

## תוכן העניינים

165	תפקיד כרוכי הארון	רענן אייכלר
187	על נספחים ומקומם בתוספתא	יואב רוזנטל
	לאופיו ולנתיבות השפעתו של המרכז הפייטני בבבל: הרהורים	שולמית אליצור
229	בעקבות ספריה של טובה בארי	
	תאוריות הצדקת העונש בתפיסת הגיהנום בהגותו של רב	דרור ארליך
249	סעדיה גאון	
	עיון מחודש בדימויו העצמי של ר' משה דוד ואליו ובהשתקפותו	יהונתן גארב
263	בפרשנותו למקרא	
		ביקורת ספרים
	היסטוריה ופולקלור ב'מגילת אחימעץ'	עלי יסיף
	<i>Robert Bonfil, History and Folklore in a Medieval Jewish</i> <i>Chronicle: The Family Chronicle of Aḥima'az ben Paltiel</i> (Studies in Jewish History and Culture, 22), Leiden: Brill,	
305	[2009, xviii, 388 pp., 32 ill.	
311	ספרים שהתקבלו במערכת	
V	תקצירים באנגלית	

## TABLE OF CONTENTS

Raanan Eichler	The Function of the Ark Cherubim	165
Yoav Rosenthal	On Appendices and their Positioning in the Tosefta	187
Shulamit Elizur	The Character and Influence of the Babylonian Center of Poetic Production: Considerations in the Wake of Tova Be'eri's Books	229
Dror Ehrlich	The Justification of Punishment in Saadia Gaon's Discussion of Hell	249
Jonathan Garb	A Renewed Study of the Self-Image of R. Moshe David Valle, as Reflected in his Biblical Exegesis	263
 <i>Book Review</i>		
Eli Yassif	History and Folklore in a Medieval Jewish Chronicle: The Family Chronicle of Aḥima'az [Robert Bonfil, <i>History and Folklore in a Medieval Jewish Chronicle: The Family Chronicle of Aḥima'az ben Paltiel</i> (Studies in Jewish History and Culture, 22), Leiden and Boston: Brill, 2009, xviii, 388 pp., 32 ill.]	305
	<i>Books Received</i>	311
	<i>English Abstracts</i>	v

## ENGLISH ABSTRACTS

### THE FUNCTION OF THE ARK CHERUBIM

Raanan Eichler

The two temples described in detail in the Hebrew Bible, the Temple of Solomon and the wilderness Tabernacle, contained in their innermost chamber, the focal point of Israelite worship, the Ark of the Covenant and two sculpted representations of fantastic winged creatures, the cherubim. Understanding the symbolic function of these cherubim may be central to understanding the ancient Israelite cult.

The prevailing view regarding this question is that the cherubim formed, or supported, the throne of YHWH, while the Ark beneath them served as His footstool. The Temple cherubim and Ark are thus considered together as an instance of the sphinx-throne, a known motif in Phoenician and Canaanite visual art from the biblical period.

This paper challenges the prevailing view on several grounds. First, biblical sources explicitly define the cherubim as having the role of guardians, not throne-bearers. These sources cannot be down-dated and dismissed, since they are backed up by multiple sources that consistently show that the cherubim were not the primary objects in the Temple and Tabernacle, as would be expected if they served as the throne of YHWH; second, no actual throne is mentioned in the Bible in relation to the cherubim; third, the cherubim as described in the Bible stood upright, while all throne-bearing creatures in Ancient Near Eastern visual art are quadrupeds; fourth, the large dimensions attributed to the cherubim of the Temple would have left insufficient space for a proportional throne.

It is shown that the cherubim as described in the Bible correspond to a different motif in Egyptian-Canaanite iconography, that of the winged protectors. In this motif, two or more winged creatures flank a deity, a person, or an object, spreading their wings toward it in a gesture of protection. A common form of this motif, in which the wings meet in a diamond pattern, appears in several Iron Age items from the Land of Israel, and corresponds specifically to the cherubim of the Tabernacle as depicted in the Bible. A less common form, in which the protecting beings appear *en face* with their wings spread to the sides, appears on the 14th-century BCE sarcophagus of the Pharaoh Tutankhamun, and corresponds to the cherubim of the Temple.

### ON APPENDICES AND THEIR POSITIONING IN THE TOSEFTA

Yoav Rosenthal

This paper examines appendices to the Tosefta, which include a number of *halakhot*, and the position of which shifts among various manuscripts. This phenomenon of 'position shifting', where a literary unit appears in completely different locations within different manuscripts,

is rare in rabbinic literature and may prove instructive regarding the final stages of the redaction of the Tosefta and the early stages of its transmission. In this paper, I examine four examples of appendices which are located in various places in the different manuscripts. In some versions the text in question is added at the conclusion of the topic, thereby stressing its nature as an appendix, while other manuscripts integrate the passage into the main body of the Tosefta's discussion, positioned where it is most appropriate in terms of its content.

These examples reflect a later stage of the editing of the Tosefta, one that enabled additional material to be added as appendices – without determining a fixed position for them within the main Tosefta tradition. This in turn suggests a degree of flexibility during the initial stages of transmission, which allowed for different editorial adaptations of these floating texts. The diversity of the texts also indicates the richness of source materials available during the editing of these appendices.

#### THE CHARACTER AND INFLUENCE OF THE BABYLONIAN CENTER OF POETIC PRODUCTION: CONSIDERATIONS IN THE WAKE OF TOVA BE'ERI'S BOOKS

Shulamit Elizur

The famous competition between the Palestinian and Babylonian traditions, which continued over the course of the Talmudic and the Geonic periods, ended, as is well-known, in the complete victory of Babylon – with the exception of one extensive area: *piyyut*. The recitation of *piyyutim*, rooted in the liturgical traditions of Palestine, spread to all Diaspora Jewish communities. Whereas in the case of Italy and Germany this phenomenon may be explained as a function of a shared ancient Palestinian heritage, it is quite surprising to find that it also obtains in the case of Spain, as the latter is known for its deep connections specifically to the traditions of Babylon.

In the first portion of the present article it is suggested that *piyyut* became naturalized in Spain, not as the result of Palestinian influence, but rather through the influence of the liturgical rites of the Babylonian synagogues of the tenth century, as these are attested in the poetic productions of R. Yosef al-Baradani. An investigation of the actual distribution of the main liturgical genres in Spain – the *yotzer* and the *qedushta* – reveals a close connection, even in detail, to that found in the corpus of Yosef al-Baradani. This fact strengthens the notion that Babylon served as a middleman between the Palestinian birth-place of *piyyut* and the Hebrew liturgical poetry of Spain.

In the second portion of the article stress is laid on the place occupied by the *seliha* in the corpus of Babylonian *piyyut*. Indeed, *selihot* are almost entirely lacking in the corpus of Yosef al-Baradani. However, almost all of the *piyyutim* of R. David ha-Nasi, which have lately been published, belong to the *seliha* genre in its various manifestations, and from the beginning of *piyyut* production in Babylon (in the corpus of R. Nisi al-Nahru<sup>ani</sup>) a significant place is reserved for *selihot*. At the same time, there are no *selihot* in the heritage bequeathed by the classical Palestinian *payyetanim*. For this reason it is proposed here that the *seliha* be seen as a Babylonian *piyyut* genre. If this is indeed the case, it follows that Babylonian influence on *piyyut* production throughout the ages is much more decisive than has been thought up till the present.

## THE JUSTIFICATION OF PUNISHMENT IN SAADIA GAON'S DISCUSSION OF HELL

Dror Ehrlich

This paper offers an analysis of Saadia Gaon's discussion of Hell in the ninth section of his *Emunot Ve-De'ot*, previously unexamined in academic research. The main question examined here is how Saadia justifies punishment by consignment to Hell, on both moral and theological grounds. In other words, I will attempt to determine which ethical theory of punishment underlies his view on this issue. I will argue that Saadia's theory of Hell is built upon two of the most common theories of punishment, namely retributivism and utilitarianism. With regard to almost every aspect of his discussion of Hell, Saadia follows his main theological sources, namely, the Jewish sages and Mu'tazilite *kalām*. By doing so he accepts the retributivist point of view, according to which punishment is the only possible moral reaction to sin, and its severity must be measured in accordance with the severity of the sin that was committed. In contrast to this, Saadia's philosophic argument for the justification of the eternity of punishment in Hell is utilitarian in nature. This argument points to deterrence as the purpose of, and thus the moral justification for, the everlasting duration of suffering in Hell. In light of these findings, I suggest a possible interpretation of Saadia's deviation from the general retributivist reasoning that he adopts, and offer an evaluation of the synthetic punishment theory he proposes in his discussion of Hell as a whole.

A RENEWED STUDY OF THE SELF-IMAGE OF R. MOSHE DAVID VALLE,  
AS REFLECTED IN HIS BIBLICAL EXEGESIS

Jonathan Garb

Following the recent publication of twenty five editions of the works of the eighteenth-century Italian kabbalist R. Moshe David Valle, this would seem an appropriate opportunity to resume the inquiry commenced by the late Isaiah Tishby, in part by examining previously unstudied manuscript material. This article explores two closely related issues: (1) Valle's mystical self-image, in relation to the messianic aspirations of his close associate R. Moshe Hayyim Luzzatto; and (2) Valle's independent and unique exegetical approach, as the only kabbalist to have composed a systematic commentary on the entire Bible.