וקודם שעושה השי״ן, יוציא מפיו שעושה השי״ן ״לשם קדושת תפילין״. [קול יעקב ס״ק קצח, וכ״ה במשנ״ב סי׳ לג ס״ק כג]

קם. כאמור, האות שי״ן עושה מקמטי הבית עצמו, אבל אם חתך תמונת שי״ן מקלף או עור עב, והדביק בדבק על הבית, פסול. [משנ״ב ס״ק קצב, קול יעקב ס״ק קצא]

קמא. האות שי״ן יעשה בכתב אשורי ממש, וכן המנהג. [ראה משנ״ב ס״ק קצא, וביאוה״ל ד״ה שי״ן]. ולכן יעשה להשיני״ן ראשים למעלה כמו השיני״ן שבכתב, ולא די בקווים ארוכים לחוד. [משנ״ב סוף ס״ק קצח, קול

basic letter *shin*, the metal plate with the inverse *shin* is pressed onto the *bayit* a second time to sharpen the edges of the letter.[137] (Illustration №81)

Attaching a *shin* to the *bayit*

160) The letter *shin* must be formed from the leather of the *battim*. If someone would cut out the form of a letter *shin* from another piece of leather and glue it onto the *bayit*, it would not be kosher.[138]

The shape of a *shin*

161) The accepted custom is to form the letter *shin* in the same shape as it appears in the alphabet of our sacred scrolls, which is called *Ashuri*. Therefore, it is not sufficient to simply form three prongs extending from a common point on the bottom. Each prong must have a "head" on top, in the manner that a scribe writes

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137. Using a mold to form the *shin*

It would be best if the technician would form the *shin* entirely by pinching the leather with his tools and pulling out the parts of the letter one by one. However, the letter would have only a resemblance to the *shin* that we see in print, and it would be filled with jagged edges. Therefore, the *battim* manufacturers developed a system using a metal mold to form the letter. One way is to use a metal mold with the letter *shin* in relief, placing the mold inside the *bayit* and pressing on it so that the letter *shin* is pushed out from the inside. The *Poskim* consider this to be equal to the act of using a printing press or an old-fashioned typewriter. If that is considered an act of writing, then this method of forming the *shin* is acceptable as well. Now that our *battim* are made using thick cattle leather, however, this is not a practical choice.

Another method is to use a metal mold with the inverse letter *shin* embossed on it, pressing it onto the side of the *bayit* and forming a *shin* on the leather. This is definitely an act of *hak tokhot*, however, and the *Poskim* debated whether it is permissible to form the letter *shin* on tefillin through *hak tokhot*. According to Harav Menahem Azarya of Fano (responsa #38), the halakha does not require an act of writing; it requires a *shin* to be formed on the tefillin, and it is fine to form it through an act of *hak tokhot*. See the comments of the *Mishna Berura* (32:193), the *Kol Yaakov* (32:192), the *Halakha Berura* (page 441), and the *Piske Teshuvot* (32:67, footnote 484).

Forming it by hand and then with a mold

The *Kol Yaakov* (32:192) related that in Baghdad the common practice was to form the letter *shin* by pinching the leather with pliers, but afterward a metal mold was pressed onto it to improve its appearance and straighten the jagged edges of the letter. (Illustration №81) Since the letter was already basically formed, this does not violate the rule of *hak tokhot*. See more about this in the *Mishnat Hasofer* (21:8) and the *Bi'ur Hasofer*.

138. This is the ruling of Harav Akiva Eiger (responsa #11). The *Hazon Ish* (*O.H.* 11:8) challenged this ruling since the *Aharonim* have ruled that when gluing two pieces of leather together they are then considered to be a single piece, as explained above in halakhot 131 and 139. Accordingly, what should be wrong with gluing a leather form of a *shin* onto the *bayit*? Perhaps, he suggested, the halakha requires the *shin* to be formed from the *bayit* rather than added to it.

The responsa *Tzitz Eliezer* (Vol. VII, #23) cited a list of *Poskim* who ruled that if the *shin* is glued onto the *bayit* it is not kosher, and concluded that it is not possible to rule otherwise and contradict them. See the comments of the *Halakha Berura* (page 443).

יעקב ס״ק קצח]. **וכן היודי״ן שבשי״ן צריך שיגעו בתחתית השי״ן, בין בשי״ן הימנית ובין בשמאלית.** [רמ״א סמ״ג, ובמשנ״ב ס״ק קצח, ובקול יעקב ס״ק קצז]. **ויזהר שלא יהיה הפסק בין היו״ד של השי״ן לתחתית השי״ן** (תמונה פ״ב). [ראה ביאוה״ל ד״ה שי״ן]

והספרדים עושים צורת השי״ן כפי מנהגם בכתיבת סת״ם על פי קבלת האר״י. והאשכנזים נוהגים לעשות השי״ן כפי מנהגם. נהרא נהרא ופשטיה. (תמונה פ״ג).

קסב. תגין על השי״ן, יש שמהדרים לעשותו (תמונה פ״ד). [ראה משנ״ב סוף ס״ק קצג]. ויש שנמנעו מלעשות תגין לשינ״ן אלו. [ראה פסקי תשובות הערה תפב]. ובלאו הכי אין עשיית תגין מעכבת בכתיבה (כמבואר בש״ע סי׳ לו ס״ג).

the letter *shin*.[139] All three heads of the *shin* on the right side, and all four heads on the left side, must be connected at the base of the letter. The technician must take care to connect the middle prong or prongs to the base. (Illustration №82)

Tefillin meant for Sefardic Jews should have the letter *shin* shaped according to the Sefardic tradition, which follows the teachings of the Arizal.[140] Tefillin meant for Ashkenazic Jews should have the letter shaped according to their particular tradition. (Illustration №83)

Taggim* on the *shin

162) Some *battim* manufacturers form the letter *shin* complete with the *taggim* crown as it appears in our sacred scrolls, (Illustration №84) but according to some *Poskim* the *shin* on the *bayit* should not have *taggim*.[141] Even in the sacred scrolls, if a scribe failed to add *taggim* to the letters, the scroll is still kosher.

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139. The *Bayit Hadash* testified that in his area the custom was to form the letter *shin* as it appears in the alphabet of *meshita* (ש), which is what we commonly call today "Rashi script." However, a number of *Poskim* insisted that the letter be formed as ש in the alphabet of Ashuri, and this seems to be the opinion of the *Mishna Berura* (32:198, and *Bi'ur Halakha* 32:43). Nowadays, the universal custom is to form the *shin* in the alphabet of Ashuri (ש).

140. How is a letter *shin* shaped?

The Talmud (*Shabbat* 104a) teaches: "Why does the word *sheker* שֶׁקֶר stand on one foot, while the word *emet* אֱמֶת stands on double feet? It is because truth stands on solid ground, whereas falsehood cannot stand." Rashi explained that each of the letters *shin* ש, *qof* ק, and *resh* ר stand on a single point, symbolizing the fact that falsehood is easily pushed over. This is a challenge for the Sefardic tradition in writing sacred scrolls, since the letter *shin* is written with a flat, horizontal bottom. The truth is, however, that Harav HIDA (*LeDavid Emet* #13) instructed us to write the letter *shin* with a diagonal base that comes to a single point on the bottom left side.

Nevertheless, it has always been common for the letter to be written with a flat bottom. The *Or Letziyon* (Vol. II, 44:46) cited the responsa *Har Tzevi* (Vol. I, #32) who defended the Sefardic tradition. First of all, although the Talmud describes the letter as standing on a single point, this does not necessarily mean that a *shin* written with a flat base is not kosher. Furthermore, the *Maharsh"a* interpreted the passage in a different manner than Rashi. According to Maharsh"a, the Talmud views the entire word *sheker* שֶׁקֶר as a unit, and so the word stands on the single point at the bottom of the letter *qof*. If so, this passage of the Talmud does not teach anything about the shape of the letter *shin*. What's more, Rambam made no mention of this passage, and therefore it appears that he felt that does not teach us the halakha. Therefore, although it is recommended to write the base of the letter *shin* as a diagonal line, it is kosher even if it was written with a horizontal base.

141. The *Ot Hayim* (32:21) testified that the great Torah leaders of the previous generation did not have *taggim* on the *shin* of their tefillin, and this is proof that it is totally unnecessary. Harav Shelomo Zalman Auerbach

קסג. אם היפך ועשה מימין המניח שי״ן של ארבעה ראשים, ומשמאל המניח שי״ן של שלושה ראשים, אינו נפסל. [רמ״א סעיף מב] אבל אם עשה בשני הצדדים, שני שני״ן של שלושה ראשים, או שני שיני״ן של ארבעה ראשים, פסול. וכל שכן אם חיסר לגמרי שי״ן אחד שפסול. [משנ״ב ס״ק קצה, קול יעקב ס״ק קצה]

קסד. חריץ של שי״ן, דהיינו חודה למטה, [צריך] שיגיע עד מקום התפר (תמונה פ״ה). [ש״ע סעיף מג] והיינו בין שי״ן של ימין, ובין שי״ן של שמאל. [משנ״ב ס״ק קצו, קול יעקב ס״ק קצז] ובדיעבד אינו מעכב, וכשר אפילו לא הגיע עד התפר, כל שיש צורת השי״ן עליו. [משנ״ב ס״ק קצז, קול יעקב ס״ק קצו]

ולא ימשוך השי״ן הרבה, עד שיכנס לתוך התיתורא, אלא גם תחתית קצה תחתון של השי״ן יהיה נראה למעלה מן התפר, באופן שכל האות שי״ן תהיה נראית. [רמ״א סמ״ג, ובמשנ״ב ס״ק ר, קול יעקב ס״ק קצט] ובדיעבד שנכנס מעט מתחתית השי״ן לתוך התיתורא אינו מעכב, כל שניכרת צורת השי״ן מבחוץ. [ראה משנ״ב שם, ובקול יעקב ס״ק ר, ובביאוה״ל ד״ה שגם]

Varying from the standard

163) If the *bayit* was made with the four-headed *shin* on the right side and the three-headed *shin* on the left side, it is still kosher. If both letters *shin* were made with three heads or both with four heads, however, it is not kosher. If one of the two letters was not made at all, it is definitely not kosher.

Position of the *shin* on the *ketzitza*

164) The base of the letter *shin* must reach down to the level of the *titura* where the *bayit* is stitched shut. (Illustration №85) This applies to both the *shin* on the right side and the one on the left side. As long as the letter *shin* is fully formed, however, it is kosher even it does not reach all the way to the level of the *titura*.

The base of the letter *shin* should not appear to be sunken into the *titura*. The entire letter *shin* should be visible to an onlooker,[142] but if it appears as if the base is sunken into the *titura* the *bayit* is still kosher. The main thing is that the basic form of a letter *shin* is visible.

(*Minhat Shelomo* Vol. II, #60:1) noted that some manufacturers add *taggim* to the *shin* and others do not. He examined tefillin made by the famed Rav Netan'el Tefillinsky, and saw that he did not add *taggim* to the *shin*.

The responsa *Emek Hateshuva* (Vol. III, #5) ruled that there is an advantage in adding *taggim* to the *shin*, but in earlier generations the *battim* manufacturers did not have the technology necessary to form them. Now that we use metal molds for the *shin* and the *taggim* can be added automatically, it certainly adds to the beauty of the tefillin. Nevertheless, we cannot make this mandatory since it was not the practice in earlier generations.

142. The *Mishna Berura* (32:200) cited the *Ture Zahav* (32:35) explaining that by having the letter *shin* visible on the *bayit*, we fulfill the Torah's promise (*Devarim* 28:10): "All the world's nations will see that God's Name is called upon you." The Talmud (*Menahot* 35b) asserts that this refers to the tefillin that a Jew wears on his head. This interpretation follows that of Rabbenu David Abudarham and the *Ba'al Haturim* (commentary on the Torah), who pointed out that the initial letters of the words שֵׁם ה' נִקְרָא – "God's Name is called" spell the word שי״ן (*shin*).

קסה. אם במשך הזמן נתקלקל השי״ן ואינו ניכר, צריך לתקנו מחדש, כמו דין נתקלקל הריבוע לעיל בהלכה קל״ו. [משנ״ב ס״ק קצ]

דיני התיתורא והמעברתא

קסו. תיתורא דתפילין, הלכה למשה מסיני. והיינו שישים עור למטה לכסות פי הבתים, ונראה כעין דף של גשר הנקרא תיתורא. [ש״ע סעיף מד] והתיתורא למעשה הינו החלק הרחב שבתחתית התפילין, והוא מקום מושב התפילין על הראש או על היד (תמונה פ״ו).

מעברתא דתפילין, הלכה למשה מסיני. והיינו שעור התיתורא יהא ארוך מצד אחד, ויעשה בו המעברתא. [ש״ע שם] ובאותה מעברתא עוברת הרצועה, ועל שם כך נקראת 'מעברתא' [ש״ע שם], שהרצועות עוברות בתוכו ואינן קבועות בתוכו, ומעבירן מצד זה לצד זה (תמונה פ״ו). [ב״י אות מד בשם רש״י. ועי׳ רש״י מנחות לה ע״א, ובתוס׳ שם]

וכבר נתבאר לעיל (הלכה קל״א) שנכון שיעשה התפילין מעור אחד, הבית והתיתורא והמעברתא, וכן נוהגים כיום שרוב ככל התפילין עושין מעור אחד.

If the *shin* no longer protrudes

165) If the letter *shin* becomes flattened with time and is no longer visible, it must be refurbished and made visible again. This is no different than the halakha requiring the *bayit* to be square – if it becomes misshapen with time, it must be repaired as explained above in halakha 136.

The *Titura* and *Ma'abarta*

Parts around the *ketzitza*

166) According to *halakha leMoshe miSinai*, each of the tefillin *battim* must have a *titura*, which is the leather platform covering the bottom of the *ketzitza*. (Illustration №86) The literal meaning of the word *titura* is "plank of a bridge." Besides this, the *halakha leMoshe miSinai* requires the *battim* to have a *ma'abarta*. This means a leather extension on the back of the *titura* through which the tefillin strap is run. The word *ma'abarta* means "passageway." The strap is not tied to the *bayit*; it is pulled through the *ma'abarta* and then a knot is tied on the strap itself. (Illustration №87)

Technically, the *titura* and *ma'abarta* can be made from a piece of leather that is later attached to the *bayit*. The common practice nowadays, however, is to make the *ketzitza*, *titura*, and *ma'abarta* all from a single piece of leather, as explained above in halakha 131.[143]

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143. The language used by the *Shulhan Arukh* (32:44) suggests that the *titura* is another piece of leather that is either sewn or glued to the *ketzitza*. The *Mishna Berura* (32:201) explained that although many *Poskim* ruled that the four compartments of the *tefillin shel rosh* must be made from a single piece of leather, they agreed that the *titura* and *ma'abarta* may be made from a separate piece. He recommended, however, that people purchase tefillin *battim* that are made entirely from a single piece of leather. The *Kol Yaakov* (32:201) testified that the practice in Baghdad was to choose a thick, strong sheet of leather and bend it at one end so that it would form the *titura* and *ma'abarta*.