



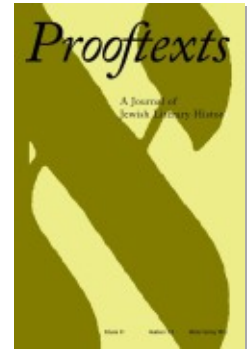
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REVIEW ESSAY

Encomia and Corrigenda: On Barbara Harshav's Translation of *Temol Shilshom*

S. Y. Agnon. *Only Yesterday*. Translated by Barbara Harshav. Introduction and glossary by Benjamin Harshav. Princeton, N.J.: Princeton University Press, 2000, xxxi + 652 pp.

I join the reviewers of *Only Yesterday* in congratulating Barbara Harshav on having undertaken this daunting assignment and in lauding Princeton University Press for having published an English translation of this complex novel.¹ All of the reviewers were clearly infatuated with Balak, the heady, mischievous—and, by now, densely deciphered—dog who, according to many, upstages the protagonist Isaac Kumer as he meanders between Jaffa and Jerusalem at the time of the Second Aliyah (1908–11). The adventures of Kumer and Balak, separately and together, constitute the plot of Agnon's novel.² Balak, on whose back Kumer had playfully painted the words “Crazy Dog,” is bewildered by the constant suffering he endures and is determined to learn the truth about his existential condition. Along the way, Balak contracts rabies and avenges himself by biting, and thereby fatally infecting, Isaac during the week of *sheva' berakhot* after his marriage to Shifra, a pious young woman from Jerusalem's Hungarian quarter, whom Isaac had met shortly after he had been jilted by Sonya Zweiring, Jaffa's restless and frolicsome coquette.

Any further comments about the exploits of the central and marginal characters would require forays into the history of the composition of this novel, into how and why the hitherto independent Isaac narrative and the dog fable were brilliantly merged, into the ongoing saga of the multivalenced interpretations of this work, into an assessment of its constant references to verifiable contemporary events, and into the poetics of the substantial quotations whose sources are rarely

indicated. This essay will address none of these challenging issues. Rather, it intends to examine *Only Yesterday* as an English rendition of *Temol shilshom*.

Only Yesterday demonstrates Barbara Harshav's linguistic skills in presenting a felicitous, yet faithful, English translation that conveys the novel's shifts in tone, mood, and diction. I cite the Hebrew for the benefit of those readers who are able to observe the translator's achievements in transmitting Agnon's verbal prowess. For each category, only the more salient examples are given, but, happily, there are many more that can be quoted in each category.

ACCURATE AND COMMANDING VERBAL RENDITIONS

While adhering closely to the literal meaning(s) of the original Hebrew, the English formulations are gracefully and poetically reconfigured so that they flow naturally:

(5) וכוססים את זקנם	chomping on their beard (4)
(16) והשחיל עצמו	and threaded his way through the crowd (18)
(21) צלוחית	flagon (24)
עד שהדמיון מדמה	By the time the imagination spun
(29) דמיונות	its imaginings (35)
(36) מספר קמעה ומבליע הרבה	Tells a little and slurs over a lot (46)
(207) קורטוב של שמחה	a pinch of joy (281)

PARALLEL EXPRESSIONS

Harshav, aware that a word-for-word rendering of Hebrew idiomatic expressions would distort the intent, wisely chooses English phrases, proverbs, or adages that convey the original's sense, image, and impact. The following examples illustrate the application of this technique:

(54) אליה וקוץ בה	But every rose has a thorn (70)
(93) חליפות ותמורות	Mutations and Permutations (125)
(351) מקבלים שבר על השתיקה	because they get hush-money (485)

The translator gracefully and unobtrusively transmits the original's subtle alliterations, as in:

ורייח עשב שרוי נודף (19) a smell of soaked grass wafts there (22)

Harshav enhances the range of the original words by supplementing them with entirely appropriate adjectives, adverbs, and the like, or by transposing the syntactical functions, such as in:

שמלתה קלה ונאה, שמצניפה בה את גופה וטופפת על איבריה . . . לא כל
נערה מחיה את שמלתה כסוניה, שהשמלה שעליה מפרכסת, כאילו אף
היא חיה. (88)

Her dress is handsome and light, wraps her body and taps on her limbs.
. . . [N]ot every girl brings her dress to life like Sonya, for the dress
gambols on her, as if it too were alive. (117)

Harshav often succeeds in retaining the precise number of the original words and thereby embeds the original cadence in the translation. For example:

הנח את כנכניך (141) Stop your yesyessing (189)

Agnon, in consequence of his fidelity to traditional sources, frequently strings phrases and words together with a *vav* (“and”). The translator, by avoiding the repetitive “and,” maintains the original meaning, while invigorating the English text, which results in a more readable narrative.³

נכנס שפאלטלדר בקול רעש גדול וזרק את כובעו על השולחן ופיזר את
בלוריתו הפרועה ואמר, חברה אני רעב ככלב. (136)

Shpaltleder entered with a loud noise, tossed his hat on the table,
rumped his flourishing pompadour, and said, Fellows, I'm as hungry as
a dog. (181)

Equally inventive and well-wrought are Harshav's presentations of the playful yet suggestive appellations that Agnon assigns to some of the peripheral characters. Thus:

- (55) יוחנן לייכטפוס Yohanan Lightfoot (72)
 (55) הרגל המתוקה Sweet Foot (72)
 (83) ברצונעליין Lordswill (111)

Similarly, Agnon evokes negative overtones by appending the quotidian Ashkenazi family name endings, “vitch” and “sky,” to the word עסקן (*askan*, “activist,” “big shot”) to form the names עסקנסקי, עסקנוביץ (Askanski, Askanovitch), thus mocking the *Yishuv's makbers*. This effect is conveyed in English by such generic names as Makherovitch, Makherson, and Makhersky, a humorous and satiric touch, assuming that the English reader is familiar with the Yiddish-German noun *makber*. Readers unfamiliar with this colloquialism may not grasp the full literary significance of these obviously artificial names.

In a marvelous stroke of talent, the translator follows the Hebrew text's lead and unravels for the English reader what Agnon decodes for the Hebrew reader. A now little-known Zionist organization or program, which had been very much a part of the Second Aliyah halutzic ambience, bore the name SHILOH (שילה, שיל"ה). Agnon informs his readers in the late 1940s, who may have forgotten, or may have never known, that the name of this short-lived project is an acronym for שובה ישראל לארץ האבות (*shuvah Yisra'el le'erets ha'avot*, literally, “Return, Israel, to the Land of the Fathers,” 84 ת"ש). Harshav does not rest content to translate the decoding words. Wishing to give the English reader a full sense of the acronym, she assigns a word to each of the six English letters, S-H-I-L-O-H, to refer to the *English* words “Sail Home Israel to the Land Of Hope” (112). Clearly, this is not a literal rendition of the Hebrew, but its overall meaning and the anagrammatic technique are conveyed.

In this mode, one wonders why the translator did not follow any of the above patterns of English parallels when dealing with the surname of Isaac Kumer's young lady friend Sonya, which she spells as Zweiering (why the extra *e* after the *i* in *Zwei*?). Why not follow Amos Oz's interpretation and unpack the name's

implication for the English reader?⁴ Other names that would benefit from similar decipherment are Yael Ḥayott (Chajes? Ḥayyes?—wild animals?) and Dr. Schimmelmänn (“moldy” or “musty” man, obviously indicating ridicule). Schimmelmänn’s character is modeled after the historical figure Dr. Ben-Zion Mossinson (1878–1942), a Bible instructor at the Herzliyah gymnasium and a popular lecturer on biblical themes, whose use of biblical criticism was sharply debated, which is probably why Agnon dubs him “Schimmelmänn.”⁵ As for Pizmoni (Mr. Rhymer), Dr. Pikhin (Wiseman), and Falk Shpaltleder (Split Leather), if these surnames intend to point to their bearer’s essences, they, too, should have been anglicized.

Two extensive citations exemplify the method of equivalence.⁶ Aware that the effect of the original text on the readers cannot be duplicated in the target language, translators resort to equivalents that presumably function in the target language in ways that parallel the original. All cases of equivalence raise the issue of whether translators, in order to evoke the original stylistics, can rightfully compose a virtually new text that adheres to the style of the original text, even as it reshapes and recasts it in accord with the demands of the target language for the benefit of readers to whom the original is foreign and unknown, while the newly cast version proceeds on its own. The following two wonderful displays of linguistic virtuosity illustrate the problems and this translator’s resolutions.

The first citation involves sounds and syntax of both languages (Hebrew and English); the need for equivalence is more poignant and immediate. Consequently, the translator did not feel obligated to apologize for the use of this method. Thus, we read:

אחר שחתם [יצחק קומר] שמו על המכתב [אל אביו] הטיל בו פסיקים ונקודות, החליף אלפין בעיינין ועיינין באלפין, וטיתין בתוין ותוין בטיתין, וכן שאר אותיות הדומות בהברה, כפי שנצטיירה לו התיבה באותה שעה, כשהוא תמיה על המליצות שכתב. (380)

After [Isaac Kumer] signed his name on the letter, he put commas and periods in it, changed a few letters, some “y’s” for “i’s” and some “j’s” for “g’s,” and other letters that sounded the same, as he imagined they were

spelled at that moment. And he was amazed at the rhetorical flourishes he had written. (526)

The homophones *alef* and *'ayin* (so-called silent letters of the Hebrew alphabet) and the two *t* sounds, *tet* and *tav*, the source of Isaac Kumer's Hebrew spelling errors, are replaced by their analogues in the English language, namely the "y/i" (hungryer, hungrier) and "j/g" (g/j-eography, g/j-eopardy) homophonic errors. If it is assumed that the reader of *Only Yesterday* is to understand these details as equivalents to the process portrayed in *Temol shilshom*, then this solution is inventive. However, if the English reader relates to the specific linguistic details not as equivalents but as precise transcriptions of the original, the verbal parallels may be misleading. Is the English reader to imagine Isaac Kumer correcting the spelling of an English letter to his father?

We find a far more engaging example of equivalence in the phantasmagoric dream and interpretation episode, which rests on a subtle sequence of verbal associations based upon scriptural verses and a chain of negatives that undercut verisimilitude and are extremely difficult to transmit from one language to another. One segment of this surrealistic scene will suffice. Incidentally, this citation is the very section that prompts the translator to apologize in her note about the methodology she uses in transposing the narrative.

ועדיין היה מתקשה [החסיד הזקן הבקי בסיפורי מעשיות], שנראה לו כשר
צבא מלך פולין. נפלה משנה לתוך פיו, אין פולין לאור הנר, וידע שהכוונה
כאן לבורות האפלים, שנוהגים היו פריצי פולין, שאם היה יהודי חייב להם
ממון היו משליכים אותו לבור אפל עד שפורע את חובו. (355)

But [the old Hasid in Jerusalem who was expert in hasidic tales] was still puzzled about why the Military Commander of the King of *Poland* appeared. He recalled a Mishnah, And one sticks in even a *pole*, even a reed into dripping *water* which one made into flowing *water*; and he knew that this referred to the dark *cisterns*, for if a Jew owed them money, the Polish nobles would throw him into a dark cistern until he settled his debt. (491) (emphasis in Hebrew and in English added)

The Hebrew text is based upon a play with the homonym *polin*, which as a verb means “to inspect one’s garments for vermin,” but the word as a noun refers to Poland, the country. Wishing to replicate this homonymous wordplay, Harshav sought an English word equivalent to the verb *polin* and found a Mishnaic reference (Mikva’ot 5:5). She also expanded the original and included the “water”/“cistern” connection. Without some form of introduction, would the English reader, uninitiated in the patterns of midrashic exegesis, pick up on the “pole”/“Poland” nexus? One wonders, too, whether the contemporary Hebrew reader, untrained in midrashic hermeneutics, would detect these subtleties in the Hebrew. Acknowledging the deviation, Harshav writes in her note:

In only one instance did I deliberately deviate from the original: in Book Four, Chapter One, the author presents an elaborate wordplay using biblical and talmudic passages to interpret the dream of a Hasid. Agnon used Deuteronomy 32:42 [מֵרָאֵשׁ פִּרְעוֹת אֵיבִיב] (*merosh pera’ot oyev*) and Shabbat 12[a], while I used Exodus 6:1 [“now shalt thou see what I will do to Pharaoh”] and Miqvaot 5:5 to achieve the same effect. If there is some other world, where translators can discuss “deviations” with authors, I hope Agnon will understand. (xxxix)

However, Harshav does not explain what may have prompted her to “deviate,” or what she intends by it. Does the English reader grasp that this section is not in any way Agnon’s, but entirely Harshav’s invention, a pseudo-Agnon text implant that has been substituted for the “untranslatable” Hebrew original? Harshav ought to have offered some explanation for the necessity of this substitution. Clearly, this is not the forum for a discussion of the theoretical issues involved in such radical recastings. This also seems to disregard Howard’s caution that translators not intrude, since “the translator serves best when he remains invisible, respecting the text, leaving nothing out and putting nothing in even when he might itch internally to improve upon it.”⁷

Harshav’s command of her craft comes to the fore in her renditions of the rhymed sections that serve a variety of aesthetic functions. Alter justifiably commends the translator for her marvelous presentation of Balak’s rhymed prose.⁸

Alliteration is one of Harshav's favorite techniques, one that she employs effectively in a wide range of instances:

(355) ועשו להם משתה ושמחה feasted and fêted (491)
 החמה יוקדת מלמעלה The sun is blazing above and
 (31) והחול בוער מלמטה the sand is burning below. (39)

In the latter example, the repeated *m/ml* sounds are replaced in the English with *s/z* and *b[l]* sounds, thus creating a parallel effect in the translated passage. Similarly,

ואילו אנשים ציונים שבאים לשם עבודת הארץ היאך עושים עצמם כרות
 כרות שמכתות את הארץ. (80)

but how can Zionists who come there to work the Land make *sects* on
 top of *sects* that crush the Land into *sections*. (105) (emphasis added)

The double appearance of the word כרות (*kitot*) is matched precisely by the double use of the noun “sects.” The verb שמכתות (*shemekhatetot*), which repeats the consonants of the noun כרות (*kitot*), is sonorously replicated in the word “sections,” which visually and audibly underscores the “sect” aspect. (Parenthetically, the ת (*t*) sound is repeated seven times in the phrase כרות כרות שמכתות (*kitot kitot shemekhatetot*), precisely the number of times that the letter *s* appears in the English—two *s*'s in the word “sects” twice, an *s* in “crush,” and two *s*'s in “sections.”) Alliteration replaces rhyme once again as we follow Balak:

ועבר ופסח על חתחתים ומכשולים, וקפץ ודלג בין משעולי משעולים,
 עקומים וסתומים, עקולים ומעוקלים, משופשים ומרופשים, תלולים
 ומתוללים. (216)

And he passed through . . . a multitude of paths, bent and blocked, curving and contorted, pocked and putrid, perpendicular and precipitate.
 (294)

This section is a decided deviation; translator abandons the original scheme and presents an entirely different complex that transmits the meaning and the mood.

One may question whether the translator has trespassed beyond the accepted parameters to create a skillful, but faux-Agnonesque, variant.

From the single-rhymed couplet to the sustained rhymed passages that recur throughout the novel, Harshav exhibits her superb control of this verbal juggling act. She transmits the original meaning of the text, even while she shapes it in fresh, arresting rhymes. Her delight in these tough exercises equals that of Agnon's pleasure in frolicsome wordplays. English readers who can follow the Hebrew will be rewarded twice over, since they can observe and enjoy the two performers, Agnon and Harshav, engaged in first-rate linguistic tournaments, but readers who must rely on the English version will also savor the skillful rhymes. A rhymed couplet appears in the prosaic context of places traversed by Kumer's train on his way out of Galicia. Some of these places were made famous by the Torah scholars who resided in them, others by their natural resources. The train also passes towns known only for religious dissension. This is presented by adding the negative *lo* ("no" or "not") to the cliché couplet "Torah"/*sehorah* (merchandise). The Hebrew reads:

ויש מן המקומות שאין בהם לא תורה ולא סחורה, אבל יש בהם
מחלוקת. (9)

which is adroitly rendered in English as:

And yet other places have neither learning nor earning, but do have a
Quarrel. (8)

Several sections of Book One are devoted to life in Petah Tikvah prior to World War I. Since Yiddish was the mother tongue of most of the young Jewish laborers who came to fulfill their Zionist dreams, many continued to sing and speak Yiddish, if only in private, despite their public advocacy of Hebrew as the national language of the new *Yishuv*. Thus, the four-line Yiddish ditty, cited with its Hebrew translation, sounds authentic, although to date I have been unable to locate it elsewhere. Harshav, maintaining the original pattern, quotes the Yiddish stanza in transliteration:

אין פתח תקוה װ אויפן שייער
 וואו אַ גלעט איז וואָלוייל װ און אַ קוש נישט טייער.
 בפתח תקוה שם בגורן װ ידוע הוא לכל,
 הנשיקה לא ביוקר װ והלטיפות הן בזול. (132–33)

In Petach Tikva⁹ / *Oyfn shayer* / *vu a glet iz volvil / un a kush nisht tayer.*
 (177)

Just as Agnon provided his Hebrew readers with a translation of the Yiddish, so Harshav presents her English readers with a delightful English translation:

In Petach Tikva in the barn / As everyone can see, / Kisses aren't
 expensive, / Caresses are for free.

In order to preserve the four-line structure and the *abc* rhyme scheme, Harshav had the second line end with the monosyllable “see,” thus easing the way for the concluding word “free.” Consequently, the light tone and carefree mood are conveyed.

A few pages hence, the translator encounters a far more formidable task in the verbal duel between Naftali Zamir and Falk Shpaltleder, which lasts for two full pages (181–82) and is structured, in the Hebrew (136–37), around delightful rhymes. As an illustration, I cite the introduction in full, which Harshav renders artlessly.

אמר להם למה לנו דיבורים כך או כך. הוסיף נפתלי ואמר, מוטב שתביאו לו
 צלי או נא או רך. אמר שפאלטלדר ומה תביאו לי עמו? אמר נפתלי גדי
 בחלב אמו. (136)

He said to them, Why such words, such vain patois? Said Naftali,
 Bring him meat to eat, tender or raw. Said Shpaltleder, And will you
 bring me with it something other? Said Naftali, A kid cooked in the
 milk of its mother. (181)

The English version of Naftali's sonnet about Shpaltleder (OY 182; 137 ש"ת) is in the main faithful to Agnon's rhyme and meter.¹⁰ Always careful to convey the tone,

diction, and element of surprise and one-upmanship throughout this tour de force, line after line, Harshav proves her mettle.

Having demonstrated the overall elegance of Harshav's translation, I proceed to an inquiry into some of the mistranslations in *Only Yesterday*. As a preface to my critique, I cite Barnstone's observations on this subject. Recognizing the many extenuating circumstances that lead to mistakes, Barnstone contends that "the source of such error is usually misunderstanding of the source text or ignorance of the finer points of the source language." Yet he affirms that such blunders are "the least serious instance of translation failure," and therefore, when critiquing them "mercy should prevail, but allow no concealment."¹¹ As Howard indicates, a good translation involves "scrupulous, meticulous and poetic attention to myriad details." The text has to be examined on what he calls "the microscopic level. It is easy to let small things slip through the net. . . . Some of the details may sound trivial on one level but each of them is one more tiny link binding this vast fabric together."¹²

Before embarking on an examination of some of the details that slipped through Harshav's net, I raise the subject of the extent to which a translator is obligated to research unfamiliar aspects of a text that might rightfully lie within an annotator's purview. In the absence of an annotated edition, can translators reasonably be expected to investigate esoteric details as they are encountered in the course of their work? I do not intend to determine the errors that Harshav could or should have avoided. Rather, I enumerate the types of errors to underscore the complexity of Agnon's text, and how easy it is to misconstrue a passage's meaning.

INACCURATE TRANSLATIONS OF JEWISH LITURGICAL AND RITUAL TERMS

Liturgy

אשרי (*Ashrei*)

In an exceptionally lively scene, the young Zionist laborers eat their supper and spend their leisure time in a homey inn in Jaffa operated by the feisty Chabadnik Jacob Malkov (1875–1931)¹³ and his wife and family (398). One day, as the time for the late-afternoon and evening prayers approaches, Malkov realizes that, although

there are many more than the requisite ten males in his inn, none of these laborers is willing to join in a minyan. The workers leave with Joseph Hayyim Brenner (1881–1921),¹⁴ and Malkov riles:

יש כאן ילדים בגימנסיה שלהם שאינם יודעים מה זה "אשרי". עתיד לעמוד
 כאן דור שכל חכמתו שידע לומר מה שלום הגברת. (295)

There are children here in their Gymnasium who don't know the first chapter of Psalms. A generation will rise here whose whole wisdom will be knowing how to say How are you, Madame. (407)

In Hebrew and in Yiddish,¹⁵ the word *ashrei* in this context refers not to the initial word of Psalm 1 (*Ashrei ha'ish*, Happy is the man) but rather to the prayer *Ashrei*, which is recited three times a day.¹⁶ *Ashrei* consists of the recitation of Psalm 145, prefaced by the verses from Ps. 84:5, *Ashrei yoshevei veitekha . . .* / "Happy are those . . ."; and Ps. 144:15, *Ashrei ha'am . . .* / "Happy is the people . . ."; and concluding with Ps. 115:18, *Va'anahnu neva'ekh . . .* / "We will bless. . . ." The misidentified *Ashrei* is baffling not only because *Ashrei* is part of popular Yiddish maxims, but also since the opening line of this prayer is correctly translated further on (540): "Praiseworthy are those who dwell in Your house" (not italicized, although this is a verse, Ps. 84:5). Therefore, a more accurate translation of this passage is: "There are children here in their gymnasium who don't know what *Ashrei* is."¹⁷

The concluding sentence, "A generation . . . Madame," is itself a humorous pun based upon Rashi's commentary to B. Bava Metsi'a 87a: *Lo sbeyish'al lah [leva'alat habayit] leshalom, ella leva'alah yish'al ma shelom hageveret* (A man should not inquire of a woman directly as to her welfare, but rather should ask her husband how his wife is faring). The younger generation, Malkov complains, confront women directly, using the very formula that Rashi mentions.

אל אדון (*El adon*)

Standing alone on the passenger ship to Erets Israel, Isaac Kumer ruminates over a similar journey that his ancestor Reb Yudel Ḥasid, the protagonist of Agnon's

Hakbnasat kallab (*The Bridal Canopy*), had undertaken several decades earlier. Kumer imagines that Reb Yudel's ship had encountered a storm, and while all the passengers aboard panicked, Reb Yudel Ḥasid remained calm, and "chanted a wonderful melody, *To the Lord for all His deeds*" (italics in OY 27). The Hebrew (ת"ש 23) reads: עמד וניגן בניגון נפלא, אל אדון על כל המעשים. The italicized words indicate that Harshav, disregarding the preposition ב ("with," "according to," preceding the word "melody"), read the words after the comma as אֵל אֲדוֹן (To the Lord).

The five words following the comma are the opening verse of a famous hymn praising God who created the universe, sung as part of the regular Sabbath morning service. These words are to be read אֵל אֲדוֹן עַל כָּל הַמַּעֲשִׂים (*El adon al kol hama'asim*),¹⁸ and the phrase may be translated "God, Lord of all creation." The words of this hymn and Reb Yudel's marvelous melody worked miracles during the storm at sea, and immediately "the winds heard and came to appease him. They bore the ship, as porters bear burdens on their shoulders, until they brought it to the Land of Israel" (27).

שלוש עשרה מדות (*Shelosh 'esrei middot*)

As the drought in the novel's final sequence becomes more severe and the month of Kislev (November–December) passes without a break in the weather, Jerusalem's synagogues fill with worshipers offering prayers to arouse God's mercies.¹⁹

בכל יום אומרים סליחות ושלוש עשרה מדות, אבינו מלכנו והושענו
ותוקעים בשופר, ושליח צבור מתפלל בשומע תפילה תפילה על הגשמים,
ואחר התפילה אומרים תהילים בצבור, ואחר מנחה גדולה עומד הדרשן
ואומר דברי כבושין, כדי לעורר את הלב. (428)

Every day they recite Slikhot ["Supplications"]²⁰ and the Thirteen Rules for expounding the Law,²¹ Our Father Our King,²² and Save Us, and they blow the Shofar, and the Cantor intones the prayer for rain, and after the prayer they recite Psalms, and after the afternoon prayers the preacher stands up and moralizes to stir the heart. (591)

The thirteen *middot* (“attributes”), when mentioned in the context of *Selihot* or penitential prayers, do *not* refer to the thirteen rabbinic homiletical rules for expounding the Torah, recited as part of the daily modicum of Torah study included in morning services. Rather, the thirteen attributes alluded to here are the thirteen *middot* of God’s mercy, as stated in Exod. 34:6–7,²³ a standard, statutory component of *Selihot*, based on a rabbinic dictum (B. Rosh Hashanah 17b): “[God] showed Moses the order of prayer. He said to him: ‘Whenever Israel sin, let them carry out this service before Me [i.e., read from the Torah the passage containing the thirteen attributes of mercy] and I will forgive them. . . .’ R. Judah said: ‘A covenant has been made with the thirteen attributes ברית שלוש עשרה [*berit shelosh ‘esrei*], that they will not be turned away empty-handed.’”

The Hebrew text also gives more information about the special prayers in time of drought. The word translated “Save Us” is *hosha‘not* in the plural, thereby indicating that more than one *Hosha‘na* / “Save Us,” a litany of hosannas, is intoned on such occasions.²⁴ In addition, the cantor inserts the prayer for rain in his repetition of the *Amidah* when he comes to the words *Shomea‘ tefillah* (“God who listens to prayer”), that is, in the sixteenth benediction.²⁵ After the service, psalms are recited together by the congregation. Later on in the day, after *minhah gedolah*, an early-afternoon service, there is time for the preacher to deliver a stirring sermon (Ta’anit 2:1) that will lead the congregants to full repentance and hopefully lead to the end of the drought.

פרשת המן (*Parasbat Hamman*)

Among Jerusalem’s many Jewish artisans who attempt to eke out a livelihood by physical work and avoid dependence on the communal dole (*halukkah*), there were some who could “write the whole Bible story of Haman on a grain of wheat” (553). The Hebrew (400 ש”ת) is: מהם היו יודעים לכתוב על גרגיר חטה כל פרשת המן. The translator mistakenly read the unvocalized text פרשת המן as “the section of Haman,” instead of “the section of the manna,” referring to Exod. 16:4–36, which, together with an accompanying prayer, appears in some prayer books. The recitation of this biblical passage and the prayer ensures a proper livelihood.²⁶ Some Jerusalem micrographers were able to write the entire “manna section” on a grain of wheat, so

that its recipients could have it available for prayer were they not to find it in a “proper” prayer book.²⁷ Moreover, the story of Haman (in the book of Esther) is never referred to as “the section of Haman.”

שמע ישראל (*Shema' Yisra'el*), קדיש (Kaddish)

On his mother's *yortsayt*, Isaac Kumer carries in Jerusalem to recite Kaddish. Arriving early at a synagogue, he stands in a corner and rehearses the Kaddish in a whisper. The reader is thus informed that Kumer has not participated in a synagogue service for a long while and needs to practice. He reprimands himself for feeling uncomfortable about reciting the Kaddish. Slowly, he realizes that he and the other worshipers pray in the same language, with identical words. Consequently, by the time he is about to recite the opening line of the *Shema'*, he remembers exactly what to do: “[H]e covered his eyes and drew out the ‘One’” (360). For the benefit of the English reader, perhaps this ought to read “and drew out (or prolonged) the word ‘One,’ the final word in the sentence ‘Hear O Israel, the Lord our God, the Lord is One,’” until Kumer “and the whole world disappeared before the Unique One of the World Who fills all of existence. And when he came to the prayer that begins, You shall love your God with all your heart, he opened his eyes.” Instantly, Kumer remembers reciting the *Shema'* as a child, coaxed and coached by his mother. “And the two loves, the love of God and the love of his mother, stirred his heart.”

Since there is no mention in the glossary that “Hear O Israel . . .” is a biblical verse, nor is there any mention of the paragraphs (Deut. 6:5–9, 11:13–21; Num. 15:37–41) that constitute the full *Keri'at shema'* as recited twice daily, the unfamiliar reader does not know that the prayer “You shall love your God with all your heart . . .” is the continuation of the *Shema'*, named for its initial word, ואהבת (*ve'ahavta*), and is marked in Agnon's text with rarely used quotation marks. The recitation of this paragraph does not require covering or closing one's eyes.

After reciting the mourner's Kaddish that follows *Aleinu* at the end of the service, Isaac studies a chapter of Mishnah in memory of his mother's *neshamah* (soul), which by dint of the similarity of the letters (*m-sh-n-h/n-sh-m-h*) is associated with *neshamah*. Realizing that there is still a quorum of ten men, Isaac

recites *Kaddish Derabbanan*, here translated in two different ways in two lines, once as “the Kaddish of Learned Men,” and once as “the Rabbis’ Kaddish.”²⁸

והוא רחום (*Vehu rahum*)

Earlier in the novel, while still in Jaffa, Isaac enters the local *beit midrash* one evening and hears:

והוא רחום יכפר עון ולא ישחית, נשמע קול עצב ויראוי. (261)

But he, being full of compassion, forgave their iniquity and destroyed them not, a sad and pious voice was heard. (359)

There is no indication, by italics or double quotation marks (as in OY 619), that this is a citation of Ps. 78:38, the introduction to the daily evening service.²⁹ This verse is translated: “But He, being full of compassion, forgiveth iniquity, and destroyeth not [Yea, many a time doth He turn His anger away and doth not stir up all His wrath].” In addition, whether this is a printing error or not, the *b* of “he” should be capitalized, since the subject of this verse is God. In no way does the verse refer to Kumer or to the other worshipers in the study house.³⁰ Therefore, it is not “a sad and pious voice that is heard” but rather a sad and fearful sound that is heard coming from the worshipers as they begin the evening service.

קדושה (*Kedushah*) and נקדש (*nekaddesh*) / נקדישך (*nakdishakh*)

The *Kedushah* is partially defined or explained in the glossary (647). We are told that Jews in some of the towns that the train traverses on its route to Lemberg (Lvov) “sanctify the Name of the Holy-One-Blessed-Be-He with the Kedushah, *We shall sanctify You*, and others sanctify Him with *We shall bless You*, and they wrestle with each other and create a Quarrel” (8–9). That is, there are places in which worshipers follow *Nusah Ashkenaz* (the *Mitnagdim*, in non-hasidic synagogues), who begin the daily morning and afternoon *Kedushah* with the words *nekaddesh et shimkha* (We will sanctify Your Name), whereas in others, hasidic communities that follow *Minhag Sefarad*, the daily *Kedushah* opens with *nakdishakh vena'aritsakh* (We

will hallow and adore You). In neither case is the verb whose root is *קדש* (*k-d-sh*) to be translated “bless,” since in this part of the service, worshipers are reciting verses from Isa. 6:3 and Ezek. 3:12,³¹ and not “blessing.” Moreover, since the same root, *קדש* (*k-d-sh*), appears in both formulations, the Quarrel is so much less comprehensible to the English reader. To highlight the source of the “Quarrel,” the translator might have presented a transliteration of the two verbs *nekaddesh* and *nakdishakh*.

The glossary (647) accurately informs the reader that the *Kedushah* is the third section of the *Amidah* and states that *Kedushah* is “recited by pious Jews every morning”; it does not mention that it is also recited every afternoon. The glossary’s omission would confound a reader of the scene (522) occurring at the time “[t]he sun was about to set,” when “old women stood outside [the synagogue in Meah Shearim] to hear the *Kedushah*, the sanctification, and the *Barkhu*, the blessing [should be “the call to bless,” which begins the communal liturgy of the morning and evening services].” This scene takes place at twilight, the final opportunity to recite the afternoon service with its *Kedushah*. This afternoon *minḥah* service is immediately followed by *Barekhu*, which introduces the evening service recited in the presence of a minyan.³²

Further on, wishing to demonstrate that certain older neighborhoods in Jerusalem have been depleted of their Jewish residents, the narrator states that in these formerly Jewish quarters, *Barekhu* and *Kedushah* are no longer heard. This is rendered in the English by an alliterative but imprecise phrase: “[N]either benediction nor blessing is heard there” (283). What the Hebrew implies is that there is not even a minyan (defined in the glossary, 649) left, so that communal prayer is no longer heard, a lesser degree of desolation than the harsher reality implied by the English, according to which these neighborhoods are devoid of all Jews, since even those blessings which can be recited in private are not heard.

שבת מברכים (*Shabbat mevarekhim*)

The connotation of *Shabbat mevarekhim*,³³ without a specific month (29), eluded the translator. When this term appears with the name of the month of Av, it is correctly translated “on the Sabbath when we bless the consoling month of Av” (16).

However, after boarding the ship in Trieste on his way to Erets Israel, Kumer meets an elderly Jew, who will become his grandfather-in-law, and who inquires if Isaac has any relatives in Erets Israel. Isaac replies: "What do I need relatives for, all the children of Israel are comrades, especially in the Land of Israel. And the old man smiled and said, In the Sabbath blessing, say that and we shall answer Amen" (29).

The phrase "all the children of Israel are comrades" is not part of the regular Sabbath service, so it is hard to fathom what the words "Sabbath blessing" denote here. The phrase *Shabbat shemevarekhin* (ת"ש 25) refers to the special service recited on the Sabbath prior to the new moon, in which one of the prayers concludes *haverim kol Yisra'el*, to which the congregation responds amen. Jokingly, the old man invites Isaac on the next opportunity, on the next *Shabbat mevarekhim*, to recite this formula, which will evoke the response of amen. Perhaps, too, the wise old man is instructing Isaac to reserve this high-sounding conviction for the liturgy, and not to rely on this phrase, even in Erets Israel.

שלום עליכם (*Shalom aleikhem*)

בא אותו מפורסם לבית מדרשו בשמחה וברקודים והתפלל בקולי קולות עד שנודעו הכתלים מתפילתו. כך באמירת שלום עליכם וכן בקידוש. (356)

Comes that famous man [the fraudulent Saint] to the study house with joy and dancing and prays at the top of his lungs until the walls are shaken by his prayer. Both when he greets you and when he recites the Kiddush. (492)

Indeed, the popular phrase *Shalom aleikhem* serves as a greeting. It is this usage that Harshav presents here for *ba'amirat shalom aleikhem*. However, it is a widely accepted practice to chant the hymn "Shalom aleikhem," which, I suggest, is what this rebbe ("saint") did after he finished the prayer service, before reciting Kiddush (glossary, 647). The scene here is similar to that previously described (ת"ש 376) התחיל לומר שלום עליכם, which was correctly translated as "He started to say Peace Unto You" (520) (perhaps "to chant 'Peace unto You'"). Both passages refer to the same Sabbath hymn.

The phrase *Shalom 'aleikhem* is also a component of the sanctification of the new moon ceremony. Here, the translation misses the liturgical nuance of this phrase.

אלא הלילה הזה זמן קידוש לבנה, הלילה הזה אנו יוצאים ונאמר לו שלום
עליכם. (439)

[B]ut tonight is the time for the Sanctification of the New Moon,
tonight we will go out and greet him. (607)

A more accurate translation would read: “We shall go out and say ‘Peace be unto you’ to him.” As part of the sanctification of the new moon ritual, each person actually addresses three other participants with the words “Peace-Be-Unto-You,” to which the others respond “*Aleikhem shalom*” (“Unto You, Peace!”)³⁴

פרק שירה (*Perek shirah*)

While in Jaffa, Isaac Kumer befriends S. Ben Zion (glossary, 644; pen name of Ben Zion Alter Guttmann [1870–1932]). S. Ben Zion, an already esteemed author, about eighteen years older than Isaac Kumer, is depicted thus:

לבוש בגדי בד חום מבהיק כמשי צנוע, וכמשי זה מבהיק עיניו החומות,
ועניבה של פייטנים קשורה לו לצוארונו, וכולו כחטיבה נאה של שירה, וכל
מה שמוציא מפיו פרק שירה. (100)

wearing brown cloth clothes shiny as modest silk, and like that silk, his
brown eyes are shining, and a poetic [read “a poet’s”] cravate is knotted
at his collar, and his whole being is like a handsome column of poetry,
and everything that comes out of his mouth is the verse of a poem.
(133)

The term פרק שירה (*perek shirah*) evokes much more than “a verse of a poem.” *Perek shirah* is an early medieval collection of biblical verses that all creatures and natural

phenomena chant early every morning in praise of God. Admirably, the narrator implies that every utterance of S. Ben Zion is as lyrical as these biblical verses that are sung each morning.³⁵ After encountering the ultra-pious Reb Fayesh, Kumer's future father-in-law, at the end of the second watch of the night, Balak relaxes in the cool breezes and fantasizes about bodies of water in these words:

עד שבלק משוטט בדעתו כך יצאה אשמורת שניה והגיעה שעה שכל ברואי מעלה וכל ברואי מטה אומרים שירה. אבל היכן הם המים שאומרים לקול תתו המון מים. היכן הם הנהרות שאומרים נהרות ימחאו כף. היכן הם המעיינות שיאמרו שירה. ירושלים מנוגבת כמדבר. אילמלא שנים שלושה מניינים של אילנות ושבלים וצמחי ציה לא היה פרק שירה נשמע בירושלים. באותה שעה נשמע קול השמש אומרת לאור חציך יהלכו לנוגה ברק חציך. נתעוררה ירושלים משנתה. (239)

By the time Balak rummaged around in his mind, the second watch of the night ended and the hour came when all heavenly creatures and all earthly creatures recite poetry. (326)

The word *shirah* does indeed mean “poetry,” but it also connotes “song” or “hymn,” as in *Shirat hayam*, “the Song of the Sea.” However, the *shirah* referred to here is specifically *Perek shirah*, which is mentioned explicitly further on in this passage. The translated narrative continues:

But where is the water that we say, *When he uttereth his voice there is a multitude of waters?* Where are the rivers of *let the floods clap their hands?* Where are the springs that will recite poetry? Jerusalem is wiped dry as a desert. (326–27)

In the light of *Perek shirah* as the intertext of this description, the passage should read: “But where are the waters that chant: [Jer. 10:13 = 51:16] *When He uttereth His voice there is a multitude of waters.*” This is a direct quotation from *Perek shirah*

(מים מזה הם אומרים לקול תתו המון מים בשמים ויעלה נשאים מקצה ארץ). It is not “we” who recite this verse; the waters themselves chant it.³⁶

Similarly, “Where are the rivers that recite: [Ps. 98:8] *Let the floods clap their hands.*” In *Perek shirah*, the line reads: נהרות מזה הם אומרים נהרות ימחאו כף יחד הרים ירננו.

Finally, “Where are the springs to chant their hymn?” Daily, according to *Perek shirah*, the springs intone the verse *בך מעיני כל כחללים ושרים כחללים כל מעיני בך* “*And whether they sing or dance, all my thoughts are in thee*” [Ps. 87:7].

The translation continues: “If not for two or three Minyans of trees and stalks and desert plants, no poetry would be heard in Jerusalem.” (327) This should read: “If not for the three minyans of trees, stalks, and desert plants, *Perek shirah* would not be heard in Jerusalem.”

The narrative proceeds: “At that hour, the voice of the beadle was heard saying, At the light of thine arrows they went, and at the shining of thy glittering spear.” The translator, unfamiliar with *Perek shirah*, misread the word as *hashammash* (the beadle), instead of *hashemesh* (the sun). Having decided to read the word as “the beadle,” she may have assumed that the feminine verb form *אומרת* (*omeret*) should be corrected to read *אומר* (*omer*). Having used the translation of Hab. 3:11 (although it is not italicized in OY), she might have noticed that the beginning of the verse mentions the sun (“The sun and moon stand still in their habitation”). Indeed, the Hebrew noun *shemesh* can be either masculine or feminine, and *Perek shirah* reads:³⁷

שמש מזה הוא אומר: שמש ירח עמד זבלה לאור חציון יהלכו לנגה ברק
חניתך.

Toward the end of the novel, the verses of *Perek shirah* are alluded to again in the reminiscence of Jerusalem’s former glory, when

all kinds of songbirds nested in them and sang songs to the Lord (612).

וכל מיני צפרי זמר שוכנות עליהם ואומרות שירה לפני המקום. (443)

Ritual

עבר לפני התיבה (*Avar lifnei hateivah*; literally, “passed before the Ark”)

Whatever the original meaning of this rabbinic phrase, it has come to refer to an individual who leads a liturgical service, with or without an ark.³⁸ In *Only Yesterday*, this idiom appears in six scenes. When it first occurs, it is translated “when he [a hasidic rebbe] passed before the Ark with the blessings” (16). This literal translation may lead the English reader to envision the rebbe walking in front of the ark while reciting blessings. Subsequently, this idiom is rendered “go to the Ark” (166), “went to the Ark” (166), “went to the Ark and prayed” (359), “Cantor standing before the Ark” (365). In no case is there an indication that the person is conducting services. In one scene, a young man observes *shiv'ah* in a Jerusalem hotel. A minyan gathers for prayer, and he “was standing before the Ark” (527). The service referred to here could have been held in an ark-less space. All the instances in which this idiom is used can be more accurately translated “led the service.”

עלה לדוכן (*Alah ladukhan*; literally, “went up on the platform”)

One of the secondary characters, nicknamed “Sweet Foot,”³⁹ recalls his visit to Segera⁴⁰ with Hemdat (OY 450–51; 326–27 ט"ו). In the scene describing the Segera synagogue, frequented almost exclusively by the resident Russian farmers who had converted to Judaism while yet in Russia, the bound phrase *alah ladukhan*⁴¹ appears four times. The Russians urged Mr. Cohen “to go up to the stage to read the Torah” (450). Not so. The Russians were requesting that he perform his duty as a Kohen by reciting *birkat kohanim*, “the Priests’ Blessing” (Num. 6:24–26). This misinterpretation is especially puzzling since, four lines later, the phrase is translated accurately. We are told that Mr. Cohen ascended to the platform “and blessed them with the Priests’ Blessing” (451).

נטילת ידיים (*Netilat yadayim*, ritual hand washing)

The Hebrew root נטל (*n-t-l*) in combination with the noun *yad* (hand) refers to a prescribed hand-washing ritual for which a cup or other vessel is used to pour water over the hands.⁴² Consistently, the verb נטל (*n-t-l*) is translated inaccurately by

some form of the verb “dip” throughout the novel (e.g., 66, 308–9, 543, 586). Dipping or immersing the hands is not considered a valid fulfillment of this ritual. The translation of the utensil used as a “fingerbowl” (309) is also erroneous. The rare verb “lave,” signifying to pour water over, would be more accurate. As this ritual is mentioned frequently, it deserves an entry in the glossary.

מצות מצוה (*Matsot mitsvah*)

As part of a series of learned conversations, Isaac overhears a discourse about the primacy of body over soul:

אם למצות תפילין, ידו וראשו תחילה. ואם למצות סוכה, מי נכנס כולו אם לא הוא. וכן ראשון הוא לכל מצוה, ואין צריך לומר, לאכילת שבת ומצות מצוה. (368)

Indeed, its [the body’s] hand and its head are the first for the Commandment of Tefillin. And [as] for the Commandment of the Sukkah, who enters it first [*in toto*] if not the body. And it is first for [*sic*; of?] all Commandments [the first commandment being “Be fruitful and multiply” (Gen. 1:22)], not to mention eating on the Sabbath and the Commandment to perform a Commandment. (509)

Unlike the enumerated components of this list, tefillin, sukkah, procreation, and the delights of food on Shabbat, the final phrase in Harshav’s translation does not relate to any physical pleasure. On the contrary, fulfilling “the commandment to perform a commandment” would be a matter of will, a function of the soul, not of the body.

The translation is based on a misreading of the Hebrew. The translator, apparently reading the unvocalized words as מִצְוַת מִצְוָה (*mitsvat mitsvah*), added the words “to perform,” which are not present in the original. The correct reading is מִצְוַת מַצָּוָה (*matsot mitsvah*), “[the eating of] obligatory matsot,” during the seder, in fulfillment of “In the evening you should eat matsot” (Exod. 12:18).⁴³ This

obligation requires the use of the body's hand and mouth, thus supporting the stated thesis that emphasizes the body's precedence over the soul.

ערב שבת (*Erev Shabbat*)

Harshav consistently translates ערב שבת (*erev shabbat*) as "Friday evening." In common usage, *erev shabbat* and *erev hag* are flexible and include the entire daylight period prior to Shabbat or a holiday. Kumer, when in Jaffa, would swim (78, 420) and do his laundry (178) on Friday afternoons, and not on Friday evenings.

Another error is the result of a misread preposition connected to the word "night." Kumer reminisces: "On the second night of Rosh HaShana, Father used to buy a bunch of grapes to make the blessing 'that we have lived to see this time'" (79). Misreading the preposition ל (for) with ב (on), the translator strikes an inauthentic chord. In the small town of Shibush (Buczacz?), at the turn of the century, Simon Kumer, Isaac's father, would not purchase any food on the second night of Rosh Hashanah! The Hebrew (ת"ש 61) reads: לליל שני של ראש השנה, that is, "For the second night of Rosh Hashanah, he would buy a bunch of grapes in order to be able to recite the *sheheḥeyanu berakkah* as is the custom" [my translation]. These grapes served as "new fruit," over which the *sheheḥeyanu* is recited.⁴⁴

בגד של ציצית, טלית קטן (*Tallit katan*), בגד של ציצית (*Begeg shel tsitsit*)

Kumer's Jaffa laundress asks him to let her launder "the garment with ritual fringes" (85).⁴⁵ Later on, Shifra launders "her father's small prayer shawl" (522), called טלית קטן (*tallit katan*) in the Hebrew (ת"ש 377).

These two scenes refer to the same type of garment, not a "prayer shawl," a *tallit*. Although related, since both have ritual fringes, the function, design, and shape of these garments are not the same. The בגד של ציצית (*begeg shel tsitsit*, 65) is synonymous with the טלית קטן (*tallit katan*), the small *tallit*, also called ארבע כנפות (*arba' kanfot*, ת"ש 424, 585). According to Eastern European tradition, only married men wore *tallitot*, and only during services. The *tallit katan* is worn as an undergarment, all day, by all males, from an early age on.

UNRECOGNIZED LITERARY ALLUSIONS

This category illustrates erroneous translations resulting from unidentified biblical and rabbinic phrases embedded in the original Hebrew.

שנו ופירשו (*Shanu ufereshu*)

היתה יפו מלאה בחורים ששנו ופירשו (64)

Jaffa was full of young fellows who had studied Talmud and had practiced exegesis. (83)

The source of this idiom is B. Pesahim 49b: “He that studied and gave it up [ופירשו, *ufereshu*] is the worst of all.” The translator, taking the verb ופירשו (*ufereshu*) to mean “interpret,” missed the point to which the narrator alludes. The young fellows, once fervent talmudic students, have abandoned their studies and rejected Jewish ritual practices.

אוי מה יהיה לנו (*Oy meh hayah lanu*)

אפרוחי, אוי מה יהיה לנו. (424)

My chick, oy what has got into us? (586)

This is a direct quotation from a famous *kinah*, a poetic lamentation recited on the eve of Tish'ah Be'Av. The phrase, based on Lam. 5:1: זכור ה' מה יהיה לנו (*zekhor Adonai meh hayah lanu*, “Recall, O Lord, what has befallen us”), repeated eighteen times as a litany in the first of these *kinot*, is correctly translated as “Oh, what has befallen us.”⁴⁶ The situation in this passage in the novel evokes this profound Jewish response. As for “my chick,” this is probably a diglossia for the Yiddish *mayn oyfele*, and might better be rendered as “my baby.”⁴⁷

MISLEADING LITERAL TRANSLATIONS OF IDIOMS

Reviewers of *Only Yesterday* mention that Harshav's translation is often overly literal. Alter indicates that “in literally reproducing verb tenses, idioms and word-

choices, she risks a stylistic oddness.” Dickstein notes that “by trying to capture every measure of the Hebrew . . . Harshav occasionally sacrifices readability for literal accuracy.”⁴⁸ However, none of the critics mentions that these literal translations may be misleading, as the following examples illustrate.

מצות אנשים מלומדה (*Mitsvat anashim melummadah*)

This bound phrase appears three times in the novel, twice with reference to Isaac Kumer, and once with regard to Balak. As long as Isaac resided outside of Erets Israel, he observed the Sabbath, put on tefillin, and prayed daily “as taught by the precept of men” (267). This phrase appears again, with the appropriate adjustment for Balak’s “caninism,” as “All of Balak’s behavior was taught by the precept of dogs” (496).

The three words מצות אנשים מלומדה (*mitsvat anashim melummadah*) are a quotation from Isa. 29:13, “And their fear of Me is a commandment of men learned by rote.” This phrase has always denoted rote observance of any Jewish ritual practice, what A. J. Heschel terms “religious behaviorism.”⁴⁹ Indeed, Harshav correctly translates this term, toward the end of the novel, “As long as Isaac observed the Commandments as a learned habit” (574). The first two appearances of this phrase should be revised in light of the third, and should read: “As long as Isaac lived outside the Land, he kept the Sabbath, put on Tefillin, and prayed every day as a matter of habit.” So, too, Balak: “All of Balak’s behavior was simply ‘dog-rote.’”

כביכול (*Kivyakhol*)

As it is traditionally used, the term כביכול (*kivyakhol*) means “as though it were possible,” “as it were” referring to an anthropomorphous expression with reference to God,⁵⁰ and as a result, the term became a substitute name for God in both Hebrew⁵¹ and Yiddish.⁵²

When Reb Fayesh is brought home in a paralytic state, the narrator comments that “whatever He does, He does well. . . . He had warned the Children of Israel not to attack one another, but because of the voices of quarrel, His voice was not heard, the voice of the Almighty” (328). “The voice of the Almighty” is simply *kivyakhol* in

the Hebrew (239 ש"ת). In this context, its meaning is clearly "as it were," that is, God's voice, as it were, is drowned out by the boisterous quarrels among the Jews.

Similarly, an elderly matchmaker who remarks to Isaac: "There is no difference between the first days and the last days except in the past I complained that the Holy-One-Blessed-Be-He, the Almighty, wasn't watching over me, and now I complain that I am not watching over Him, the Almighty" (361). Again, *kivyakhol* (262 ש"ת) is rendered twice as "the Almighty," whereas all that is needed is "as it were." What the matchmaker declares, in brief, is this: In his youth he complained that God wasn't watching over him, as it were. He now complains he's not watching over God, as it were.⁵³

עומד על הקרקע ('*Omed 'al hakarka*'; literally, "stand on the ground")

This phrase alludes explicitly to Rabbi Eleazar's statement in B. Yevamot 63a: עתידין כל בעלי אומנויות לעמוד על הקרקע ("There will be a time when all craftsmen will take up agriculture [literally, 'they shall stand upon the land']"), for it is said [Ezek. 27:29] "And all that handle the oar, the mariners, and all the pilots of the sea, shall come down from their ships; they shall stand upon the land [על הארץ יעמודו ('*al ha'arets ya'amodu*)]." Read in the light of this intertext, the many appearances of this phrase in the novel refer to those who do or do not become farm workers. A closer look at one instance of this idiomatic phrase will highlight the issue of Harshav's misemphasis:

אילו זכו היו עומדים על הקרקע. עכשיו שלא זכו זה מתגלגל בחוצה לארץ
וזה הוא כאורח נטה ללון. (127)

If only they [Isaac and his close friend Rabinovitch] could stand on the ground. But since they couldn't, one is wandering around outside the Land and the other is like a guest for the night. (169)

The Hebrew implies that, had Isaac and his comrades been lucky enough, they would have remained actual tillers of the soil of Erets Israel. However, now that they were not meritorious, one wanders about again in Europe, and the other is still a transient.

תיקון (*Tikkun*), כוונה (*Kavvanah*)

תיקון (*tikkun*) and כוונה (*kavvanah*) are two technical terms that convey fundamental complex concepts in the kabbalistic lexicon, which prove extremely difficult for anyone attempting to translate them.⁵⁴ Describing the meticulous, pietistic eating habits of Reb Fayesh, the narrator says:

בירך ר' פייש על הפת ופרס לו פרוסה ונתאנח ואכל, כשהוא עוצם עיניו ומכוון כוונות השולחן לתקן ניצוצות שנפלו בחטא אדם הראשון ונבלעו בסוד העפר. (226)

Reb Fayesh made a blessing on the bread and sliced it and sighed and ate, closing his eyes and directing the intention of a served table to rise and repair the sparks that fell into the sin of the First Adam and were swallowed in the heart of the dust. (308)

כוונות השולחן (*Kavvanot hashulhan*) are specific kabbalistic ritualized ceremonies, enumerated in Isaac Luria's (1534–72) prayer book,⁵⁵ intended to make each Jew conscious of the mystical meanings and purposes of eating a meal, in order to mystically purge the sparks that were released when Adam sinned and that continue to infect all produce grown in the tainted soil. A more accurate translation of this passage is: "With shut eyes and spiritual concentration on the dinner table's mystical meanings, which purge the sparks that were released when Adam sinned and were absorbed in the essence of the earth, Reb Fayesh recited a *berakhab* over the bread, cut himself a slice, sighed and ate." In another passage with kabbalistic references, we read:

הזכירו את ר' נפתלי חיים, שהיה יודע שורש נשמתו של כל ממונה וממונה,
וסוד גלגוליו. (372)

[T]hey mentioned Reb Naftali Haim, who knew the root of the soul of every single officer and the secret of his metamorphosis. (515)

The Hebrew word here translated "metamorphosis" is in the plural, which should be reflected in the translation. *Gilgul*, certainly when it appears in close proximity

with *neshamah* (soul), refers to the transmigration of souls, as related in the anecdote immediately following this quotation.⁵⁶ In other words, possessing supernatural powers, Reb Naftali Haim is aware of the peregrinations of each soul, prior to its present condition.⁵⁷

שלוחי מצוה (*Shelubei mitsvah*)

This rabbinic term is consistently rendered (e.g., 328) “an emissary or an envoy of the Commandment.” A commandment can hardly designate a person as its envoy. The Soncino translation of the Talmud renders this phrase more clearly, by stating “those sent [to perform] a religious duty will not suffer harm.”⁵⁸ The Soncino translation’s addition of “to perform” is precisely what is missing in Harshav’s literal translation.⁵⁹ In each case, the phrase should read “an envoy or an emissary sent to perform a religious duty.” The entire scene in which Reb Fayesh, dubbed “an emissary of the Commandment” while plastering the billboards with excommunication posters, which he deems a “mitsvah,” is startled by Balak, paralyzed, and carried home with strokelike symptoms, more dead than alive, is Charlie Chaplin-esque, and perhaps even a satiric travesty of the rabbinic dictum.

הקלת בזקנך (*Hekalta bizkanekha*)

During an amicable chat, Moshe Amram, Shifra’s grandfather, politely turns to Isaac and inquires about his beardless state of face:

אם הקלת בזקנך בחוצה לארץ, בארץ ישראל מי כופה אותך לכך? (207)

If you neglected your beard Outside the Land, in the Land of Israel,
who forces you to do that? (280)

“To neglect one’s beard” implies that one does not attend to it, neither trimming nor shaping it. What Moshe Amram is really asking is: If, in the Diaspora, you were lax and did not observe the biblical prohibition against shaving the beard, what extenuating circumstances might there be here in Erets Israel that prevent you from observing the commandment against shaving the beard?

אמונת השיתוף (*Emunat hashittuf*)

אף על פי שהעיד על עצמו שמאמין באמונת השיתוף לא היה מאמין שיש
אדם מישראל שמאמין כך. (154)

Even though he claimed that he himself believed in polytheism, he
didn't believe that there was even one person in Israel who would
believe that. (208)

The Hebrew term אמונת השיתוף (*emunat hashittuf*) most frequently applies to the Christian belief in monotheism in association with the doctrine of the trinity and the divinity of Jesus. This is not synonymous with “polytheism.”⁶⁰ The English rendition implies that Kumer's soon-to-be landlord, identified with the historical Solomon Feingold (1865–1935), an avowed Jewish-Christian, questions whether there is any Jew who admits to Jesus' divinity. The Hebrew states that the anonymous landlord suspects that there is no Jew who affirms the same belief as he about Jesus.⁶¹

IMPLICIT UNWARRANTED EMENDATIONS

A close reading of the following passages reveals emendations of Agnon's Hebrew text for no apparent reason.

חוזר (*Hozzer*), חוזה (*Hozeh*)

ירוך [מלכוב] אצל החוזר הסומא. (293)

He'll [Malkhov] run to the blind seer. (404)

From the translation of the word החוזר (*hahozzer*) as “seer” (as, for example, Jacob Isaac Haḥozeh MiLublin [1745–1815], the “Seer of Lublin”), it appears that Harshav assumed that החוזר (*hahozzer*) is misspelled and should read החוזה (*hahozeh*). But the noun with a ר (*resh*), as printed, is correct. In hasidic circles, the *hozzer* (literally, “repeater”) is an officially designated individual who retells the

rebbe's Torah lesson and explicates his homilies for the community.⁶² In this case, prior to his arrival in Erets Israel, this anonymous "blind recounter" had been the Chabad rebbe's official "explicator." In reverence for this blind dignitary, Malkov, a devout Chabad disciple, would visit him and attend to his daily needs.

ויחי (*Vayhi*), ויהי (*Vayhi*)

גור אריה יהודה, כמו שקרא יעקב לבנו בפרשת ויחי. (283)

"Judah the *lion's whelp*," as Jacob called his son in the Torah portion that begins, And it came to pass after these things. (391)

Jacob refers to his son Judah as "the lion's whelp" in Gen. 49:9, part of the *parashah* (Torah portion) called ויחי (*Vayhi*, "and [Jacob] lived"; Gen. 47:28–50:26), after its initial word. The translator, I suspect, used the word ויהי *vayhi*, "and it came to pass"), the start of the common clause האלה הדברים האלה, "And it came to pass after these things," at the beginning of Gen. 48:1, the section in *Parashat Vayhi* that contains the description of Judah. There was no need to change the Hebrew name for the portion from *Vayhi* ("and he [Jacob] lived"), to *Vayhi* ("and it came to pass").

פסטיים (*Patetiyim*), פסטיים (*Festiyim*)

נוכרתי קיץ שעשיתי בזולקוב ונוכרתי יהודיה הלבביים הילדותיים קצת,
וקצת ליריים פסטיים. (316)

I recalled a summer I spent in Zolkov [Zolkiew], and I recalled its friendly Jews who were a bit childish and a bit lyrical and festive. (436)

The translator mistook פסטיים (*patetiyim*, "pathetic") for פסטיים (*festiyim*, "festive"). פסטיים (*patetiyim*) is "pathetic" in its older meaning. Joseph Hayyim Brenner sensed something lyrical and melancholy (*pathetisch*) in the Jews of Zolkiew.

MISVOCALIZED READINGS

Agnon's Hebrew texts are unvocalized. Based upon inferences from the context and from extra-textual sources, readers supply the vowels. In the following examples, the

translator has misvocalized the Hebrew text, resulting in an incorrect English version.

עולה (*Avlah/Olah*)

Reb Alter replies to his wife's query whether she is prohibited from speaking the truth as follows:

אמר ר' אלטר שארית ישראל לא יעשו עולה ולא ידברו כזב. (420)

Said Reb Alter, The remnant of the Children of Israel may make a sacrifice and may not talk falsehoods. (581)

Reb Alter's response is a quotation from Zeph. 3:13: "The remnant of Israel shall not do iniquity, nor speak lies." Apparently unaware that this is a biblical citation (it is not italicized in OY), the translator misread the word for "iniquity" (*avlah*) as *olah*, a type of sacrifice. The prophet makes no reference to any sacrifice in this verse. The first half of the sentence in the translation "The Children of Israel may make a sacrifice" is incomprehensible in its context. Moreover, it is not clear how and why the crucial word *lo* ("no," or "not") was omitted or mistranslated as "may," inasmuch as the Hebrew clearly states *lo ya'asu*, "they shall not do").

שם (*Shem/Sham*)

כדאי לקרות לעלייתנו שם. אם אנו עוזבים את הארץ שמנו יעמוד
אחרינו. (124)

We should call it our ascendance there. If we leave the Land, our name will stand after us. (165)

The first sentence is based on a misreading of the original. It should read: "It would be worthwhile giving our ascendance a name," that is, our "ascendance" should have an acronym similar to BILU,⁶³ so that if or when we leave the Land, our name, our

acronym, will remain after us. Instead of vocalizing the word *shem* (“name”), it was read as *sham* (“there”). The preposition ל refers to the ascendance, so that the phrase means “to give a name to our ascendance,” using the familiar locution –ל קרא שם *le-*, “to give a name to”). The second sentence thus follows logically.

ניסן גנסיין (Heschel Noteh Gnessin / Heschel the scion of Gnessin)

מלכוב וברנר למדו תורה מרב אחד, מר' העשיל נטע גנסיין, אביו של אורי
ניסן גנסיין. (291)

Malkhov and Brenner studied Torah from the same rabbi, Rabbi
Heshel the scion of Gnessin, father of the writer Uri Nissan Gnessin.⁶⁴
(402)

Harshav incorrectly understood the unvocalized middle name נטע (*nt'*) of Rabbi Gnessin (1840–1921) and read it as if it were vocalized *neta'*, a plant, hence “a scion.” In fact, this common appellation “Nata^c” was pronounced by Polish and Galician Jews as “Nuteh” and by Russian and Lithuanian Jews as “Nawteh” or “Noteh.” (In contemporary Israel, it is “Neta.”) Nosen Noteh (נתן נטע) was a popular pair of names.⁶⁵ Uri Nissan Gnessin’s father was Rabbi Heschel Noteh Gnessin.

כמראה (*Kemar'eh/Kemar'ab*)

והארץ צהובה וחמה, ובין שמים לארץ רובץ אויר צהוב כמראה נחושת
קלל שהסיקוה בתנור. (122)

[T]he earth is yellow and hot, and between heaven and earth lies a yellow air like a polished copper mirror heated in an oven. (162)

In this wonderful description of a heat wave striking Erets Israel, the unpointed Hebrew כמראה (*kemar'eh*) was read *kemar'ab* (“as a mirror”). In order to mean “like a polished copper mirror,” Hebrew grammar requires *Kemar'at*

nehoshet kalal). Moreover, this is a conflated citation (not italicized in OY) based on two verses from Ezekiel, Ezek. 40:3 (NJPS):⁶⁶ “who shone like copper” (מראהו) במראה נחשת, *mar’ehu kemar’eh nehoshet*); and Ezek. 1:7 (NJPS): “the luster of burnished bronze” (בעין נחשת קלל) (*ke’ein nehoshet kalal*). Neither the biblical Hebrew sources nor the Agnon text mentions a mirror. Thus, the end of this description should read: “like polished, oven-heated copper.”

MISIDENTIFIED PLACES

החצר הרדשקוביצי (*Heḥatser Haradshkovitsi / Heḥatser Herdshkovici*)

(360) החצר הרדשקוביצי the Herdskovici court (497)

The initial letter ה (*heb*) of the word הרדשקוביצי is “the,” and not part of the court’s name. It should be read *Haradshkovitsi*, named for the rabbi from Radshkovitz, that is, Rabbi Sha’ul Binyamin Kerlitz Hakohen, who had served as rabbi in the community of Radshkovitz and toward the end of the nineteenth century came to Jerusalem, where he purchased property for a complex of buildings surrounding a courtyard, which he registered in his wife’s name in the Turkish court and in his own name in the Jewish religious court. The controversy surrounding this property lasted for at least twenty years and was dubbed “the twenty years’ war.”⁶⁷

מעין גנים (*Me’ein Gannim / Ma’yan Gannim*)

(127) פעם אחת בא אכר אחד מעין גנים.

Once a farmer came from Mayan Ha-Ganim (169).

The translator, perhaps thinking of Cant. 4:15, read the name of the place as if it were *Ma’yan Gannim*.⁶⁸ The actual name is עין גנים (‘Ein Gannim), a workers’ settlement near Petaḥ Tikvah founded in 1907. The place name appears correctly elsewhere (e.g., OY 171). See glossary, “Eyn Ganim” (645).

ובכנרת (*Uvkinneret/Uvakinneret*)

ובכנרת לקחו חברינו שלושים בבישליק. (245)

and at the Kinneret, our comrades bought thirty for a Bishlik (337).

The narrative refers to the agricultural settlement Kinneret, established in 1909, near Lake Kinneret. Consequently, “and at the Kinneret” should read “and in Kinneret.” See glossary (647).

זיבנברגן (*Zibenbergen/Srebenbirgen*)

בתי זיבנברגן (215) Srebenbirgen Houses (293)

Should be “Siebenbuergen” or “Zibenbergen,” named for a region of Transylvania.⁶⁹

רחוב הוברד (*Howard Street / Hobard Street*)

The name of the main street in Jaffa (341 ת”ש) is “Howard,” not “Hobard” (472).

בתי נתן (*Neitin’s Houses / Nathan’s Houses*)

בתי נתן (156) Nathan’s Houses (211)

Should be Neitin’s Houses, named for Menahem Neitin, a philanthropist from Chicago who left money for the construction of these apartments. These houses should have an entry in the glossary, at least indicating their location.⁷⁰

MISIDENTIFIED FIGURES

שרח בת אשר (*Serah bat Asher / Sarah bat Asher*)

As is often found in classical Jewish sources, Serah bat Asher is mentioned here alongside Moses, Aaron, and Miriam (406 ת”ש).⁷¹ Her name is erroneously

transliterated “Sarah” (561), which misidentifies her. All Bible translations of Gen. 46:17, where the name appears, transcribe it as “Serach.” Applying Harshav’s transliteration rules, the name should be “Serakh,” but not “Sarah.” Serakh deserves a comment in the glossary.

אור החיים (*Or habayyim*)

The Hebrew commentary to the Pentateuch אור החיים (*Or habayyim*, “Light of Life”) is mentioned twice in this novel. The first reference to it is mistranslated:

(198) הרב אור החיים “the Rabbi who wrote *The Light of Light*” (268)

The correct translation of the title is *Light of Life*. The second mention of this title appears in the context of Kumer’s weekly Sabbath visits with Haim Rafael, his blind townsman. Isaac (OY 563) reads to him aloud from the Rashi commentary on the portion of the week and, time permitting, from the *Or Ha-Haim* (italicized in OY). One wonders how the English reader is to know that this reference is synonymous with the previously mentioned *Light of Light/Life*. One also wonders why neither this twice-mentioned commentary, nor its author, Rabbi Ḥayyim ben Attar (1696–1743), appears in the glossary.

שומר האיצטלאות (*Shomer ha’itstela’ot*)

(434) ושומר האיצטלאות keeper of the icons (600)

Should read “keeper of the vestments,” since the word אצטלא (*itstela*) means “garment.”⁷²

רוטונד"ה (*Rotonde*)

(69) רוטונד"ה chapeau (90)

The Hebrew רוטונד"ה (*rotonde*) is marked with a " (double apostrophe), to indicate a word in a foreign language. A “rotonde” is a cape, not a chapeau.⁷³

GLOSSARY

The glossary is intended to serve as a series of annotations that clarify details with which the target reader is unfamiliar. One of the reviewers claims that the glossary's length is daunting.⁷⁵ Had Harshav written a comprehensive glossary, it would have been at least twice as long. I have counted over forty names of historical figures mentioned in the novel but not identified in the glossary. Similarly, approximately ten lesser-known places in Erets Israel are not included in the glossary.

Some terms absent from the glossary include Thirteen Principles, Chapter of Reverence for God, Shmini Atseret, and Simhat Torah. A revised glossary should also explain Manna Portion, ransom celebration for the firstborn of an ass (536), *Perek Shirah*, and *lehem mishneh* (202 ש"ת, not "plaited bread," as in OY 273).

The same principle that governs such works as the *Fables of Foxes* (242), *The Faithful Shepherd* (496), and *Tsena U-Rena* (not *Ve-Rena*; 244), ought to have been applied to the books for which notations are missing: *Torat hesed* (513), *The Paths of the World* (16), *The Way of the Righteous* (32), *The Hebrew Heart* (elsewhere, *A Hebrew Heart*; 32, 515).

The following glossary entries are inaccurate:

Kapores (OY 647) (*Kapparat*) are described as "the sacrifice of a fowl on Yom Kippur to atone for human sins." This ritual of postbiblical origin is performed on the day before Yom Kippur. Moreover, the sacrifice of fowl was not part of the Yom Kippur rites in Temple times.⁷⁶

The entries for Tammuz and Av are inadequate. As noted in the glossary (651, 644), these are the fourth and fifth months, according to the biblical calendar. However, according to the current, postbiblical calendar, these months are the tenth and eleventh months.

The following appear differently in the text and in the glossary:

- AFEK (167) should be "APAK" (glossary, 643), "Anglo-Palestine Company"
- PIKA (169) should be "PICA" (glossary, 649)
- IKA (477) should be "ICA" (glossary, 647)
- Zunz (531) should be "Zanz" (glossary, 652)

Dr. Thon (OY 51; 39 װ"ן) is identified in the glossary (645) as Ozias [Yehoshua] Thon (1870–1936). This Dr. Thon remained living in Poland.⁷⁷ However, his younger brother, Dr. Ya'akov Yoḥanan Thon (1880–1950), came to Erets Israel in 1907 and lived there until his death; he is the Dr. Thon referred to in this novel.

An artist named “Eliezer Karstin” (261) is mentioned, but this is a misvocalization of Elazar Krestin.⁷⁸

The glossary (644) includes a note on Joshua Heshel Buchmil (1869–1938), whose name is *not* mentioned in the novel, whereas “Mrs. Buchmil” appears (OY 471). Based on the glossary, the reader is led to assume that either Mrs. Buchmil (d. 1933) was Dr. Buchmil's relative, or that the author, for whatever reasons, transmuted a male historical figure into a fictional female character. Mrs. Shoshana Buchmil was a Zionist activist in her own right. She and her husband, Dr. Joshua Heshel Buchmil, spearheaded the founding of SHILOH (OY 112; 84 װ"ן). There is no entry that clarifies this short-lived organization or its ideology.⁷⁹

Keeping in mind Barnstone's conclusion that “better a magnificent translation by Borges or Camus with a few mistakes than an ‘accurate’ ponderous rendition, unredeemed by art,”⁸⁰ readers of *Only Yesterday* will be amply rewarded. The roles and characterizations of the primary, secondary, and marginal figures appearing in this intriguing historical novel are not distorted by the linguistic difficulties that the translator encountered or by her deviations from the Hebrew. The plot lines and delightful digressions into fact and fantasy bring to life the ambience of Erets Israel at the turn of the last century, and will charm and engage contemporary English readers, as they have entertained Hebrew audiences for decades. Harshav's rendition transmits a substantial measure of Agnon's narrative virtuosity and storytelling genius.

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NOTES

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- 1 *Only Yesterday* (hereafter, OY). תמוול שלשום (*Temol shilshom*), originally published by Schocken (Jerusalem and Tel Aviv, 1945), as vol. 9 in *Kol sippurav shel Shemu'el Yosef Agnon* (hereafter, ש"ת). In 1998, Schocken, Israel, reset, reprinted and republished Agnon's works in a set of paperback volumes, of which ש"ת is vol. 5. All references to ש"ת refer to this edition.

The major reviews of Harshav's translation are: Robert Alter, "My Life as a Dog," *Los Angeles Times*, May 7, 2000, 3–4; Alan Mintz, "A Crazy Dog Has His Say in Agnon's Surreal Epic: Translating a Masterpiece of the Second Aliya," *Forward*, "Arts and Letters," May 19, 2000, 11–12; David Pryce-Jones, "Minding One's Peace and Q's," *Spectator*, June 24, 2000, 39; Tova Reich, "For Israel's Forebears, a Dog's Life," *Washington Post*, August 2, 2000, 3; Hillel Halkin, "The Disappointments," *New Republic*, August 7, 2000, 39–44; Morris Dickstein, "The Talking Dog of Jerusalem," *Times Literary Supplement*, September 1, 2000, 12–13; Jonathan Rosen, "You Can't Go Home Again," *New York Times Book Review*, September 24, 2000, 28; Dan Jacobson, "Dog Spelled Backwards," *The New York Review of Books*, December 21, 2000, 78–81; Alexander Zvielli, "Mad Dog Still Haunts Jerusalem," *Jerusalem Post*, December 29, 2000, B13.

- 2 See Todd Hasak-Lowy, "A Mad Dog's Attack on Secularized Hebrew: Rethinking Agnon's *Temol Shilshom*," in *Prooftexts* 24 (2004): 167–98.—ED.
- 3 On the meaning of the biblical Hebrew conjunctive *vav*, see Richard C. Steiner, "Does the Biblical Hebrew Conjunction ו [vav] Have Many Meanings, One Meaning, or No Meaning at All?" *Journal of Biblical Literature* 119, no. 2 (2000): 249–67.
- 4 Oz translates her family name as "Sonya Double-Natured." "Double-Ringed" might work well, based on the Yiddish expression "a woman with an earring," a shrew, so that a "double-(ear)ring" would be a shrew to the second power! Amos Oz, *The Silence of Heaven: Agnon's Fear of God*, trans. Barbara Harshav (Princeton, N.J.: Princeton University Press, 2000), 118.
- 5 On this identification, see Oz, 197 n. 32.

- 6 See Roman Jakobson, "On Linguistic Aspects of Translation," in *Language in Literature*, ed. K. Pomorska and S. Rudy (Cambridge: Harvard University Press, 1987), 428–35, where equivalence in translation is especially treated on 430–31. On equivalence and translation, see also Willis Barnstone, *The Poetics of Translation: History, Theory, Practice* (New Haven: Yale University Press, 1993), especially 11–12, 16–18, and 227–29; and Edwin Gentzler, *Contemporary Translation Theories* (London: Routledge, 1993), 15–16, 96–98, and 113–14.
- 7 Richard Bernstein, "[Richard] Howard's Way: A Master Translator Takes on the Challenge of His Career—Marcel Proust," *New York Times Magazine*, Sept. 25, 1988, 92.
- 8 "Occasionally [Balak] speaks in rhyming prose (nicely rendered by Barbara Harshav) and even composes a poem which ends with appropriately canine resonance: 'All over the land / No one passing now / All flesh is silent / Bow wow wow.'" Alter, "My Life as a Dog," 3. This poem is found in OY 324 and in 237 $\Psi''\Pi$. Please note that Hebrew-barking dogs say *hav hav hav*.
- 9 The place name should be transliterated Pesakh Tikvah, as in Yiddish, and the first line should be italicized.
- 10 In OY, unlike the original, these fourteen lines are indented and graphically set apart as a distinct "poetic" unit.
- 11 Barnstone, *The Poetics of Translation*, 118, 123.
- 12 Bernstein, "Howard's Way," 44, 74.
- 13 Note that I spell this surname Malkov (unspirantized *kaf*) and not Malkhov (spirantized *kaf*) as in OY. This is based on Govrin's monograph on this eccentric, well-known resident of Jaffa. Govrin points the *kaf* with a *dagesh*. See Nurit Govrin, *Devash misela': Mehkarim besifrut Erets Yisra'el* (Tel Aviv: Ministry of Defense, 1989), 62–113. On the name, see "Malkov" in Alexander Beider, *A Dictionary of Jewish Surnames from the Russian Empire* (Teaneck, N.J.: Avotaynu, 1993), 387. Malkov is among the historical persons who appear in OY but remain unidentified in the glossary.
- 14 On Joseph Hayyim Brenner, see the glossary (OY 644); Gershon Shaked's essay in *Encyclopaedia Judaica* (hereafter, EJ) 4:1347–51; Jeffrey Fleck, "Brenner in the Seventies," *Prooftexts* 3 (1983): 285–94; Alan Mintz, "Banished from Their Father's Table": *Loss of Faith and Hebrew Autobiography* (Bloomington: Indiana University Press, 1989), index "Brenner, Y. H.," 221; and Avner Holtzman, "Poetics, Ideology, Biography, Myth: The Scholarship on J. H. Brenner, 1971–1996," *Prooftexts* 18 (1998): 82–94.

- 15 For examples, see Yudel Mark, *Groyser verterbukh fun der yidisher shprakh*, 4 vols. (New York: Yiddish Dictionary Committee, 1961–80), 4:2326–27.
- 16 On this psalm as part of Jewish liturgy, see Ismar Elbogen, *Jewish Liturgy: A Comprehensive History*, trans. Raymond Scheindlin (Philadelphia: Jewish Publication Society and Jewish Theological Seminary, 1993), 71, 75; and Philip Birnbaum, trans. and ed., *Daily Prayer Book: Hasiddur Hashalem* (New York: Hebrew Publishing, 1949), 57–60, 157–60. The recitation of Psalm 145 three times daily is based on B. Berakhot 4b.
- 17 The quotation marks, very rare punctuation marks in Agnon's works, appear in the Hebrew text but not in OY. They indicate that the word is a quotation of the oft-recited psalm.
- 18 On “El adon,” see Birnbaum, 339–40; Israel Davidson, *Thesaurus of Mediaeval Hebrew Poetry* (n.p.: Ktav, 1970), 1:155, no. 3320-κ; and Elbogen, 96, 215. Birnbaum translates the opening line “God is the Lord of all Creation” (340). Perhaps “the wonderful melody” Reb Yudel used as he sang “El adon” was that notated in A. Z. Idelsohn, *Thesaurus of Hebrew Oriental Melodies*, 10 vols. (n.p.: Ktav, 1973), vol. 8 (*Der Synagogengesang der osteuropäischen Juden*), 17, no. 56; or that in Uri Shavit, *Chasidic Tunes from Galicia* (Jerusalem: Renanot, 1995), “El Adon” no. 57, 72–74; or that in Yehoshua Spiegel, *Zikbron zemer: Zemirot manginot Rohatyn* (Givatayim: Y. Shpigel, 1973), 49.
- 19 Some of the details related to this passage are to be found in Mishnah Ta’anit. See *The Mishnah: A New Translation with a Commentary by Rabbi Pinhas Kehati*, 21 vols. (Jerusalem: Eliner Library, 1994–96), 6:8–9, 15.
- 20 It appears in the glossary (650) as “Selikhot Lamentations.” Although the term *seliḥot* includes the category of “lamentations” (the uppercase being reserved for the biblical book of Lamentations), the term *seliḥot* would better be translated as “penitential prayers.” See Elbogen, 177, and EJ (14:1133–34), where *seliḥot* are defined as a “special order of service consisting of non-statutory additional prayers which are recited on all fast days, on occasions of special intercession and during the Penitential season which begins on Rosh Hashanah and concludes with the Day of Atonement.”
- 21 On these thirteen principles of interpretation, see “Hermeneutics,” EJ 8:367–70, “The Thirteen Rules of R. Ishmael.” See also Birnbaum, 41–46.
- 22 On “Our Father Our King,” see Birnbaum, 175–80.
- 23 For the Thirteen Attributes of Mercy, see EJ 2:294, “Adonai, Adonai El Raḥum Ve-Ḥannun”; Elbogen, 177–78; and Birnbaum, 363–64.

- 24 See “Hoshanot,” EJ 8:1028–29; and Elbogen, 175–76, “O Save.”
- 25 See Birnbaum, 89–90.
- 26 On the phrase “the portion/section referring to manna,” see B. Yoma 76a. On the daily recitation of this section, see *Seder Rav ‘Amram Ga’on*, ed. Gershom Harpenes (B’nai B’rak: Friedman, 1993), 65, “Seder ma’amadot.” The text of *Parashat Hamman* (the section of the manna) can be found, for example, in *Seder ‘avodat Yisra’el*, ed. Seligman Baer (Roedelheim, Germany: 1888; Berlin: Schocken, 1937), 158–59. Some prayer books include an introductory prayer recited prior to the biblical verses, e.g., *Siddur minḥat Yerushalayim*, ed. Y. A. Dvorkes (Jerusalem: Ozar Haposekim, 1970), 156.
- 27 In this connection, it is interesting to note the following remarks by Gershom Scholem (1897–1982) about his close friend Walter Benjamin (1892–1940): “Authors like Johan Peter Hebel or the Hebrew writer S. J. Agnon who achieved perfection in stories of the smallest compass, enchanted him [Walter Benjamin] time after time. . . . It was his never realized ambition to get a hundred lines onto an ordinary sheet of notepaper. In August 1927 he dragged me to the Musée Cluny in Paris, where, in a collection of Jewish ritual objects, he showed me with true rapture two grains of wheat on which a kindred soul had inscribed the complete *Shema Israel*.” See Gershom Scholem, “Walter Benjamin,” *Yearbook of the Leo Baeck Institute* 10 (1965), 120–21 (trans. Lux Furtmüller from the German text of the lecture given at the Leo Baeck Institute in New York). See also Walter Benjamin, *Illuminations*, ed. and intro. Hannah Arendt, trans. Harry Zohn (New York: Schocken, 1969/1977), 11.
- 28 For *Shema’* in the evening service, see Birnbaum, 193–96; for mourner’s Kaddish, 215–16. For *Kaddish Derabbanan* (“the Rabbis’ Kaddish”), see Birnbaum, 45–48.
- 29 On this verse and others as introducing the weekday evening service, see Elbogen, 85–86, 92, and 127; and Birnbaum, 191–92.
- 30 One wonders about the actual formulation. The biblical Hebrew makes no reference to any direct object (i.e., “their iniquity,” “destroyed them not”). The translation seems to be based on a misunderstanding, that Isaac Kumer is the subject of “he,” and it is he who forgave and did not destroy the other participants in the minyan. The subject of the verse is actually “He,” God, and these verses enumerate His merciful qualities without referring to any specific object.
- 31 On *Kedushah*, see EJ 10:875–77; and Elbogen, 54–62. For *Nekaddesh* (Ashkenazi), see Birnbaum, morning service, 83–86, and afternoon service, 161–64. For *Nakdishakh* (Sefaradi), see Chananya Greenwald, ed., *Siddur ‘avodat halev: Tefillot limot baḥol leshabbat uilyom tov keminḥag basefaradim*, trans. and commentary by M. Antebi (Lakewood, N.J.: Moshe Antebi, 1994–2002), 114–15, 234–35.

- 32 On *Barekhu*, see EJ 4:218–20; Elbogen, 17; and Birnbaum, 71–72, 191–92.
- 33 We do not “bless the month.” The term *Shabbat mevarekhim* refers to the Sabbath immediately preceding the new moon of a new lunar month and the announcement of the approaching “new moon” accompanied by special prayers. See “New Moon, Announcement,” EJ 12:1040–41; Elbogen, 103–4; Birnbaum, 381–82; and *Siddur ‘avodat halev*, 572–75.

On the meaning of the phrase *kol Yisra’el haverim* (all of Israel are comrades), its oldest appearance in the Jericho inscription and on its provenance in Jewish liturgy, see Naphtali Wieder, *Hitgabbeshut nusah hatefillah bamizrah uvama‘arav: Kovets ma’amarim*, 2 vols. (Jerusalem: Yad Yizhak Ben-Zvi and Hebrew University, 1998), 1:141–47.

- 34 On the hymn “Shalom aleikhem,” see EJ 14:1286; and Birnbaum, 283–84. See also “New Moon, Blessing of the,” EJ 12:291–92; and Birnbaum, 561–66; for *Shalom aleikhem*, the exchange of greetings, 563–64.
- 35 On the anonymous work that appears in many editions of the siddur as part of the daily morning service, see “Perek Shirah,” EJ 13:273–75; Malachi Beit-Arie’s unpublished doctoral dissertation (in Hebrew), “Perek shirah: Mevo’ot umahadurah bikortit,” 2 vols. (Jerusalem: Hebrew University, 1966); and Nosson Slifkin, *The Torah Universe: Nature’s Song: An Elucidation of “Perek Shirah,” the Ancient Text That Lists the Philosophical and Ethical Lessons of the Natural World* (Southfield, Mich.: Targum, 2001). For a prayer book that includes *Perek shirah*, see *Seder ‘avodat Yisra’el*, 547–52. See also Gershom Scholem, *Major Trends in Jewish Mysticism*, rev. ed. (New York: Schocken, 1946), 62.
- 36 Regarding the introductory phrases in *Perek shirah*, there are two basic versions. The first is the interrogatory pattern, according to which each biblical verse is preceded by a question “What does X say,” as in *Seder ‘avodat Yisra’el*. The second form is the declarative form; no question precedes the statement, as in Slifkin: “[The object] says. . . .”
- 37 Jer. 10:13 = 51:16: “At the sound of His giving a multitude of waters in the heavens.” See *The Holy Scriptures according to the Masoretic Text*, 2 vols. (Philadelphia: Jewish Publication Society, 1955; hereafter, OJPS); Ps. 98:8, as cited in OY; Ps. 87:7, as cited in OY; Hab. 3:11: The sun and moon stand still in their habitation: / As the light of Thine arrows as they go / At the shining of Thy glittering spear.

On each of these, see Slifkin, 93–96 (“The Waters”); 101–2 (“The Rivers”); 103–6 (“The Wellsprings”); 119–24 (“The Sun”).

As for the songs of the plants, see Slifkin, “The Wild Trees,” 165–68; “The Sheaves of Wheat,” 187–90; “The Sheaves of Barley,” 191–92; “The Other Sheaves,”

- 193–94; “The Vegetables of the Field,” 195–96; “The Grasses,” 197–9. The phrase *tsimbei tsiyyah* (OY “plants”) does not appear in our version of *Perek shirah*. However, *tsiyyah* does appear in some versions as a bird (Slifkin, “The Stormy Petrel,” 245–50) and in others in the category of the elements of the earth. By adding the word *tsimbei* (“plants”), Agnon associates the word *tsiyyah* with the trees and plants, to mean plants that grow in arid places. On *tsiyyah* as desert, see Beit-Arie, 1:86 nn. 1–6.
- 38 On the origin of this phrase, Levine writes: “The frequently recurring phrases in rabbinic literature ‘he who passes before the ark’ and ‘he who goes down before the ark’ refer to such a prayer leader. The person apparently stood on the floor of the synagogue below the ark and faced it. This may be the simplest way to understand the realia behind the phrase ‘to go down before the ark.’” Lee I. Levine, *The Ancient Synagogue: The First Thousand Years* (New Haven: Yale University Press, 2000), 352–53. On the ark (*teivah* or *aron*), see 327–30. On the terms *teivah* (chest) and *aron* (ark), see also Zev Safrai, “Dukhan, Aron and Teva: How Was the Ancient Synagogue Furnished?” in *Ancient Synagogues in Israel: 3rd–7th Century CE*, trans. Michael Glatzer, ed. Rachel Hachlili (Oxford: B.A.R., 1989), 69–84. On the *teivah* and the *aron*, see 71–74.
- 39 Concerning the offbeat but affable “Sweet Foot,” see Oz, 197 n. 31. My research has led me to conclude that this is a not very fictionalized portrait of Isaac Kop. During the later years of his life, Kop was the handyman of Talpiot, Jerusalem, the neighborhood in which Agnon resided. All informants concur that Agnon would frequently invite Kop for some household repair, for a hard drink or two, and for long story-sharing sessions.
- 40 About the history of Segera/Sejera/Ilaniyyah and its significance during the Second Aliyah, read “Ilaniyyah,” EJ 8:1245–46; and Shulamit Reinharz, “Manya Wilbushowitz Shohat and the Winding Road to Sejera,” in *Pioneers and Homemakers: Jewish Women in Pre-State Israel*, ed. Deborah S. Bernstein (Albany: State University of New York Press, 1992), 95–118. There is no entry about Sejera in the glossary.
- 41 As Levine writes: “The place where the priests stood when blessing the people was called the *dukhan* and often the ceremony was referred to, primarily in Babylonian sources, as simply ‘ascending the *dukhan*,’” *The Ancient Synagogue*, 498. See also Safrai, “Dukhan, Aron and Teva,” 69–71, on *dukhan* and the priestly blessing. “Ascending to the *dukhan*” is a technical term that refers only to the Kohanim as they recite the special blessing as stipulated in Numbers 6. See Birnbaum, 625–32.
- 42 These procedures and regulations are summarized in Shlomo Ganzfried, *Kitzur Shulchan Oruch*, trans. Elyahu Touger (New York and Jerusalem: Moznaim, 1991), vol.

1, chap. 4, “The Laws Governing Washing One’s Hands before a Meal,” 171–77; and chap. 44, “The Laws Pertaining to Washing before the Grace after Meals, and the Grace after Meals,” 188–94.

43 See, for example, Israel Meir Ha-Kohen (1838–1933), *Mishnah Berurah: Commentary to Shulchan Aruch, Orach Chayim*, ed. Aviel Orenstein (Jerusalem: Pitsgah Foundation, Feldheim, 1995), vol. 5B, “Law of Pesach,” par. 453–94, par. 453:21, and particularly par. 460, “*Dinei Matzat Mitzvah*: The Laws Concerning the Preparation of the Matzah Which Will Serve for the Fulfillment of the Mitzvah of Eating Matzah.”

44 The full passage (61 ש”ת) reads:

נוהג אבא ליקח לליל שני של ראש השנה אשכול ענבים כדי שיברכו ברכת שהחינו, ואילמלא שם ענבים עליהם — ענבי שועל טובים מהם, שאבא אדם עני ולקח מן הפסולת.

On [For] the second night of Rosh Hashanah, Father used to buy a bunch of grapes to make the blessing “that we have lived to see this time,” and if he didn’t bless with grapes—currants are even better, for Father is a poor man and buys second-rate goods. (OY 79)

The final clause “and if . . . better” distorts the intent of the context. Although in contemporary Hebrew, the term *‘invei shu‘al* (literally, “fox grapes”) is applied to currants, the syntax and tone of this passage are grounded in an older meaning that denotes a class of inedible grapelike fruits. In other words, the grapes that Simon Kumer could afford to purchase for the *shebeḥeyanu berakhah* were of such inferior quality, their appellation as “grapes” notwithstanding, that the normally inedible שועל ענבי (*‘invei shu‘al*) would have been better to eat. For the modern usage of *‘invei shu‘al* as currants, see Jean Claude Corbeil, ed., *Millon hazuti ‘Ivri-Angli—Visual Dictionary*, Hebrew version by Barukh Sarel and Rimona Gerson (Jerusalem: Karta, 1992), 74; and Yaacov Chaueka, *Rav-Millim: Hamillon hashalem la‘ivrit haḥadashah: Millon makkif ve‘adkani le‘ivrit bat zemannenu*, 6 vols. (Tel Aviv: Steimatzky, 1997), 5:1390, nos. 1, 2. For *‘invei shu‘al* as inedible fruits, see Chaueka, 5:1390, no. 3; and Abraham Even-Shoshan, *Hamillon heḥadash*, 3 vols. (Jerusalem: Kiryat Sefer, 1969), s.v. שועל ענבי (*‘invei shu‘al*), 2:995.

45 See, for example, Num. 15:37–41.

46 See Abraham Rosenfeld, *The Authorized Kinot for the Ninth of Av* (London: Labworth, 1965), 28–29. Lam. 5:1 is translated: “Remember O Lord what is come upon us.” So, too, Rosenfeld: “Recall, O Lord, what has befallen us” (26).

47 Uriel Weinreich, *Modern English-Yiddish / Yiddish-English Dictionary* (New York: YIVO, McGraw-Hill, 1968), xxviii, “Guideline, Second Diminutive.”

- 48 Alter, "My Life as a Dog," 4; Dickstein, "The Talking Dog of Jerusalem," 12.
- 49 On "religious behaviorism" as perfunctory performance of Jewish ritual practices and as a philosophy, see Abraham J. Heschel, *God in Search of Man: A Philosophy of Judaism* (New York: Meridian Books and Jewish Publication Society, 1955/1961), 320–35.
- 50 See Marcus Jastrow, *Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature*, 2 vols. (New York: Judaica Press, 1992), 1:577.
- 51 See Even-Shoshan, 1:492, כביכול under יכל.
- 52 Weinreich, 210: [KAVYOKHL] as if it were possible (used in speaking of God to avoid offensive anthropomorphism), "האָט כביכול געזאָגט, "and God said,
- 53 A third instance of this misreading is found in OY 390, in the story about the "Rizhin Rebbe" (Rabbi Israel Friedman of Rizhin, 1796–1850). Once again the phrase "the Almighty," coming after "the Holy-One-Blessed-Be-He," is redundant. It should be replaced by "as it were," since the anthropomorphic "wheel of the eyes" precedes it. One wonders why the translator rendered the expression "wheel of the eye" literally, whereas elsewhere (OY 449), it is translated more felicitously as "eyeball."
- 54 Note that Gershom Scholem avoids translating these terms. Instead, at various points, he explicates their evolving, multivalenced denotations. Thus, for example, he states: "Extinction of the stain, restoration of harmony that is the meaning of the word *tikkun*, which is the term employed by the Kabbalists after the period of the Zohar, for man's task in the world" (Scholem, *Major Trends*, 233). According to the doctrine of Isaac Luria (1534–1572), *tikkun* "restores the unity of God's name" (275). Similarly, the term *kavvanah*, particularly in relation to prayer, becomes an integral component of the process of *tikkun*. As such, it is "a most powerful factor, if used by the right man in the right place" (276). On *kavvanah*, read also EJ 10:627–30; and on *tikkun*, EJ 10:615–19.
- 55 See, for example, *Seder tefillah mikol hashanah im kavvanat Ha'ari* (Koretz: Lieber, 1794; repr. New York: Sentry, n.d.), part 2, [1–14].
- 56 See Gershom Scholem's entry "Gilgul" (EJ 7:573–77); Gedalyah Nigal, *Magic, Mysticism, and Hasidism: The Supernatural in Jewish Thought*, trans. Edward Levin (Northvale, N.J.: Jason Aronson, 1994), chap. 3 (51–66), "Transmigration," and "Gilgul" in index, 256. For a substantive reexamination of the concept in light of medieval and contemporary thought, see Yitzchak Blau, "Body and Soul: *Tehiyyat ha-Metim* and *Gilgulim* in Medieval and Modern Philosophy," *Torah u-Madda Journal* 10 (2001): 1–19.

- 57 Naftali Haim is another historical figure about whom no information is provided in the glossary. He is Rabbi Naftali Haim Horowitz (1840–1894). See “R. Naftali Haim b. Meir Horowitz,” in *Me’orei Galitsyah: Entsiklopedyah leḥakhmei Galitsyah*, ed. Meir Wunder, 5 vols. (Jerusalem: Makhon Lehantsaḥat Yahadut Galitsyah, 1978–1997), 2:297–300.
- 58 For example, Pesahim 8a in the Hebrew/English of *The Babylonian Talmud*, trans. H. Freedman (London: Soncino, 1983). On 8b, there is a fuller version of this adage: “Those sent [to perform] a religious duty will not suffer harm neither in their going nor in their returning.” Note that the translation inserts the verb “to perform.”
- 59 As is well known, the Hebrew/Yiddish term *mitsvah* has a far wider range of connotations than “commandment” (with either a lower- or uppercase *c*). As Heschel writes, “A definition or paraphrase of the word *mitsvah* is difficult to frame. It denotes not only commandment, but also *the law*, man’s *obligation* to fulfill the law, and *the act* of fulfilling the obligation or the deed, particularly an act of benevolence or charity” (Heschel, *God in Search of Man*, 361 and esp. 352–65).
- 60 On the question of Christianity and its belief system vis-à-vis Judaism, see David Berger, *The Rebbe, the Messiah and the Scandal of Orthodox Indifference* (London: Littman Library of Jewish Civilization, 2001), especially appendix 3, “Tosafot on ‘Association (“Shituf”),” 175–77, and appendix 2, “The Parameters of Avodah Zarah,” 159–74.
- 61 On Solomon Feingold, see Mordechai Eliav and Yosef Lang, “Shelomo Feingold: Mumar o yehudi ne’eman le’ammo? Kavvim lidmuto hashenuyah bemaḥaloket,” *Cathedra* 93 (Sept. 1999), 81–110 (English abstract, 180–81).
- 62 See Eliezer Ben-Yehuda, *Millon balashon ha’ivrit: Hayesbanah vehaḥadashah*, 16 vols. (Jerusalem and Berlin: 1908–59), חזר (hoẕer), 3:1460. See also C. D. Spivack and S. Bloomgarden (Yehoash), *Yidish verterbukh entalt al hebreishe kaldeishe verter* (New York: Yehoash, 1911), 83. On this function of the *hoẕer*, read Yehoshua D. Levanon (Yehoshua D. Mondshain), “Motivim ḥabbadiyyim be’Haniddaḥ’ leShai ‘Agnon,” *Bikkoret ufarshanut* 16 (1981): 135–53 (English abstract, viii–ix).
- 63 This word *Bilu* should be in capital letters, “BILU,” as it appears in the glossary (644).
- 64 Uri Nissan Gnessin is correctly identified in the glossary, although his father, Rabbi Gnessin, is not. On Uri Nissan Gnessin, see G. Kressel, *Leksikon hasifrut ha’ivrit badorot ha’aḥaronim*, 2 vols. (Merḥaviaḥ: Sifriyat Po’alim, 1965–67), 1:494–95; and EJ, 7:634–36. In Avraham Shaanan, ed., *Millon hasifrut haḥadashah: Ha’ivrit vehakelalit* (Tel Aviv: Yavneh, 1959), 195–98, Rabbi Gnessin’s name is given as “R. Yehoshua Natan Gnessin.”

- 65 On the genesis of the name as a derivative of Nasan (Natan), see Alexander Beider, *A Dictionary of Ashkenazi Given Names: Their Origins, Structure, Pronunciation, and Migrations* (Bergenfield, N.J.: Avotaynu, 2001), 392–93, “Nosn.” On “Yehoshua”/“Heshl,” see 451–52.
- 66 The translations of these verses are from *TANAKH: A New Translation of the Hebrew Scriptures According to the Traditional Hebrew Text*, 2d ed. (Philadelphia: Jewish Publication Society, 1999; hereafter, NJPS).
- 67 On this town, which is 38 kilometers northwest of Minsk, see Gary Mokotoff and Salyann Amdur Sack, *Where Once We Walked* (Teaneck, N.J.: Avotaynu, 1991), 279. Neither Herdskovici nor Radshkovitz is mentioned in the glossary.
- 68 The phrase *ma'ayan gannim* appears in Cant. 4:15, OJPS: “a fountain of gardens.”
- 69 See Eliyahu Wager, *Illustrated Guide to Jerusalem* (Jerusalem: Keter, 1988), 206.
- 70 On these houses, see *ibid.*, 202.
- 71 On Serah's legendary personality and good deeds, see the twelve entries under “Serah” in Boaz Cohen's index (vol. 7) to Louis Ginzberg, *The Legends of the Jews*, trans. Henrietta Szold, with a foreword by James L. Kugel (Baltimore: Johns Hopkins University Press, 1998), 424, and the specific narratives to which the index entries refer, esp. 2:98.
- 72 B. Shabbat 128a.
- 73 See Charlotte Mankey Calasibetta, *The Fairchild's Dictionary of Fashion*, 2d ed. (New York: Fairchild, 1988), 471: “Ronde—woman's short or three-quarter length circular cape of 1850's–1860's, made of lace or of the same material as dress.”
- 74 Jacobson writes: “but I suspect that potential readers are more likely to be intimidated than encouraged by the presence of a ten-page, double-column, small print glossary of Hebrew words and acronyms at the end of *Only Yesterday*. It may well confirm them in their hunch that Agnon's novel is too stubbornly singular—private even—to be worth pursuing.” Jacobson, “Dog Spelled Backwards,” 81.
- 75 For clarification, see Num. 29:7–11; “Kapparot,” EJ 10: 756–57; and Birnbaum, 673–74.
- 76 See EJ 15:1121–23.
- 77 See EJ 3:606.

- 78 For a biography of both Buchmils and details concerning SHILOH, see Raḥel Yana'it (Ben-Zvi), "Shoshanah vihoshua' Buchmil: Kavvim lidmuyoteihem," *He'avar* 17 (Iyyar 1970): 181–206 (English abstract, viii–ix). See also EJ 4:1446.
- 79 Barnstone, *The Poetics of Translation*, 121, revisits this topic throughout his study. See his index, 296, s.v. "error and translation." I found no instances of "intentional mistranslations" in OY. On this insidious category of inaccuracies with particular reference to Bible translations, see index, 298, s.v. "mistranslation, intentional."