תוכן העניינים

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ENGLISH ABSTRACTS

'Burns Like Fire' – Mustard and Viniculture in Roman Palestine

Guy D. Stiebel

The paper discusses the mustard plant and its place in the material culture of the Land of Israel during the Hellenistic and, most notably, the Roman period. The unique characteristics of the plant, its pungency and the minute size of its seeds, made it a common motif in the genre of parable in the ancient East and the Mediterranean basin, as well as in the rabbinical literature. The beginning of the paper illustrates the mustard and its uses, with an emphasis on Mishnah, Shabbat 20.2. The focus of the discussion is the clarification of the term מסננת של חרדל and its association with Roman viniculture. Accordingly, the terms יין חרדלי and יין גורדלי are discussed. On the basis of this analysis the final part of the paper is devoted to the origin of the Hebrew word חרדל. Consequently the name Ardala/אלדלא, which occurs in the accounts of Flavius Josephus and in a recently discovered Aramaic inscription in Jerusalem, is elucidated and set in its historical and social context of the late Second Temple period.

Song-Cycles in the *Dīwān* of Samuel Ha-Nagid

Jonathan Vardi

The *Dīwān* of Samuel Ha-Nagid (Ismāʿīl ibn Naghrila) contains a large section of short poems (*muqaṭṭaʿāt*). A close reading of the *Dīwān* according to its original order reveals several poetic cycles: corresponding poems that were meant to be read or performed together. Until now, these poems were read separately, as independent works. However, only when reconstructing their original context and their relation to each other, can we thoroughly understand those poems. This article presents these miniature poetic cycles and discusses their structure, style and narrative.

Transgressions and Punishments. The Special Contribution of Rabenu Yonah Gerondi's *Shaʿarei Teshuvah*

Hillel Ben-Sasson

Shaarei Teshuva (lit. 'Gates of Repentance') by Rabenu Yonah Gerondi (1200-1263) has been one of the most popular *musar* compositions throughout the ages. Yet despite its wide circulation and broad reception, scholarship on the book's textual and literary characteristics remains limited. This article endeavors to help fill this scholarly gap by providing a thematic,

structural and textual analysis of *Sha'arei Teshuva*. Its first part surveys the composition's formal qualities, focusing primarily on *Sha'arei Teshuva*'s accessible style, along with its peculiar structure. The center of the book is an elaborate discussion on transgressions and their respective punishments, while issues directly related to repentance are relegated to the opening and concluding sections.

The second part of the article analyzes *Sha'arei Teshuva*'s treatment of its two central themes as they emerge from the aforementioned formal analysis: *Teshuva* and its status, and transgressions with their respective punishments. This analysis shows how Rabenu Yonah's creative treatment rendered *Teshuva* an urgent and ongoing process (in contrast to earlier ethical works), and developed the notion of transgression (*'avera*) as an omnipresent threat, above and beyond the weight attributed to each transgression in traditional halachic hierarchy.

The article concludes that the combination of both thematic moves with the book's exceptionally wide readership constituted a real innovation to Jewish thought. The article further suggests that this novel combination of constant repentance with hyperbolic fear of transgression, which reached a wide popular audience, contributed greatly to a profound change in fundamental religious dispositions within mainstream Judaism.

Addenda to the Poetry of Yosef Ben Tanḥum Hayerushalmi

Kedem Golden

Yosef ben Tanḥum Hayerushalmi (born c. 1262) was the last major Hebrew poet active in Egypt in the middle ages. His *Dīwān* (collection of poetry) contains the conventional genres of medieval secular poetry. It survived in a number of manuscripts, but has not yet been fully published. Based on new discoveries from manuscripts in the Second Firkovitch Collection in St. Petersburg, the article deals with three aspects of the poetry of Yosef ha-Yerushalmi:

The first part presents formerly unknown poems that belong to the *dīwān*'s fifth section, dedicated to love lyrics and wine poetry. The second part completes a missing passage in one of Hayerushalmi's rhymed *maqāmāt*, *Maḥberet ha-Shibbuṣim*. The last part deals extensively with strophic poems related by familial resemblance, presenting models that the poet imitated in two of the poems included in the *dīwān*'s fifth section. While the first of the two shares an identical Arabic *kharja* with one of Hayerushalmi's poems, the second was written entirely in Hebrew. It also served as a model for later Oriental poems for several centuries.

'Berikh Shemeh': The History of an Anonymous Aramaic Prayer that Found Its Way into Sefer ha-Zohar and the Prayer Book

Avishai Bar-Asher

The Aramaic prayer '*Berikh Shemeh*' (= Blessed be His Name) whose source is commonly identified as *Sefer ha-Zohar*, began to be included in *siddurim* (prayer books) during the seventeenth century. Until now it was thought to have been first introduced by individuals circa the mid-sixteenth century, with a direct connection to the distribution of the *Zohar*, and that it gradually spread, following practices instituted in Kabbalistic circles, until it reached many communities and was included in siddurim. However, this article shows that this process took place much earlier.

According to the documents discussed in the article, the practice of reciting '*Berikh Shemeh*' began long before the middle of the sixteenth century, and at first it was not related to *Sefer ha-Zohar*, its distribution, or its reception. In fact, the character of this Aramaic prayer is foreign to *Sefer ha-Zohar* and was artificially embedded in it. Using manuscripts, the author reconstructs the ancient versions of the prayer and tracks the historical and liturgical context in which it might have been created, evolved, copied alongside the *Zohar*, and eventually entered *siddurim*.

'*Berikh Shemeh*' is first documented as a late prayer, whose origin remains unknown, present in various geographical areas, in the margins of regular and high-holiday prayer books or as an appendix to them, originally without attribution. Later, the prayer began to be associated with R. Shimon Bar Yohai and copied as an apostil alongside Aramaic passages on the customs relating to the Torah scroll in the Zohar on *Parashat Vayakhel*.

The last part of the article raises conjectures regarding the ancient sources of '*Berikh Shemeh*' and examines its relation to prayers familiar from the liturgical canon and to other prayer customs whose origins are obscure.

An edition of the early versions of the prayer is presented in the appendix to the article.