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בפתח הגיליון

גיליון מיוחד זה של 'מחקרי ירושלים לספרות עברית' מוקדש בהוקרה עמוקה לפרופ' שולמית אליצור, עם פרישתה מהוראה בחוג לספרות עברית באוניברסיטה העברית בירושלים. את תרומותיה העשירות של אליצור לחקר הפיוט הקדום ושירת החול העברית בימי הביניים מכירים ומוקירים כל שוחרי התחומים הללו, והם מודים לה עליהן תדיר. עמיתה ותלמידיה יכולים להעיד אף על עושר תורתה של שולמית בעל פה ועל הדרכתה הנדיבה, אשר פתחו לפנייהם שערים לעולמות הפיוט, התפילה והשירה. כל אחד ואחת מהם זכו בנדיבותה ובתמיכתה, את כולם ליוותה ועודדה בגיבוש דרכם העצמאית במחקר ובהוראה, ולכולם הנחילה את אהבתם של 'דְּקֻדְקֵי סְפָרִים [...] נֶעַם מְתוֹק מְדַבְּרִים' (פיוטי פינחס הכהן, מהדורת אליצור, עמ' 407).

הגיליון נפתח במאמר הסוקר את עיקרי עשייתה המחקרית המגוונת של שולמית אליצור לזמן ראשית דרכה, ולאחריו מופיעה רשימה ביבליוגרפית של כלל פרסומיה עד כה, מתוך ציפייה לנועם מתקם של מחקריה ושיעוריה שמכאן והלאה.

בגוף הגיליון כלולים י"ד מחקרי שירה ופיוט, המקובצים בשלושה שערים. בשער הראשון שישה מאמרים, שעניינם התפילה והפיוט הקדום לדורותיו ולגונויו. במאמר הפותח את השער דנים אורי ארליך וורד רזיאל-קראצ'מר בשילובן של פסקאות פייטניות בנוסח הברכה שלאחר קריאת שמע של ערבית בקטעי סידורים כמנהג ארץ ישראל מגניזת קהיר. אבי שמידמן בוחן מחדש במאמרו את אופן שילובן של קינות ארץ ישראליות קדומות בסדרי התפילה הבבליים לתשעה באב לאור עדויות הגניזה. מיכאל רנד דן במאמרו במספר ממצאים, אף הם רובם מן הגניזה, המעידים על מערכי שילוב חריגים של קטעי פיוטים בזיקה לדפוסי ביצוע מוזיקלי בפרקטיקה הליטורגית. אופיר מינץ-מנור סוקר במאמרו את תרומתן הפוטנציאלית של מתודות מתחום מדעי הרוח הדיגיטליים לחקר הפיוט; לשם כך הוא חוזר ומעיין בלשון הציורית בקורפוס פיוטים קדם-קלסיים שעסק בו בעבודת הדוקטור שלו, אך הפעם בכלים חישוביים. עדן הכהן מציג ומנתח במאמרו מגוון דגמים טרוריים ורעיוניים של הקבלה וניגוד בפיוטי ד ממחזור הקדושתאות של ינאי לשבתות השנה. את השער חותם מאמרו של אריאל זינדר הנדרש לעיון השוואתי בין כמה פיוטים המוקדשים לדיבר החמישי מעשרת הדיברות, שקצתם מפורסמים במאמר זה לראשונה.

השער השני מוקדש לפיוט בצרפת ובאשכנז וכלולים בו שני מאמרים. גבריאל וסרמן מפרסם במאמרו סילוק רחב היקף מקדושתא לשבועות אשר רק טוריו הראשונים ראו אור בעבר, ושהוא ככל הנראה מפרי עטו של יוסף טוב עלם. במוקד מאמרו של אברהם פרנקל סליחה בלשון הארמית, שטרם נדפסה עד כה, הניכרת במהלך אלגורי ייחודי. סליחה זו נתחברה ככל הנראה בידי רש"י, ייחוס המתברר ונדון במאמר מהיבטים שונים, ובכלל זה מתוך השוואה לפיוטי רש"י העבריים.

השער השלישי כולל שישה מאמרים, שעניינם שירה עברית בספרד ובשלוחותיה, פיוט ושירת חול. השער נפתח במאמרו של יהושע גרנט הדין בדפוס זיקה בין טקסטואלית למקרא כבסיס ליצירה מחודשת – ובהתגלמותם בשלוש יצירות המיוסדות על מזמור תהילים קכח: שיר כלולות פייטני קדום ושני פיוטים ליוסף אבן אביתור. שרה כהן סוקרת במאמרה את מורשתו השירית של יצחק בן שמואל הספרדי כנזי, שהיגר למצרים לקראת סוף המאה האחת עשרה ושיצירותיו ברובן עודן טמונות בקטעי הגניזה; במאמר מפורסמת לראשונה 'קינת צימודים' ייחודית פרי עטו. יהונתן ורדי נדרש במאמרו להתפתחותו של משקל התנועות בשירה העברית בספרד ובשלוחותיה, ומפרסם שיר חדש לשמואל הנגיד השקול במשקל זה. קדם גולדן מציג במאמרו משורר פורה ובלתי מוכר בשם עובדיה, שפעל ככל הנראה בדמשק במאה השלוש עשרה; במאמר מפורסם לראשונה מבחר משיריו, שכמה מהם מיוסדים על דגמי מופת משל משוררי תור הזהב בספרד. מתי הוס דן במאמרו בהדים לתפיסות ולפרקטיקות קבליות בפרוזה המחורזת בת המאה השלוש עשרה, ועומד על ביקורת הקבלה המשתקפת ב'ספר המשלים' ליעקב בן אלעזר וב'ספר שעשועים' ליוסף אבן זבארה. הגיליון נחתם במאמרה של טובה בארי, הבוחנת מחדש את זיקתו של ישראל נג'ארה למורשתה של השירה העברית בספרד, ומצביעה על מהלכים חדשניים בשירתו של נג'ארה לעומת המסד הספרדי שבתשתיתה, בייחוד בתחום תבניות השיר.

העורכים מבקשים להודות בזה לכלל המחברות והמחברים שתרמו לכרך מפרי עבודתם, וכן לכל מי שהשתתפו, יעצו וסייעו בהליכי הקריינות ובהבאת הכרך לדפוס.

יהושע גרנט, עדין הכהן, אריאל זינדר
ט"ו בשבט תשפ"א, ירושלים

CRITICISM OF KABBALA IN HEBREW RHYMED NARRATIVES:
THE EIGHTH GATE OF JACOB BEN ELAZAR'S 'SEFER HA-
MESHALIM' AND THE TALE OF THE HYPOCRITE AND THE
CHURL IN JOSEPH IBN ZABARA'S 'BOOK OF DELIGHT'

Matti Huss

Hebrew rhymed narratives and poems written in Christian Spain and Provence rarely use Kabbalistic themes and symbols. The few allusions to these topics reveal a positive attitude to Kabbala. The article presents two works that deviate from this rule. The first text, the Hypocrite and the Churl from Joseph ibn Zabara's 'Book of Delight' describes how, after his death, a well-known pious old man was shown to have secretly practiced a Christian rite in his midnight prayers, directing them to an intermediary entity. This practice is familiar from the condemnations of several similar intermediary prayer customs of Kabbalists, presented by their opponents as redolent of Christian beliefs. Through this story Ibn Zabara criticizes Kabbalistic practices of Barcelona near his time. The other text is the Eighth Gate in Jacob ben Elazar's 'Sefer ha-Meshalim' which reveals the hypocrisy of a seemingly pious preacher. Ben Elazar interlaced this text with a series of allusions that present a severe condemnation of kabbalist practices. These include prayers directed to intermediary entities and use of the kabbalistic terms 'Keter' referring to the sefira Keter and 'Seter Elion' and 'Seter El'. These two phrases appear in Azriel's letter to the Kabbalists of Burgos and in the writings of Hug ha-Iyun. The integration of these terms in the preacher's homily – a swindler who performs forbidden relations with his female slave – are designated to demonstrate that these terms, as well as the kabbalistic beliefs they represent, are inappropriate, as is the preacher who uses them in his homily.

REEVALUATION OF NAJARA'S DEBT TO THE TRADITION OF THE
SPANISH SCHOOL OF POETRY

Tova Beeri

R. Israel Najara (Safed c.1550 – Gaza c.1628) was the founder of a new school of poetry in the East after the Expulsion from Spain. As in most new beginnings, tradition and innovation are intertwined in his poetry. This article examines the extent to which Najara was faithful to the tradition of Spanish Hebrew poetry, which he knew so well and cherished, primarily with respect to the structure of his poems.

A re-examination of 'Zemiroth Yisrael' and 'Sheerit Yisrael', Najara's two major poetic collections, suggests that, contrary to the general consensus in research, including that of the present author, it seems that Najara consciously and deliberately deviated from the canonical structures of Spanish poems, at times only slightly but at others much more radically. This tendency was further amplified in his later poems. Short selections from his poems illustrate this trend.

THE DEVELOPMENT OF THE 'METER OF FULL-VOWELS' (MISHQAL HATENU'OT) IN MEDIEVAL HEBREW POETRY

Jonathan Vardi

The 'Meter of Full-Vowels' (Mishqal Hatenu'ot) is perhaps the most extraordinary meter in the prosodic inventory of the Hebrew Poetry in Medieval Iberia, the only meter that, while still based upon the quantitative distinction between long and short vowels – *yated* and *tenu'a* – strictly forbids the appearance of the *yated*. This article examines the versions of this Hebrew meter from the time of its emergence in the eleventh century, in the poetry of Samuel Ha-Nagid. The turning point in the development of this meter is demonstrated through comparison between its 'raw' version in Ha-Nagid's poetry and its highly refined version in the work of the twelfth-century poet Moses Ibn Ezra. While the former utilizes this meter in an almost free rhythmic and exegetic patterns, the latter presents a highly arranged meter, in which each hemistich is divided symmetrically into distinct metric units.

This article surveys the development of this meter from the primary into the secondary version, as well as its later appearances after the end of the Golden Age. Particular attention is given both to theoretical works on poetics, written in Christian Spain, Italy, and the Sephardi diaspora of North Africa and the Ottoman Empire, and to the question whether this unique Hebrew meter is based on an Arabic precedent.

Finally, this article presents a formerly unpublished poem by Samuel Ha-Nagid. In this poem, the utilization of the 'Meter of Full-Vowels' is typical of Ha-Nagid, and thus reinforces its attribution to the poet.

THE RECEPTION OF THE ANDALUSIAN SCHOOL OF HEBREW POETRY IN THE EAST: 'OVADIAH OF DAMASCUS, A HITHERTO UNKNOWN POET

Kedem Golden

Our knowledge of Hebrew poetry written in the East in the Middle Ages is limited. In contrast to the Andalusian school of Hebrew poetry, which has received predominant attention by modern scholarship, we still lack even a preliminary inventory of Hebrew poems in centers outside of Al-Andalus. This lacuna hinders our understating of an important process that took place after the so-called 'Golden Age', wherein poets in the East embraced and absorbed the poetic innovations heralded by the Andalusian school.

This article seeks to fill this lacuna in part by shedding light for the first time on the figure of 'Ovadiah, an obscure poet apparently active in Damascus in the thirteenth century. This prolific poet wrote hundreds of secular and liturgical poems, which were compiled in a *Dīwān*. Fragments of two distinct copies of the *Dīwān* survived in the Second Firkovich Collection, now at the Russian National Library in St. Petersburg. Examining 'Ovadiah's extant poems, this article addresses the major trends and character of his poetry. The poet's familiarity with the Andalusian school is evident not merely in his poetic craft and use of conventional genres and literary motifs, but also in the variations and explicit quotes he employs, building on well-known poems by Andalusian poets. Conversely, we find poetic innovations in 'Ovadiah's oeuvre, unknown in his predecessors, such as strophic poems celebrating wine-drinking before ending – surprisingly – with the hope for future redemption. This article concludes with an appendix of a selection of poems by the author.

‘YONATA DEVEI MALKA’ – AN ARAMAIC *PIYYUT* BY RASHI

Avraham Fraenkel

This article discusses the Aramaic *Seliha* ‘יונתא דבי מלכא’, published here for the first time, along with a Hebrew translation and a detailed commentary. According to the acrostic, the author’s name is שלמה. I conjecture that the author of this *Piyyut* is Rashi – in regard of its provenance, its linguistic and stylistic features, and the incorporation of Midrashic sources in a manner comparable to other liturgical poems by Rashi and to his famous commentaries to the Bible and to the Babylonian Talmud.

The sub-genre of this *Piyyut* is ‘*Tehina*’ (‘תחינה’), which is integrated during the *Selihot* service before the section of ‘מחיי ומסיל’. The article reconstructs the early stages of the *Tehina* sub-genre in the rites of Ashkenaz and Tsarfat and identifies the stage to which the *piyyut* ‘יונתא דבי מלכא’ belongs. In addition, the integrative allegorical character of the poem is discussed, in comparison to a similar (but not identical) allegorical character of another *piyyut* by Rashi.

LIKE OLIVE PLANTS: THREE POETIC RENDERINGS OF PSALM 128 FROM THE CAIRO GENIZAH

Yehoshua Granat

The article discusses Psalm 128 vis-à-vis three Hebrew poems based on this scriptural text, all known from manuscripts of the Cairo Genizah: an anonymous late ancient wedding poem and two *piyyutim* by the 10th Century poet Yoseph Ibn Abitur. The annotated texts of the three poems are included in the article. Following a comparative close reading of these poems and a characterization of their hypertextual configuration, two paradigms of ‘consonant’ and ‘dissonant’ attitudes towards the scriptural hypotext are defined and illustrated.

TOWARD A CRITICAL EDITION OF THE POEMS OF RAV YITZḤAQ BEN SHEMUEL HA-SEFARADI KANZI

Sara Cohen

This article lays the foundation for a future edition of the poems of Rav Yitzḥaq ben Shemuel ha-Sefaradi Kanzi, a poet of Spanish origin who immigrated to Egypt toward the end of the eleventh century. The present article focuses on his activity as a poet and his poetic output. The database of the Ezra Fleischer Institute for the Research of Hebrew Poetry in the Genizah attributes about 50 poems to Kanzi. After a thorough investigation of a sizable portion of the 170 manuscript fragments in which his poems are copied, I have succeeded in compiling a list of forty poems that may be attributed to him with certainty at this stage. This list appears in the article, with notes about the poems and their location in manuscript or in print form.

A future edition of Kanzi’s poetry will surely result in a greater familiarity with the various aspects of his poetic output and make it possible to broaden the discussion of important additional questions pertaining to the payyetaṅ’s place in the history of Hebrew poetry in general and Hebrew poetry in Egypt in particular. In order to demonstrate Rav Yitzḥaq’s poetic talent I present in this article his previously unpublished unique homonym-qina ‘בכה לבבי על מגורותי’ (My heart shall cry over its abode).

poems based on contrasting explication of two opposing concepts. The paper points out Yannai's diverse use of an array of parallels in these segments. Sometimes he maintains the balance between the parallel pairs, and analysis reveals an ideological foundation behind the rhetorical parallel. In other instances, the analysis of parallel concepts disrupts the balance, undermines the parallel, and uncovers the essence of the concepts and the connection among them. The *piyyut* is constructed so that by the end of its recitation, the audience will realize that the pairs in the poem are not parallel at all, or that the comparison itself was fundamentally groundless. The parallel between facing hemistiches is no more than a rhetorical device, without corresponding ideological value. These poems sometimes seem to express the poet's sense that the precept, 'God has made the one as well as the other', is undermined in these instances, and that the order of the world has somehow been corrupted.

HOW SHOULD WE HONOR: THE LITURGICAL AND POETIC ADAPTATIONS OF THE FIFTH COMMANDMENT

Ariel Zinder

Medieval Hebrew liturgical poems (*piyyutim*) were often poetical paraphrases of biblical verses. The present essay explores poems that were written as poetic adaptations of the Fifth Commandment (Exodus 20:12). These poems were all part of larger *piyyut* cycles called *Dibberin* that were performed in the synagogue on Shavu'ot. A few of these poems are presented in this article, some of which have been published before and others that were found in manuscript form. The readings of these poems appear under three headings: How does One Interpret, How does One Speak, and How does One Honor. These headings convey three interlinked processes that occur within the poems: as the medieval poet writes his poetic paraphrase of the verse, he necessarily interprets it, laying emphasis on one of its aspects, or suggesting some rationale for the Commandment. Yet the poet is not only an interpreter, he is also a director of a certain scene, in which a dramatic persona utters the Commandment, intones, and personalizes it, thus the *piyyut* is always also a renewed speech act. Lastly, this same poet necessarily confronts the question of honor, as he is required to write a new poem and somehow honor the canonical and sacred words of Torah. Thus the authors of these *piyyutim* were faced with multiple, overlapping challenges. Various poets, from different eras, addressed these challenges, and the present article aims to contribute to an understanding of the techniques they used to do so.

THE LOST *SILLUQ* FROM THE *QEDUSHTA* 'IMEROT ADONAI' BY JOSEPH TOV-'ELEM

Gabriel Wasserman

The article presents a critical edition of the *Silluq* 'Etten 'Oz Lemalki', which is found in a French manuscript at the end of the *qedushta* 'Imerot Adonai' by R. Joseph Tov-'Elem. The poem deals with stories about the giving of the Torah, and the various forces that opposed its reception and observance. This is the first publication of the poem. The accompanying commentary indicates the poem's sources in Biblical and Rabbinic literature, and explains its opaque expressions.

two separate *Benedictions* at the same time, combining the two rites. Based on the evidence presented here, this compound rite was the norm when *Qerovot*-of-eighteen were recited, while Babylonian recitation of *Qerovot*-of-eighteen with *Selihot* alone is hardly attested at all.

INTERDIGITATED *PIYYUTIM* AND THE PRINCIPLE OF POLYPHONIC PERFORMANCE IN LATE EASTERN *PIYYUT*

Michael Rand

The article deals with a number of aspects relevant to the documentation of the process by which the liturgical praxis that is reflected in Late Eastern *piyyut* came to include a significant musical component, to the extent that may be traced on the basis of Genizah *piyyut* fragments. The phenomena that are discussed are: 1) the development of the hybrid *qedushta* (*qedushtat kil'ayim*) on the basis of a 'skeleton' consisting of a Classical *qedushta*, 2) the development of the *lahan*-system as reflected in the use of the term *dillug*, and especially 3) interdigitated *piyyutim*, which seem to bear witness to polyphonic liturgical performance.

ANALOG *PIYYUT* IN A DIGITAL WORLD: TOWARDS COMPUTATIONAL STUDY OF PAYYTANIC LITERATURE

Ophir Münz-Manor

Computational-quantitative study in the humanistic disciplines has been increasing steadily in recent years thanks to the accessibility of computers, the rise in digital literacy, and the rapid digitization of texts and artifacts. Research in this digital environment makes possible unorthodox approaches to well-established methods and raises questions that could not have been asked in the past. Tools that enhance human interpretation by means of computational power and processing big data-sets sometimes change the hermeneutical perspective.

This article illustrates new possibilities in computational literary study with an interesting case study: a reexamination of my doctoral dissertation on figurative language in early *Piyyut* that was written fifteen years ago. The detailed literary analyses from the dissertation were uploaded into CATMA, a web-based annotation tool, and were explored using visualization capabilities of the tool as well as other statistical methods. The comparison of the analog and digital explorations corroborated some of the findings of the dissertation and refuted others. More importantly, new insights were fleshed out using 'distant reading' techniques. All in all, the article seeks to promote a sober and accessible Digital Humanities that do not strive to replace traditional humanistic methods but to provide scholars with new tools and approaches.

'GOD HAS MADE THE ONE AS WELL AS THE OTHER' – PARALLELS AND THEIR DECONSTRUCTION IN *PIYYUT DALET* OF YANNAI'S *QEDUSHTA 'OT*

Eden Hacoheh

This paper investigates the fascinating rhetorical devices utilized by the liturgical poet Yannai in his construction of the fourth segment ('*piyyut dalet*') of the *Qedushta 'ot*,

ENGLISH ABSTRACTS

PROSE OR POETRY? - CLARIFYING THE ERETZ ISRAEL VERSION OF THE 'YOU SMOTE' PASSAGE IN THE MA'ARIV PRAYER

Uri Ehrlich and Vered Raziel-Kretzmer

This essay offers a new contribution to the scholarly debate on the borderline between poetry (*piyyut*) and prose in ancient prayers. The discussion centers around the passage *Ata Hikita* ('You smote every firstborn in the Land of Egypt') which, according to the ancient custom of Eretz Israel, is recited in the *Ge'ula* ('Redemption') *Benediction* of the *Qriat Shema* section during the Ma'ariv prayer, immediately after the paragraph *Emmet veyatsiv* ('True and firm ... there is no God but you').

The discussion begins by showing that distinguishing between poetry and prose in prayers is a complex matter with serious ramifications and then presents several formulations of the second section of the *Qriat Shema's Ge'ula Benediction* found in the Genizah, the wording of which is distinctly poetic.

The linguistic and stylistic aspects of the 'You smote' paragraph are then discussed while comparing them to these Genizah findings and to other prose versions of the *Ge'ula Benediction*. The lack of distinct *piyyutic* characteristics, the similarity between this passage and the parallel paragraph in the *Ge'ula Benediction* from the *Shahrit* morning prayer, and the abundance of textual witnesses of the 'You smote' paragraph all point to identifying the language of this paragraph as prose.

Nonetheless, its function as a prose prayer in the Palestinian Genizah communities does not necessarily point to the precedence of the 'You smote' paragraph as an 'original' prose version of the *Ge'ula Benediction*, and the difficulty in definitively categorizing it is indicative more than anything of the indistinct boundary between prose and poetry in the liturgy.

DID PALESTINIAN *QINNOT* SERVE AS *SELIHOT* IN THE BABYLONIAN RITE?

Avi Shmidman

The Palestinian and Babylonian prayer rites differed with regard to the *piyyutim* for the Ninth of Av. While Palestinian communities recited *Qinnot* poems in the fourteenth *Benediction* of the *Amidah* prayer (the *benediction* for the rebuilding of Jerusalem), Babylonian hymnists composed *Selihot* poems for the sixth *Benediction* (the *Benediction* of forgiveness). The difference between these types of *piyyutim* was not one of content, but rather one of liturgical placement. Therefore, scholars have long assumed that Babylonian communities would have naturally adopted Palestinian *Qinnot* and reused them as *Selihot* poems in the 6th *Benediction*. Similarly, scholars generally assumed that when Palestinian *Qerovot*-of-eighteen were recited in Babylonian communities, the expansion poems would be placed in the sixth *Benediction*, rather than the fourteenth, in accordance with the Babylonian custom. The present study revises both of these assumptions. An inspection of a wide corpus of manuscripts from the Cairo Genizah indicates that the reuse of Palestinian *Qinnot* as *Selihot* is in fact exceedingly rare. Nevertheless, the Babylonian communities did not shy away from reusing Palestinian poetic materials for the Ninth of Av; on the contrary, many Genizah manuscripts attest to the use of Palestinian *Qerovot*-of-eighteen in Babylonian communities on this day. Yet, in such cases, the accompanying *Qinnot* were not shifted to the sixth *Benediction*. Instead, the *Qinnot* were left in the fourteenth *Benediction*, while the Babylonian *Selihot* continued to be recited in their usual place in the sixth *Benediction*. That is, the recitation of the *Qerovah*-of-eighteen for the ninth of Av in these communities included expansion poems in

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