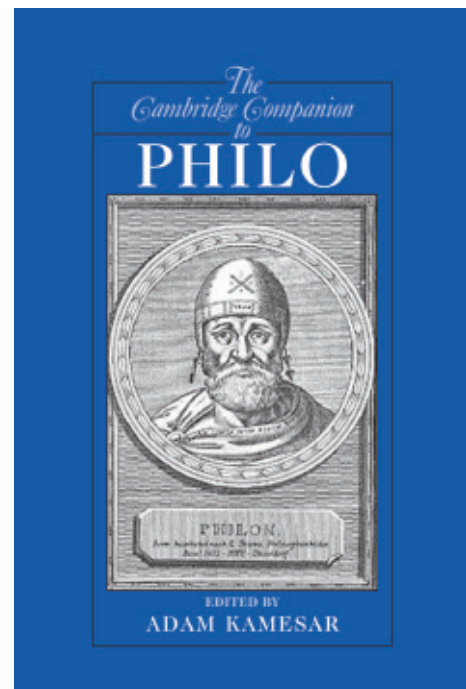
I also attended and participated in cantorial classes that trained young men, ages twenty through forty, in *pizmon* melodies and their application to the liturgy. These classes were taught by Hazzan Isaac Cabasso from November 1991 through March 1992. The discussions in the class allowed me to witness how the Syrian liturgical tradition is acquired, transmitted, and maintained. Additionally, I made use of liturgical recordings available at the Sephardic Archives of the Sephardic Center in Brooklyn. The initial phase of this research culminated in my doctoral dissertation.

Since then I have continued working with members of the community, including service as a research consultant for a video taping of the community for the Milken Family Foundation on October 6, 1999 (a weekday evening where recording was permissible). The Sabbath morning service and *Rosh Hashanah* prayers were also recorded, and material from these tapes is included in this study.

To more fully understand the complexity of the Syrian Sabbath service I chose to attend weekly Sabbath morning services for a full liturgical Jewish year. I participated in Sabbath services at Congregation Beth Torah, as well as other holidays and occasionally weekday services... [and] attended services at many of the other Syrian synagogues.

Walter Paul Zenner's comment that "the most Arab of cultural forms for Syrian Jews in Brooklyn is paradoxically one of the most Jewish" refers to the Arab nature of their Jewish prayer. Thus, Syrians perform Jewish ritual with Arab melodies and aesthetics effectively blurring boundaries of "Jewish" and "Arab." Despite Middle Eastern political tensions between Jews and Arabs, Syrians re-

create or enact their identity as Jews. In other domains of Syrian life, such as food and literature, they also display a Judeo-Arab synthesis; ritual shows the most intensely rooted cultural aesthetics. Religious expression, therefore, is at times porous, absorbing many influences. Syrian Jewish religious expression fuses identity, ethnicity, and heritage. ■



The Cambridge Companion to Philo
Dr. Adam Kamesar, Cambridge University Press, 2009

The works of Philo of Alexandria, a slightly older contemporary of Jesus and Paul, constitute an essential source for the study of Judaism at the turn of the eras and the rise of Christianity. They are also of extreme importance for understanding the Greek philosophy of the time and help to explain the onset of new forms of spirituality that would dominate the following centuries. This handbook presents an account of Philo's achievements; it gives readers a sense of the current state of scholarship and provides a depth of vision in key areas of Philonic studies. It contains a profile of his life and times, a systematic overview of his many writings, and survey chapters of the key features of his thought, as seen from the perspectives of Judaism and Greek



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