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שיר עולת השבת האחת-עשרה: צורה ספרותית ותוכן פרשני

מאת

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א. מבוא

קטעי החיבור הליטורגי המכונה שירי עולת השבת נודעו לראשונה ממגילות מדבר יהודה. הם מצטרפים למחזור של 13 תפילות, המתוארכות בכותרותיהן לשבתותיו של הרבעון הראשון בשנה לפי הלוח בן 364 יום. עשרה עותקים של החיבור זוהו בין המגילות – שמונה ממערה 4 בקומראן (4Q400-407), אחד ממערה 11 (11Q17), ועוד אחד ממצדה (Mas1k) – אך כולם מקוטעים ביותר, וגם לאחר צירוף כל עדויותיהם זו לזו עדיין הפרוץ מרובה על העומד.¹ החיבור הוא מן הטקסטים החידתיים ביותר שהתגלו בין

* עיון זה מסתעף ממחקר מקיף יותר, בתמיכת הקרן הלאומית למדע (מענק 723/13): 'לשמוע את שירת המלאכים: הכנת פירוש חדש לשירי עולת השבת'. נוסח מוקדם הוצג בפני באי סדנת חיפה למגילות תשע"ט (מאי 2019), במושב שהוקדש לפרופ' דבורה דימנט בהגיעה לגבורות, ובפני באי הסמינר לפילולוגיה שמית באוניברסיטת קיימברידג' (נובמבר 2019), ואני חב תודה למשתתפים על תגובותיהם ושאלותיהם. עוד אני מודה לעמיתיי שקראו גרסאות מוקדמות של המאמר וזיכוני בעצותיהם: ד"ר רוני גולדשטיין, ד"ר ליאת נאה ופרופ' אלישע קימרון, וכן לקורא(ת) מטעם המערכת על הערות קולעות ומועילות. תצלומיהם של קטעי המגילות המובאים להלן (§ב, עמ' 11; §47, עמ' 29) הם באדיבות הספרייה המקוונת של מגילות מדבר יהודה ע"ש ליאון לוי, רשות העתיקות; צילום: שי הלוי. אסף גייער טרח בעיבוד דיגיטלי של תצלומי הקטעים הבוודים ובעריכתם לשם המחשת העניינים הנדונים כאן, ואני אסיר תודה לו על מלאכתו המדויקת והנאמנה. שרידי החיבור הופקדו תחילה בידי ג'ון סטרגנל, והוא פרסם שני קטעים מתוכם בסוף שנות החמישים. ראו: J. Strugnell, 'The Angelic Liturgy at Qumran: 4Q Serek Šīrôt 'Ōlat Haššabbāt', *Congress Volume: Oxford 1959* (VTSup, 7), Leiden 1960, pp. 318-345. בשלהי שנות השבעים העביר את האחריות לפרסומם לתלמידתו קרול ניוסם, והיא שפרסמה לראשונה את עותקי החיבור במלואם. ראו: C. Newsom, *Songs of the Sabbath Sacrifice: A Critical Edition* (HSS, 27), Atlanta, GA

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ENGLISH ABSTRACTS

THE ELEVENTH SONG OF THE SABBATH SACRIFICE: LITERARY FORM AND EXEGETICAL CONTENT

Noam Mizrahi

The study focuses on an enigmatic passage from the *Songs of the Sabbath Sacrifice*, a liturgical composition discovered among the Dead Sea Scrolls. Although previous commentators found the passage almost unintelligible, detailed investigation of its text, language and literary structure makes it possible to shed some light on it. This passage includes a well-structured poetic unit, whose internal logic is exegetical in nature: the author harmonizes the details of various scriptural passages that describe – from his point of view – the same architectural element, namely, the dais of the divine throne, located at the inner sanctum of the heavenly temple, emphasizing repeatedly that its figurative ornaments are living entities. In reworking the various proof-texts and integrating them with one another, the poem relies on exegetical traditions attested in the ancient versions (including primarily the Septuagint and the Targums), and draws upon certain mythological and cultic traditions rooted in ancient Near Eastern literature and iconography, especially those of the Levant. This analysis allows us to extract the passage from its isolation and set it against a broader cultural background that explains some of its seemingly exceptional features.

‘YOU KNOW THE DIFFERENCE BETWEEN A LOVER (*OHEB*) AND A PASSIONATE LOVER (*HOSHEQ*)’: DEGREES OF LOVE IN MAIMONIDES AND HIS SOURCE IN AL-GHAZĀLĪ

Tanja Werthmann

The present study examines the use of the term *ishq* (passionate love) in the *Guide of the Perplexed* 3, 51 against the background of the terms designating various degrees of love in classical Arabic literature, where *ishq* receives the meaning of the most powerful type of love, whose main characteristics are exclusivity and totality. Textual analysis indicates that Maimonides’ source of inspiration in forming his concept of *ishq* as the highest degree of devotion was the monumental work *The Revival of the Religious Sciences* (*Ihyā’ ‘ulūm al-dīn*) by the Muslim mystic, theologian and jurist Abū Hāmid al-Ghazālī (d. 1111).

An early exploration of the differences between various terms that designate love is found in the *Epistle on the Singing Girls* (*Risālat al-qiyān*) by the Muslim author ‘Amr b. Baḥr, better known as al-Jāḥiẓ (d. 869). In this epistle, love (*ḥubb*) is viewed as a term designating a feeling that can be directed towards many and various objects. According to the concept outlined in al-Jāḥiẓ’s discussion, other aspects must join the basic feeling

of love, so that it can develop to *'ishq* (passionate love). The concept of earthly *'ishq* as excessive love which surpasses feelings of love designated by the term *ḥubb* or *maḥabba* has been applied by mystics to the ecstatic experience of total devotion to God. Similarly to the Arabic sources that describe earthly *'ishq* as an extreme mental state which surpasses other feelings of love, *'ishq* towards God is situated at the peak of the spiritual ladder of ascension, above the stage of love or as its utmost fulfilment in al-Ghazālī's *Book of Love, Longing, Intimacy and Contentment*, which is part of *The Revival of the Religious Sciences*. Striking textual similarity between al-Ghazālī's *Book of Love* and *Guide 3*, 51 strongly suggests that in the consolidation of the concept of *'ishq* as the supreme degree of devotion to God, Maimonides was drawing on al-Ghazālī. This affinity situates Maimonides' concept of *'ishq* in a strikingly mystical context.

KABBALAH IN GERONA IN THE THIRTEENTH CENTURY: AZRIEL AND NAḤMANIDES. A RE-EVALUATION

Judith Weiss

Following Moshe Idel, the Kabbalistic activity in the Catalan town of Gerona in the 13th century has commonly been described in scholarship as divided into two main circles or groups: The first circle including most of the Kabbalists active in Gerona with the sole exclusion of Naḥmanides (mainly R. Ezra, R. Azriel and R. Jacob b. Sheshet), and the second circle including Naḥmanides himself, his followers and the followers of his student the Rashba. Various studies by Idel and others, established the scholarly consensus according to which in general these two circles were detached from one another in terms of their Kabbalistic thought. Consequently, these studies inferred that the unknown sources or teachers of Naḥmanides' Kabbalistic thought should be sought for outside of Gerona. The present article offers a different outlook on the Kabbalistic activity in Gerona in the 13th century. In its greater part, the article offers a textual comparison between the writings of R. Azriel and Naḥmanides in regards to some of the central themes with which the two were engaged, showing that in truth some important points are common or similar to both, a fact which has hitherto not been discussed in scholarship. In light of this, it is claimed that Naḥmanides might very well have studied from his older townsman, the Kabbalist Azriel, whether directly or through the mediations of written texts. Second, on the basis of these new insights, and while critically relating to Idel's attitude, methodological difficulties regarding the way the notion of 'circle' is used in the study of Kabbalah are pointed out in the introduction and conclusion of the article, and a more accurate and effective typology regarding the terms 'circle' and 'school' in what regards the Kabbalistic activity in the 13th century as a whole is offered.

R. BORUCH OF MEDZHYBIZH AND THE ‘MEDZHYBIZH DYNASTY’

Tsippi Kauffman

R. Boruch of Medzhybizh served as a *tsaddik* (Hasidic leader) over a period of about thirty years. Although he was a grandson of the Ba'al Shem Tov, was active and a familiar figure in a wide range of Hasidic contexts, and is mentioned in a great many Hasidic works, no in-depth academic research has yet been devoted to his life and his teachings. There appear to be two main reasons for this: one is the unflattering portrayal of him in the Haskalah literature; the other is a brief article published in 5740 (1980), in which the writer, Avraham Shisha-Halevy, argues that the main anthology of Rabbi Boruch's teachings and the stories about him, *Butzina di-Nehora*, is a forgery.

This article sketches a portrait of Rabbi Boruch. I start by addressing the claim concerning *Butzina di-Nehora*, and show that there is no evidence that the work is not genuine. At the same time, I discuss the culture of Hasidic discourse, in which the rigid criteria of reliability and the concept of copyright are not applicable. The main portion of the article discusses a number of central concepts in the teachings and leadership style of R. Boruch: immanence and Divine service through corporeality; prayer and Torah study; the mystical-magical model; strict Divine justice, awe of God and distance from Him; the inner voice of the heart; innovation and creativity. Finally, I focus on R. Boruch as a link in the ‘Medzhybizh Dynasty’ – i.e., as a descendant of the Ba'al Shem Tov and an exponent of his teachings, and the question of the degree to which he influenced and was continued by R. Nachman of Braslav.