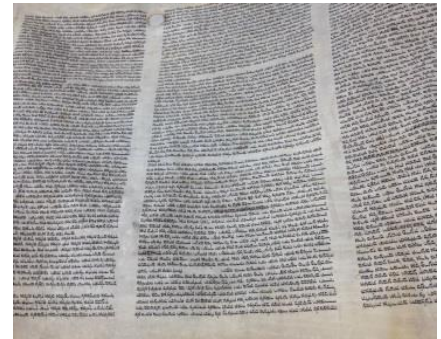


THE Lodz TORAH

Detail & Explanation

General Introduction

- There are 304,805 letters in a Torah
- Date to the medieval period. 1450 A.D. copied
- Many of the early features have been erased but can be digitally recovered
- Genesis 8:17: "Send out (כִּתְּבֵם ketiv or the written source and ALWAYS transmitted as such) all the living things that are with you, from all the flesh: the birds, the animals, all the creeping things that creep over the earth; they shall swarm in the earth and be fruitful and multiply on the earth." But according to tradition it is ALWAYS read (קֶרַע qere): Take out . . . The medieval sage Rashi noted that because animals don't always obey commands the meaning must be for Noah to take them out! As can be seen in the Hebrew provided, the words are almost identical. The two words are almost identical (seen in the Hebrew above).



- Large Letters in the text
 - A device to underline the importance of the verse
 - Sometimes a variation



- Small letters in the text (K1C1L58)



- Raise questions about the spelling of the word
- Sometimes the ominous meaning of a passage

- Dots in the text (puncta extraordinaria) (K3C9L28)
 - Raise questions about the exactitude of the reading (still faithfully copied)
- Editorial marks like the Inverted Nuns in the text (K2C7L63 / K3C8L40)
 - Suggest that an entire passage is better found elsewhere in the text
 - The passage belongs somewhere else

- This scroll was God's Word
 - Be a community that lived under horrific circumstances for centuries
 - This scroll was sacrificially maintained
 - Nurtured for centuries through horrific times

- A composite of several scrolls (or compositions) made into one.
 - "As a klaf become damaged beyond repair or not deemed correctable, the synagogue would look for repair sheets in the Genizah or commission replacement sheets rather than pay to replace the entire Torah."
 - (2nd) The 72-line sofer (klafs 1-5) circa 1500
 - (1st) The 71-line sofer (klafs 6-12; 14) 1450-1500
 - (3rd) The 74-line sofer (klaf 13) circa 1500
 - (4th) The 63-line sofer (klafs 15-24) 1500-1550
 - (5th) The 68-line sofer (klafs 25-35) circa 1550
 - The 5 composites would all have very likely come from the same synagogue Genizah. The decision was made to use the earliest section that was in good condition as a sacred core and to build the remainder around it. But you have in 1 scroll, evidence for 5 scrolls. This scroll was read, corrected and loved for centuries.

Columns and Comments

2nd) The 72-line sofer (klafs 1-5) circa 1500

KLAF 1

Klaf 1 Column 1: Genesis 1.1	3 circular patches made when the skin, called the klaf, was prepared for use to keep the klaf from tearing—writing is done around the repaired hole.
Klaf 1 Column 1: Genesis 1.1	Faint lines – called rulings or scorings – to write the text in a line and pattern. The sofer would set down a grid of lines across the klaf affixed with tiny pinpricks down the vertical borders of the klaf and across the horizontal borders at the columns. The lines were used as guides for a dull blade to score the klaf.
Klaf 1 Column 1: Genesis 1.1	The pinpricks are usually tucked under in the sewing process and are difficult to find or can be trimmed off. If the scroll is held to the light the tiny holes are more apparent.
Klaf 1 Column 1: Genesis 1.1	The quill was made from a goose feather) that would be sharpened periodically. The sofer used several quills (according to tradition) a different one for the name of God
Klaf 1 Column 1: Genesis 1.1	There was a strict proscription against the use of inorganic-based ink (made from soot and carbons) as it would corrode the writing material and debase the text over time.
Klaf 1 Column 1: Genesis 1.1	The letters hang from the line – i.e., they are written under the line rather than on top of the line. That's why the writing appears to be upside down.
Klaf 1 Column 1: Genesis 1.1	The sofer will work hard to follow the start and end of each line he is copying (from what is called an exemplar). He doesn't want to get out of step or synch as that will make the manuscript much harder to copy accurately.
Klaf 1 Column 1: Genesis 1.1	The sofer in line 29 compressed letters (are made small and squished them together) so as to finish the line in synch.
Klaf 1 Column 1: Genesis 1.1	The 1st letter bet of the 1st line is enlarged (literae majusculae) to celebrate the beginning of the Torah and adorned with a tittle or a tag (pl tagin) בראשית and called a crown. These literae majusculae occur traditionally 16 times in the Torah and elsewhere.
Klaf 1 Column 1: Genesis 1.1	Note the unusual rolled-pes (once in line 33 and twice in line 63).

Klaf 1 Column 1:
Genesis 1.1 In **line 58**: Where enlarged letters (*litterae majusculae*) are used to underscore the significance of a verse.

Klaf 1 Column 1:
Genesis 1.1 It is thought that this was a device to indicate a spelling problem or something ominous about the word or verse—nevertheless copying the word as passed by tradition.

Klaf 1 Column 2:
Genesis 2.15 2 marks by *soferim* (plural for *sofer*) – one faint and the other darker—vertical dashes on the inner (right) column on **line 8** call for a correction of the 1st rolled Pes in the column—it was not made.

Klaf 1 Column 2:
Genesis 2.15 **Lines 40-41** are the *Protoevangelium*--Genesis 3.15 (A Latin term used to define the first time the Gospel is referred to in the Bible.)

Klaf 1 Column 3:
Genesis 4.11 A scroll is handled daily in the service of the Synagogue—professionally carried about and kissed by the faithful.

Klaf 1 Column 3:
Genesis 4.11 The Torah saw more handling and use than a typical pulpit Bible. The backs of scrolls tell this story.

Klaf 1 Column 3:
Genesis 4.11 In **line 51**, ELOHIM has additional adornment.

KLAF 2

Klaf 2 Column 6:
Genesis 11.6 Genesis 12 and the call of Abraham is celebrated with a slightly larger hand.

Klaf 2 Column 6:
Genesis 11.6 There are two rolled pes in **line 4**.

Klaf 2 Column 7:
Genesis 14.1 There are *sofer* marks in the inner margin at **lines 27 and 28** (indicating the need for a correction or mend).

KLAF 3

Klaf 3 Column 8:
Genesis 16.13 One patch covering a small hole in the skin is in the middle column and the text is written around it. They would not write over the patch.

Klaf 3 Column 8:
Genesis 16.13 In **line 40** Genesis 18.9 says: ‘and they said to him, where is Sarah your wife?’

[Scott Carroll: I understand the reference to 18:9 regarding the question, i.e., if they were not trying to deceive Abraham because good angels don't lie, then they must have been asking expecting a yes or no rhetorically — but why 16:13 here? Hagar says you are the God who sees]

Klaf 3 Column 8:
Genesis 16.13

Three very faint reddish dots (*puncta extraordinaria*) have been added over the aleph, yud and vav of the word **אליו** to indicate that the heavenly visitors were actually asking a rhetorical question and knew the answer all along. It was more of a courtesy to Abraham. This is another example of a hermeneutical device to help readers understand the text.

Klaf 3 Column 9:
Genesis 19.6

At the beginning of **line 28**, the 2nd vav in **ובקומה** is dotted (*puncta extraordinaria*) indicting a textual problem and given different explanations in the Talmud—the point being that this spelling was carefully copied for centuries (along with the dots!!)

KLAF 5

Klaf 5 Column 14:
Genesis 30.4

There is an enlarged pe is enlarged (*literae majusculae*) in **line 35**—**ובהעטיף** drawing attention to the verse (Genesis 30.42).

Klaf 5 Column 15:
Genesis 31.39

The insertion of a small letter, evidently for mystical interpretive purposes as in **line 26**.

Klaf 5 Column 15:
Genesis 31.39

Note as well the word in **line 51** marked by dots (*puncta extraordinaria*, nekudot or simply nekud) above the letters of **קהוייש**—the word is in Genesis 33.4 and marks a word traditionally taken as (Esau) kissed Jacob but could mean instead that (Esau) bit!! (Jacob)—so the dots indicating a textual anomaly that was indicated while the sofer faithfully transmitted the text.

Klaf 5 Column 15:
Genesis 31.39

Single dots (*puncta extraordinaria*) above letters in **lines 68 and 70** and elsewhere.

Klaf 5 Column 16:
Genesis 34.10

Large letter zayin in **line 22** marking the word **הכזונה** or harlot in Genesis 34.31.

(1st) The 71-line sofer (klafs 6-12; 14) 1450-1500

KLAF 6

Klaf 6 Column 16:
Genesis 36.24

In **line 27** **אָ** is marked by two dots (*puncta extraordinaria*) in Genesis 37.12 likely indicated an ancient textual problem nevertheless faithfully transmitted by the sofer.

KLAF 7

Klaf 7 Column 21:
Genesis 47.14

The decorative, elongated and slightly enlarged nature of the **last 13 lines** is found early-on and ruled by tradition to extenuate the text

where Jacob blesses his children (Genesis 49.1-7)

KLAF 8

Klaf 8 Column 22:
Genesis 49.8 The 4 line break in **column 22** is the traditional break dividing the close of one book (here Genesis) and the start of the next (here Exodus) and the breaks between **lines 4-10** reflect traditions in open and closed passages for readings—so an early exegetical tool for the public reading of the Torah before the invention of (chapters) and verses.

Klaf 8 Column 22:
Genesis 49.8 The column opens with additional adornment (of course as throughout this column—the name YHWH and often Elohim are also adorned prominently)

This is possibly a new column/skin —ie a different sofer than earlier—hence a different tradition.

Klaf 8 Column 22:
Genesis 49.8 In **line 39** there is an enlarged (literae majusculae) mem in שלשים from Genesis 50.23 which refers to Joseph living to see Ephraim's children to the third generation—which indicates the passage is problematic but was nevertheless faithfully transmitted.

KLAF 9

Klaf 9 Column 26:
Exodus 9.9 There is an enlarged tsadi (literae majusculae) in **line 62** in the word צא in Exodus 11.8 where pharaoh exclaims: 'Get out, and all the people who follow you'. It is clearly intended to emphasize the verse.

KLAF 10

Klaf 10 Column 29:
Exodus 14.28 In **line 1** there is an enlarged (literae majusculae) he in הבאים to celebrate the drowning of pharaoh's army and the deliverance from Egypt.

Klaf 10 Column 29:
Exodus 14.28 The layout of Miriam's Song of the Parting of the Sea follows a very traditional pattern—called a brick pattern so as to show by the layout of phrases that it is like a firm wall of truth—that God's deliverance is like a bulwark—the exact formation varied between Sephardi and Ashkenazi communities.

Klaf 10 Column 31:
Exodus 18.21 The Ten Commandments (Exodus 20.1) begins in line 44 and runs the course of the column.

KLAF 12

Klaf 12 Column 35: In **line 16** there is an enlarge tsadi (literae majusculae) in ציץ in Exodus

Exodus 28.21 28.36 which reads: 'And you shall make a plate of pure gold, and engrave upon it, like the engravings of a signet--Holiness to the Lord'. This is doubtless to emphasize this. This is enlarged letter (literae majusculae) here is somewhat unusual and is also found in Kabbalist Torahs (or Torahs associated with those who follow a mystical form of Judaism).

KLAF 13

(3rd) The 74-line sofer (klaf 13) circa 1500

Klaf 13 Column 38: Enlarged nun (literae majusculae) at the beginning of **line 64** in נצר
Exodus 32.32 from Exodus 34.7 saying: 'keeping mercy for thousands' marking one of the 13 attributes of God.

KLAF 14

Klaf 14 Column 43: The last letter of the first word of the Book of Leviticus in **line 40** is an
Exodus 40.11 alef and is written small ויקרא perhaps indicating a text variation.

Klaf 14 Column 43: The 4 blank lines indicate the end of Exodus and the start of Leviticus.
Exodus 40.11

(4th) The 63-line sofer (klafs 15-24) 1500-1550

KLAF 16

Klaf 16 Column 48: The top line is indented because it opens a section—these are
Leviticus 9.1 throughout, dictated by tradition and obviously impacts the exegetical understanding as do chapters and verses.

Klaf 16 Column 49: In **line 55** there is an enlarged vav (literae majusculae) (it is often
Leviticus 11.2 written as small) in the word גחון which marks the middle letter of the Torah in Leviticus 11.42...a way of indicating the precise transmission of the text.

KLAF 17

Klaf 17 Column 51: There is an enlarged gimel (literae majusculae) in **line 9** from the word
Leviticus 13.29 והתגל in Leviticus 13.33 marking the middle word of the Torah. While such habits might seem altogether impractical they were a way of indicating the precise transmission of the text.

KLAF 20

Klaf 20 Column 63:
Leviticus 26.39

In addition to YHWH, Moses and other names are sporadically adorned.

Klaf 20 Column 62:
Leviticus 25.54

The four open or blank lines in column 64 indicate the end of Leviticus and the start of Numbers.

KLAF 21

Klaf 21 Column 67:
Numbers 3.38

אֹהֶרֶן Aaron's name in **line 3** from Numbers 3.36 is marked with 5 dots by tradition to indicate that the text is spurious (although it is still faithfully included). The name Aaron in this verse is not found here the Samaritan, Syriac, and Coptic mss as well as a few Hebrew mss. Moses was commanded to number the Levites. These extraordinary points (puncta extraordinaria) or called nekudot in Hebrew.

KLAF 23

Klaf 23 column 72:
Numbers 9.10

The two inverted, enlarged nuns in **lines 58 and 60** are an ancient device to make Numbers 10.35-36 which describes the moving of the ark with the people in the wilderness—a verse read daily when the Torah is taken from the ark in the synagogue—nun is the number 50 and it is thought that this device is used to indicate that this verse actually should be 50 sections earlier in the context of the wilderness wanderings. (This verse is read every time the Torah is taken from the ark in the synagogue to be read—so this is the MOST read verse from the Torah—they think it is in the wrong place but would never dare change it only indicating their tradition with these marks)

Klaf 23 column 74:
Numbers 12.11

In **line 60** there is a faint dot (puncta extraordinaria) above the ayin in עַד from Numbers 14.7 indicating a textual variation.

KLAF 24

Klaf 24 column 75:
Numbers 14.9

The yod is large in **line 10** in יַגְדֵּל from Numbers 14.17, which reads: 'let the power of my Lord be great' drawing attention to the verse.

KLAF 26

Klaf 26 column 84:
Numbers 26.26

In **line 48** there is an enlarged nun in מִשְׁפָּטָן in Numbers 27.5 which reads: 'and Moses brought their cause before the Lord' which emphasizes women's equal share in access to God.

KLAF 28

Klaf 28 column 90: Deuteronomy begins.
Deuteronomy 1.13

KLAF 30

Klaf 30 column 94: The open and closed layout of the text along the top third are a
Deuteronomy 5.5 repeating of the 10 Commandments.

Klaf 30 column 94: In **line 49** there is an enlarged ayin (literae majusculae) in שמע and
Deuteronomy 5.5 dalet דא line 49 from Deuteronomy 6.4 which reads: 'The Lord your
God is one' a fundamental theological essential that is eminently
underscored by the two enlarged letters—like bookends.

KLAF 36

Klaf 36 column 113: The pinholes for scoring the klaf can be easily detected because they
Deuteronomy 32.39 are not sewn under for a seam. There are two patches on the verso
covering natural blemishes in the skin. The klaf is dark due to the
processing. The name YHWH is not adorned consistently throughout.

Klaf 36 column 113: The Song of Moses continues with Deuteronomy 32.39 (**line 1a**)
Deuteronomy 32.39 through Deuteronomy 32.43 (**line 9b**). Deuteronomy 32, the Song of
Moses, is bifurcated or split into two half columns beginning on the
column 112 on the previous klaf. The text resumes in one column at
line 11 at Deuteronomy 32.44.

Klaf 36 column 113: Another special feature in the last line (**68**) of the Torah is that ישראל
Deuteronomy 32.39 must be spaced to end in the center of the column and the final lamed
is written, not as an enlarged lamed, but more expansive than any other
lamed in the Torah—clearly claiming the promises of the blessings on
Israel.
