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## דבר העורכים

כרך זה של 'מחקרי ירושלים בספרות עברית' מוקדש לזכרו של גדול חוקרי הפיוט העברי הקדום בדורו, ד"ר מנחם זולאי ז"ל (1900[?]–1954). הכרך כולל מחקרים בפיוט ובשירה עבריים למן ראשית הופעתם בתקופת הפייטנות הקדם-קלאסית ועד תקופת ההשכלה. רוב המאמרים מבוססים על הרצאות שנישאו בכינוס שנערך מטעם החוג לספרות עברית באוניברסיטה העברית בירושלים ומכון בן-צבי לחקר קהילות ישראל במזרח בד' בכסלו תשס"ה (17.11.2004), במלאות חמישים שנה לפטירתו ללא עת של מנחם זולאי. חלק ממשותפי הכינוס בחרו להחליף את הרצאותיהם במאמרים שנראו להם מתאימים יותר לכרך הזיכרון, וכמה חוקרים שביקשו לכבד את זכרו של זולאי, אך נבצר מהם להשתתף בכינוס, תרמו אף הם לכרך.

לדברי המחקר הוקדמו שני מאמרים העוסקים בזולאי עצמו. בראשון באים דברים אישיים שנשאה בכינוס בתו של מנחם זולאי, ד"ר עדה ירדני. לדברים אלה מצורף פרסום ראשון של קטעים אישיים מפרי עטו של זולאי, ויש בהם כדי להאיר צד בלתי ידוע בחייו: המשבר האישי העמוק שחווה כאשר התגלגל לגרמניה ונתקל לראשונה בחברה יהודית הרחוקה מן המסורת עמוקת השורשים של יהדות מזרח אירופה, ושונה מאוד מן החברה שהכיר בבית אביו בגליציה. המאמר השני עוסק במורשתו המחקרית של זולאי וביישומה בחקר הפיוט בחמישים השנים שלאחר פטירתו. יהי זכרו ברוך.

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## ENGLISH ABSTRACTS

### IN MEMORY OF MENAHEM ZULAY

by Ada Yardeni

Fifty years after his death, I was invited to say a few words in memory of my father, Menahem Zulay. I remember him as a very gentle and kind man, extremely devoted to his work, dedicating his life to the decipherment of Geniza manuscripts and bringing back to life forgotten words of ancient 'payitanim'.

He was born in Galicia (1899/1900?), to Shlomo Yisrael Weisengruen and Feige Rosa Billig, after whose name he was called – Menda'le Billig. She died when he was about seven years old and he grew up with his aunt. In 1921 he came to Palestine and studied at the Lipschitz Seminar in Jerusalem, from where he was taken in 1927 by Shlomo Zalman Schocken to Germany, to serve as a teacher for his sons. At about that time he changed his name to Zulay. In Germany he continued his academic studies and joined the Institute for the Study of Hebrew Poetry founded by Schocken. It was here that he met his future wife, Ilse Goldmann, and they were married in 1931. He immigrated to Eretz Israel in 1934, and worked at the Schocken Library in Jerusalem until his sudden death at home at the age of 54 (November 29, 1954).

### FIFTY YEARS OF RESEARCH IN THE PATH OF MENAHEM ZULAY

by Shulamit Elizur

This article summarizes the contributions of Menahem Zulay to the study of *Piyyut* focusing on his scholarly legacy. Zulay set for subsequent generations of scholars an intellectual agenda, calling for a full inventory of the Geniza texts and the necessity to provide critical editions of the texts as a foundation for all further studies. Indeed, subsequent scholarship

developed in these directions: Prof. Ezra Fleisher took upon himself the task of cataloguing the Geniza fragments, and various other scholars have published an ever-growing number of critical editions. Lately, a new generation of scholars have begun to concern themselves with issues of Higher Criticism, employing the insights of poetics to enrich our understanding of these texts. Although there is still much to be done, Zulay's scholarly vision and agenda is still being realized.

## STRUCTURAL ORNAMENTATIONS AND FIGURATIVE LANGUAGE IN THE ANCIENT *PIYYUT*

by Ophir Münz-Manor

In this article I explore the intersections between structural ornamentations and figurative language in Hebrew liturgical poetry from fifth century Palestine. Structural ornamentations are poetic devices that set the formal outlines of a poem; these devices include the Fixed Word (*Milat Qeva*), repetition of a word or expression in a fixed place throughout the entire verses of the poem, The Anadiplosis (*Shirshur*), repetition of the last word of a verse at the beginning of next verses, or the Fixed Theme (*Nose Qeva*), repetition of a theme or a unified list (for example the organs of the body or the Tabernacle's articles) all through the poem.

The article shows that in poems where structural ornamentations are used the figurative language is often intensified. This fact relates at times to formal characteristics of these devices but their impact is often intrinsic to the poetic and rhetoric nature of the poem. Another conclusion is that the figurative language, which is based on structural ornamentations, almost never exceeds the boundaries of the single verse. The article shows as well that the figurative language in the *Piyyut* usually draws on biblical passages that contain figurative language. However the poets use the biblical figuration as a point of departure for further figurative developments that creates – ultimately – original figurative sequences.

## MARGINAL NOTES ON THE QILLIRIAN RHYME SYSTEM

by Michael Rand

This article aims to call attention to the distinction between the phonetic/phonological status of speech sounds and their role as equivalents within the formalized system represented by a rhyme norm – i.e., two sounds that are not physically identical may nevertheless be considered equivalents for the purposes of rhyme within a certain literary tradition. Because of this duality of status, philologists should exercise caution in making claims about sound change on the basis of rhyme patterns in poetic texts – e.g., by itself, the fact that /d/ and /t/ can rhyme in a *piyyut* does not indicate that we are dealing with word-final devoicing in the post-biblical Hebrew of the Late Antique period. This general methodological point having been made, the article calls attention to a rather rare phenomenon in the Qillirian rhyme norm: the seeming equivalence of the vowels /a/ (Tiberian *patach*, *qamets*) and /e/ (Tiberian *tsere*, *segol*). Several examples of this phenomenon are adduced, and an explanation is attempted.

### SHELOMO SULEIMAN AL-SANJARY'S *QEDUSHTA'OT*: A CLARIFICATION REGARDING THE EXTENT OF THEIR CIRCULATION AND RECEPRION

by Eden Hacoheh

This article focuses on the recent discovery of two *Qedushta'ot* for the Day of Atonement written by Rabbi Shelomo Suleiman Al-Sanjary in a Mahzor of the Jewish communities of Kafah (known today as Theodosiya or Feodosiya in the Crimean peninsula). Contrary to the accepted view that Suleiman's poetry had no longer been used in the synagogal liturgy for many centuries and that it was preserved only in the Cairo Genizah, it appears that in remote regions there were scattered communities which continued to incorporate Suleimans' *Qedushta'ot* in their prayer service through the beginning of the modern era.

A careful study of this Mahzor reveals a new type of *Piyyut* which has never been previously described, which interprets word by word the traditional opening of the *Qerova* 'ברוך אתה ה' האל הגדול הגבור והנורא' etc.

The *Qedushta* for the Day of Atonement by Suleiman is printed in this article for the first time.

## MIDRASHIC MATERIAL IN SAADIA'S *PIYYUT* AND BIBLICAL COMMENTARY

by Yosef Tobi

The presence of midrashic material in Saadia's *Piyyutim* is much wider than in his biblical translation and commentary. In the latter, he did not always follow the interpretation of the Sages, and sometimes even explained biblical verses and issues in a contradictory way. Surely, he did not intend to undermine the authority of oral tradition, as proved from his harsh attack on the Karaites and the fact that in his theoretical works he frequently emphasized the importance of tradition regarding the interpretation of the Bible. However, he did not see himself obligated to accept all midrashic material and frequently ignored it when the midrash did not coincide with his philosophical views. On the other hand, he interwove rich midrashic material in his verse, especially in the more traditional liturgical genres. In any case, as an original and independent creator, he uses the midrashic material not only as decoration and ornament, but also for his own philosophical or religious ends.

## JOSEPH IBN ABITUR: A *QEDUSHTA* FOR THE SEVENTH DAY OF PESACH

by Ezra Fleischer, ל"ר

This article is aimed at reconstructing a major composition written by the first great Spanish *paytan* R. Joseph ibn Abitur (Merida, ca. 940 – Egypt? ca. 1025). The work, a *Qedushta* for 'The Day of Vayosha', albeit written in Spain, is known only from Geniza documents: its last section only, the 'Silluq', survived in two European manuscripts as well. This part was lately quoted in the dispute concerning the antiquity of the famous *Sefer Yezira* (see *Tarbiz*, 71 [2002], pp. 405ff.). The *Qedushta* is published according to all its extant sources and is thoroughly analyzed and commented on.

## CLARIFYING THE IDENTITY OF THREE EASTERN POETS

by Tova Beeri

The author in this paper deals with the identity of three poets who flourished in the East during the first half of the 11<sup>th</sup> century. Two of them, Yehezkel ha-Kohen and Eli ha-Kohen ben Yehezkel were thought by scholars to be closely related; father and son. In this article proof is given to deny this relationship. The third poet, Eli Alluf, is a newly discovered poet. As shown, he is the true author of a long panegyric, previously attributed to Eli ha-Kohen ben Yehezkel. The different locations of these poets are respectively: Babylon, Eretz Yisrael and Egypt. This information is deduced both from their poems themselves and from some historical data gathered from Geniza manuscripts.

## AN ODE TO WISDOM WITHIN REALMS OF MASSORAH AND KABBALAH: A NEWLY IDENTIFIED SECTION OF THE PROVERBS OF SA'ID BEN BABSHAD AND ITS UNIQUE RECEPTION

by Joshua Granat

In the present article the author publishes and discusses a text that he recently identified as a section of the monumental early medieval Hebrew poetic treatise known as the Proverbs of Sa'ïd ben Babshad (*editio princeps* by E. Fleischer, Jerusalem 1990). Unlike the manuscripts from which the other sections of the work are known, all of which are found in the Cairo Genizah and the Fierkowitch Collections, this section has been preserved in a Medieval Yemenite manuscript containing a miscellany of early *Mas-sorah* texts. Furthermore, the initial lines of this section are paraphrased, alongside other lines from Sa'ïd's *Proverbs*, in a short poem introducing a treatise by the famous 13<sup>th</sup> Century Spanish kabbalist Moses de Leon.

The text, which might have commenced the *Proverbs*, was described by Menahem Zulay as 'An Ode concerning Wisdom': it praises Wisdom as an eternal and universal Power, which enables human beings of every social class, as well as animals of every kind, to conduct their lives and to obtain their sustenance. This concept, as it is presented within the text, is analyzed in the article vis à vis other sections of Sa'ïd's work, and against the background of ancient and early Medieval Jewish and Arabic

sources which seem to have influenced Sa'īd (mainly the *Epistles of the Sincere Brethren*). The secondary incorporation of this text within the aforementioned, unexpected contexts of *Massorah* and *Kabbalah* is also discussed, as well as its possible implications regarding later reception and interpretation of Sa'īd's *Proverbs*.

## THE SUBLIME AND THE IMAGE OF THE DIVINE IN PSALMS AND SOME GENRES OF MEDIEVAL SPANISH HEBREW LITURGICAL POETRY

by Idit Einat-Nov

This paper analyzes several types of Psalms and medieval Spanish Hebrew liturgical poems, wherein the connection between the image of the divine and the sublime is examined in light of what scholars, theoreticians and philosophers at various times wrote on the subject. Our central hypothesis is that descriptions that are capable in principle of arousing an image of the divine as sublime undergo a change of character when introduced into different genre types, and may then become attached to an expression of an image of the divine that is far different from sublime, that of the 'God of salvation'. Poets may in fact make the transition from one to the other within a single text, as if these two disparate images were actually one and the same. I claim that this textual phenomenon should be considered as an 'instructive' religious-psychological occurrence, to use Rudolf Otto's term, which combines the opposing moments of sanctity (the irrational and the rational). Thus the terrible, supreme, sublime and 'wild' aspect of divine power becomes identified in its threatening qualities with the rational ideas of justice and morality. The histories of all religions, according to Otto, testify to this internal coalescence. His theory thus enables us to understand the textual transitions from the image of the divine to other images possessing opposing qualities, as being transitions that reflect the complex religious experience of the holy.

## YOCHEDVED'S CRY: THE MOTHER'S IMAGE IN *PIYYUTIM* OF MOSES' DEATH

by Benjamin Bar-Tikvah

*Piyyutim* on the theme of the death of Moses were composed for recital on *Simchat Torah*, the holiday on which the annual cycle of reading the Torah concluded with the story of Moses' death. Among the *piyyutim* that were written over the generations there is an exceptional group of texts based on a tradition according to which Yocheved outlived her son. They describe Yocheved's cry of devastation upon discovering her son's disappearance, and her desperate attempts to locate him. This theme of Yocheved's search has been preserved, surprisingly, only in *piyyutim*, although it is apparently based on a lost midrash. In any event, these *piyyutim* were widely distributed during the Middle Ages.

This paper deals with the descriptions in various *piyyutim* of Yocheved as she searched for her son, some of which appear here for the first time, based on manuscript versions from Mahzorim and from the *Genizah*.

## VERSIFIED PSALMS: AN UNNOTICES GENRE IN EARLY-MODERN HEBREW POETRY

by Aminadav Dykman

This article is devoted to the identification and concise description of a hitherto unnoticed genre in early-modern Hebrew poetry: versified Psalms. The first section deals with a descriptive definition of this genre, which may be classified as a sub-genre of hymnody. Next, the author goes on to delineate the history of this poetry in Europe, beginning with the Psalm-adaptations of Martin Luther and Jean Calvin. The following section is devoted to the history of versified (neo) psalms in Hebrew, beginning with the poetic adaptations of Avraham ha-Kohen of Zante (early 18<sup>th</sup> century), down to the poets of the second generation of Hebrew Enlightenment (up to the 1830s). The author then proceeds to analyze some samples of poems closely related to the genre in question: synthetic prayers in verse. In this, final section, the claim is made that the emergence and subsequent development of the genre of versified psalms in Hebrew sprang from the European tradition. The point is illustrated by comparisons of some Hebrew poems with psalm-related devotional hymns by Paul Gerhardt, and by Mikhail Lomonosov.