**Summary**

This case study on Moshe Frankfurt`s luxury edition of his *Kehilot Moshe* focuses on the art historical significance of this project of eighteenth-century Dutch-Jewish visual culture, in which formal aspects of the use of iconography, fashion, gender, landscape, body language, and characterization, as well as elements of Mikhail Bhaktin`s chronotope theory, and Rococo style, can be observed.

The Twin Sets of Kehilot Moshe, the multi-volume manuscripts with hand-illustrated initial words, provide insight into how Jewish people represented themselves in the early modern Netherlands. At the time, the Jewish community in Amsterdam faced emerging discrimination, while experiencing economic and social independence. Researching images of Jews produced by Christians and Jews can reveal how neighboring communities perceived each other and cross-cultural influence. The Twin Sets present a case study of the uses of illustrations and iconography of various cultural and stylistic elements that can shed light on Jewish self-perception in seventeenth- and eighteenth-century Amsterdam.

Kehilot Moshe, the first Biblia Rabbinica Maxima to be produced and edited by a Jew, is a project by Moshe Frankfurt.  The Twin Sets of Kehilot Moshe are contextualized through Moshe Frankfurt and his many roles, which included printer, scholar, educator, *dayan,* judge in the Ashkenazi Beit Din, and head of the *ḥevra Kadisha,* burial society. The entire publication project of Kehilot Moshe is significant to the world of printmaking, Bible study, and Jewish crafts. Frankfurt`s seamless movement between the Amsterdam Jewish community's many institutions, the guild's Christian professional world, and the visual world of publishing in the late seventeenth and early eighteenth centuries positions him to provide insight into how Jews thought about themselves in relation to their non-Jewish neighbors.

To artistically unify and beautify the regular Kehilot Moshe four-volume project, Moshe Frankfurt decorated the initial word of each volume and new book within the Bible using the same woodcut frame like a stamp. However, the woodcuts were removed from the matrix for the luxury edition, The Twin Sets. Instead, the unprinted areas were completed as a unique project with title initials, hand-drawn text, and illustrations.

The Twin Sets comprise the Yeshiva University Twin Set and the Jerusalem Twin Set. The technique and style of The Twin Set’s illustrated initial word panels vary between narrative and decorative motifs. The Yeshiva University Twin Set has fifteen illustrated title pages bound into fourteen volumes. The standard Kehilot Moshe editions of the 1720s were based on the original Bomberg rabbinic Bible and were bound into four volumes. The nineteenth-century owner of The Yeshiva University Twin Sets, Nessim Shamama (1805–1873), rebounded and embossed the set. The second of the Twin Sets, The Jerusalem Twin Set of Kehilot Moshe housed in the National Library of Israel, is in the original binding. Due to the luxury paper used, each volume is heavier and broader than the other examples in the original binding. The National Library catalog did not indicate that this version is in any way distinguishable from the different sets. The set in the National Library had been, and remains, untraceable in their catalog and was discovered in fieldwork for this dissertation.

*The Twin Set* artist references various artistic traditions. In the narrative program, the artist references older storytelling conventions and caricatures. *The Twin Sets* artist drew upon references in local Dutch craft and art of seventeenth- and early eighteenth-century Netherland. Many of the images of The Twin Sets can be traced to the older Amsterdam Haggadah, to older still Christian Merian Bible illustrations, and earlier yet references used by Merian to create his Bible. Instead of exact copying, the artist applied personal aesthetics and their textual interpretations. The images of David in the Amsterdam Haggadah and The Twin Sets of Kehilot Moshe have the same visual signifiers with similar stances and attributes. The Twin Sets artist references the influence of an eighteenth-century generic Asian visual culture in Dutch taste, using Asian-inspired styling in their illustration of animals, characterization, and landscape, and in the decorative program. Between copying compositions, settings, and styles from Jewish visual and literary sources, each miniature references the Jewish world and the kind of mixing of visual culture that occurs when diverse communities live together, as the Jews did with Christians in early-eighteenth-century Amsterdam.

Stamps and patterns within The Twin Sets` decorative initials can be divided into geometric and floral designs. The Jerusalem Twin Set`s Chronicles demonstrates the artist`s design program`s incorporation of Dutch craft in referencing geometric design found in Italianate faience. The decorative program of The Jerusalem Twin Set`s Chronicles is based on repeated flora that produces a geometric pattern. Therefore, referencing first-generation Delft tiles in this initial design supports the relationship between Italianate visual language, Dutch visual culture, and eighteenth-century Dutch Jews` ongoing use of Baroque style and craft. Therefore, the visual cultural preference for floral still-life paintings and flowers is reflected in The Twin Sets artist`s dominant decorative choice of flora. In these instances, it can be observed that The Twin Sets artist is acculturating the still-life genre`s use of insects. Furthermore, the Rococo style used in The Twin Sets floral program can be seen in contemporary Dutch culture in the still-life genre and interior decor.

 The history of Moshe Frankfurt`s edition *Mikraot Gedolot* edition of the Biblia Rabbinica was the seventh to be produced and the first to be published by a Jew. Both the weekly pamphlets uncovered in Bar-Levav`s research and the economic approach to marketing luxury editions as Veblen goods reveal MFF`s ability to cross the borders of production systems and client relations through printing as a medium of communication technology. In addition to expressing his commitment to attaining the printing of the highest technical and aesthetic achievements and publishing material on high levels of scholarship, Moshe Frankfurt`s tenure at Markis attests to his use of printing as a medium for education and knowledge sharing. For example, in his position of editing the Talmud for Solomon Marches and Raphael ben Joshua de Palasios, Bar-Levav highlights that here Frankfurt inserts, for the first time, the brackets and parentheses that are still used today to suggest alternative drafts of the Talmud. A second way to understand how Moshe Frankfurt extended access to a scholarship to the masses is through his last project, the compilation of the Kehilot Moshe.

Rabbinic institutional affiliations contribute to understanding the significance of Kehilot Moshe`s production and reception among the communities of rabbinic and Bible scholars by contextualizing them through Moshe Frankfurt and his (1) rabbinic lineage; (2) role as a printer-scholar and educator; and (3) role as a community leader in the *beit din*, rabbinical court and head of the *ḥevra kadisha*. His role as a printer-scholar with pedagogical aspirations, as a community leader in the beit din, and as a head of the *Ḥevra Kadisha, Gemilut Ḥasadim* is examined to see how these institutional affiliations may have influenced his printing career.

There are items in the records in the archive of the minutes of Ashkenazi Beit Din in Amsterdam; while they do not relate to Moshe Frankfurt or The Twin Sets, they present the environment in which MFF lived and worked on *The Twin Sets.* In recognition of his production of Kehilot Moshe, MFF was one of a few Jews accepted into a European guild in the early modern era, being granted membership to the Amsterdam Guild of Booksellers, Printers, and Bookbinders. Jews were not allowed in craft guilds. However, some were allowed to join the newly established Amsterdam Guild of Booksellers, Printers, and Bookbinders. Entries of these individual Jews in the official membership book of the Amsterdam Guild of Booksellers, Printers, and Bookbinders are documented here. They include the particular descriptors of their civil status as pre-emancipated Jews.

Based on the analysis of Dutch and Jewish references in the narrative and decorative miniatures, I assess when and where *The Twin Sets* were produced, concluding that *The Twin Sets of Kehilot Moshe* were printed as a unique project where folios were pre-arranged and removed from the press to be completed as a special run of luxury versions of the work. It is understood that they were made after completing the project when the entire set of the four volumes was completed in 1728. The Yeshiva University Twin Set helps establish the latest possible date for the opposite end of the creation range with the rebound and markings of the ex libris of Nissim Shamama in a nineteenth-century binding. Narrowing the timeline between 1728 and Nissim Shamama’sdeath in the nineteenth century, the dating analysis uses the document's artistic reference of Delft tiles and the presence and absence of these styles of tyles. The artist notably references the first and second generations and not the third.

As discussed in the David figure of Psalms, the combination of decorative and narrative drawings and different styles suggests that different skill sets were involved in the same miniature. This indicates another quality of the Twin Set project that it was one artist was the artist who handled all decorative initials.

The Twin Sets artist—having a professionalized level of design, acumen, and skill in the floral program—chose to attempt the figural and narrative miniatures. The claim that The Twin Sets artist was trained in flower painting but worked on narrative images is a divergence from contemporary practices in art training. A combination of circumstantial evidence positions our artist as a student of still life. While women were left out of much of the male-written history of the early modern period, and a general account of women`s professional participation in the arts is often overlooked, a gender study of still-life art provides a different account, leading to a theory regarding the gender of The Twin Sets artist, who was a trained floral artist that should be considered that a woman may be the artist of the Twin Sets. The second generation of flower painters broadly welcomed women as professionals, so some girls and women were allowed into institutions to study flower painting. Therefore, despite the absence of any known direct evidence, it must be considered that The Twin Sets artist may be a woman. Regardless of the artist’s gender identity, The Twin Sets artist`s use of specific local references proves that the artist`s environment as a painter was gendered.

The research on the illustrated miniatures reveals that the artist of The Twin Sets of Kehilot Moshe adopted Dutch visual culture from their local Amsterdam surroundings and adapted images in ways that diverged from how these images were understood in Dutch-Christian contexts. Pairing this atypical use of visual culture with the particulars of the artist`s use of Hebrew, depictions of figures in non-conventional Calvinist fashion, lack of Protestant motifs, lack of Christian motifs, and lack of symbols of Dutch civic pride, this study concludes that The Twin Sets artist was a Jewish artist. This work has added to the conversation of the Dutch visual culture of the early modern period, as it studies how Jews saw and presented themselves. Jewish self-perception is mirrored in eighteenth-century Amsterdam's biblical narrative miniatures and contemporary selves. Demonstrating eighteenth-century Dutch-Jewish aesthetics in fashion, this Bible was a platform where the artist could display the visual culture of their society, politics, and values. The accumulation of artistic, political, economic, and industrial elements demanded that The Twin Sets receive exclusive attention as a case study on Jewish visual culture in the early modern Netherlands. While The Twin Sets are typical for the convention of traditional objects having images, drawing figures in a Hebrew Jewish Bible was not a common visual motif. The Twin Sets were made from a conglomerate of different elements of designs, styles, iconographies, techniques, and texts. The artist demonstrated a taste for hybrid design and hybrid aesthetics, which yielded a decorative program that is dynamic and interdependent with contemporary Dutch Bible illustration and greater Dutch visual culture. The inclusion of motifs from different backgrounds and styles from multiple geographies demonstrates that The Twin Sets artist was independent of the rigid structures of the art industry.