



**MONASH** University

**Revelation and Equivalence**

**A Methodology for the Translation of Sacred-Texts  
as applied to the *Tiqqunim* of the *Zohar***

A thesis submitted for the degree of  
Doctor of Philosophy (Translation Studies)  
at Monash University

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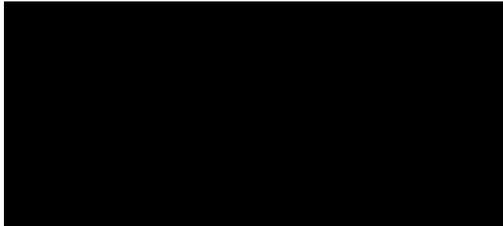
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## Abstract

This thesis, which proposes a methodology for an English translation of the medieval Aramaic sacred writings known as the *Tiqqunim* of the *Zohar*, and which presents an original translation of three tiqqunic excerpts to exemplify that methodology, has two aims. The first aim of the thesis is to contribute to a greater understanding of the inter-lingual translation of texts which are considered ‘sacred.’ The second aim is to bring together two vibrant twenty-first-century academic disciplines that have, so far, had little mutual contact: Translation Studies and the scholarship of Jewish mystical, or kabbalistic, literature. Adopting the position that literal equivalence is the most appropriate mode of sacred-text translation by which to meet the expectations of communities of readers, the thesis argues for an approach to equivalent translation that recognises the unique revelatory and experiential nature of the *Zohar*. The literature of the *Tiqqunim* is identified as poetic and as possessing specific literary properties: language (Aramaic) and style (paratactic symbolism in free association). Due to the lexical disparity between Zoharic-Aramaic and English, the philological researches of scholarship which generate selectable alternatives for words can combine with the urge of the translator to form pleonastic poetics in the target language. This new level of poetics creates authorial impositions in translation that deviate from strict equivalence and risk the obliteration of source poetics and the signification of the symbols by which the pure language of mystical meaning is encapsulated. The methodology espoused in this thesis proposes several strategies by which authorial imposition can be resisted, and by which equivalence to the language and reader-experience of the sacred source can be maintained. A total application of the principle of *Leitwort*, which assigns a single fixed correspondent to almost every semantic signifier in the source text, reduces the lexical range of the target language, allowing the source to breathe its own poetics. The application of *cola*, whereby the block format of the source text is broken into short lines in accordance with a minimum sense unit, creates equivalence to the source text reader’s experience. The grouping of those *cola* into thematic strophes represents the *Tiqqunim*’s associative method as an authentic rhythm of the text. The thesis also investigates the nature of equivalence to the sacred source in establishing and stabilising the version of the text chosen for translation, arguing that standard printed editions are more likely to meet the expectations of emic readers than versions reconstructed speculatively from the critical editing of manuscripts. The resulting translation strives to reflect equivalently the language and experience of revelation by ensuring that the presence of every linguistic element of the sacred source, lexical, syntactic and editorial, is represented in the target text.

## DECLARATION

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.



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David Solomon

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April 2018

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## Transliteration system for this thesis

The phonetic transliteration I have devised for Aramaic and Hebrew words used in this thesis, and for this translation, uses contemporary standard English sounds to produce a pronunciation approximating standard modern Hebrew reading (however: including distinction between *segol* and *tzeireh*; and an indicator ( - ) for *shva n'a* of unspecified sound).

### Letters: consonants and gutturals:

ḵ/e/ḵ/o/u	כ	l	ל
b/v	ב	m	מ
g	ג	n	נ
d	ד	s	ס
h	ה	ʾa/ʾe/ʾi/ʾo/ʾu	ע
v/u/o	ו	p/ph	פ
z	ז	tz	צ
ḥ	ח	q	ק
t	ט	r	ר
y	י	sh/s	ש
k/kh	כ	t	ת

### Vowels and diphthongs:

ḵ	<u>qamatz/patah</u>	-	<u>shva n'a</u> (mobile <u>shva</u> )
e	<u>segol</u>	aiy	<u>patah</u> + <u>yud</u>
ei	<u>tzeireh</u>	eiy	<u>tzeireh</u> + <u>yud</u>
i	<u>hireq</u>	aa	<u>patah</u> + ʾ aleph
o	<u>holem</u> / <u>qamatz qatan</u>	au	<u>holem</u> + aleph
u	<u>shurug/qubutz</u>	iy	<u>hireq</u> + <u>yud</u>

## List of Abbreviations

B&R	Buber and Rosenzweig
<i>BT</i>	Babylonian Talmud
JdP	Jean de Pauly
<i>KD</i>	<i>Kabalah Denudata</i>
<i>KU</i>	<i>The Kabbalah Unveiled</i>
MSU	Minimum Sense Unit
<i>PZ</i>	<i>Pritzker Zohar</i>
SL	Source Language
ST	Source Text
<i>SZ</i>	<i>Soncino Zohar</i>
TL	Target Language
TT	Target Text
<i>TZ</i>	<i>Tiqqunei haZohar</i>
<i>Z</i>	<i>Zohar (Sepher haZohar)</i>
<i>ZH</i>	<i>Zohar H̄adash</i>

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## INTRODUCTION

To some degree, all great texts contain their potential translation between the lines; this is true to the highest degree of sacred writings. (Benjamin, 1993:82)

This thesis, which proposes a methodology for an English translation of the medieval Aramaic sacred writings known as the *Tiqqunim* of the *Zohar*, and which presents a translation of three tiqqunic excerpts to exemplify that methodology, has two aims. The first aim of the thesis is to contribute to a greater understanding of the inter-lingual translation of texts which are considered ‘sacred.’ The second aim is to bring together two vibrant twenty-first-century academic disciplines that have, so far, had little mutual contact: Translation Studies and the scholarship of Jewish mystical, or kabbalistic, literature.

In respect of the first aim, the theoretical discussions and methodologies employed in this thesis are situated, unambiguously, within the translational paradigm of equivalence and its many forms of expression. Linguistic equivalence in relation to sacred-text is more than just a meme of translation science; it is a manifestation of ‘faithfulness’ to the priority of the actual words of language employed by a source text, beyond even their semantic meaning. However, to represent in translation the deep relationship that exists between language and fidelity requires texts which are sacred not merely because they *state* something of divine truth to communities of readers and believers, but because they *reveal* it to them, through language.

Such a set of texts is the *Zohar*, a collective name given to the literature of a genre of mystical Rabbinic literature, composed in an other-worldly language, which emerged in Spain through the decades of the late 13<sup>th</sup> and early 14<sup>th</sup> centuries but which claimed to be the product of a circle of mystics living a thousand years prior. Regardless of consideration of its true authorship, the *Zohar* became the most important revelatory text of the Jewish mystical tradition. And, for as long as the Aramaic writings of the *Zohar* have been disseminated, they have been subject to the yearnings of translators to denude them.

Within the complex textual arrangements which comprise the corpus of zoharic writings, one literary stratum of texts stands out for its stylistic and conceptual departures from the rest - a set of texts identified as belonging to a later (early 14<sup>th</sup> century) generational stage of zoharic composition - referred to as the *Tiqqunim* of the *Zohar*. Unlike the more narratively coherent

style of the bulk of the *Zohar* - though it utilises the same linguiform and symbolic framework as its literary progenitor - the texts of the *Tiqqunim* are an impenetrable inter-textual forest of Scriptural, Rabbinic and Kabbalistic referents interwoven through free association and dream-like settings; a style which some scholars, both early and modern, see as evidence of the influence upon the author of a magical or trance-like state of ‘automatic writing.’ As will be explained in the exegesis, while most of the published tiqqunic material was clearly labelled in standard editions of the *Zohar* as belonging to the later-strata, or treated separately for publication in dedicated volumes, three discrete sections were extracted by early editors, prior to the first printings, and embedded without indication into the primary corpus of the *Zohar*, and those three sections are the texts of my translation.

Until recently, due to the ambivalent attitude of scholarship towards the later zoharic strata, most of tiqqunic literature had been passed over by Western translators. Of the entire extent of tiqqunic literature, which runs to over 200 folios (400 pages) of densely typed text (and some tiqqunic texts remain in manuscript and have never been published), less than a quarter has ever been translated into any Western European language.<sup>1</sup> Whatever the reason for this absence, the texts of *Tiqqunim* are hard to understand, hard to translate, and hard to understand in translation.

Strictly speaking, the *Tiqqunim* are more than just sacred texts; they belong to a category of texts we might call ‘revelatory compositions.’<sup>2</sup> Such works are difficult to reduce to message without losing something substantial of the revelatory language itself. My research has been directed towards developing a methodology by which the many symbolic significations and literary features of a revelatory text can be replicated equivalently in translation. The outcomes of that research are addressed throughout this thesis in two ways. The first will be by way of an argument about equivalence in the translation of poetics; understanding poetics to represent the ‘effect’ of a text’s actual language as separate from its message. As part of my attempt to bring together the disciplines of Kabbalah and Translation Studies, I opened my theoretical

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<sup>1</sup> This estimate is generous; it includes the tiqqunic material embedded in the *Zohar* which has formed part of encompassing translations, the seventeen folios of the Introduction to *Tiqqunei haZohar* recently translated into French (Sabban, 2016), and the short excerpts translated for various academic studies. The other primary literary work of the zoharic later-strata, the *Ra-aya Meheimna* (The Faithful Shepherd), also remains largely untranslated into English. The estimate does not include my as-yet-unpublished translation of *Tiqqunei haZohar*, and the translations prepared for this thesis, which collectively represent about 85% of all tiqqunic texts.

<sup>2</sup> The term ‘revelatory texts,’ which emerges from Benjamin’s definition of sacred text, is explained in Section 1:1; p.23.

discussion to influences from Literary Theory, Textual Theory and Linguistics. The second is through discussion and documentation of the actual processes of and resources for translating the *Zohar*.

In consideration of the second aim of this thesis, it is remarkable that although the project of translating the *Zohar* into Western European languages boasts a history spanning centuries, and the rise of Translation Studies as a 20<sup>th</sup> century academic discourse is contemporary with that of the academic study of Jewish Mysticism, there is still a noticeable absence of cross-fertilisation. It is worth citing two examples of this absence of mutual reference. Christian Knorr von Rosenroth's mid-17<sup>th</sup> century work *Kabbala Denudata* was an immensely influential Latin translation of the *Zohar* whose theological and intellectual impact on Western thought (it was studied by Leibniz and Newton among others) is widely discussed in several academic disciplines including Jewish Mysticism, Western Esotericism and early-modern European Thought (Scholem, 1946:398; Karr 2000; Coudert, 1998:47-48). But curiously, in *An International Encyclopedia of Translation Studies*, published in 2007, there was no mention of Rosenroth's *Kabbala Denudata*, nor of any of its renaissance Latin antecedents such as the kabbalistic translations of Flavius Mithridates commissioned by Pico della Mirandola, or Guillaume Postel's Latin translation of the *Zohar*, even in an entry titled "Latin as lingua franca: Renaissance, Humanism and Translation." A converse example is found (or, rather, *not* found) in the widely heralded encompassing Pritzker translation of the *Zohar*, published in twelve volumes between 2004 and 2017. Although its editor-in-chief, Daniel Matt, together with other translators, discuss ideas pertaining to translation throughout extensive notes and introductions, and although each volume is accompanied by prodigious bibliographies, there is not one formal reference to any theory or perspective emergent from the academic discipline of Translation Studies.<sup>3</sup> In the early stages of my research, these observations served to highlight the almost complete absence of dialogue between two academic disciplines that have much to inform each other. Not long after I commenced my research for this thesis, I discovered the thesis written in 2009 by Francisco Silva entitled. *Mathers' translation of the Clavicula Salomonis: The Relationship between Translator, Text and Transmission of a 'Religious Text*. Silva's creation of a bridge between Translation Studies and Western Esotericism inspired and

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<sup>3</sup> Matt is certainly not the only prolific translator of classical Jewish texts whose scholarship appears oblivious to the existence of an academic discipline called Translation Studies. In a preface to his translation of the *Babylonian Talmud*, Jacob Neusner outlined a typology of literary translation which makes no reference to recognised studies, theories or frameworks (Neusner, 1984:4).

informed the challenge to bring Translation Studies to Kabbalah. It is of great interest that it should be the figure of a zoharic translator, in this case Mathers (who translated the *Zohar* as an esoteric text), that provides the tangible link between all three disciplines.

The intersection of *Zohar* Scholarship and Translation Studies is fertile ground. As the history of *Zohar* translation shows, the philological findings of the discourse of Zoharic-Aramaic scholarship, when combined with the artistic urges of the translator, give rise to deviational effects in equivalence that compromise the fidelities and loyalties demanded of sacred-text translation by the community of its readers at all levels of a translation's production. On the linguistic level, the flowering of poetics across a field of such great disparity in lexical range between source and target languages is fraught with an irresistibility towards translator-authorial impositions that challenge literal equivalence. Such imposition does not merely compromise reader expectations, it risks obliterating the effect of symbols which require anchoring in fixed signifiers of language, irrespective of what we think they mean. I will suggest that the solutions to this problem lie in a retreat towards equivalence of the *experience* of language away from the ideology of meaning.

As is evident from my discussion of Ezra Pound and other Modernist writers, this empowerment of the reader's experience of language became a hallmark of 20<sup>th</sup> century literary phenomena - whether sacred or not - including translation. When source-text stylistics are analysed as literary phenomena they are useful to the methods employed in translation; in this case, the literature of the *Tiqqunim*, when compared to the rest of the *Zohar*, displays a type of artistic rupture, with affinities to modernism and structuralism. Therefore, in developing theoretical positions and methodological strategies by which to reflect semantic and experiential equivalence in translation, I will draw on perspectives and strategies outlined by 20<sup>th</sup> century thinkers such as Benjamin, Buber and Rosenzweig (B&R), Jakobson, and Meschonnic, who all began their thoughts about translation from a position of literal equivalence and the prioritisation of words of a text over its message. The methodology of my translation will also address equivalence in terms of loyalty to the version of the sacred-text to be translated where, again, the critical findings of scholarship can become the cloak of the translator-editor's imposition.

There are two principal parts to this thesis: the first is an exegesis on translational method; and the second part presents original annotated translations of three tiqqunic texts.

Additionally, there are two appendices accompanying this dissertation. The first is an abridged version of Jean de Pauly's (JdP) extensive correspondence on issues pertaining to the methodology of *Zohar* translation, which I have translated from French, and which I could only discuss cursorily inside the exegesis. Although JdP's translation was severely criticised by later scholars such as Scholem, I believe his descriptions of the processes behind philology and style remain of seminal fascination to students of sacred-text translation. The second is a transcription and translation of an unpublished passage of the *Tiqqunim*, directly from the oldest known manuscript of tiqqunic material, demonstrating the application of my methodology towards a text unpolished by editors' hands.

### **Exegesis – an overview**

The exegesis, which aims to outline the theoretical framework and describe the methodology of my translation, is comprised of three Sections. The first section contextualises the subjects of my research: sacred texts; the *Zohar*; the project of translation of the *Zohar* into European languages; zoharic language and symbolism; and the literary features of the untranslated *Tiqqunim*.

Commencing with a discussion on the nature of sacred-texts, I argue that perspectives of textual sacredness or of revelation which are content-based or 'internalist', such as that of Walter Benjamin, have inclined towards approaches to translation that prioritise *actual* language over semantic meaning; they are somehow 'closer' to language. After showing that 13<sup>th</sup> and 14<sup>th</sup> century zoharic literature qualifies as sacred text, I review the 'established' history of translating the *Zohar* into Western languages; a narrative which reflects upon the ideological approach (emic/etic, internalist/externalist) of individual translators to the text's sacredness, but which has provided no attempt to document or account for any theoretical framework or methodology for *Zohar* textual translation. I proceed to contextualise the identifiable compositions of the zoharic later-strata and the literary phenomenon known as the *Tiqqunim*, with a focus upon the textual selections translated for this thesis; and I then turn to a literary analysis of the *Zohar* and the *Tiqqunim* where I maintain that the two most predominant features of zoharic literature likely to impact upon its translation are language and symbol. Zoharic-Aramaic is, as far as we can tell, a literary construct, a linguiform devised to express the revelation of the *Zohar*, to convey its symbolic messages; and as a literary construct it has

no idiomatic vernacular – all its readers are translators. The nature of zoharic symbology is analysed firstly within the context of Kabbalistic symbolism generally - where I draw on useful descriptions of those symbols as images - followed by an outline of the rudiments of the sephirotic hermeneutic at work within the *Zohar* specifically. The section concludes with a discussion on the unique literary features of the *Tiqqunim*, in which style emerges from the complementary effects of paratactic symbolism, or ‘image series,’ and free association.

Section 2 of the exegesis presents an analysis of the theoretical issues that might inform a methodology of sacred-text translation, highlighting the significant challenges to equivalence to the sacred, and pointing towards how those challenges might be addressed. Although there are, potentially, countless theoretical challenges to the translation of the *Tiqqunim* that arise from perspectives within Translation Theory, Section 2 is essentially an analysis of poetics; though it also selectively explores the relationship between a translation and a sacred-text’s community of readers; philology versus poetics in translation; equivalent representations of reader experience; and canonicity of the text.

I begin the theoretical framework outlined in Section 2 by arguing that sacred-text translations incline towards ‘literal equivalence’ in satisfying the notion of loyalty to the expectations of a ‘community of readers’ and that such equivalence is, primarily, correspondent-word-based; I cite Nord’s concept of loyalty, and Bernofsky’s notion of service translation, towards understanding fidelity to the sacred-text as a loyalty to actual language over semantic meaning. I maintain that if Walter Benjamin’s notion of pure language and his call for sacred-text translations to be ‘inter-linear’ is about the form of words *and* the fusion of languages, then for a translation to be a sacred mode of revelation its literal-equivalence must be total in representing the relationship of words in the ST.

However, I raise a theoretical problem within translational approaches that prioritise words, whereby both the philological adventures of the translator *and* the lexical disparity between the source and target languages lead to an ever-greater range of selectable equivalents. Following Jakobson’s pleonastic understanding of poetry as the combining of equivalents, what emerges is an ‘irresistibility’ towards the imposition of an authorial poetics on behalf of the translator; an imposition which can undermine symbolic meaning and compromise fidelity to the sacredness of linguistic elements. To maintain equivalence requires resistance to poetic

imposition in translation, and this need is accentuated by the literary style of the *Tiqqunim*, namely, paratactic symbolism, evident also in the Modernist literary school of Imagisme.

Parataxis, the style of the *Tiqqunim*, is a ‘poetics of rupture’ of the literary conventions that preceded it; the juxtaposition of symbolic elements encapsulates mythopoetic meaning and effect (in much the same way as the juxtaposition of languages encapsulates ‘pure language’ for Benjamin). As such, symbols and their association are not vague signifiers but precise images, and their important inter-relationship can be lost in the imposition of a translational poetics. I theorise that a solution to the problem might be found in Buber and Rosenzweig’s device of *Leitwort*, the assigning of fixed equivalents, which was utilised in their Bible translation to reveal subliminal motifs of the ST and which, in the case of the *Zohar*, could both eliminate the imbalance in lexical range and serve to resist the imposition of poetic selection on the part of the translator.

Because revelation appears to be an intended consequence of reading zoharic texts, I further propose that other properties of the linguistic effect of the *Tiqqunim* could be transmitted experientially in translation by heeding Meschonnic’s call (1985:155) for a return to equivalence through the patterns of authentic ST vocalisation. For Meschonnic, the unique reading rhythm of every text is that which drives its meaning; and I speculate as to whether Buber and Rosenzweig’s implementation of formal pause-rhythmic *cola* in their Bible translation, which served to replicate the ST reader’s experience without compromising fidelity to sacred words, could create experiential equivalence for the reader of the *Tiqqunim*.

In the final part of Section 2, I discuss contemporary practices in scholarly communities that pertain to establishing and stabilising the designated versions of a source text (Toury’s ‘Preliminary Norms’).<sup>4</sup> “All translations are facts of a target culture,” wrote Gideon Toury (1995:23), whose discussion of preliminary norms to translation encompasses these practices. In *Zohar* text translation, the norms of editorship - through their role in the inter-lingual representation of the same editorial structure as the source text - present another dimension of literary equivalence in-as-much as translations of the sacred serve to satisfy the expectations of their reader-communities. In this respect, the norms of scholarship, which seek to create ‘critical’ texts, can be subject to deviation from equivalence.

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<sup>4</sup> A description of Toury’s framework of norms, and its definition, is found in Section 2.7.1.

Section 3 of the exegesis presents an analysis of an applied methodology of translation that seeks to satisfy the theoretical concerns raised in Section 2. I commence with an overview of methodological discussions from the introductions and essays that have historically accompanied published translations of the *Zohar*; these writings display an adumbration of the unresolved concerns that my methodological description addresses, and they highlight the need for coherency in approaching the twin processes of ‘meaning’ and ‘effect.’

All literary translations begin from the experience of reading, and since tiqqunic text is read tentatively, by traversing contained clauses of linguistic comprehension, the fundamental unit of translation is identical to a Minimal Sense Unit (MSU) grasped by the reader of the *Tiqqunim*. Isolating MSUs in the translation form helps to recreate experiential equivalence for the reader of the TT, since the syntax of MSUs determines cadence, creates rhythm and guides comprehension in reading.

Section 3 also provides an outline of applied philological process, a documentation of the resources and methodologies by which equivalents are arrived at. I document the process of philology in *Zohar* translation and show how it is utilised to achieve fixed and accurate signifiers in my translation. I then demonstrate, through examples, the application of the *Leitwort* principle: by treating nearly every Aramaic word as a *Leitwort*, the lexical range of the TT is reduced to that of the SL, and this strategy serves to reproduce the symbolically-based poetic structures of the ST.

While the methodology of my translation also involves restructuring the *form* of the text to capture its rhythm and to aid in its comprehension, I argue that interventions in form, even though may appear as violent incursions on traditional typography, do not compromise loyalty to the sacredness of the text. By according a separate line to each MSU, and thus breaking the block format of the ST into *cola*, a new formal layout emerges which retains the symbolic parallelism of the ST in translation. I demonstrate how the *cola* are *then* rebuilt into thematic strophes to aid in thematic comprehension and to highlight poetic form in the free association style of the *Tiqqunim*. The formal intervention of strophes also serves to reflect a proposed authentic rhythm of the text.

## The Translation – an overview

My translation of the *Tiqqunim* of the *Zohar* has been produced by, and is a demonstration of, the theoretical discussions of Section 2 and the methodological applications described in Section 3 of the exegesis. It seeks to be as loyal as possible to the literal dimension of the Zoharic-Aramaic source within the bounds of English, by striving to account for the presence of every linguistic element of the ST. This level of equivalence serves a dual role. On the one hand, the translation makes the surface text comprehensible to an English reader unfamiliar with the peculiar linguistic structures and cadences of Zoharic-Aramaic and the unique style of the *Tiqqunim*. On the other hand, by documenting the lexiconic resources available to the contemporary translator of zoharic Aramaic, I seek to allow my translation to be highly ‘transparent’ to future scholars of Zoharic-Aramaic. When a translation is anchored in equivalence to a lingual system not evolving in a spoken idiom - in this case, Zoharic-Aramaic - it becomes an acutely synchronic statement regarding the contemporary state of the target language: in this case, early 21<sup>st</sup> century international-standard English.

The annotation to my translation, though necessarily eclectic because it brings together two disciplines, focusses primarily on issues pertaining *to* translation, including those of source-text instability, as well as locations which serve to illustrate theoretical issues - usually of a philologic or poetic nature. Occasionally, I have attempted to elucidate points in the text that assume specialist knowledge on the part of the reader. At times, I have made thematic observations upon statements in the text which, though unconnected to issues of translation or reader comprehension, are remarkable for sublime poetry or startling concept. There is a general preface to the translations which is a guide to the protocols of the translation; and prior to each of the translated tiqqunic sections, I have provided a preface which deals with background information on the context of the passage, as well as an overview of its thematic content.



“*Car ce n'est pas peu de chose que de bien traduire le Zohar!*”<sup>5</sup> claimed de Pauly (1933:73). Despite the well-documented history<sup>6</sup> of translations of zoharic texts into Western languages, no real attempt has yet been made to understand, or even to describe, either the theoretical underpinnings or the practical processes behind past and present approaches to translating the *Zohar*; there is still a sense in the scholarship of Kabbalah in which translations are phenomena which just ‘appear.’ It seems timely that the duration of my research for this thesis coincided with the completion of the previously mentioned *Pritzker Zohar*, the largest and most comprehensive English translation ever of the *Zohar*, which, despite its enormity, deviated from standard printed editions of the *Zohar* and omitted all passages belonging to the zoharic later-strata of which the tiqqunic texts form a prominent part. It seems equally timely that my research for this translation has coincided with a renewed focus (discussed in Section 1) on the part of zoharic scholarship in academia towards the literature of the later-strata of the *Zohar*, particularly the *Tiqqunim*. The writings of the tiqqunic stratum of the *Zohar* are increasingly seen as important due to both their own originality and their enormous influence upon later developments in Kabbalistic thought and literature. This thesis was inspired by my commissioned work, between 2011 and 2014, on an English translation of the primary textual vehicle of the tiqqunic stratum, the immensely influential volume *Tiqqunei haZohar* - first printed in Mantua in 1557, and never translated into any language aside from Hebrew.

I choose to end this introduction with the following quote from the 17<sup>th</sup> century French translator Nicolas d’Ablancourt – a quote I would have liked to have started with, were it not for the fact that it was pre-emptively used by Anton Lefevere at the commencement to his book *History, Culture Translation*; but it’s too apt to ignore:

Two things can be held against me in connection with this translation: one concerns the selection of the work, the other the way in which I have translated it. One group of people will say that I should not have translated this particular author, another group that I should not have translated him in this way. (Lefevere, 1992:1)

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<sup>5</sup> “For it is no small thing to translate the Zohar well!”

<sup>6</sup> As discussed at length in the exegesis, the most comprehensive studies of *Zohar* translations to date are those by Huss, 2007 and 2008 (the first being a historical survey, the second an ideological analysis;), and by Karr, 1985-2015.

## SECTION 1

### The Context of an English Translation of the *Tiqqunim*

#### 1.1 Identifying Sacred Texts and Approaches to Their Translation

There are, to put it crudely, two ways of dealing with a sacred text: one to treat it as sacred, the other to treat it as a text. (Zetzel, 1993:109)

##### 1.1.1 What is sacred-text? Internalist and externalist definitions

Before arguing that some ‘sacred’ texts engender unique approaches to translation, it is necessary to identify what is indicated by the term ‘sacred’ in relation to text; and since notions of what constitutes the sacred often lie at the heart of translation strategies, several perspectives on that question have appeared in translation theory. Tom Hare has pointed out that one of the central problems in the “translation of the sacred” is:

[...] the difficulty of characterizing what is sacred (even within a single tradition). Even given a general agreement on that, one still faces the question of how that “sacred” is to be taken into language, and, with proliferating complications, how it is to be taken into writing (Hare, 2014:531).

Brian Britt has suggested that views of what constitutes a sacred text are of two types: *externalist* notions, “[...] which regard a text’s sacrality as constituted by external social and historical phenomena” and *internalist* notions, “[...] which claim a text is sacred on the basis of its contents” (Britt 2003:13). An example of an externalist definition of sacred text would be that provided by Samuel Kessler:

By sacred texts I mean those objects that are **understood by adherents** to be the written record of divine histories or revelations, parchments and books and words and letters that represent divine presences on earth as representative of God’s enduring relationship with His holy peoples. (Kessler, 2012:100, n.2 [emphasis mine])

Similarly, Karl Simms has claimed that ‘sacredness’ constitutes one of four modes of the term *sensitivity*, which is the attribution of special qualities to a text by cultural context (Simms, 1997:10).<sup>7</sup>

Overall, it seems that externalist definitions view sacredness as a cultural fact somehow separate from the precise language of a text because, even in inter-lingual translation, the text retains its ‘contextual’ sacredness; it is essentially the same culturally venerated document, albeit in a different form. For example, separate English translations of the Bible such as *The King James Version*, or the *New Revised Version* can both be referred to as Holy Scripture; it is the place occupied by the notion of “The Bible” within the receiving culture that accords the text with sacredness and encompasses its translations,<sup>8</sup> not the specific language. This is true to the point where literary re-translations are possible even without the necessity of ‘the translator’ having accessed the source text. And it is clear that externalist definitions of the sacred are essential for any critical analysis of the role of translation in culture. For example, in terms of post-colonial discourse and the role of translation in “the power of textual representations,” Hephzibah Israel sees translations of sacred texts as ‘situated’ rather than defined (Israel, 2014:557-8).

Externalist definitions also view sacredness as separate from a source text’s ‘format,’ since the same text is considered culturally sacred throughout a variety of formats and media, from manuscripts to editions of paper-printed books to digital texts in downloadable apps. In abstracting sacredness from two identifiable locations in a text’s continuum, language and format, externalist notions raise the question of where the objective sacredness of a text resides, with implications for the very possibility of its being translated. In order to preserve and transmit the source text’s sacredness as a quality of its translation, an externalist approach consequently emphasises hermeneutic strategies such as ‘message’<sup>9</sup> or the broader sense of ‘meaning.’

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<sup>7</sup> Simms’s four modes of sensitivity are: Alterity (race, ethnicity, culture); Institutions (politics, state, law); Sacred texts; Profane texts (Simms, 1997:10 ff.).

<sup>8</sup> See Even-Zohar, 1990 and Lefevere, 1992:8; in Even-Zohar’s analysis, the role of a translation within the aggregate literary systems of a culture ranging from ‘high’ or ‘low,’ serves a function that is ‘primary’ or ‘secondary,’ in cultures that are ‘strong’ or ‘weak.’ Although the work of Even-Zohar, Lefevere and others is of great interest to a determination of the cultural position of English *Zohar* translation, it is beyond the containment field of this exegesis.

<sup>9</sup> This term, employed in the seminal work of Eugene Nida in the field of Biblical translation theory, is discussed in Section 2. Nida’s work is essentially externalist in perspective.

By contrast, and from a study more relevant to the translation of Kabbalistic material, is an example of an *internalist* definition of sacredness proposed by Francisco Silva as: “**a text that proposes** a closer union to God...” (Silva, 2009:44 ([emphasis mine])). Here it is the purported content and its intent, and not merely the text’s reception history or cultural context, which promote its sacred qualities. Internalist perspectives recognise as sacred those texts which make claims from inside their own content, to their communities of readers, of a fixed divine truth. For internalist definitions, the sacredness of a source text is located closer to its *actual*<sup>10</sup> language; after all, words are the carriers of divine messages and the claims of the text. But here is another problem for translation: precisely because we cannot be vouchsafed definitive understanding of divine intent without the original words in which meaning is expressed, any hermeneutic motion such as translation that departs from the source language moves in the direction of interpretation, and away from the location in which sacredness resides. This point was emphasised by Jacques Derrida, whose position has been articulated by the Translation Studies scholar Mary Snell-Hornby:

In Derrida’s view a text cannot have a fixed or final “sense,” and every new reading results in a translation. The translator himself takes on the role of an author, and concepts such as “the sacred original” or the attempt to reproduce the intentions of the author are “deconstructed” – and with them of course the notion of “faithfulness” to the source-text. (Snell-Hornby, 2006:61)

Walter Benjamin, in his influential essay “The Task of the Translator,” suggested that any text that could lay claim to the designation of “[its] language and revelation are one” can be considered a ‘holy’ or ‘sacred’ text (Benjamin, 1993:82). For Benjamin, the exact words of the sacred text - its very language, which mediates between an infinite variety of forms and an infinite possibility of meaning - is synonymous with its mode of revelation, since revelation is effectively contingent upon *this* exact language and not another. Benjamin’s category of sacred texts in which ‘language and revelation are one,’ is not merely an abstract or metaphysical construct, but a very real aspect of some documents, either in the way they are viewed by readers, or in the claims made within their contents.

In this thesis, I employ internalist theories of sacred-text translation proposed by Walter Benjamin, Franz Rosenzweig and Henri Meschonnic, which all claim that the primary feature

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<sup>10</sup> A further elaboration upon what is meant by *actual* language is provided in Section 2, sub-section 1.

of a sacred text is its language, rather than its message, and which all offer strategies by which to negotiate the challenges of a retreat to language from meaning. In other words, language is prioritised, and ‘meaning’ is resisted, ultimately, perhaps, because the meaning of a sacred-text cannot otherwise be translated. For these theorists, it is the very notion of the sacred that presupposes the unity of languages and, thus, admits the possibility (or potential) of translation. As Brian Britt has summarised:

On a structural level, then, the linguistic philosophies of Benjamin and Rosenzweig are quite close...like Benjamin, Rosenzweig considers translation to be an illustration of the unity of languages. If the diversity of languages emerges from an essential linguistic unity, then translation must not only be possible but also a privileged form of linguistic practice. Translation is only possible because of the essential unity of languages, and the chief illustration of this fundamental truth is the sacred text of the Bible. (Britt, 2000:262).

Benjamin’s definition of sacredness, which is internalist because it prioritises actual language, became the source of a translational approach (discussed in Section 2) that is forever bound to source language and which calls for inter-semiotic equivalence through inter-linearity: “For to some degree all great texts contain their potential translation between the lines; this is true to the highest degree of sacred writings” (ibid). In her introduction to the survey work, *Translation and Religion*, Lynne Long has claimed that holy texts “resist translation,” because “the space it needs in the target language is already occupied; available vocabulary is already culturally loaded with indigenous referents” (Long, 2005:1). For Long, as for Benjamin, the translation of the sacred is challenged, from the start, by conditions prevailing at the inter-lingual boundary between source and target languages.

### **1.1.2 Emic and etic approaches: The influence of perspectives of the sacred upon translation:**

Though useful, Britt’s distinction is limited to the object of the text itself: its internal aspects and external relations; yet sacredness has an anthropological dimension (as will be evident from the overview of the history of *Zohar* translation), with profound implications for translation. To solve the dichotomy between two types of reception history of any given sacred text, religious and secular, Silva highlighted the useful methodological distinction of the terms ‘emic’ and ‘etic’ perspectives towards ‘sacredness’:

The simplest definition of the ideas of emic and etic in the context of the study of religions is to identify emic with the believer's perspective and etic with the perspective of the outside observer. (Silva, 2009:35)

The distinction between emic and etic is not an alternative to externalist and internalist perspectives on sacredness but, rather, complementary to them and influential upon them. Believers in the inherent truth claims of the text can be preoccupied with *actual* language, or not; and those who regard the text as unrelated to their personal beliefs can be preoccupied with *actual* language, or not. The following structure serves to illustrate approximately the way these terms, and their relationships, are understood in this thesis:

	<u>Externalist</u>	<u>Internalist</u>
<u>Etic</u>	sacred to 'them'	sacred to itself
<u>Emic</u>	sacred therefore true	true therefore sacred

What is sought in this discussion of perspectives on sacredness is a framework by which to categorise translational approaches and the scholarship that reviews them, approaches which are reflected in the historical overview of *Zohar* translation that follows. The terms Emic and Etic speak of the anthropological dimension of sacred-text translation, where a cultural or personally held belief in the divine origin of a text equates sacredness with truth, and where a lack of such belief equates sacredness with claim. For believers, the language of the sacred *is* the language of truth. In a theological context, 'truth' is of a unitary nature; interpreters, including translators, who state something about their 'belief' in the text are more inclined to seek to represent the sacred through a mode of singular truth. Conversely, etic scholars and translators are not bound by the quest for singular interpretation and can accommodate and express alternatives in representation.

## 1.2 The *Zohar* as sacred text, and the history of its translation.

### 1.2.1 The *Zohar* as sacred-text

The Judeo-Aramaic writings<sup>11</sup> known collectively as the *Zohar* emerged from their place and period of composition - predominantly in Spain during the late-13<sup>th</sup> to the mid-14<sup>th</sup> centuries<sup>12</sup> - to become the canonical primary text of (most) medieval and subsequent Jewish mystical traditions, and particularly the discourse known as Kabbalah. Within emic Kabbalistic discourse, the zoharic texts represent a unique Divine revelation.

The corpus of the *Zohar* qualifies as ‘sacred text’ according to both externalist and internalist definitions. On the one hand, the sacredness of the zoharic writings is attested to by their reception history; notably, by the reverential awe in which they have been held by the communities that have preserved, transmitted and studied them until the present day (Huss, 1998:257). Despite obscure origins, the *Zohar* achieved an unrivalled status; in the words of Gershom Scholem:

Its place in the history of Kabbalism can be gauged from the fact that alone among the whole of post-Talmudic rabbinical literature it became a canonical text, which for a period of several centuries actually ranked with the Bible and the Talmud...For centuries it stood out as the expression of all that was profoundest and most deeply hidden in the innermost recesses of the Jewish soul. (Scholem, 1967:157)

External perception of the *Zohar*’s sacred nature is also attested to by the polemics accompanying its first printing in the 16<sup>th</sup> century, when many religious figures considered the contents of the *Zohar* to be too great a revelation of sacred material than would be appropriate for placement upon the printing press. And if sacredness is understood to be a textual quality based upon stated content, then the *Zohar* certainly fulfils any internalist criteria for the term ‘sacred,’ for it is clear, on virtually every page, that the *Zohar*’s self-declared aim to is to reveal the direct communications of Heaven to divinely inspired individuals. The seven-hundred-year

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<sup>11</sup> I use the term ‘writings’ to cover all perceptions of what these texts constitute as a corpus; for example, Professor Daniel Abrams claims that “the *Zohar* is not a book” (Abrams, 2004a:201 and 2013:371-388).

<sup>12</sup> This is the consensus view of academic scholars, who follow Gershom Scholem’s assertion that the *Zohar* is pseudepigraphal, and that its primary author was the Spanish Kabbalist Moses de Leon (Scholem, 1967:159). It should be noted that many traditionalist communities of readers still adhere to the view that the zoharic writings are the literary product of their stated authors, and were composed well over a millennium earlier, in Palestine during the 2<sup>nd</sup> century.

reception history of the *Zohar* within emic communities and readers includes the development of entire systems of Kabbalistic thought which derive their primary symbolism, axiomatic principles and nomenclature from zoharic literature - surely qualifying the *Zohar* to be among those texts, identified by Benjamin, in which 'language and revelation are one.' From the perspective of both emic and etic readers, the sacred, canonical and mystical aura surrounding editions prior to the 20<sup>th</sup> century was reinforced by barely-formatted, dense blocks of Aramaic text in small-point Rabbinic font, preserving the status of the artefact of the *Zohar* as a 'difficult-to-access' holy book. Yet, while the texts of the *Zohar* can often appear profoundly obscure to the non-specialist reader – for even beyond the highly stylised and poetic surface layer resides an esoteric symbolic framework to which the language, constantly, either explicitly or implicitly refers – translations of the *Zohar* have been not only possible, but perhaps even indispensable, to the *Zohar*'s reception history. Almost immediately upon the distribution of pamphlets containing zoharic texts, in the first generation following its composition, translations into Rabbinic Hebrew<sup>13</sup> became evident (Matt, 1982:13).

### 1.2.2 Overview of the history of Western language *Zohar* translations

A full list of all published Western-language translations of the *Zohar* - whether comprehensive, partial or anthological - would exceed even the two most comprehensive surveys of *Zohar* translations to date: by Boaz Huss in '*Zohar* Translations' (Huss, 2007:33-108), and by Don Karr in 'Notes on the *Zohar* in English' (Karr, 1985-2015 online). I shall focus this discussion primarily upon works that have attempted to create an 'encompassing'<sup>14</sup> translation of the *Zohar*, either: through the translation of entire discreet sections of the zoharic corpus; or through an extensive and broad range of selected passages. Scholarly discussion on the history of *Zohar* translation acknowledges various notable or 'landmark' non-Hebraic translations of unique significance, first surveyed by Gershom Scholem (1978:240-1) and Isaiah Tishby (1989, Vol.1:102-103). Their lists included translations by: Knorr von Rosenroth (1677-8, [Latin]); Jean de Pauly (1906-11, [French]); and Sperling and Simon (1931-4, [English]). Three further encompassing original translations of the last several decades are considered paramount: David Goldstein (1989 [English]); Charles Mopsik (1981-2000[French]); and Daniel Matt (2004-2017 [English]). More recently, the history of European

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<sup>13</sup> Such as those of R. David ben Yehudah Ha HaḤasid (Idel, 1980:60).

<sup>14</sup> This term is a translation of the term *targum heiqeph* employed by Boaz Huss (Huss, 2007).

language translations of the *Zohar* has been resurveyed and connected thematically by Huss, who sees in it a picture of emerging ideologies (Huss, 2008:359-392).

### 1.2.3 Early pre-modern translations of the *Zohar*

Prior to the 17<sup>th</sup> century, those outside the strictly defined traditions of a Rabbinic education who wished to avail themselves of the content of the *Zohar*, would have had no recourse but to become proficient in late-Judeo Aramaic – or ‘Chaldean,’ as it was referred to until the 20<sup>th</sup> century – either through the befriending of Rabbinic scholars who could communicate the interpretation of texts orally, or perhaps through the few Hebraic translations that had been in circulation since the 15<sup>th</sup> century (Scholem, 1978:239; Huss, 2007:34). Such literary consumers are exemplified by, though not limited to, late-medieval and Renaissance Christian Kabbalists or ‘illuminati’ (Mathers, 1887:5), and include Raymond Lully, Johannes Reuchlin, Pico della Mirandola, Dr. Henry More and, of course, Rosenroth himself.<sup>15</sup> These illuminati were both etic scholars *and* emic believers. Towards the end of the 15th century, Pico commissioned the converso Hebraist, (known as) Flavius Mithridates, to translate the writings of the late-13<sup>th</sup> century Italian Kabbalist, Rabbi Menachem Recanati, into Latin. Recanati’s compositions, which were culled from several theosophic traditions, contain among the earliest known quotations of zoharic texts; the project resulted in Pico’s *47 Theses on the Kabbalah* and contributed to his *Oration on the Dignity of Man*. The revealing of the sacred mysteries of the Jews in the sacred tongue of the Church (Latin) became a defining textual moment of Christian Kabbalah; yet, the links to actual zoharic language appear tenuous.<sup>16</sup> Of special and renewed interest is the product of the French mystic Guillaume Postel (1510-1581), whose Latin translation of the *Zohar*, completed only a few years prior to the *Zohar*’s first printing, never

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<sup>15</sup> See also: Huss, 2007: 37-39; Green, 2004: xii and Tishby, 1989, 1:33.

<sup>16</sup> Recanati’s *Commentary on the Torah* does indeed contain amongst the earliest known quotations of zoharic writings, but Mithridates translation is apparently no longer extant (Idel, 2011:87); and, although Moshe Idel does point out the registering of the impact of Mithridates’ translation on at least one of Pico’s theses, it is clear that even if Mithridates’ translations *did* contain zoharic passages via Recanati, they are currently outside of our ability to assess. As pointed out by Joseph Dan, the absence of evidence for zoharic textual influence (other than ideas located in Recanati) in the writings of both Pico and Reuchlin (Dan, 1998:123) includes the absence of several literary dimensions unique to zoharic text. In his seminal study of Mithridates’ translations, Haim Wirszubski demonstrated that what was thought by some scholars to have been Pico’s zoharic sources, actually belong to the speculative commentary on Pico’s theses by Francesco Giorgio [or: Zorzi] of Venice (1466-1540) whose analysis of Pico’s sources are regarded as having “missed the mark” (Idel, 1981). It is unknown whether Giorgio created his own translation, or relied on others, but Giorgio’s *Problemata*, which was published in 1536, “contains hundreds of zoharic quotations or allusions in Latin.” [This latter observation was communicated to me by Dr. Saverio Campanini in private correspondence.] Even without recourse to the tenuousness of a textual connection between Pico’s *Theses* and the *Zohar*, Pico’s commissions are of potential interest to Translation Studies.

reached the printing press (Huss, 2007).<sup>17</sup> Scholem listed Postel's work as the first Western *Zohar* translation (Scholem, 1978: 240; see also Hayoun, 1985). It is not possible to confirm that Mithridates' translation was influential upon subsequent Christian translations and disseminations of the *Zohar*, because although Postel, Francesco Giorgio (see fn.10) and Rosenroth were all European Christian Kabbalists, it is not evident that they utilized earlier, or even each other's, translations in any way; each one seems to have worked independently.

The first published (printed for sale as a book, in this context) translation of the *Zohar* into any European language occurred well over a century after the first printing of the *Zohar* (Mantua, 1558), in the form of Christian Knorr von Rosenroth's *Kabbala Denudata, sive Doctrina Hebraeorum Transcendentalis et Metaphysica Atque Theologia* which appeared in Sulzbach in 1677-78, and which contained Latin translations of important, sizeable and discrete components of the zoharic corpus.<sup>18</sup> Although separated by over a century and a half, Pico and Rosenroth sincerely believed that the *Zohar* contains statements that would reveal fundamental Christian truths; but whereas, in Pico's and Giglio's case, this required explication in the form of commentary and interpretation, it was necessary for Rosenroth to translate the text literally if those truths were to be self-evident. Rosenroth's work therefore marks a shift from the emic externalist perspective of a reader consumer to one of etic internalism as a starting point for translation. In the light of the new critical method of study characteristic of the 17<sup>th</sup> century Protestant Enlightenment – which sought a more imperial approach to textual artefact - Rosenroth not only translated the text himself but applied a methodology of strict literal fidelity suitable to descriptive approaches to the seeking and disseminating of archaic knowledge. The *Kabbalah Denudata* was composed simultaneously with Rosenroth's translation of Sir Thomas Browne's *Pseudoxia Epidemica* (1646) into German which was published in 1680. Philip Brady described the latter work as:

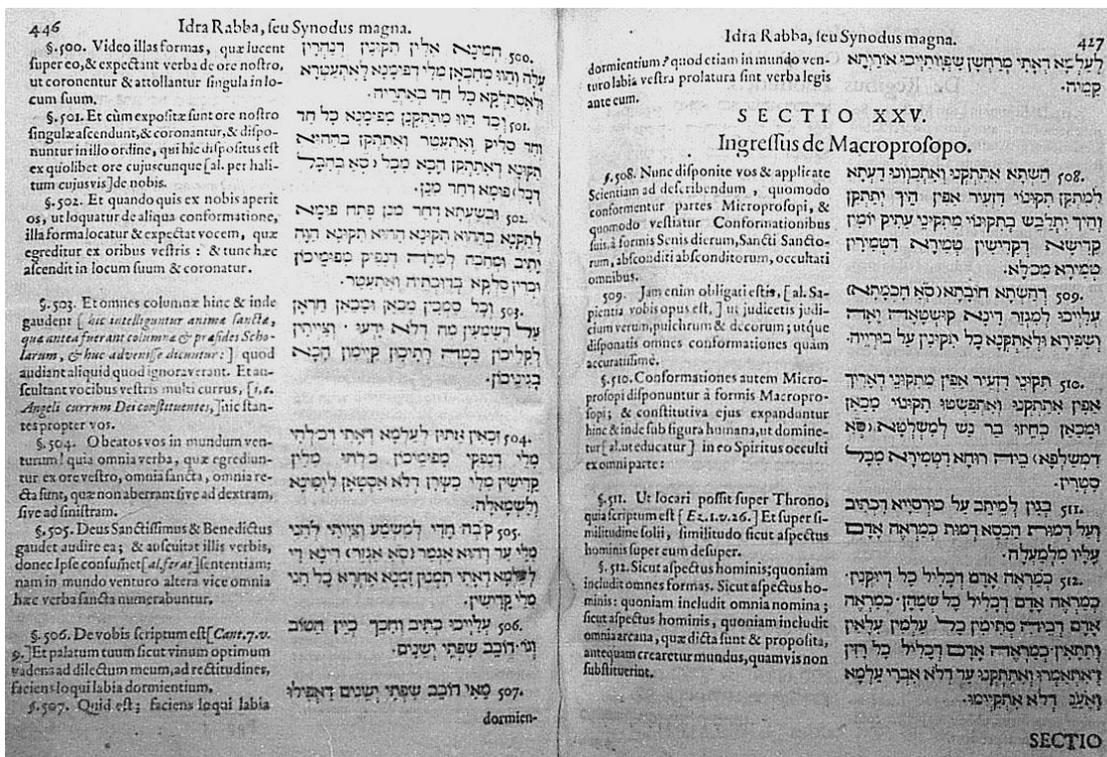
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<sup>17</sup> It currently exists in the British Library as Ms Sloane 1410. More recently, R, Meroz and J. Weiss (2015) have provided an extensive discussion on Postel's unpublished Latin translation, which they refer to as "encompassing," and have considered it as a basis for identifying which manuscript was purchased by Postel in 1547 and used for his translation. There is a curious confusion arising out of this research that requires clarification. According to Huss, Postel's original translation, which was completed in the early 1550s, was lost. Postel then retranslated the *Zohar* some years later, basing his second translation upon the 1558 printed edition of Cremona (Huss, 2007).

<sup>18</sup> Together with other, non-zoharic texts, Knorr von Rosenroth translated the *Idra Zuta* (Lesser Assembly), *Idra Rabbah* (Greater Assembly) and *Siphra D'tzniuta* sections of the *Zohar*.

...an example of translations in the German literary scene of the seventeenth century which were driven more by intellectual curiosity than by desire for the richness of forms and themes in other literatures...(Brady, 1994:233)

Rosenroth's translation of zoharic text, therefore, reads like a scientific treatise, with annotations and comments inside an interlinear presentation. Brady summarised Rosenroth's methodology for the *Pseudoxia* in a way that could be equally said of the *Denudata*: "...translation becomes not only a pursuit of equivalents but an exercise in tactful explanation" (ibid). Rosenroth divided up the zoharic text, which he had punctuated with vowels, into a numbered 'verse' format which gave it the appearance of Biblical sacred scripture, as can be seen from this sample of Rosenroth's translation of the *Idra Rabba* (Z 3:135a):<sup>19</sup>



To date, no proper analysis has been undertaken on the translatology of Rosenroth's monumental work in *Zohar* scholarship; Gershom Scholem, who often prioritised the notion of a 'correct' translation, only indicated that it contained 'mistakes' (Scholem, 1978:240).

<sup>19</sup> This passage provides an interesting illustration of points argued in Sections 2 and 3 of this thesis regarding the search for equivalents in poetic mode, and the application of Buberian *Leitwort*. Rosenroth translates דמירא דטמירין as *absconditi absconditorum*, but טמירא as *occultati omnibus*. In Mathers' translation, this becomes: "the Withdrawn of the Withdrawn ones, the Concealed one of All" (Mathers, 1887:173). Daniel Matt later rendered the poetic repetition more accurately: "Concealed of the Concealed, concealed from all" (PZ, Vol.8:379).

The 17<sup>th</sup> century onwards saw several publications that featured segments of *Zohar* in Yiddish translation. Perhaps the most widely circulated of these was the publication known as *Heikhalois noshim tzadeiqiyois b-gan 'eden* (*Chambers of Righteous Women in the Garden of Eden*) (Huss, 2007). An influential abridged Yiddish version of the *Zohar* by Tzvi Hirsch Hotsch, titled *Naḥalat Tzvi*, appeared in Frankfurt in 1711; and extensive zoharic excerpts were translated for the Yiddish version of Tzvi Hirsch Kaidanover's popular ethical work *Kav Hayashar* (1705). These translations are more significant for what they demonstrate regarding the sociological reception history of the *Zohar*, rather than methodological insight; they are emic but externalist in aspect. Jean Baumgarten has discussed several aspects of Hotsch's tradaptation, referring to it as "an important testimony of the popularization of kabbalah into the vernacular" (Baumgarten, 2007).<sup>20</sup>

#### 1.2.4 Modern European translations of the *Zohar*

The first significant translation of zoharic material to appear in a modern European language was S.L. MacGregor Mathers' translation of parts of the second volume of Rosenroth's *Kabbala Denudata*, into English under the title *The Kabbalah Unveiled*, published in 1887. Although he evinces familiarity with "Chaldee" terms and symbolism (*KU*:2-4), Mathers' translation follows, for the most part, the pattern and style of Rosenroth's Latin; it cannot be considered 'literary' except in the most technical sense. Motivated by his interest in the rise of occult thinking, it was the *Kabbala Denudata*, rather than the *Zohar*, that represented the sacred text for Mathers.<sup>21</sup> The following is a sample of Mather's translation of Rosenroth, of the same passage of *Kabbalah Denudata* as brought above, the beginning of Section XXV (corresponding to Z 3:135a):

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<sup>20</sup> Baumgarten highlights two important characteristics of Hotsch's translation: the likely redemptive and crypto-Sabbatean motive of the translator; and that it was actually an adaptive translation of a translation of the *Zohar* into Yiddish, inherited by the translator and written by his great, great grandfather over a century before. Baumgarten points out several additional features of Hotsch's translation which are of potential interest to Translation Studies including the way in which the ideological motive, which saw the culling of sections deemed too esoteric, enhanced its accessibility to women.

<sup>21</sup> A comprehensive study of the work and influence of Mathers is found in Francisco Silva's PhD dissertation "Mathers' translation of the *Clavicula Salomonis*: The Relationship between Translator, Text and Transmission of a 'Religious Text.'" (University of Manchester, 2009).

the roof of thy  
that goeth down sweetly, causing the lips of those that are  
asleep to speak.  
507. "What is this? 'Causing the lips of those  
that are asleep to speak.' Because even in the world  
to come shall your lips utter the words of the law before  
Him."

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## CHAPTER XXV.

### THE INGRESS OF MICROPROSOPUS.

508. "Now take ye your places, and apply the science (*the Qabalah*) to describe how the parts of Microprosopus are conformed, and how He is clothed with His conformations, from the forms of the Ancient of Days, the Holy of the Holy Ones, the Withdrawn of the Withdrawn ones, the Concealed one of All.

509. "For now wisdom requireth that ye judge a true judgment, becoming and honourable; so that ye may dispose all the conformations as accurately as possible.

510. "But the conformations of Microprosopus are disposed from the forms of Macroprosopus; and his constituent parts are expanded on this side and on that under a human form, so that there may be manifest in Him the Spirit of the Concealed One in every part.

511. "So that He may be placed upon His throne, because it is written, Ezek. i. 26: 'And above the likeness

(KU:173)

There existed a subtle interplay - or tension, as suggested by Boaz Huss - between the late 19<sup>th</sup> and early 20<sup>th</sup> century worlds of etic academic scholarship of mysticism and the movements of the emic Occult which sought practical effects from their study of of mystical texts; both of which regarded their literary output as forms of 'science,' in which translations were perceived

as acts of denuding the esoteric, or mystical (Huss, 2008:359). Mysticism was defined in the early 20<sup>th</sup> century by Evelyn Underhill as “the science of ultimates ... which cannot be reasoned *about* because it is the object of pure reason” (Underhill, 1911:29). In the eyes of both discourses, the true arcana are found inside the original language of the mystical texts under study but, whereas the Occult saw translation as a timely act of dissemination of secret truth, academics and scholars of religion saw translations as a necessary, but ultimately compromising, commodity: the tolerated and popular but disdained relative of source texts. Armed with 19<sup>th</sup> century textual tools, the turn of the 20<sup>th</sup> century led to a re-engagement among translators of the *Zohar* with the science of philology.

The first attempt to translate the whole of the *Zohar* into a European language, was Jean de Pauly’s French translation, the publication of which emerged in multiple volumes between 1906 and 1911 as *Sepher ha-Zohar: Le livre de la splendeur*. This translation was not occultic but religious in motivation: de Pauly was an avowed believer in Perennialism who saw, in his translation of the *Zohar*, a theological path to redemption. As he wrote to his publisher in 1900:

Nothing is more fit for this purpose than a translation of the *Zohar*, whose teachings, although prior to Christianity, corroborate Christian truths (de Pauly, 1933).

As discussed in Section 3 of this dissertation, De Pauly’s writings on process and methodology contained in *Etudes et correspondances de Jean de Pauly relatives au Sepher ha-Zohar annotées par P. Vulliaud* (Paris, 1933), (see Section 3; and Appendix 1), were the first notable contributions to that topic - throughout his letters, de Pauly obsessed over the exact meaning of source words and the correct reading of symbols - but his emic enthusiasm often drifted towards externalist interpretation.<sup>22</sup> Whether de Pauly succeeded in his stated aim of providing the strictly equivalent and literal translation he strove for is debatable; the ‘accuracy’ of his translation, upon which he had prided himself so greatly, was summarily dismissed by Scholem (1978:240) and by Paul Fenton (2000:60). But De Pauly’s translation was singularly influential upon the first attempt to provide an encompassing translation of the *Zohar* in English - including the first ever English translations of later-strata sections - by the enigmatic Nurho de

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<sup>22</sup> De Pauly’s correspondence is full of examples of the translator’s speculative Christianising of symbols: eg. Matronita Ilaya [sic] represents the Church (De Pauly, 1933:52).

Manhar.<sup>23</sup> This translation, which appeared in excerpted form in the journal of the Theosophical Society of New York, *The Word*, between 1907 and 1914, succeeded in covering about the first 100 folios of the *Zohar* on Genesis. While he followed de Pauly's text in many places, de Manhar also inserted his own interpretive theosophical ideas into the meaning of zoharic passages (Thayne, 2009:2). To an even greater degree than de Pauly, de Manhar's translation demonstrates that an externalist view of the sacredness of the text will result in an interpretive move, hermeneutically, away from the constraints of language.

A widely acknowledged landmark of English translations of the *Zohar* was produced by Maurice Simon and Harry Sperling for the Soncino Press edition of *The Zohar (SZ)* between 1931 and 1934. This translation, of the "whole" of the *Zohar*, was supplementary to an overall project by Soncino to produce English translations informed by contemporary Rabbinic scholarship, of the entire Classical post-biblical canon of Judaism: the *Babylonian Talmud* and the *Midrash Rabbah*. Although Simon and Sperling approached the language of the text equivalently, they were sensitive to the fact that their translation was destined to serve an emic readership wary of the revelation of Judaism's mystical heritage. Huss has highlighted the fact that Simon and Sperling were among those who desisted from translating the most esoteric sections of the *Zohar* (such as 'The Greater and Lesser Assemblies' and 'The Book of Concealment'), in contrast to translations inspired by the *Kabbala Denudata* such as Mather's *The Kabbalah Unveiled*, which, specifically, translated those very sections.<sup>24</sup> Scholem referred to the Soncino translation as 'workmanlike' and, while he asserted that there were texts that the translators had "failed to understand," and that the authors did not fully appreciate the complexities of the structure of the zoharic corpus, he regarded the whole effort relatively positively (Scholem, 1978:241). Art Green summarised the perceived canonical status occupied by this translation prior to the publication of the encompassing *Pritzker Zohar*: "The **previous standard English translation** is that of Harry Sperling and Maurice Simon published by the Soncino Press in 1931-34" (Green, 2004:xii [emphasis mine]).

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<sup>23</sup> Despite extensive speculation, the true identity of Nurho de Manhar remains a mystery (Huss, 2007:59). In an as-yet-unpublished paper, I have attempted to contextualise the work of de Manhar in relation to other theosophical students of the *Zohar* in the tradition of Mathers, and to the translation of Jean de Pauly.

<sup>24</sup> Such translations include George Sassoon and Rodney Dale's *The Kabbalah Decoded: A new translation of the 'Ancient of Days' texts of the Zohar*, which appeared in 1978. Internalists in the extreme, Sassoon and Dale saw the *Zohar* as a technical manual (for building a *manna*-producing machine designed by extra-terrestrial beings); and thus, literary equivalence of language was of great importance in their translation. "In spite of this far-flung interpretation, *The Kabbalah Decoded* offers a clear, "literal" translation of the texts from the original Aramaic, with many interesting notes on the peculiar language of the *Zohar*" (Karr, 1985).

In 1989, The Littman Library posthumously published David Goldstein's 3 volume English translation of Isaiah Tishby's extensive anthology of Hebrew translations, *Mishnat haZohar*, as *The Wisdom of the Zohar*. As will be discussed in Section 3, the exact relationship of Goldstein's translation to the zoharic source text and Tishby's Hebrew translation is ambiguous. The translation was designed to be an informed anthology for English-reading scholars; its outlook towards the sacredness of the *Zohar* could be described as etic and internalist, the impetus functional and educational.

This translation of the *Mishnat ha-Zohar* was motivated by a desire to bring to those readers who could not master the original an insight into the teachings of the *Zohar*. (Goldstein, 1984: xxiii)

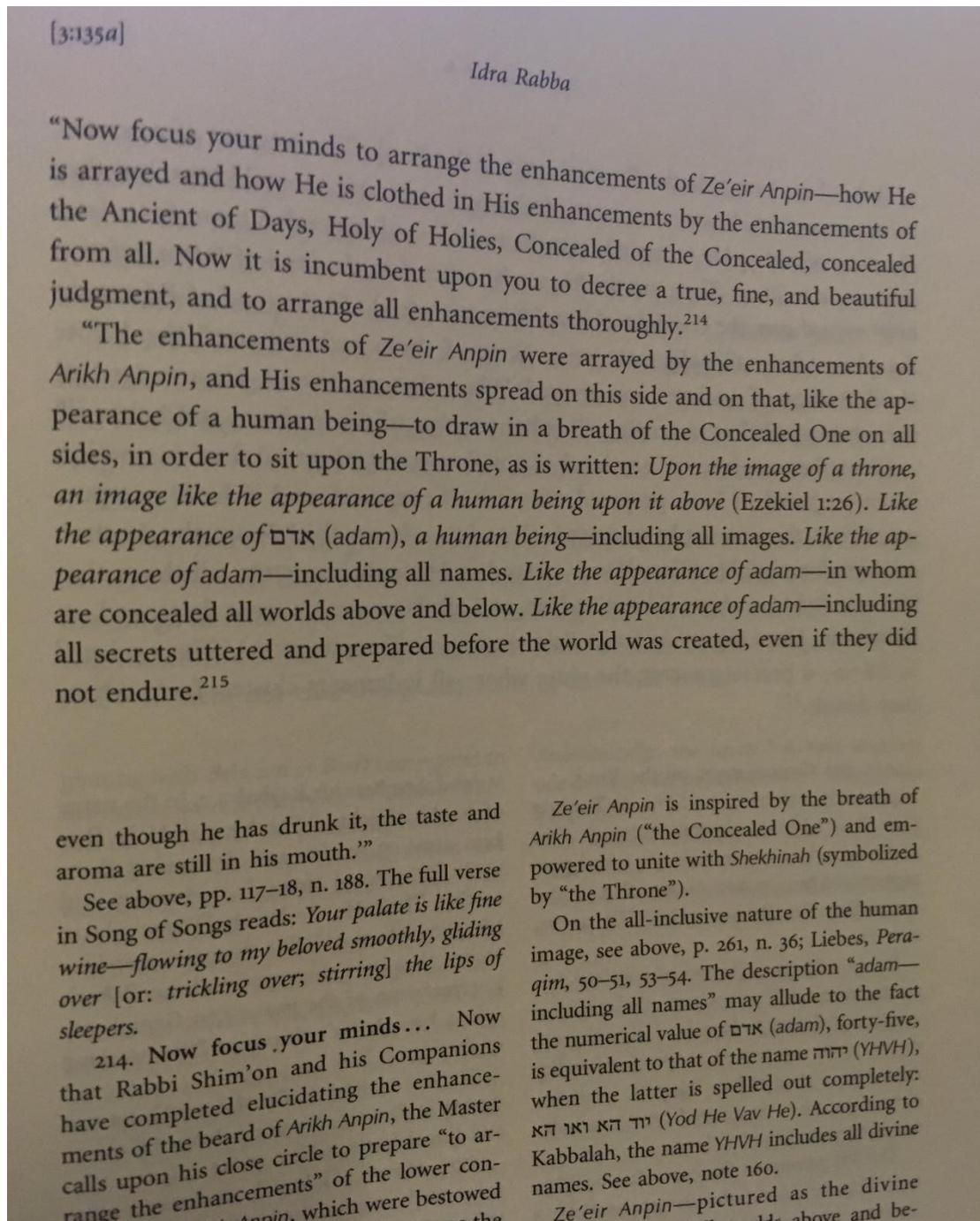
Between 1981 and 1996, Charles Mopsik produced a comprehensive translation of the *Le Zohar* into French. Mopsik's approach to the *Zohar* was that of an etic scholar of language, fascinated by the challenges confronting the *Zohar* translator; the preface to the first volume of his translation refers to Henri Meschonnic's idea of linguistic 'rhythm,' and is the first known mention in zoharic literature to any formal theory behind sacred text translation<sup>25</sup>.

The *Pritzker Zohar*, whose chief translator was Daniel Matt, is a comprehensive multi-volume English translation completed in 2017, covering all sections of the zoharic corpus except the later-strata. Matt claims to have been motivated (and commissioned) to create a translation that would be both scholarly *and* aesthetic, or 'literal' *and* 'literary.' Citing, on the one hand, the well-known *les belles infidels* metaphor - "all translation is well-intentioned betrayal" – Matt, like Scholem before him, seems resigned to translation as the only way to communicate the *content* of the zoharic text: "No doubt it is risky to translate the *Zohar*, but it would be worse to leave these gems of wisdom buried in their ancient Aramaic vault" (*PZ* 1:xvii). But Matt's approach to the *Zohar*'s sacredness oscillates between that of etic internalist and emic mystic, with a focus upon the source language in terms of integrity of meaning and upon the target language in terms of the aesthetics of individual words and phrases. While evidently passionate about the *Zohar* in its original form, and clearly in possession of a unique sensitivity to its poetry, Matt translates the sacred not because it is the repository of true secrets (it may or may

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<sup>25</sup> Two noteworthy reviews of Mopsik's translation appeared in 1984 by: Werschubski and Maurice Hayoun; both of which question and speculate upon the translation of one single word (!).

not be), but because it is a great work of world spiritual literature. Here is Matt’s translation of the same sample of text as brought above (Z 3:135a):



(PZ 8:379)

Despite his rigorous researches in philology, what appears ultimately sacred about the *Zohar*, for Matt, is the effect of reading it, including its comprehension. We could say of Matt’s approach, that it is not the artefactual text that is sacred, but the experiential aesthetic of its

language; he is an etic internalist as a translator of language, but an emic externalist reader; illustrating this duality is Matt's 'Translator's Introduction' which contains sections entitled 'Establishing the Text of the Zohar' and 'How to read the Zohar.' This paradoxical notion of the sacredness of the *Zohar* discernibly inflected Matt's methodology of translation in many ways. Even before he began to translate, Matt re-edited the traditional structure of the printed version of the *Zohar* - omitting the texts of the later-strata - creating a version reflective of earlier manuscript structures that have not defined the *Zohar* for well over five hundred years of readership. His approaches to the textual and methodological issues of zoharic translation, though complex, are well documented in his prefaces and interviews, and are discussed elsewhere in this thesis.

This concentrated survey of the history of *Zohar* translation serves to illustrate the role played by a translator's ideology regarding the sacred nature of the *Zohar* within the motive of translation. In turn, the motive is often expressed as a methodological aim. However, as will be discussed in Section 3, very little expression is found on the processual paths that form any such methodology.

### 1.3 The *Tiqqunim*: Contexts and Textual Selections

*Tiqqunei ha-Zohar* is one of the last great works of theosophical Kabbalah.  
(Giller, 1993:7).

#### 1.3.1 What are the *Tiqqunim*?

The texts through which I am demonstrating a methodology of sacred-text translation are extracts of a literary phenomenon known as the *Tiqqunim*, which belong to a sub-set of the zoharic corpus known as its ‘later-strata.’ A more extensive discussion of the context and theme of each of the textual extracts is provided in the Prefaces to the translations; here I wish to provide a broad contextualisation of the *Tiqqunim*.

The *Zohar* is not a homogenous literary composition; to date, scholars have identified over twenty unique compositions which were written during a span of half a century from the 1280s to the 1330s (Scholem 1946:159-162). While views on authorship do vary (Green, 2004:168), the consensus in etic zoharic scholarship, following Scholem, is that the early and central compositions of what came to be known collectively as ‘*The Book of the Zohar*’ were predominantly the product of the Spanish Kabbalist Moses de Leon and his circle, and that most of those texts were extant by the end of the 13<sup>th</sup> Century (Scholem, 1946:159).

The texts of ‘the later-strata’, which are the first of the genre of post-zoharic Aramaic literature - meaning, they are derivative and imitative of the earlier zoharic strata but identifiably different from them (the distinguishing literary-stylistic features of which are discussed in subsection 1.5) - were composed by a slightly later individual or group whose exact identity is still anonymous and unknown (Scholem, 1946:168; 1978:231-2; Giller, 1993:2; Idel, 2003:10-11; Meroz, 2013:94). In recent times, the formerly accepted view of single authorship of the two primary Aramaic compositions of the later strata, which are the texts of the *Tiqqunim* and the *Ra-aya Meheimna* (*The Faithful Shepherd*), has been questioned (Goldreich, 1994:451; Pachter, 2006:166, n.167); and there is no clear indication as to which was written first.<sup>26</sup> Whatever is the case in relation to authorship – and the *Ra-aya Meheimna* and the *Tiqqunim* do share many identifiable similarities of language and Kabbalistic thought - the publishing

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<sup>26</sup> See also Meroz, 2007:335-336.

destiny of these two later-strata compositions has differed significantly. Over the ensuing two centuries, the zoharic writings, which are broadly categorised by scholarship today according to early, central and late strata, were gradually conjoined to the Zoharia like an accreting literary planet;<sup>27</sup> the various compositions bound together by the two primary features of zoharic literature (discussed in 1.4), that of language and symbol. Early editors organised the zoharic writings by theme, according to the order of the Bible, starting with Genesis; subsequently, all the *Ra-aya Meheimna* literature, whose primary theme is that of Biblical precepts, became embedded with distinct titling into the main body of the *Zohar*'s running commentary on the Pentateuch, whereas the *Tiqqunim*, for the most part, were treated separately for the purposes of publication.

The source literature of the *Tiqqunim* is found in several discrete places: the primary canonical vehicle for the tiqqunic stratum is a dedicated volume called *Tiqqunei haZohar* (TZ), while a further collection of tiqqunic material is found at the end of the volume *Zohar Hadash* ('New' *Zohar*) (ZH); both recensions were first printed, as was *Sepher haZohar* (*Book of the Zohar*) (Z), during the second-half of the 16<sup>th</sup> century,<sup>28</sup> and subsequently republished many times in numerous editions. However, prior to any printed version of the *Zohar*, three excerpts of the tiqqunic writings - corresponding to what is now Z 1:22a-29a, Z 2:94a-b, and ZH 31-35b - whose themes were directly associated with specific Biblical passages - had been extracted from manuscripts and inserted, without flagging, by early editors or copyists into the central literary stratum of the zoharic corpus and published as part of Z (Tishby, *Wisdom*, 1:19; Giller, 1993:130). Although I have translated the majority of all the known *Tiqqunim*, I have selected these three excerpts (precisely those which were omitted by the *Pritzker Zohar* translation), which total approximately 25 folios of tiqqunic text, as the subject of my translation for this thesis.

### **1.3.2 Why the *Tiqqunim* have not been translated**

One of the aims of my translation is to redress a historically ambivalent attitude on the part of Western translators towards the literature of the *Tiqqunim*. Other than various scattered

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<sup>27</sup> See Green, 2004:178. On the evolution of the texts that came to be known as *The Book of the Zohar* see Abrams, 2013:224-228.

<sup>28</sup> *Tiqqunei haZohar* was first printed in Mantua in 1557, and *Sepher haZohar* followed shortly after in 1558; *Zohar Hadash* was first printed in Salonica in 1597.

excerpts found in scholarly books and articles<sup>29</sup> or in prayer books (where a small section of tiqqunic text is incorporated into the liturgy of some Jewish prayer rites<sup>30</sup>), the *Tiqqunim*, unlike the rest of the *Zohar*, has barely been exposed to any encompassing or systematic translation in any Western language,<sup>31</sup> and there are, speculatively, two factors that have contributed to this lack of attention. The first relates to the actual text of the *Tiqqunim* themselves, whose style and opacity, as will be detailed in further discussion, have overly challenged the comprehension *and* the motivation of English translators. The second factor is the way in which the texts of the later-strata have been regarded within zoharic scholarship until recent times.

Overall, even including recent contributions, scholarship of the literature of the later-strata of the *Zohar* is not extensive. Earlier studies, aside from Scholem's short descriptions, include Baer, 1940 (on *Ra'aya Meheimna*), Tishby (1961, 2:375-398) and Gottlieb 2003 (on the Hebrew writings of the author of *Tiqqunim*, the publication of which was posthumous, based upon Gottlieb's research prior to the mid-1970s) to which was adjoined an important introduction by Moshe Idel. The 1990s saw further and significant contributions towards the contextualisation and understanding of tiqqunic literature by Giller, 1993 (the first book-length treatment of the later-strata) and Goldreich, 1994 (on the ecstatic methods and psychological character of the author of the *Tiqqunim* - a subject explored more recently by Meroz, 2013). 2013 saw the completion of the first PhD to focus exclusively on the literature of the *Tiqqunim* by Biti Roi, whose research, which centred upon the feminine Divine Presence, the *Shekhinah*,

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<sup>29</sup> The most prolific English translator of the *Tiqqunim* within the discourse of scholarship is Elliot Wolfson, whose translated excerpts of the zoharic later-strata are found in the course of topical discussions throughout his essays and books (for example Wolfson, 1994:313-314), but which do not form part of any sustained attempt to translate the *Tiqqunim* as a literary exercise.

<sup>30</sup> 'The Second Introduction to *Tiqqunei haZohar*,' known as the essay *Pataḥ Eliyahu* (Elijah's Discourse), found on folio 17a-b of standard editions is one of the best known, of all zoharic texts – certainly, the most famous text of the zoharic later-strata – and has been translated into English many times. Elijah's Discourse is a short essay of mystical theological summary, composed in [what I refer to as] the sublime 'pseudo-Sufic voice' of *Tiqqunei haZohar*. By the 16<sup>th</sup> century, the text was so highly regarded by mystics that it was incorporated into the liturgy of several prayer rites, where it remains to this day – thus, most translations of this essay are found in the course and context of translations of the Jewish Prayer Book of mystically inclined communities; for example, *Siddur Tehilat HaShem*, (Mangel, 1978:125). An interlinear (word-for-word correspondence) English translation is given in the *Artscroll Prayer Book*, (Scherman, 1984:217).

<sup>31</sup> The exceptions to this are the tiqqunic sections of Z 1:22a-29a and Z 2:94a-b which were translated by SZ and Michael Berg in the course of their encompassing translations of the *Zohar* on Genesis and Exodus. Simon and Sperling's translation of the first of those texts is accompanied by a note citing the observation of the *Derekh Emet* (see note in sub-section 1.5) categorising it as "not an intrinsic part of the *Zohar*" (SZ 1:90) based upon style, which they nevertheless included (without a noticeable change in style) on the basis that it "seems to fill a gap." The other exception is my translation of the entire volume *Tiqqunei haZohar* (Qushta, 1740), which is yet to be published; and Michael Sabban's translation of the 'Introduction to *Tiqqunei haZohar*' into French (2016).

as the central motif of the *Tiqqunim*, was published as a book in 2017.<sup>32</sup> However, apart from these isolated efforts to explore the literature of the *Tiqqunim*, there was, for a long time, as Pinchas Giller observed:

...a discrepancy between their traditional currency and the scholarly attitude toward them. There was a tendency, among critical scholars, to dismiss them as derivative or otherwise secondary to the “main” sections of the Zohar. At the same time, they were apparently well beloved by many generations of kabbalists, with more editions of *Tiqqunei ha-Zohar* being produced than of the *Zohar* itself. (Giller, 1993:xv)<sup>33</sup>

As discussed in the Introduction, an English translation of the *Tiqqunim* is timely in conjunction with shifting perspectives within zoharic scholarship. The disparagement of the literature of the later-strata on the part of Gershom Scholem, on literary and linguistic grounds,<sup>34</sup> may certainly have demotivated prior potential translators. In addition, the compilation known as *Zohar Ḥadash*, which contains extensive amounts of tiqqunic material, was generally overlooked by English translators until very recently (though later-strata sections were also omitted by the translators of the *Pritzker Zohar* for methodological reasons, as will be discussed in Section 2).

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<sup>32</sup> Currently two further PhDs in tiqqunic literature are being undertaken: by Amiel Vick (manuscript research), and by David Lang (poetic and symbolic structure).

<sup>33</sup> Giller’s point, on the discrepancy between scholarship and emic views, is illustrated by a quote of R. Nathan Sternhartz regarding the view of his teacher, the Ḥassidic master R. Naḥman of Breslov: “Once, he expressed surprise that the world regarded the *Book of the Zohar* and the *Tiqqunim* equally; and what is understood from his words is that there truly is a great difference between the holy *Book of the Zohar* and the book of the *Tiqqunim*, for even though the *Book of the Zohar* is very holy and awesome, it cannot compare to the holiness and mysteries of the book of the *Tiqqunim*.” (*Ḥayyey Mohara”n: Ot* 359).

<sup>34</sup> Scholem’s negative comments on the later-strata, and the *Tiqqunim* in particular, are articulated through a cold philological gaze and with superficial description of style in *Major Trends* (Scholem, 1946:168; 180-181). Except for his linguistic observations, Scholem’s analysis is completely dismissible upon reading the text (which Scholem may not have yet done properly at the time he composed those words).

## 1.4 Literary Features of Zoharic Writings: Language and Symbolics

All linguistic translation involves a two-fold movement of mediation between Source and Target texts, and these movements of process reside at the very granularity of the textual surface encountered in translations. The first movement is comprehension of the source-language word or statement; and the second movement is the selection of which signs to employ within the target language's lexical range to represent that comprehension. Before proceeding with an in-depth analysis of such processes in relation to *Zohar* translation in Section 2, it is necessary to contextualise two significant facets of zoharic literature which challenge all its translators: language and symbology. An outline of these important literary features of the *Zohar* and *Tiqqunim* is necessary for an appreciation of the theoretical and methodological components of this thesis.

### 1.4.1 Zoharic language

From the earliest phases of their dissemination, the zoharic writings have been identified by their unique 'language.' Whereas other sacred works of Jewish revelatory or mystical literature are mostly composed in Hebrew, the zoharic texts were composed in a language that, at least in its vocabulary and syntax, resembled an idiom of Aramaic; moreover, this Aramaic was discernibly different to that of the *Talmud* or the *Targum*. According to Boaz Huss, writing in late Aramaic is *the* central characterising feature of zoharic literature (Huss, 2012:360).

For much of the 20<sup>th</sup> century, scholars regarded the Aramaic linguiform of the *Zohar* as an 'artificial' language. Gershom Scholem, who undertook a critical philological analysis of the language of the zoharic writings in the early part of the 20<sup>th</sup> century, in an attempt to uncover any possible relationship between the work's legendary and likely authors, and whose views dominated so much of 20<sup>th</sup> century scholarship in Kabbalah, eventually came to regard the *Zohar* itself as a completely pseudepigraphic work; and the use of Aramaic as a mode of transmission to have been a total literary contrivance – "a purely artificial affair" (Scholem, 1961:163). Scholem proposed that the language of the *Zohar* was an imaginary or 'romantic' Aramaic, a ficto-linguistic projection of a 13<sup>th</sup> century author purporting to belong to 2<sup>nd</sup> century Palestine:

[...] a literary language employed by a writer who obviously knew no other Aramaic than that of certain Jewish literary documents, and who fashioned his own style in accordance with definite subjective criteria (Scholem, *ibid*).

In support of his claim of its artificiality, Scholem provided extensive critique of the language's internal consistencies in terms of both vocabulary and grammar (Scholem, 1961:163-168). Scholem found that an Aramaic vocabulary had been culled from Biblical, Targumic, Talmudic, and other canonical Aramaic sources; as well as the author's own poetic sense, and fertile linguistic imagination. This literary dialect was not afraid to draw words from Latinate languages and 'Aramaicise' them, or even to develop daring neologisms that 'sounded' Aramaic. According to Scholem, the later strata of the zoharic corpus, such as the 'tiqqunic' literature and the *Ra'aya Meheimna* (Faithful Shepherd) texts, were generated from and imitative of the contrived Aramaic of the earlier core of the *Zohar*. This is not to say that Scholem was not deeply impressed by this artificial language; indeed, rather than dismiss zoharic Aramaic as a literary form, Scholem embraced it for its imaginative and evocative power, and for its usefulness as a historical and philological tool by which to determine the source and development of ideas and concepts in Jewish mysticism. Consequently, the 'science' of zoharic language was a cornerstone of zoharic scholarship for much of the 20<sup>th</sup> century; the most detailed investigation in support of Scholem's view being an essay on zoharic language by his student, Isaiah Tishby (Tishby, 1989:Vol.1:64-68). In the early 21<sup>st</sup> century, a shift in approach to zoharic language, from an emphasis upon compositional meaning to an emphasis upon readerly effect, is reflected in cultural turns within *Zohar* scholarship;<sup>35</sup> while the view of the artificiality of the Aramaic of the *Zohar* has undergone some considerable revision.

In 2006, three articles appeared in a single volume of the journal *Aramaic Studies* on the subject of the Aramaic of the *Zohar* by: Ada Rapoport-Albert and Theodore Kwasman ((2006:5-19); Yehuda Liebes (2006:35-52); and Charles Mopsik (2006:21-33). While each of these studies approached the subject of 'the language of the *Zohar*' from differing perspectives, they all ultimately contribute to a recent reappraisal, pointed to by Huss (2012:359), of the perception of the *Zohar*'s Aramaic as 'artificial,' and an enquiring acceptance that the linguistic components of the *Zohar* may have a greater existence in diachronic dimensions than

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<sup>35</sup> The reader-centric approach to the *Zohar* is evident in more recent works such as those by Melila Hellner-Eshed, 2009 and Nathan Wolski, 2010.

previously envisaged.<sup>36</sup> With differing emphases, the three papers argue that zoharic Aramaic was, in some way, embedded in a preceding historical reality of Aramaic in two separate ways: linguistically and culturally. On the one hand, the recent studies seek to find precedents for the actual idiom (or idiolect) of Aramaic presented in the *Zohar*; while on the other hand, the practice of generating this or another type of Aramaic for theosophic purposes was not an invention of 13<sup>th</sup> century Spain, but had wider precedents, and could thus be seen to be a pre-existing facet of Judeo-Aramaic itself.

Among the foci of the three simultaneously published papers is discussion upon the reasons for the use of Aramaic in the *Zohar*. Mopsik, who refers to zoharic Aramaic as both ‘idiom’ and ‘idiolect,’ sees the use of Aramaic in Jewish mystic-theosophical works generally as a “linguistic shield” (Mopsik, 2006:25-6). A further broadening of revision of zoharic Aramaic was explored in a non-Zohar specialist’s study of Late Samaritan Aramaic: Abraham Tal posited that zoharic Aramaic may share certain linguistic features with other forms of Aramaic developed by authors who “compose in a language they do not speak” (Tal, 2009:187-8). For the most part, the three papers accounted for the linguistic and literary environment of the language of the *Zohar* prior and up to its revelation, but do not appear to consider (with the small exception of Mopsik) the wider parameters of other, later, literature composed in the same idiom, such as the 18<sup>th</sup> century neo-zoharic writings of Moses Ḥayyim Luzzatto. There is also an absence of discussion upon the distinction, already made by Scholem, between the different literary styles of the earlier and later strata of the zoharic writings themselves.

For the last seven hundred years, the language of zoharic Aramaic has been the ‘garb’ of literary expression of many ideologies and motives, from Sabbatean messianism to socialist thought to anti-Hassidic parody to anti-Reform rhetoric to enlightenment satire; and, of course, mystical revelation. It seems that theological writings in Aramaic were bound with a type of aura of heavenly authority. On the one hand, they spoke with archaic authority since Aramaic was the language of the Talmud, a language spoken by earlier generations of sages such as the legendary authors of the *Zohar* who were seen as responsible for the transmission of canon. On the other hand, Aramaic speech was associated in Rabbinic literature with angels.

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<sup>36</sup> See also Elitzur, 2017:7-28

Among these varied compositions, Boaz Huss has distinguished between purely theosophical writings, which tended to be shrouded in mystery and secrecy, and other types of composition such as poems and songs composed in zoharic Aramaic which were not considered as contentious, since stylistic imitation and adoption is regarded as a completely legitimate facet of poetry. Huss's example is the set of compositions known as the Sabbath songs of Isaac Luria (1534-1572), which inspired a sub-genre of imitative poems (Huss, 2012:371;375). Yet if Huss is correct, just because such poetic compositions were not as controversial as theosophical teachings, it does not mean they were not sacred. Luria's Sabbath hymns, bound up in the aura of his own mysterious historical legacy, became incorporated into the liturgy precisely to evoke the mystical symbolic (as illustrated in Section 3).

However, Boaz Huss's comprehensive survey of the zoharic Aramaic genre does reflect discernible cross-disciplinary shifts within zoharic scholarship in relation to language. As in his study of *Zohar* translations, Huss touches upon a theory in Translation Studies, here in the context of an idea he attributes to the contemporary *Zohar* scholar Ronit Meroz that, as Aramaic layers of the *Zohar* became the dominant ones, they caused even sections that were originally composed in Hebrew to be translated into that particular form of Aramaic. Huss sees this as a vibrant illustration of Itamar Even-Zohar's model of 'polysystems,' which he applies to the cultural locus of medieval Aramaic (Huss, 2012:361).

What emerges from a comparison of the revision of the antiquity of the *Zohar*'s language with Huss's later study of the phenomenon of zoharic Aramaic writing from the 14<sup>th</sup> to the 21<sup>st</sup> centuries, is a more complete diachronic picture of zoharic language, whereby the parameters of the language and its literature are extended in both directions of past *and* future in relation to the *Zohar* itself - creating a *genre* (Huss, 2012:359-380). Amongst the post-zoharic compositions of the genre, several texts stand out in influence. The 16<sup>th</sup> century saw the pre-eminent Rabbinic legalist of his day, Rabbi Joseph Karo, compose his spiritual diary (*Maggid Meisharim*) in zoharic Aramaic, in which he recorded his conversations with an angelic teacher; and his younger contemporary, the pre-eminent mystic Rabbi Isaac Luria who composed poems for the Sabbath day in zoharic Aramaic. The anonymous 17<sup>th</sup> century essay *Maamar Adam d-Atzilut (Essay on The Man of Emanation)*<sup>37</sup> written in zoharic Aramaic, was

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<sup>37</sup> Which was first published in Moses Graf's *Vayaqhel Moshe*. Huss dates the publication of *Vayaqhel Moshe* at 1741 (Zolkiew), but its first edition was 1699 (Dessau). Authorship is attributed by Yehuda Liebes to the author of the influential work *'Emeq Hamelekh*, R. Naphtali Bachrach (see Huss, 2012:365).

regarded as the most succinct statement of post Lurianic (Sarugian) Kabbalah to that point and was deeply impactful on many later kabbalists. Of particular interest to scholars must also be the advent of two 18<sup>th</sup> century compositions so closely aligned in form but so distant in agenda: the *Zohar Tinyana* (*Second Zohar*) and *Tiqqunim Ḥadashim* of the pious but controversial Italian mystic Moses Ḥayyim Luzzatto, and the *quntreis misepher hazohar ḥibura tinyana* (*Pamphlet from the Book of the Zohar, Second Composition*) by Isaac Satanov, a member of the Enlightenment circle of Moses Mendelsohn in Berlin. To these may be added sporadic 20<sup>th</sup> century zoharic compositions such as those found in the poetry of Aaron Zeitlin (Wolski, 2009).<sup>38</sup>

It is beyond the scope of this exegesis to provide a comparison in style of zoharic Aramaic of different periods and places, and no such study yet exists. However, what emerges is a picture of an asynchronic literary language that continues to generate and develop itself by mining the literary strata of older and newer forms of Aramaic. For example, a philologic analysis of the third of the previously-mentioned Sabbath poems of Isaac Luria reveals that not all its vocabulary was derived from the *Zohar*;<sup>39</sup> meaning that zoharic Aramaic words and syntax are not merely derivative of the *Zohar* itself, but generative of new forms of expression in relation to the *Zohar*'s style. This feature is true of even more strictly zoharically-styled theosophical texts such as the 17<sup>th</sup> century *Essay on the Man of Emanation*.<sup>40</sup> This facet of the zoharic genre as a manifestation of language, has implications for the sacred-text translator. For example, an externalist perspective on the *Zohar*'s sacredness might be inclined to adopt, in translation, the *Zohar*'s own approach towards language - adopting the TL asynchronically - whereby an equivalent replication might see the *Zohar* distilled by a translator for whom English was a second language and who had in front of them *The Canterbury Tales*, *The Complete Works of William Shakespeare*, and *1984*.

However, any sacred-text, such as the *Zohar*, in which (to quote Benjamin) language and revelation are considered as one, implies a premise for the reader that, ultimately, meaning is revealed through the precise 'words' of this sacred text – the *actual* words; and therefore

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<sup>38</sup> Aaron's father, Hillel Zeitlin, who translated several zoharic texts into Hebrew (Zeitlin, 1943) also wrote zoharic compositions in Aramaic (see Zeitlin, 1979:9-16).

<sup>39</sup> Words such as *taka* (repast) or *tzvu* (desire) are based on Biblical and Targumic sources.

<sup>40</sup> See for example Section 2:4 - the word *p-ata* (hair side-locks) is not zoharic, but is found in the *Targum* of Onkelos.

internalist translations are always drawn to language.<sup>41</sup> If the methodology of this thesis - which is built upon the retention of source language choices in expressing the poetic - can be said to be justified, it is in the proposal of guidelines for linguistic translation that can retain symbolic meaning. For while the words of the *Zohar* can be read on the surface as a mystical and poetic composition designed for ‘effect,’ the intended ‘meaning’ is constantly deferred to the interrelationship *between* symbols that are expressed by specific words. In the words of Maurice Simon:

The reader of the *Zohar*, whether in the original or a translation, hardly needs to be told that with the mere understanding of the words he can in a great many passages by no means be sure of having penetrated to the sense. The *Zohar* has a way of using ordinary terms, including well-known proper names, in a sense peculiar to itself, often, too, when the reader, if not on his guard, might not suspect this; it deals largely in allegories of a very far-fetched and intricate character; and therefore a great part of it cannot be understood without some kind of a key (*SZ 5: Appendix*)

Similarly, Eliot Wolfson, has noted that symbolic signifiers do not exist in isolation; they are metaphoric ‘bridges’ from one inexpressible idea to another, and they depend upon each other:

The symbol is a sign and as such it is a bridge that leads from one shore to another, but when one comes upon the latter, one discerns that it itself is naught but a bridge that leads to another shore, and so on in a seemingly endless crossing of bridges. (Wolfson, 2005:37)

#### **1.4.2 Kabbalistic symbology**

The classical understanding of symbol in literature has generally been that of sign or representation (Cuddon, 2013:699); among the readers of Kabbalistic literature, the concept of symbol has usually been applied more ontologically. The leading 20<sup>th</sup> century scholar of *Zohar*, Gershom Scholem, argued that the nature of mystical literature demands that symbols be much more than signs. To be merely the ‘expressible representing the expressible’ is not a sign of symbol, but of allegory; by contrast, the mystical symbol in Kabbalistic literature is:

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<sup>41</sup> To explicate this according to the schema I provided previously: textual internalism can be identified by the statements: “the text claims truth” (etic) or “true therefore sacred” (emic).

an expressible representation of something which lies *beyond* the sphere of expression and communication...a hidden and inexpressible reality finds its expression in the symbol. (Scholem, 1967:27)

Here, two identifying features of Scholem's original definition of a Kabbalistic symbol are discernible: it is at once both 'representation' (in the text) and 'expression' (of the inexpressible); a sign or marker representing an inexpressible which, though hidden, desires to be expressed, because it has 'found' this marker. As though aware that this definition might be, as at least one later scholar has described, "ontologically excessive" (Haskell, 2008:338), Scholem returned to acknowledge merely that "[if] the symbol is thus also a sign or representation, it is nevertheless more than that." He further qualified that the symbol does not signify or communicate anything directly, but only serves to "make transparent [that] which is beyond all expression" (Scholem, 1967:27).

Although Moshe Idel has critiqued Scholem's understanding of symbol as being overly influenced by German Romanticism,<sup>42</sup> it is, nevertheless, the case that the symbol for Scholem is ultimately not a sign at all, but an actual conduit, a window, or a medium of reflection designed to reveal the mystical hidden reality. In much the same way, translation itself works for Walter Benjamin to reveal pure language; and, even more acutely, the way interlinear translation works to encapsulate the pure language of sacred texts. In Benjamin's celebrated metaphor: "...if the sentence is the wall before the language of the original, literalness is the arcade." (Benjamin, 1993:79) In the translation of a text such as the *Tiqqunim*, which is both sacred *and* mystical, an approach to symbolism that synthesises Scholem and Benjamin's understanding of the way in which noumenal levels of the text are accessed seems fruitful. Where Scholem sees symbols as apertures or points of access to the inexpressible, Benjamin's theory of pure language reminds us that it is text, and the language of text - not the reader - which makes transparent the hidden reality. If Scholem's understanding of symbol is correct then, for Benjamin, the entire text itself – whose translation is part and function of its historic aura - is also a symbol.

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<sup>42</sup> The similarity between Scholem's definition of symbol and that of Coleridge is also remarkable; though where Scholem speaks of 'transparency,' Coleridge speaks of 'translucence;' (Cuddon, 2013: 699)

Later scholars of zoharic literature, such as Moshe Idel and Arthur Green,<sup>43</sup> have taken a more sign-based and structuralist view of the nature of kabbalistic symbols, seeing the entire text of the *Zohar* as written in a symbolic code of allegorical equivalences. Even Idel's phenomenological view of the Kabbalistic symbol as "a call to ritual action" arises from seeing symbols as part of a wider code imposed by a strictly delineated theosophic framework. Ultimately, however, the symbolic devices employed by the *Zohar* appear to be of several types that defy a unified definition: there are equivalent symbols which directly relate to the underlying theosophic Kabbalistic framework of the ten *sephirot*; and there are dynamic symbolic associations, or (to quote Ellen Haskell) "mixed metaphors," which arouse poetic, contemplative and inexpressible insights in the reader from the mystical effect of the text. Whether they are windows or signposts, the juxtaposition of symbolic referents to create associations of meaning is, as discussed further, perhaps the most defining aspect of the literary genre of the *Tiqqunim* and forms (as analysed in Section 2) a major part of its poesis.

### 1.4.3 Haskell: the symbol as image

Ellen Haskell's notion of symbol is representative of the turn in zoharic study towards the effect of language upon the reader. For Haskell, rhetoric and anthropology are "inextricably bound" in Kabbalistic texts. Going beyond Idel's ontic understanding of symbols as a call to ritual action, Haskell sees symbols as image-based literary devices which generate inward reflection and transformation on the part of the reader. As dynamic images, the *Zohar*'s symbols "seek not only to communicate ideas and delight through poetical hermeneutics, but also to demand anthropological transformation from their readers." (Haskell, 2008:335) Haskell goes as far as to say that "kabbalistic literary imagery strategically encourages the production of kabbalists." Similarly, Melila Hellner-Eshed has proposed that zoharic imagery and symbols, even in the form of quoted Biblical verses, promote particular states of consciousness and experience such as awakening or arousal (Hellner-Eshed, 2009:229), and Nathan Wolski has claimed that in the 'weaving' of narrative and exegesis, words become symbols for a shared consciousness which the reader is invited to participate in; "the Torah 'of the way' is the Torah of the moment" (Wolski 2008:101-128). Hellner-Eshed, Wolski and Haskell see the text as seeking to achieve a mystical response internal to the reader. Through juxtaposition and explicit equation with

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<sup>43</sup> The respective views of Idel and Green on Kabbalistic symbolism are comprehensively summarised in Haskell, 2008:337-339.

new symbolic referents, zoharic expression often breaks free of the strict sephirotic symbolic code to create poetic patterns and fresh mystical connections between concepts, ideas and symbols. For this purpose, the ways in which symbols are employed in the *Zohar* have been described by Ellen Haskell as representing two poetic strategies: the ‘image series’ and the ‘mixed metaphor.’ Yet even focussing upon dynamic effect, symbols cannot escape the *linguistic* signification that acts as an aperture to their apprehension; as Haskell acknowledges:

This juxtaposition of natural and cultural images is representative of the *Zohar*’s symbolic complexity, and should **not** be understood a random poetic choice or as a repetitive coded message about divine overflow in which **every term** describing Binah **is mutually equivalent**. Instead, I would argue that...tension between the natural imagery and the cultural, anthropomorphic imagery creates a complex whole. This kabbalistic “mixed metaphor” produces a far more deeply textured concept of divinity than either image could establish alone. (Haskell, 2008:353[emphasis mine])

Haskell’s notion of symbol as image is useful in understanding the role played by the transmission of symbols in translation. In Section 2, I will be comparing the literary style of the *Tiqqunim* to French Symbolist Poetry of the early 20<sup>th</sup> century, an influential movement in poetics also known as ‘Imagism.’

#### **1.4.4 The symbolic system of the *sephirot***

Etic and emic scholarship of the *Zohar* both acknowledge that the underlying symbolic framework of the *Zohar* is the doctrine of the *sephirot*, a theosophic construct that became prominent in Jewish mystical teachings from the 12<sup>th</sup> century. The *sephirot* are a structure of ten, emanated, creative modalities of all being – whether Divine or human, macrocosmic or microcosmic. By the imposition of other structural or imagistic metaphors upon the essential sephirotic structure, relationships and associations between modalities are expressed in the *Zohar* in a wide variety of symbolic terms. Here is a generally accepted outline or ‘map’ of the essential names and relative ‘position’ of the underlying symbolic framework of zoharic discussion, the ten *sephirot*:

***Keter*** (crown)

***Hokhmah*** (wisdom)

***Binah*** (understanding)

***Hesed*** (benevolence)

***Gevurah*** (might)

***Tipheret*** (beauty)

***Netzah*** (endurance)

***Hod*** (splendour)

***Yesod*** (foundation)

***Malkhut*** (kingship)

#### 1.4.5 The *sephirot* as ‘images’

The pattern of the *sephirot* forms the master-key to the hermeneutics of all zoharic exegesis and is the underlying symbolic ‘map’ of the *Zohar*. However, as is apparent, the names of the *sephirot* are not simply proper names, but concepts that can bear relationship to one another, both conceptually and spatially. Through these relationships the dynamics of the *sephirot* constitute a type of (sacred) metalanguage, with its own, internally coherent, logic. In other words, the objective text of the *Zohar* is itself a translation of a description of Divine processes into a language of metaphor, narrative, allegory and symbol that can be comprehended by humans. Importantly, the pattern of the *sephirot* serves to convey other metaphoric devices that are imposed upon it. The most widely superimposed metaphoric and imagistic framework upon the map of the *sephirot* is the Adamic (human) form:

Skull

Right brain

Left brain

Right arm

Left arm

Trunk of the body

Right thigh/leg/testicle

Left thigh/leg/testicle

Male Genital Organ

Female Genital Organ

The Adamic form, however, is by no means the only symbolic system superimposed upon the sephirotic framework. Another common metaphoric system employed by the *Zohar* is that of ‘the family.’<sup>44</sup>

Great Grandfather

(Higher) Father

(Higher) Mother

Son/husband

Daughter/lower mother

In the above example, the six intermediate sephirot vertically are conceptualized as one (son). Another, frequently employed, symbolic metaphor with the same numeric structure as the family metaphor is that of the Tetragrammaton:

The jot of [the letter]Yud

י [Yud]

ה [Hei]

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<sup>44</sup> See Z 1:27b.

ו [Vav=6]

ה [Hei]

The human form, the family, and the Tetragrammatonic Divine Name are three primarily abstract metaphors superimposed upon the symbolic framework of the sephirot in zoharic literature. Equally, key to the *Zohar*'s unique method of scriptural exegesis is the following system:

	Adam	
		[concealed]
[concealed]		
		Abraham
Isaac		
	Jacob	
		Moses
Aaron		
	Joseph	
	David	

It is worth noting one further frame of reference for the *sephirot*, in the later-strata (similar to the Idraic mode of the central texts of the *Zohar*), which is the hypostatisation of the central column, as mytho-poetic literary signifiers:

The Ancient of Days/Primordial Human

The Middle Pillar

The blessed Holy One

The Righteous One

The Feminine

Divine Presence (the *Shekhinah*)

## 1.5 Style and Symbolics in the *Tiqqunim*

### 1.5.1 Tiqqunic style

Early commentators upon the *Zohar* were among the first to recognise the non-homogeneity of zoharic literature in terms of style, and they identified the *Tiqqunim* as belonging to its own literary stratum, though without literary analysis of the stylistic features that made it so uniquely identifiable.<sup>45</sup> In 20<sup>th</sup> century scholarship, Scholem analysed the style of the *Tiqqunim* only to disparage it; Pinchas Giller was the first to provide observations on what made the style of the *Tiqqunim* unique (Giller, 1993;4-5).

The two most prominent stylistic features of the *Tiqqunim* are: 1) the use of dense parataxis of symbolic references, and 2) free-association. Although the *Tiqqunim* share the same zoharic-Aramaic language as the *Zohar* - albeit with their own lexical stock – the primary literary feature of the *Tiqqunim* is a move away from the more narrative and exegetical prose structure of the earlier strata of the *Zohar* towards what I refer to as the poetic mode of paratactic symbolism. Parataxis is the juxtaposition of sense elements, in this case symbolic elements, to create further symbolic pathways to encapsulate mystical meaning. In the words of Giller:

The *Tiqqunim* present a fevered melange, whose symbolic elements are drawn from mythic *aggadot*, philosophical terms, Divine names, linguistic mysticism, and rabbinic legal dicta. As scraps and fragments of these various traditions are invoked and discarded, the reader is obliged to reconstruct the nuances of the associative flow (Giller, 1993;4-5).

Of course, the notion of parallel symbolism is already explicit in the earlier strata of the *Zohar*, but the literature of the *Tiqqunim* takes associative paratactic strings, or Haskell's concept of "image series" and "mixed metaphor," to a level where style and symbol merge as one, where symbols are not employed to illustrate a point, but *are* the point; where symbol *becomes* style. For these juxtapositions are rarely limited to a simple binary of symbols; rather, they are guided by an ever-moving composition, thematically speaking, a type of theosophically-driven free associative method of style, that is probably the most marked literary feature of the later-strata.

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<sup>45</sup> See the 16<sup>th</sup> century gloss of *Derekh Emet*, attributed to Isaac Luria, on Z (*Zohar Vilna*) 1:22a ad loc: "From here until page 29a is not of the *Zohar*, and the language proves it to one who is familiar with it." The 18<sup>th</sup> century bibliophile R. Yosef Hayyim David Azulai confirmed this view (in *Nitzotzei Orot* on the same page).

The overall effect of the literary style of the *Tiqqunim* is reminiscent of a stream of theosophical consciousness, a vocalising pattern that mesmerises with ongoing strings of symbolic associations. In the words of Giller:

The *Tiqqunim* abandon the format of the “mystical novel,” employed by the most literarily successful sections of the *Zohar*, in favour of an unstructured associative method. ...the logical connections between subjects are often unclear. His cascade of images often resembles a process of free association. This associative method underscores the author’s spiritual obsessions, as he returns repeatedly to the themes that preoccupy him. (Giller, 1993;4-5).

According to Amos Goldreich, in his book *Automatic Writing in zoharic Literature and Modernism* (2010:Chapters 3 and 6), this feature of the *Tiqqunim* is a product of the hypnotic process of ‘automatic writing,’ rather than poetic intent. It seems logical to consider, however, that these modes of composition would both be capable of being identified as poetic. In terms of literary format, the *Tiqqunim* resemble a post-structural composition where the technique of endless associations of parallel signs imply that meaning is constantly deferred because the text of the *Tiqqunim* constantly shifts dreamily from one point to another in intertextual associations, dissolving from theme into theme, until the reader discovers that a completely different topic is being discussed. Within each topic, the associated symbolic conjunctions tend to group around a primary symbol – usually a sephirotic representation – such that identifying the primary symbol of a passage is often a key to its meaning.

### 1.5.2 Tiqqunic symbolics

The primary symbolic framework for the *Tiqqunim*, the metaphysical (or, perhaps, even ontic) structure underlying its metaphors and symbols is, as for the *Zohar*, the *sephirot*. The imposition of the relationship between the sephirotic and human structures is expressed in the *Pataḥ Eliyah* (Elijah’s discourse) text of *TZ* 17a, which forms one of the two traditional ‘introductions’ to the *Tiqqunim*, and contains teachings on foundational concepts and symbols. A summary adumbration of the schematic relationship between the two symbolic structures, as understood within the zoharic later-strata, is also found in *TZ* 123a [my translation]:

The head is Supernal *Keter*; the brain is *Ḥokhmah*; *Binah* is the heart (*liba*), and through it the heart (*ha-lev*) understands; the two arms are *Ḥesed*, *Gevurah*; the body is the

Middle Pillar; the two thighs are *netzah* and *hod*; *Yesod* is the [sexual] organ; the *Shekhinah* is its ‘sign’ (*ot*).

From a summary appraisal of the foremost symbols of the sephirotic schema, it is possible to understand one way the *Tiqqunim* constructs symbolic patterns; for example, the *Tiqqunim* might express that Jacob is the trunk of the body, the Vav of the Tetragrammaton; Vav is the son of Hei, mother of the Middle Pillar; Vav is 6 [in numeric value], for the son of Yud Hei comprises six sephirot..etc. All attributes [“attributes” (*midot*) being another term for the *sephirot*] are combined in The Righteous One. The Middle Pillar seeks to be united with daughter, who is lower mother; and so on.

As well as established metaphoric structures superimposed upon the symbology of the *sephirot*, there are numerous, other symbolic signifiers that are employed to indicate the *sephirot* – many of which do not belong in any specific structure, or ‘cluster’ to use Green’s term. It is the kaleidoscopic swirl of these symbols and their associations which give rise to the remarkably mesmerising poetic effect of the *Tiqqunim*. Here I shall table just a few of the most common signifiers by which the *sephirot* are designated in zoharic literature generally and, in particular, in the tiqqunic texts:

***Keter*** – the Highest above all High, Primordial Human, the Ancient of Days, the skull, the Long-Faced One, the jot of [the letter] Yud,  
***Hokhmah*** – the power of ‘what,’ the wellspring, Father, wisdom, point (of origin),  
***Binah*** – Mother, the Great Sea, river, repentance, Ark, house, womb, eagle, palace  
***Hesed*** – favour, water, light, the right-hand-side, white  
***Gevurah*** – judgement, the left-hand-side, red  
***Tipheret*** – mercy, son, sun, Torah, the Written Law, the Small-Faced One, King,  
***Netzah*** - [one of] the two advisors, the kidneys, the prophets of truth  
***Hod*** - [one of] the two advisors, the kidneys, the prophets of truth,  
***Yesod*** – “everything” (word not concept), the Righteous One, Joseph  
***Malkhut*** – “This” (fem. demonstrative pronoun), daughter, land, moon, bride, Queen, daughter of the eye, rose, the Oral Law, the mouth, the princess in the tower, dove, well, pool, field, chamber, word, circumcision

In addition to the ten *sephirot*, further series of symbols are regularly employed to indicate other entities within the wider cosmological picture. The archangel Metatron is often referred to by the signifier “the youth” or “Enoch,” or “the staff.” The “sling” is a symbol for the scriptural cantillation note of *zarqa*. Similarly, “the other side,” a designation of the demonic

forces of darkness which form the nemesis of the ten *sephirot* of holiness, includes the following symbolic terms: Samael, the snake, the evil one, the evil inclination, the prosecutor. And even whole verses can become symbols for theosophical concepts, such as Job 33:29, as a symbol of reincarnation.

As will be discussed in Section 2, in relation to a theoretical framework for equivalence to its literary features, each of the several unique aspects of the literary surface of the *Tiqqunim* identified here - Aramaic linguiform, symbolic parataxis and free association - influences and even forms its mode of translation.

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## SECTION 2

### Theoretical Questions for a translation of the Tiqqunim

#### 2.1 Equivalence in Sacred-Text Translation

##### 2.1.1 The expectations of literal-equivalence

A story was related by Eugene Nida, in his entry on ‘Bible Translation’ for the 2001 edition of *Routledge Encyclopaedia of Translation Studies*, about a young missionary who translated the Bible for a native population and then returned to Europe where he discovered his translation was full of linguistic errors; so, he returned to the field to fix the text, only to discover that the local population would not let him change it because his original translation was now a sacred text. According to Francisco Silva:

This story reveals not only the power, but also the responsibility of the translator of sacred texts, in his task of transferring what will often be seen by believers as "immutable truths" from one language to another. (Silva 2009:46)

As discussed in Section 1, externalist definitions of sacred text premise the existence of ‘a community of readers;’ a clear example of which is that of Wilfred Cantwell Smith:

Fundamental [to understanding scripture] is the recognition that no text is a scripture in itself and as such. People—a given community—make a text into scripture, or keep it scripture: by treating it in a certain way. (Smith,1993:17-18).

Furthermore, as noted by Paul Ricoeur in his essay “The Sacred Text and the Community,” the relationship between a text and its community of readers is established not simply through an iconic title which confers sacredness, but, like the case of the young missionary from Nida’s story, through an expectation of the nature of the *actual* text itself, its literal dimension; and this expectation can even over-ride attempts on behalf of scholars to enhance its accuracy:

it [the critically edited text] no longer is a sacred text, because it is no longer the text that the community has regarded as sacred; it is a scholar’s text. (Ricoeur, 2000:103)

When we speak of a text designated for translation as being accorded such a status as *actual*, we are referring to its ‘words.’ Translation theorists continue to recognise the centrality of words to translation process.

The translator’s first and foremost concern, then, must be the continuous involvement in experiencing and defining the boundaries of meanings and associations surrounding each word. (Biguenet & Schulte, 1989:xiii)

Although prioritisation of the words of a text in relation to a methodology of translation is not confined to the sacred, the perception of sacred-text as a representation of “immutable truths” inherent in the very words with which it is composed has long been a guide for translation, reflected in Jerome’s ancient and famous statement of “word for word in Scripture.” This perception, echoed in an emic expectation on the part of a sacred text’s ‘community of readers,’ inclines towards literal equivalence, and has made it the dominant paradigm of sacred-text translation. Literally equivalent translations are often referred to as ‘faithful,’ because they purport to deviate as little as possible from the divine message embedded in the composition of specific, individual words.

By literal equivalence, I mean translational approaches which strive towards a one-to one correspondence between individual source and target language words, and where the possibility is presumed that a fixed signifier in the Target Language can be found to represent each word or syntactic element of the Source Text. Literal equivalence in sacred-text translation seeks to reproduce precisely the linguistic elements of the text that reflect the status of the text *as* the revelation of truth; and it is through the inter-semiotic reproduction of those elements, particularly words, that the task of the sacred-text translator becomes one of producing a ‘faithful’ translation.

Why a member of a community which regards *The Bible* as a sacred text might be more inclined to revere a translation that presents “In the beginning/ God/ created/ the heavens/ and the earth/,” (Genesis 1:1), which is a literal equivalent translation, over one that offers “First of all, God made our universe,” is because the former allows the many valences of meaning that arise, exegetically or mystically, from the specific words chosen to express an idea, to exist even after translation to another language. In the case of zoharic texts, the very techniques of mystical exegesis upon which the entire content and style of the genre is founded and

dependent, would be impossible to conceive without a hermeneutic principle foundational to the community's concept of sacred literature, the principle of *diyug lashon*, or the "exactitude of language" which will be discussed further in this section.

### 2.1.2 The separation of language and meaning

Early translations of sacred texts as seen in the approach of Jerome to the Bible, focussed upon the possibility of a linear relationship at word level between Source and Target. Yet although sacred and literary texts, virtually by definition, maintain features and contexts beyond the aggregate semiotic meaning of their words, the prioritisation of the transmission of hermeneutic 'meaning' or 'message,' as the primary goal of the translator, is the way in which equivalence was understood by the pioneers of Biblical translation theory, Nida and Taber, when they defined translation generally as: "[...]reproducing in the receptor language the closest natural equivalent of the source language message" (Nida,1969:12).

Having isolated the text's 'message,' the translator's approach to the inter-semiotic replication of the message was described by Nida as "formal" or "dynamic" equivalence; the former tending towards 'words' as the fundamental building blocks of translation, the latter towards 'sense.' Anthony Pym has categorised Nida's concept of equivalence as 'natural' equivalence (Pym, 2010;18,31). Unlike sacred literal equivalence, those methods of translation, such as that proposed by Nida, which employ natural equivalence, seek to convey or represent the *meaning* of a text (its message) in a new semiotic field, but without any particular focus on the *actual words* or syntax used of expression in the source text (its literality). However, Nida seemed to suggest that meaning is separate from words even at the level of comprehension: the ambiguous word 'message,' which highlights Nida's understanding that the text is composed of thematically coherent communications, implies that the task of the translator in the extraction of meaning is a separate, more teleological, task than the mere mining of words.

At some level, all literary translations are modes of reproduction which resemble their source texts in some form; an inter-lingual translation exists as a type of reflection, a document which seeks to resemble the source text by assuming its precise objective form in an alternative linguistic and/or cultural environment. In Nida's model, which sees 'meaning' as an entity capable of reification from the confines of any one language, the receptor language absorbs and reproduces the isolated message; the TT is not shaped to the contours of the source

language in which meaning was originally housed. What is communicated is the ‘sense’ of the text, but not the ‘experience’ of the sacred source-text reader.

The question that arises from this is: is it – therefore, the case - that words are sacred only in their source language; and, once removed from its source expression, the sacred resides only in meaning? If this is indeed the case, then literal equivalence would only serve to detract from the sacred dimension, since a slavish adherence to words will block the revelation of meaning. Or is it possible to transmit or project something of the linguistic nature of the sacred text through an inter-semiotic replication of the words in a new language; to make of the target language a vehicle for the sacred? In a text as symbolically coded as the *Zohar* - where the reader’s ability to locate and identify associations between signifiers is often critical to comprehension - the natural translation of words is crucial to the inter-lingual transmission of sense - the “message” in Nida’s terms. But the theoretical framework behind the methodology of my translation also seeks to determine whether literal equivalence in terms of natural meaning can serve to convey faithfully other qualities of the ST such as its original poetic style, or its ‘effect’ on the reader. Or, it may be the case that the nature of translation limits us to only one type of equivalent replication at a time; as observed by Christopher Shackle:

Although it may be argued that a translation of a sacred text cannot hope to be successful without itself conveying something of the holy, there is after all a limit to the numbers of sign-systems that may be transferred by a single translation process. (Long, 2005:19)

### **2.1.3 Nord’s concept of ‘loyalty’**

In relation to the argument for why literal equivalence *should* be the guiding approach to the translation of sacred texts, particularly in terms of satisfying the emic expectations of readers, Christiane Nord has outlined a functional typology for the discussion on fidelity. The pragmatic processes involved in the production of translation have been described by Nord in terms of two broad functional categories of translational intent: ‘instrumental’ or ‘documentary.’ (Nord, 1997a:47) An instrumental translation seeks “to produce in the target language an instrument for a new communicative interaction between the source-culture sender and a target-culture audience;” while a documentary, or ‘exoticizing’ translation aims “to document how the

original text worked,” and “would not necessarily echo the style of the original.” (Boase-Beier, 2006:55)

Since the *Zohar* appears to fall under the classes of both literary and sacred text, both in regard to genre and poly-systemic<sup>46</sup> position within its community of readers, a literal equivalent translation of it could clearly be conceived in terms that are at once documentary *and* instrumental. Within the context of a sacred text, the translator as philologist will seek to preserve a more integral fidelity to the individual word as the overriding translational unit. Within the context of literature, the underlying symbolism of the *Zohar* limits the freedom of the instrumentalist translation to veer too far away in composition from individual source words and phrases. Coming from a skopic perspective that understands translation in terms of its functional product, Nord has attempted to rephrase concepts such as fidelity in terms of process, concluding that: it is not the text that is loyal but the behaviour of the translator that is loyal or not; and the translation purpose, for Nord, justifies the translation procedures. ‘Loyalty,’ which is the responsibility that translators have towards their partners (client, audience, ST author) replaces ‘fidelity’ which is fundamentally an intertextual issue. (Nord, 2006)

Questions regarding equivalence in sacred translation, in which loyalty is measured by the extent to which the expectations of a community of readers are satisfied by textual fidelity, are not confined to the linguistic dimension of the text, but also to its cultural or poly-systemic location (within the community of readers). In other words, beyond literal equivalence at the level of words, is the concept of sacred cultural equivalence. As a reproducer of artefacts, the translator further participates in the canonisation of sacred documents through the editions and selections chosen to be translated, and the methodologies behind those choices. These choices constitute a category labelled by Gideon Toury as ‘preliminary norms,’ which will be discussed further in this section. That Nord’s concept of loyalty is not abstract but relates critically to the choices I have made in relation to the texts selected for this thesis, can be illustrated. Daniel Matt’s role as editor of the ST which he translated for the *Pritzker Zohar* resulted in decisions not to translate the tiqqunic sections that appear throughout the canonically regarded editions of the *Zohar*. Even though Matt’s translations of individual sections are more or less literally

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<sup>46</sup> Here I am employing the term ‘poly-systemic’ as defined by Itamar Even Zohar, in his seminal paper ‘The Position of Translated Literature Within the Literary Polysystem:’ (1990), as the aggregate of literary systems within a given culture.

equivalent (and would probably satisfy the expectations of emic readers), the various structural deviations of Matt's 'version' of the *Zohar* is an example of a translational movement away from the emic expectations of the *Zohar*'s community of readers and, thus, away from sacred equivalence towards authorial scholarly imposition.<sup>47</sup> This deviation was compounded by Matt's inconsistent application of his criteria for inclusion; some texts unsupported by manuscript evidence *were* included, precisely because of the expectations of readers (*PZ*, 6:175, n.200). My approach, as will be discussed in Section 3, has been to translate established versions of the *Zohar* which meet the textual expectations of the community that made it sacred.

#### 2.1.4 Sacred Jewish texts and equivalent translation

In the hermeneutics of sacred Jewish texts, including but not limited to Scripture, the exactitude of words - embodied in the principle of *diyug lashon* (precision of language) - has traditionally and historically been considered the distinguishing feature of all holy or sacred texts (Segal, 2012:36).<sup>48</sup> In the 'text of all texts,' the Pentateuch, every letter is perceived as indispensable to infinite meaning; in later texts, such as the *Mishnah*, as part of a class of attributed texts that includes the corpus of the *Zohar*, variant spellings are accepted, but every word is regarded as precisely intended and interpretable. Indeed, much of Rabbinic legal and mystical exegetic discussion depends entirely upon this principle. In his letters to the famous translator Ibn Tibbon, the prominent medieval Rabbinic sage Maimonides outlined a theoretical position for sense-driven translation of philosophical and scientific texts:

Anyone who wishes to copy from one language to another, and intends to translate word for word, as well as to retain the order of speech and items, will greatly struggle, and their translation will emerge as ambiguous and defective -it is not appropriate to do that. Rather, the copier from one language to another should, firstly, understand the matter, and then should relate that which is understood of that matter, in that [target] language. And it is impossible without re-arranging word order, and by adding and subtracting words where necessary, until the matter is arranged and understood in accordance with that [target] language. (Shilat, 1995:532) [translation mine]

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<sup>47</sup> Although some sections, such as *Sava deMishpatim* in *PZ*:1-139, were retained only because of such expectation, and counter to the stated editorial methodology of *PZ*.

<sup>48</sup> The story related in the Talmud (*BT Megilah* 9a) - itself an adaptation of the pseudepigraphic *Letter of Aristeas* - about Ptolemy II's commissioning of the *Septuagint* points precisely to the role played by *diyug lashon* in relation to sacred-text translation. The Talmud records that all 72 translators produced identical word for word translations of Holy Scripture, and that even deviations from strict literal equivalence were made with exact replication.

This position seems close to what Nida might have termed “dynamic equivalence;” the assessment of words remains the guiding line for the translator, but ultimately the translation is sense-driven. However, in relation to sacred Jewish texts, it is not the challenge to sense that is of primary concern in literal equivalence, but the theological dangers posed by the unmediated translation of the words themselves; and these dangers surely contributed to the sceptical view of Scriptural translation taken within Rabbinic literature generally. In the words of the Talmud:

R. Judah said: If one translates a verse literally, he is a liar; if he adds thereto, he is a blasphemer and a libeller. Then what is meant by ‘translation’? *Our* translation. (*Babylonian Talmud*, Qiddushin 49a)

By *our* translation, the Talmud means an institutionally authorised translation of Scripture, particularly the Aramaic *Targumim* and, in some communities and contexts, the Greek Septuagint (see *BT Megillah 9a*) - translations that were perceived to have successfully negotiated the narrow path between falsehood and blasphemy. These translations are not faithful to the linguistic dimension of the text as much as ‘loyal’ to the community’s adherence to the ‘correct reading’ of the text, a loyalty that encompasses both words and hermeneutic principles.

The Talmud uses the term כצורתו, “as its form,” to denote literality; the implication being that the plain meaning of words is not always consistent with their sense. Medieval commentators endeavoured to understand the implication of this idea for translation praxis; the words of R. Ḥannanel are quoted by the *Tosafot* glosses on this passage, by way of clear illustration:

And Rabbeinu Ḥannanel explained ‘one who translates a verse as its form’ as referring to such as: (Exodus 24:10) *And they saw the God of Israel*, when translated as “And they saw the God of Israel” – this is falsehood, for they did not see the actual Divine Presence (*Shekhinah*), for it is written: (Exodus 33:20) *...for no man shall see me and live*. And one who adds to this [in order to avoid the literal] and says “And they saw an angel of God” is a blasphemer, for he confers the praise due to God upon an angel. But thus do we translate: *And they saw the glory of the God of Israel*. [translation mine]

These concerns of the Talmud and its commentators exist in regard to Scripture itself, the source of all textual sacredness and revelation within the traditional community of readers. However, it must be acknowledged that the sacredness of the *Zohar* is in a somewhat unique

class. The *Zohar* is a revelatory but not a Biblical text;<sup>49</sup> it is equal in canonicity to the *Mishnah* - the sacred, legal text of the Oral tradition - but its statements are revelatory rather than systematic. It has been defined, more than once, as “the Bible of Jewish mysticism.”<sup>50</sup> Revelatory texts – which are precisely what kabbalistic texts purport to be - are sacred to Judaism’s textual tradition. Not only the *Zohar*, but even later works, such as that of the venerated 16<sup>th</sup> century kabbalist Rabbi Isaac Luria (1534-1572), whose works are explicitly based upon the *Zohar*, are regarded as holy and sacred, and appear to demand - in the eyes of its community of emic readers - fidelity in praxis, i.e. loyalty, as a quality of the translator. A superb illustration of Nord’s concept of ‘loyalty’ in relation to the translation of kabbalistic texts is found in a letter of the Lubavitcher Rebbe, Rabbi Menahem Mendel Schneerson (1902-1994), a widely-acknowledged spiritual leader of mystic world Jewry in the second-half of the 20<sup>th</sup> century and a strong defender of the conservative transmission of its religious textual traditions, when asked to review a translation of a [unnamed] book on Kabbalah:

The reason for my “prejudice” in regard to this type of literature is this: *Torah*, in general, usually goes with *mesorah* (tradition) and it cannot be truly understood and grasped if it is studied in a detached way, but only if it realized that *Torah* and *mesorah* are indivisible...the traditional dimension involved here is not to be understood in a theoretical sense, namely being confined only to intellectual scrutiny, but must be a daily factor in **the life and conduct of the person who wishes to interpret the *Torah*...** If the above is true in relation to *Torah* in general, it is particularly true in relation to that part of *Torah* which is called *Kabbalah*.....surely the best way would be to present the classical sources of *Kabbalah* **as they are**, rather than attempting to recast them in entirely new forms... For why should one study such a serious subject **from a person whose authority might be questioned?**

[...]I would like to express my hope and wish that the translator and his colleagues who have put so much effort into this work, would henceforth apply their efforts, first of all, in the study of the *Torah* itself...the kind of study that leads to actual practice, since this is the way to obtain a deeper knowledge of *pnimius* [the ‘inner’ or mystical dimension]. The latter must come as a second stage of study, and **it should be studied from classical and authentic books and sources.** (Schneerson, 1969:264 [emphases mine]).

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<sup>49</sup> This point, and its implications for precision of language, is elaborated in Hellner-Eshed, 2007:26.

<sup>50</sup> For an early example of which, see Stanwood, 1918:295.

### 2.1.5 Bernofsky: authorial and service translations

In her book *Foreign Words: Translator-authors in the age of Goethe*, Susan Bernofsky identified, in observation of canonical literature (including the secular sacred), a broad distinction, between “service” and “authorial” translations (Bernofsky, 2005:x), a distinction that is important to the argument about poetics, which follows. The authorial voice of a translator can impose upon any source text in many ways, from its aesthetic effect to its editorial structure. However, a poetic rendering of meaning, or a critical manipulation of the text that deviates from a linear relationship between source and target words, cannot satisfy the reader who expects the translation to ‘serve’ the source text in a literal sense.

Since the literal expectations of readers aspire towards sacred-text translations that will replicate a literal dimension of Divine truth, numerous strategies have arisen, throughout the history of translation, aimed at avoiding authorial deviations from strict equivalence, and these strategies submit themselves to the authority of the source text in ways which redefine the way we think about translation. Since the literature of the *Tiqqunim* claims to be a vehicle of Divine revelation, then in the case of transmitting the message of its linguistic elements to emic communities of readers, the nature of its translation must be one of service: the translation should not seek to dominate the ST on behalf of the TL but, rather, to submit to it.

## 2.2 ‘Pure Language:’ Revelation in Translation

Die Interlinearversion des heiligen Textes ist das Urbild oder Ideal aller Übersetzung. (Benjamin, 1993[1923]:82)<sup>51</sup>

### 2.2.1 Benjamin’s concept of pure language

The concluding lines of Walter Benjamin’s essay “The Task of the Translator” idealise “interlinear” translation of sacred texts. Benjamin’s perspective, which arose from discussions on kabbalistic texts with his friend Gershom Scholem (Handelman, 1991:29-33), is inseparable from his quest for a mode of translation that would reveal the presence of what he had previously labelled ‘pure language:’

It is the task of the translator to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work. (Benjamin, 1993:80)

Ambiguity regarding the term ‘pure language’<sup>52</sup> in translation persists, but Lawrence Venuti has identified the key element in Benjamin’s utopian vision of the ‘harmony’ of languages:

The pure language is released in the translation through literalisms, especially in syntax, which result in departures from current standard usage. Benjamin is reviving Schliermacher’s notion of foreignizing translation, wherein the reader of the translated text is brought as close as possible to the source text through close renderings that transform the translating language. (Venuti, 2004:71-2)<sup>53</sup>

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<sup>51</sup> An apt rendition into English is given by Google Translate: “The interlinear version of the sacred text is the archetype or ideal of all translation.”

<sup>52</sup> Benjamin’s aspiration towards ‘pure language’ arose from his discussion of the translations of the 19<sup>th</sup> century poet Friedrich Hölderlin, who had attempted, in his rendering of texts from Antiquity, particularly those of Sophocles, to implement the influence of an experimental method of translation pioneered by Johann Heinrich Voss (1751-1826), whose landmark translations of Homer, in which (through the use of the dactylic hexameters common to classical Greek poetry) the German language itself was adapted to reflect the rhythms and nuances of the original. Through a type of hyper-literalism, Hölderlin took Voss’s method to extreme. Ironically, Hölderlin’s translations of Sophocles were among his least critically appreciated works. The critic Leishman wrote: “...his translation of Sophocles, in which, although there are remarkable passages, it is clear that he has lost his command over Greek...” (Louth, 1998:42).

<sup>53</sup> Venuti’s observation that Benjaminian pure language is a restatement of the call towards foreignizing in translation echoes the same notion in Antoine Berman’s essay “The Trial of the Foreign,” which will be discussed in Section 2.3.

It seems clear that Benjamin regards sacred texts as a special case for the translator, since divine revelation is its own source and form of pure language, inseparable from its linguistic field. In the mode of translation, the pure language of sacred texts cannot be communicated *by* the translator but only revealed *to* the reader *in* translation. Venuti's understanding that pure language is "released in the translation through literalisms, especially in syntax" suggests that this revelation is achieved through the representation of the relationship of all words of a text to each other, including its syntactic elements. A translation that seeks to express the pure language of revelation is a document in which every linguistic signifier of the ST, however elemental, is represented linguistically in the TT in some way; and whatever contortions must be accommodated by the TL to achieve that level of representation is what creates the foreignizing effect.

### 2.2.2 Inter-linearity and linguistic fusion

Perhaps it is because of the very possibility of a totality of representation that Benjamin's primary strategy for translating direct revelation is inter-linearity. The formal term 'interlinear'<sup>54</sup> usually implies a bi-lingual presentation of text, where the ST and TT are presented on the page in juxtaposition, either horizontally or vertically, thus 'forcing,' in a sense, the reader to confront the literality of the translation as the 'shadow' or 'reflection' or 'other' of the source text. George Steiner has speculated upon what a truly word-for-word interlinear translation would look like:

Strictly defined, a word-for-word interlinear is nothing else but total glossary, set out horizontally in discrete units and omitting the criteria of normal syntax and word-order in the language of the user. (Steiner, 1975:324-5)

For Benjamin, it is the effect of the original text *upon* the target language that allows the type of linguistic intersection that can allow the reader to 'feel' pure language. Friedrich Hölderlin's translations were lauded by Benjamin because he advocated a translation that fused linguistic modes.

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<sup>54</sup> A completely separate school of 'inter-linearism' in translation emerged in the United States and Britain from the work of James Hamilton (Blum, 2008), who championed interlinear equivalence in the translation of classic texts for pedagogic purposes. In his tract *The History, Principles, Practice, and Results of the Hamiltonian System*, (1829), Hamilton strove to promote interlinear translation as primarily a functional, pedagogic exercise.

The task of the translator consists in finding that intended effect upon the language into which he is translating which produces in it the echo of the original. (Benjamin, 1993[1923]:77)

Similarly, when Benjamin quotes Rudolf Pannwitz's observation that "the basic error of the translator is that he preserves the state in which his own language happens to be instead of allowing his language to be powerfully affected by the foreign tongue" (Benjamin, 1993[1923]:81), he is implying that the intersection of languages effected by all translations can be achieved through more conceptual linguistic encounters than mere formal juxtaposition.

Although on the topic of an elemental 'translation unit,' Benjamin is explicit - "...words rather than sentences [are] to be the primary element of the translator" - on the details of how his concept of inter-linearity is to be represented, Benjamin is strangely silent; and therefore, a tension arises between his concept of 'inter-linearity' and the prioritisation of individual words as the elements of the translational alchemy. Ultimately, Benjamin's notion of inter-linearity can surely only be understood by extension of his pure language argument, from word-for-word transposition to a complete fusion of two linguistic fields, such that the transformation of the target language is total. For example, an idealised representation of Benjamin's concept of pure language can be identified in Abdullah Yusuf Ali's introduction to his 1934 translation of *The Holy Quran*:

The rhythm, music and exalted tone of the original should be reflected in the English Interpretation. It may be but a faint reflection, but such beauty and power as my pen commands shall be brought to its service. **I want to make English itself an Islamic language**, if such a person as I can do it. And I must give all the necessary aid which I can... (Yusuf Ali, 2000[1934]: Preface [emphasis mine]).<sup>55</sup>

However, Benjaminian inter-linearity goes beyond this idealistic aim and understands linguistic fusion technically, as total representation, where every individual linguistic element of the ST is accounted for in the TT; and this is close to the way 'total equivalence' was understood and proposed by the linguist J.C. Catford. Catford's extensive analysis of the mechanisms of equivalent translation, which was not focussed upon revelatory texts, is complex and divides language representation into various 'levels.' His technical idea of total

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<sup>55</sup> It is worth observing that Ali's translation is presented inter-linearly and tri-semiotically in three parallel columns: in Arabic, English transliteration and English translation.

translation is not about replacement by equivalents at all levels, but only in terms of lexical and grammatical (by which I understand syntactic) elements.:

By total translation we mean what is most usually meant by 'translation'; that is, translation in which all levels of the SL text are replaced by TL material. Strictly speaking, 'total' translation is a misleading term, since, though total replacement is involved it is not replacement by equivalents at all levels. In 'total' translation SL grammar and lexis are replaced by equivalent TL grammar and lexis. This replacement entails the replacement of SL phonology/graphology by TL phonology/ graphology, but this is not normally replacement by TL equivalents, hence there is no translation, in our sense, at that level. For use as a technical term, *Total Translation* may best be defined as: *replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology.* (Catford, 1965:22).

But for Benjamin, who saw sacred-texts in their own transcendent category, the actual language of sacred text is its own unique mode of revelation; therefore, the unique mode of its translation must be that which does not merely denude, but encapsulates, the 'pure language' of source revelation, in a way that imprints - not the spirit of the author, but - the "spirit of revelation" upon the target language. That revelation can reside in the target language, in its words, rules or many forms, only when a translation exists that cannot be isolated from the service of a literally-equivalent reflection of two language systems - an interlinear 'version' of translation.

## 2.3 The Problem of Poetics in *Zohar* Translation

The language of the *Zohar* remedies the soul, even when one does not understand what says at all. - Rabbi Moshe Hayim Ephraim of Sudilkov

### 2.3.1 Deviations from equivalence

Accepting the expectation of reader communities for literal equivalence in sacred text translation, a perennial question of equivalence-based approaches is whether the translator should choose to transmit the qualities of a document through an equivalence which adheres to the suggested *meaning* of words, whether thematic or semantic, or to the assumed *effect* of words. That there exists at all a distinction between the meaning and the effect of words creates a paradox within the nature of translation, whose presence lies in and across the abyss between languages. The perennial question seems to be: to which of those two paradigms, effect or meaning, does the translator's 'loyalty' belong? Attempts to account for one at the expense of the other leads to deviation from strict literal equivalence. The challenge of the paradox is accentuated in the task of translating a work such as the *Tiqqunim* of the *Zohar* which is both poetic *and* revelatory, where there lies a tension between the search for a precise hermeneutic meaning to satisfy the literal expectations of the sacred-text reader seeking theological truth and symbolic valency - and for whom poetry is a non-essential quality of the text - and the desire of the translator to reflect something of the aesthetic experience of reading the Source Text; an experience which is, itself, a form of truth. The traditional distinction between meaning and effect in translation theory, when placed within the context of the *Zohar*, is about the process of translator choices between 'philological' or 'poetic' motivation in the selections of words and equivalents; and the tensions created by the striving to satisfy both are evident within literal equivalent translations of the *Zohar* as will be shown. As I will argue, the linguistic displacement produced by the lexical-range disparity between Zoharic-Aramaic and English, together with the pleonastic nature of English poetry, create great challenges in avoiding deviation from literal-equivalence.

In his essay "Translations and Trials of the Foreign" (Berman, 2000:288), Antoine Berman analyses deviations in equivalence through twelve types of "deforming tendencies." These deformations in equivalence include (among others): qualitative and quantitative impoverishment; the destruction of rhythms, networks of signification, and linguistic patterns;

and the effacement of the superimposition of languages. For Berman, these tendencies serve to inhibit the revelation of the essence of translation, which Berman sees as ‘the trial of the foreign’ (Berman, 2000:284). Although Berman’s categories are comprehensive and instructive, I am framing the types of deviation useful to my argument towards those which are specifically derivative of the unique circumstances of *Zohar* translation: the scholarship of philology and the lexical disparity of SL and TL.

There are two meanings of ‘philology’ referred to in this discussion: the science of determining the correct readings of texts is discussed in sub-section 2.7 under ‘Preliminary Norms.’ Here, I am referring to the philology of translation, which is the searching out of target equivalents based upon etymologies *and* previous literary contexts.

### **2.3.2 Philology in SL can enable authorial poetics in TT**

Since the entire vocabulary of the *Zohar* is either extracted from pre-existing literary contexts, or (much less frequently) invented as fictive words, philology becomes an indispensable part of *Zohar* for translation. However, a philological approach, under the pressure of scholarship and fidelity, submits to the service of individual words in converse ways. Firstly, the emphasis upon establishing correct inter-semiotic equivalents of signs means philology is an effective tool for the translation and transmission of symbols which require ‘anchoring’ in specific, stable signifiers. However, the philological exercise, which is the searching out of contexts and etymologies in the ST’s linguistic field, can *also* produce *either* a fixed definitive meaning for a sign in the ST, *or* a greater range of options in equivalent selections for the translation of any word. The key point here is that in a philological approach to a service translation of the sacred, the origin and context of a word can be mined for options of word selection, or for the accuracy of a single signifier.

On the other hand, since poetic device is a form that is focussed upon language (the combination of words), its qualities and its effects, a ‘poetic’ approach to literal-equivalent translation is also expressible in two different ways: either through the translator’s ability to somehow replicate, in the target language, the same *form* of poetics as that of the source text, or through a projection of what the translator considers to be poetic by means of the target language. To exercise such judgement, the effect-driven translator is first and foremost a

subjective reader in search of the sublime, and what the translator ‘captures’ is transmitted not simply as ‘sense,’ but as ‘sentiment.’

### 2.3.3 The case of *tzahtzah*

An illustration of the tension that arises between poetic and philologic translations can be seen in Daniel Matt’s translation of *Zohar* 2:94a [I have bolded the words that make the point]:

For on the day that Israel stood at Mount Sinai, filth was eliminated from them and all bodies **sparkled** with the **radiance** of supernal angels, when they are clothed in radiant garments to fulfil the mission of their Lord. In that **radiant** garment, they enter fire without fear...When that filth was eliminated from them, the Israelites were left with **lucent** bodies, totally unsullied. (*PZ* 4:534-5)

In the Pritzker translation, the word *tzahtzah* - in its noun, verbal and adjectival forms - is represented by three different English words on the same page: sparkling, radiant and lucent.<sup>56</sup> (Simon and Sperling’s translation (*SZ* 3:280) employs both radiant and lucent.) The philology of the words *tzahtzah*, *m-tzuhtzah* and *m-tzahtz-ħan* is complex,<sup>57</sup> and the terms carry theological import for Kabbalistic symbology beyond the *Zohar*,<sup>58</sup> but the plain meaning of the word implies, and is onomatopoeically resonant with, a type of flashing or glistening in light (see Jastrow:1272 & 824); the visual effect of polishing; shimmering. The word *can* mean all of the ‘equivalents’ given in *PZ*, and while the selection of ‘radiant’ is problematic, since the authors of the zoharic writings frequently use forms of the word *zohar* itself to indicate what can most precisely be translated as ‘radiance,’ it is not of concern to a translation that is not seeking a one-to-one inter-lingual anchoring across its entire corpus (because it is poetically, rather than symbolically, driven). It seems not unlikely that translators avoided “sparkling with the sparkling...,” because the dominant aesthetic paradigm of mundane (as opposed to sacred) poetic style in English is pleonastic, which promotes the presentation of a variety of terms; the opposite is seen as unsophisticated. And yet, this approach betrays both the ST poetics and the meaning of the words.

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<sup>56</sup> The correspondent “lucent” may have more claim on philological accuracy, according to the following note.

<sup>57</sup> Much of which can traced to Isaiah 58:11: “drought.” Alternatively, see *Mishnah, Sotah* 8:1: “brandishing swords.” The word *m-tzahtzah* found in *BT Niddah* 25b seems to mean “clarifies;” and the literary source for the *Zohar*’s use of the term *m-tzuhtzah* might plausibly be *Midrash Rabbah, Vayiqra* 1:14: “All the prophets looked through a dirty speculum (*aspaqlaria m-lukhlekhet*)...and Moses saw through a clear speculum (*aspaqlaria m-tzuhtzeħet*).”

<sup>58</sup> See Idel, 2009: 181ff. See R. Moses Cordovero’s *Pardes Rimmonim* 61b, Gate 11: Gate of the *Tzahtzahot*. Cordovero cites and discusses the responsum of R. Hai Gaon on the meaning of ‘the *tzahtzahot*’ in relation to the sephirotic system.

### 2.3.4 What is ‘poetry’ in translation?

In any theoretical discussion of ‘poetics’ in relation to translation, two key questions arise: the first is what exactly identifies the source text as having poetic qualities; the second is how those qualities can be effectively reproduced in the target text. Translation Theory has no natural or encompassing definition of the term ‘poetics.’ All perspectives of poetry appear to point, in some way, to a dimension or quality of a given source text that can be subject to a qualitative aesthetic judgement; but what it is that is so judged is difficult to summarise. A mid-20<sup>th</sup> century documentation of a classical definition of poetry is found in *The Oxford English Dictionary* (1973): “The expression of beautiful or elevated thought, imagination, or feeling, in appropriate language, such language containing a rhythmical element and having usually a metrical form.”

In straining for synthesis, this definition attributes poetry to an aesthetic quality of text, in terms of both ‘thought’ *and* ‘language’ which, though they are apparently not the same thing, are united; and, while aspiring to be ‘appropriate’ to the quality of thought ‘in’ it, poetic language is also identifiable by rhythm (always) and metre (usually). Within the theory of sacred-literature the use of the term ‘poetics’ is often equally indiscriminate. All theories of poetics agree that poetry is a ‘type’ of expression. Prior to the 17<sup>th</sup> century, the dominant theoretical paradigm by which the nature and function of poetry was understood was Aristotle’s mimetic definition, according to which, poetry was achievable by imitating certain combinations of language, harmony and rhythm. For the sake of my argument about translation, I point to two distinctly different notions of the nature of poetry which appear to have dominated theoretical positions on poetics in translation theory since The Enlightenment.

The first notion, held by Dryden among others, is what might be called the ‘garment’ theory, which sees poetry as the result of thought invested or embedded *inside* a particular composition of language. This somewhat neo-platonic concept of poetry, as a vessel or garment of thought, is characteristic of many modern perspectives in translation theory. As such, there appears to be a parallel between the relationship of thought to language discussed in some poetical theories, and the relationship of source to target texts in translation theory. In parallel to the garment analogy of poetic theory, the ST is ‘the thought,’ while the TT is ‘the language’ into which it is embedded.

The other notion understands the poetic as a consequence of the nature of language itself and the process of its manipulation by an expresser. This type of theory, which is not concerned with thought but with the choices in language available for expression, could be termed ‘pleonastic.’ Pleonastic theories of poetics recognise that all statements can be expressed in words other than what is necessary for direct linear communication, and that is the basis of poetry. Such theories are particularly resonant with structuralist theories of language, because, like the principle of Occam’s Razor in constructing theories of causality, they are premised upon the possibility of a scientific identification of the minimal number of elements required for effective communication, with the view that aesthetic considerations lie in the superfluity of expression.

### **2.3.5 Structuralist theories of poetics: Jakobson**

In his essay “Linguistics and Poetics,” summarising the essence of poetics, Roman Jakobson stated: “The poetic function projects the principle of equivalence from the axis of selection into the axis of combination” (Jakobson, 1960:358). For Jakobson, the essence of the poetic is pleonastic: a linguistic field provides the expresser with choices of word selection between a range of equivalent possibilities. Stated simply, Jakobson sees poetics as emergent from there always being more than one way of saying the same thing; i.e. the nature of equivalence is inherent in language. All regular statements about things consist of two distinct mental movements, that of selection and that of combination: a subject, *selected* from a range of metaphoric equivalents, is *combined* in some way with a predicate (also selected from equivalents). Poetics, instead of confining the choice of equivalents to the mere selection of individual subjects or predicates, is projective of the possibility that a predicate, by combination, can seek to *equate* with the subject of a statement. For Jakobson, as executively summarised by Michael Riffaterre, parallelism is thus “the basic relationship underlying poetry.” (Riffaterre, 1966:200)

As it happens, poetics thus understood is inherent in the primary structure of expression in the *Tiqqunim*; as discussed in Section 1, the creation of parallel symbolism through combination is its most distinguishing literary feature, and the isolation of parallel signifiers is the key to comprehending the hermeneutic of its poetry. Indeed, my translation of the *Tiqqunim* was ‘created’ by isolating the sense unit containing each symbol and highlighting its equivalence

with the preceding clause. In the following example, the isolated clauses reveal that a Scriptural reference to poverty is equated to prayer at night, a symbol of Jacob in exile:

What is (Psalms 102:1) ‘*the prayer of the poor person*’?

It is the prayer of ‘the evening service,’<sup>59</sup>

which is a ‘domain’<sup>60</sup> of its own accord,

with Her ‘Husband.’

And because She is without Her Husband,

She is impoverished,

‘dry’ {in the domain of all men};

and the righteous poor one [who is] dry

– this is the seed of Jacob,

which is in the domain of all nations,

and is likened to the evening prayer,

which is ‘the night of exile.’ (Z 1:23b)

As will be discussed further, theories of poetics often mirror those of translation generally; translation is ‘another way of saying the same thing,’ and the entire exercise of inter-semiotic transmission of text is a process of selection of equivalents, within which are constant combinatorial choices. In arguing for parallelism - the principle of equivalence in combination – as the primary feature of poetry, Roman Jakobson’s analysis mirrors the literary technique of the *Tiqqunim*. It follows, therefore, that the poetic language formed by this type of paratactic symbolist sacred text is replicable by the re-creation of the same parallelism in translation. In Jakobson’s argument, as presented by Riffaterre (ibid), equivalence can be understood not only in terms of meaning, but also through effects in intonation (rhythmic, alliterative, rhymic) which work to establish a semantic equation between words, following which the deeper metaphoric relationship is “subsequently perceived.” By contrast, in the *Tiqqunim* texts, the associating principle by which textual elements are combined is usually through whole word or phrase linguistic signifiers such as ‘the daughter of the eye,’ or ‘the Middle Pillar’ that have become symbols in their own right.

If we apply Jakobson’s model to the act of translation we find a further layer of projection for the equivalence principle: any translation presupposes that equivalence can be projected

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<sup>59</sup> ‘*Aravit* – the evening prayer service. Although, in effect, obligatory, the evening prayer service is mandated at a lesser level because it does not correspond to a Scripturally-commanded daily sacrifice. In Kabbalistic symbolic terms, ‘the evening service’ represents Jacob.

<sup>60</sup> The word *r-shut* (domain) has a double meaning that is played upon here; in the context of the evening prayer service, it also means ‘voluntary.’

beyond the axis of intra-lingual combination to the inter-lingual plane. All language translation ultimately involves an axis of selection at each stage of the communicative process, from individual words to whole sentence structures. The creation of this new, inter-lingual axis does not, of itself, create a fresh poetic dimension, but no translator, by definition, can ever fully escape some aspect of the equivalence principle. The more ‘free’ or liberal a translator is, the closer they come to projecting equivalence upon a further axis of combination – the combination of languages – and ultimately, the cultural assumptions or ‘norms’ regarding possible equivalents for any part of the text become challenged and stretched towards the poetic. In effect, the free translator, by expanding the axis of selection of equivalents in the TL for any given signifier in the ST, is creating inherently new combinations, and is thus imposing upon the ST a poetic signification that was not originally present.

### **2.3.6 The imposition of poetics through projection of the axis of selection due to lexical disparity between SL and TL**

Philology is not the only feature of the translational process that increases the options for equivalent selection. Every language field maintains an available vocabulary, referred to by the American anthropologist Franz Boas as a “lexical stock” (Jakobson, 1959). The lexical disparity between English and Hebrew/Aramaic, and the effects of this disparity upon poetics, was acknowledged by the first translators of the Bible into English (Ferguson, 2007:98). If even the most faithful translator has license to choose from a range of TL equivalents larger than that available to the composer of the original text in the SL, then a new axis of combination and a fresh level of poetics in the TT is almost unavoidable since, through new possibilities of combination, the ST arouses aesthetic considerations in the TL about the ST that are not equally inherent or intended in the original. The translation of combination can only retain (and thus ‘translate’) the poetics of what was originally signified by limiting the axis of selection so as to avoid the imposition of a new level of projected equivalence.

For example, in reaching for a poetic impression enabled by the lexical range of the English language in relation to the Hebrew word, *yavesh*, the translator may choose between options in equivalence such as “dry,” “shrivelled” or “withered;” but the transference of symbolic meaning to a new context in the *Zohar* would lack the multi-referential signification to the general concept of “dryness” in zoharic terms – which is seen as a state without spiritual ‘flow,’

a state signified in a range of contexts by the term *yavesh*.<sup>61</sup> *Yavesh* thus becomes a metonym for a deeper spiritual reference. In other words, the *Tiqqunim*'s use of the word *yavesh* is rarely poetic as a description of the subject but, rather, creates poetic structures by its multivalent application at the level of meaning to parallel signifiers. A counter example is provided in the following text:

Rise O Faithful Shepherd!

– to arouse that of which it is stated:

(Songs of Songs 5:2) *I sleep - but my heart is awake!*.

And many are they who **slumber**,

and **sleep** is in their eyes,

for they do not open them to become occupied,

in the mysteries of Torah. (ZH 96c)

'Sleep' is a symbolic signifier – indicative of a state of spiritual unconsciousness. The ST presents two different words in Aramaic to indicate sleep: *shinata* and *d-mikha*.<sup>62</sup> I have translated one as 'sleep' and the other as 'slumber.' This seems to imply that the signified symbol is not restricted to any one particular sign; in which case a Jakobsonian poetic possibility is opened. Alternatively, these two words are not merely two ways of saying the same thing (equivalents), but represent different states of sleep.

The problem of lexical disparity is exacerbated in the context of a pseudo-literary constructed language such as zoharic Aramaic. Yet, as I propose in my methodology discussed in Section 3, by limiting the vocabulary range of the target text to that of the source language, the TT retains fidelity to the "linguistic field" from which its original equivalents combined, and this allows a 'natural' cadence of the tone of the *Zohar* to emerge in the new language. Moreover, by positing a consistent one-to-one relationship between any given word in the ST and its (selected) English equivalent, the sub-textual layer of symbolic communication is retained. The poetic quality of the *Tiqqunim* is found in the simplicity and sparsity of its vocabulary, where a highly limited SL lexical range ensures that uncommon or unfamiliar words are always confronting in their lingua-mystical impact. For the translator of sacred texts, this linguistic feature may enable the translator who is resistant to authorial imposition to re-create the starkness of the ST by restricting the number of available equivalents in selection.

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<sup>61</sup> See notably TZ 82a, Tiqun 43: BeREYShY" T = ATaR YaVeSh.

<sup>62</sup> See Targum Yonatan on Isaiah 15:1 and R-Da"Q *ad loc*.

## 2.4 The *Tiqqunim* as Poetic Rupture

### 2.4.1 Parataxis and symbolic imagery

If the literature of the *Tiqqunim*, in terms of its concepts at least, has been labelled a revolution (Liebes, 2007:8), then its literary style – which was discussed in further detail in Section 1 - represents a shift within the zoharic Aramaic genre that could be called a ‘rupture.’ As has been observed by scholars (notably, Amos Goldreich, 2010:54 and 145), this revolutionary rupture – a discarding of sublime prose towards sublime symbolic parataxis - has literary and historical parallels to aspects of fin-de-siecle neo-romantic mysticism and early 20<sup>th</sup> century modernist poetry;<sup>63</sup> a co-incidence highlighted by the fact that the latter period represents the rise of *Zohar* translation into modern Western languages. “A central element of Imagisme and Pound’s metaphoric technique,” wrote Martin Kayman, was:

the pursuit of primitive linguistic energies, and a theory of myth as the basis for a poetic project expressed not in mystical but in scientific terms...the metapoetics of myth...(Kayman, 1986:xi)<sup>64</sup>

As explained in Section 1, the literary style of the *Tiqqunim*, which I have labelled ‘paratactic symbolism,’ is often characterised by long and complicated strings of juxtaposed symbolic images and associated terms. These referents, which often include whole Biblical verses or liturgical phrases as single elements, when placed in conjunction, form a parataxis that is seemingly poetic. An example of symbolic parallelism is found in the following typical tiqqunic text, this excerpted from a discourse called the ‘Ten Visions of Ezekiel:’

(Ezekiel 1:28) ...*like the appearance of the rainbow  
that will be in the cloud...*  
What is: *the cloud*?  
This is *Hesed*, which amounts to 72 (*‘AB*);

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<sup>63</sup> The idea of rupture within the poetry of Modernism is discussed in an essay entitled “Poetic Rupture and Innovation,” on [Bebrowed.wordpress.com](http://Bebrowed.wordpress.com), January 2013.

<sup>64</sup> It is hard not to compare the use here of the expression “the metapoetics of myth” with the term *mythopoesis* as understood by contemporary scholars of Kabbalistic literature, who use the term extensively. A succinct description of mythopoesis is given by Michael Fishbane: “The full emergence of a mythological corpus from the myths and language of Scripture can be found in the *Zohar*. In it, the vast *traditum* of Judaism is taken over as a resource for a powerful and protean mythopoesis built out of the language of Scripture. There is now virtually no word or image in the Hebrew Bible that is not a potential myth, encoding in symbolic forms the esoteric theosophy of the supernal powers that constitute the Godhead.” (Fishbane, 2003:26).

in it, the blessed Holy One arrives,  
 (Exodus 19:9) *in the thickness ('AB) of the cloud,*  
*in order that people may hear*  
 {when He arrives}, to speak with Moses,  
 and in that '72', which is *Hesed*,  
 the rainbow is seen,  
 which is 'the Righteous One,' in luminous colours,  
 which are 'the three colours' of the three Patriarchs,  
 and in it they are included.  
 And because of this, it is stated of the Righteous One:  
 (Genesis 2:1) *And they were completed...(vay-khulu)*  
 which amounts to 72,  
 for the three Patriarchs are included in it,  
 of whom it is stated:  
 'In everything, from everything, everything.'<sup>65</sup>  
 (ZḤ (Margoliot) 95a [*Tiqqunim*])

A symbolic 'mapping' of this minute selection of text would indicate associations between several images and referents. 'Cloud' represents the sephirah of *hesed*; the number 72 is the numerical value of the word *Hesed*; the number 72 as a word לב, ('AB) means 'thickness'; Exodus 19 speaks of 'the thickness of the cloud' as the locus of God's communication with Moses; 'Rainbow' is the sephirah of *Yesod*, the phallus, signified by the 'Righteous One;' the combined colours of the Patriarchs are implied in Genesis 2's use of the word 'completion' of the creative act; and through the symbolic word for 'everything.'

According to the underlying symbolic framework of the ten sephirot (outlined in Section 1), this passage is referring to only two components of the Kabbalistic key, namely the sephirot of *hesed* and *yesod*. For each of these, a variety of intertextual images and associations are presented, the primary two images being that of 'rainbow' and 'cloud;' while all the others are associated or parallel images and symbols – but they all mean the same thing: Ezekiel has a vision of the sephirah of *yesod* while contemplating the sephirah of *Hesed* – the 'rainbow in the cloud.' If we were to translate purely the symbolic *idea* behind the passage and not the form of its words, one understanding might be:

When Ezekiel meditated  
 upon Divine benevolence  
 he saw,

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<sup>65</sup> Genesis 24:1; Genesis 27:33; Genesis 33:11. See BT Baba Batra 17a.

radiating, at its heart,  
the covenant  
which God had made with the Patriarchs of Israel,  
and the blessings He had bestowed upon them.

Equally so:

When Ezekiel saw the rainbow,  
in that cloud, he realized  
that creation's energy flows  
from God's lovingkindness towards  
righteous people,  
such as the Patriarchs,  
who engage with the world as an organ of the Divine,  
a righteous organ that is everything.

In parallelism, it is the equivalent 'meaning' of signs that is crucial. In the sacred revelations of the *Tiqqunim*, it is the frequently forced combination of elements whose associative properties are purely signified - and which share equivalence only upon a symbolic plane in which meaning is constantly deferred - that creates those internal poetic features which distinguish it from the earlier strata of zoharic writing (on which, see Giller, 1993:7-13). Because of parataxis, which gives rise to Haskell's understanding of the symbolic 'image series' (as discussed in Section 1), I assert that the symbolic parallelism of the *Tiqqunim* is much closer in style to early 20<sup>th</sup> century Imagisme – evident, for example, in the poetry of Ezra Pound as will be analysed - than to other forms of poetic composition. Importantly, the starkness and linguistic simplicity of Imagisme, would support, from a translational style perspective, the reduction of the lexical range of the *Tiqqunim*'s translation. Since the modern era's earliest attempts at translation theory, it has been recognised that a source text may represent more than the sum of its aggregate meaning of words, and that its effect extends beyond the simple meaning of words. The many facets of this metalogic or subliminal dimension of text – a dimension that appears to engage the reader's aesthetic appreciation - can be collectively labelled as the 'poetic.'

#### **2.4.2 Rosenwald's survey of Anglophone translation: the rupture of thought and language**

In 1994, an English translation of Martin Buber and Franz Rosenzweig's theoretical discussions on their translatorial collaboration of the 1920s entitled *Scripture and Translation*

(originally published in 1936 as *Die Schrift und ihre Verdeutschung*), was published by Lawrence Rosenwald with Everett Fox. Rosenwald's introductory essay, entitled "Buber and Rosenzweig's Challenge to Translation Theory," sets out a series of theoretical concerns that are of deep interest to my methodology of translation of the *Tiqqunim*. In his important introduction, Rosenwald described the paradox of meaning and effect in terms of the previously discussed tension between poetic and philological approaches to sacred-text translation (Buber & Rosenzweig, 1994: Introduction, xlvi), where a poetic translation is effect-driven, in contrast to a philological translation which is meaning-driven.

However, in surveying the history of translation theory in the Anglophone tradition, Rosenwald identified that the 17<sup>th</sup> century English poet John Dryden's conception of the task of translation, and its emphasis upon 'sense,' dominated much of English translation's approach to poetics until Ezra Pound (B & R, 1994: xlvi). Dryden saw the key striving of translation as being towards an 'aesthetic similitude,' whereby poetic beauty is retained without abandoning sense; though in certain cases, asserted Dryden, even sense may be sacrificed for the sake of art. According to the paradigm of aesthetic similitude, Dryden further divided translation into three types: metaphrase (word-for-word), paraphrase (sense retained but 'amplified' with 'latitude') and imitation (not beholden to language or sense, but faithful to 'the spirit'). Implicit in Dryden's typology is the notion that metaphrase and imitation are dialectic opposites, while paraphrase is a sort of mid-way point between the literal and the poetic, between meaning and effect. In expressing the view that the translator should write 'as the author would have done had he lived in our age and in our country,' Dryden prioritised the (presumed) historical and literary personality of the ST's author over the ST itself; what is thus being translated is not the text *per se*, but its cultural *effect* (which Dryden called 'the Spirit of the Author'), and which pre-20<sup>th</sup> century translation theorists called "sense." The poetry of a source text is an effect of its words; the collective composition of its individual words. Sense, in the way it was meant by Dryden and others, is an aggregate of meaning applied to whole sentences; it is the 'message.' According to Rosenwald, Ezra Pound, who was responsible for a revival of modes of translation, such as imitation, (which, along with metaphrase, had been dismissed by Dryden in favour of paraphrase) had "fostered the rupture between ...poetry and philology," and, after this rupture, Anglophone translation became preoccupied with the idiomatic meaning of each word in its local context, leading to a tremendous loss of poetic effect in the source language. As Rosenwald has argued, if the pursuit of 'sense' supports distinctions between content and

form, a “severely corrupting error” in translation theory occurs (B & R, 1994: Introduction, xlvii).

Adapting to the aforementioned rupture within Modernism of meaning and effect, some 20<sup>th</sup> century practitioners and theorists of sacred-text translation sought to develop mechanisms whereby translation can express something ‘equivalent’ to the experience of reading the source text; and the way in which this existential turn was most deeply expressed was in relation to textual form as a device by which to guide reading. Rosenwald therefore calls the making of *cola*, which, as will be discussed further, is the breaking up of text into short lines composed of brief clauses of expression, “the most important aspect of the B & R translation programme for theory,” (ibid) because it allows translators to move past the impasse of thinking in terms of ‘sense,’ which had become “the central term in Anglophone translation theory.” Rosenwald also understands Henri Meschonnic’s theory of rhythm (discussed further), which accuses sense of being the culprit behind parallelism, to be a consequence of the ground-breaking technique of dividing the text into short, rhythm-driven *cola*. For their part, Rosenzweig and Buber’s making of lines was “part of an attempt to reveal the Bible’s essential spokenness” (ibid).

### 2.4.3 The Zoharification of Pound

In Ezra Pound’s poetry, the qualities of thought and language are no longer required to be in aesthetic harmony in order to identify the poetic. Pound’s most famous lines:

The apparition of these faces in the crowd;  
Petals on a wet black bough. (Pound, 1990[1926]:111)

demonstrate the way in which a mundane thought can be expressed in a poetic way; they contrast with the following, more sentimental poem, less imagistic but still paratactic, expressed in mundane, or even banal language:

I am homesick after mine own kind,  
Oh I know that there are folk about me,  
Friendly faces,  
But I am homesick after mine own kind. (Pound, 1990[1926]:19)

In the first of these poems, it seems evident that the stark, non-contextualised juxtaposition, or parataxis, of equivalent images is that which creates the poetic effect; and it is this feature which is common to both the movement of early 20<sup>th</sup> century Imagism and the poetic parallelism of the *Tiqqunim*. In a general sense, this type of poetic construction can be labelled as parallelism: the first and second lines are parallel to each other, each symbolizing the signified; we are not even certain which of the two lines is the *actual* signified – each line defers meaning to the other infinitely. In the second poem, it is form which forces the structure of the words to conform to an idiomatic rhythm of speech leading to the repetition that is critical in transforming the text into a poetic structure. By way of illustration of this difference, I can equivalently translate the first of Pound’s poems cited above into Zoharic-Aramaic:

חיזו דאלין אנפין בהמון עמא  
 עלין על ענפא לח ואוכמא

*Hizu d-ilein anpin b-hamon ‘ama*  
*‘Alinn ‘al ‘anpha lah v-uqama*

The only significant difficulty I encountered here was that there is no word in zoharic Aramaic that indicates ‘petals’ as distinct from ‘leaves’ (‘*allin*’); although the *Zohar* itself uses the word for ‘*allin* (leaves) to mean petals in *Zohar* 1:1a, so the selection is justifiable. However, the second of Pound’s poems cited earlier, which relies upon the idiomatic expression of an emotion to create its effect, is basically impossible to produce in Aramaic in a poetic way, because the *Zohar* uses a completely different idiom; the first-person aside “Oh I know...” belongs to a self-observational whimsical voice not found in the *Zohar*, and there is no word in Aramaic for “homesick.” The juxtaposition of symbolic elements encapsulates poetic meaning, but poetic effect on language is created by rupture of syntax. This analogic encapsulation appears remarkably similar to the way the juxtaposition of languages encapsulates ‘pure language’ for Benjamin. Pound’s language is poetic both because and in spite of its simplicity and starkness, and in this manner it also parallels the poetic style of the *Tiqqunim*, which uses its lexical deficiency to great advantage. However, for associated symbols to be paratactically effective in a pre-determined hermeneutic of decoding they require ‘anchoring’ in fixed signifiers, and these symbolic signifiers can become lost in the imposition of a translational neoplastic poetics hungry for equivalents.

In summary conclusion of the discussion on the challenge brought by poetics to equivalent translation, we find that the lexical disparity between the two languages encourages philologic research for selectable equivalents which can seduce the translator towards authorial imposition for the sake a new poetics. As will presently be discussed, what is at stake is more than the potential loss of symbolic markers; unchecked, this imposition can eradicate source poetics completely, inhibiting the emergence of pure language in Benjamin's terms, or the trial of the foreign in Berman's and, ultimately, deviating from equivalence to the sacred revelation of language. The next two sub-sections will explore strategies, emergent from Modernism's own rupture with language in translation, by which an authorial sway can be 'resisted.'

## 2.5 Strategies for Equivalence in Poetics

### 2.5.1 Resistance via selection: the Buberian *Leitwort*

As part of their methodology for translating *The Bible* into German,<sup>66</sup> Martin Buber and Franz Rosenzweig (B & R) developed the concept of the *Leitwort*: a leading word translated in identical fashion each time it appears, in order that primary motifs or thematic patterns in the text may become identifiable to a TL reader. A succinct definition of *Leitwort* was provided by Buber:

By *Leitwort* I understand a word or word root that is meaningfully repeated within a text or sequence of texts or complex of texts; those who attend to these repetitions will find a meaning of the text revealed or clarified, or at any rate made more emphatic (Buber and Rosenzweig, 1994:114).

Buber's concept of the *Leitwort* is an essentially hermeneutic argument about the poetics of translation, which calls for a disciplined literal equivalence in the transmission of words that thematically define a text. The crucial point of Buber and Rosenzweig's insight is that the *Leitwort* was to be translated the same way each time it appears, in order that the reader of the TT can share in the ST's subliminality. An example of the application of *Leitwort* to a Scriptural passage in translation is provided by Buber in a lecture delivered in 1927. In the book of *Numbers*, chapters 16 and 17, the story is related of the rebellion of Korah and his assembly of followers against Moses. A key sign in that narrative is the word '*eidah*, meaning 'congregation' or 'assembly;' the essential root of *eidah* also appears in the word *mo'ed*. B & R translated every appearance and form of the word *eidah* as a form of the German word 'Gemeinde:' *n-si-ei ha-eidah* - Fürsten der Gemeinschaft; *adato* - seiner Gemeinde; *qri-ei mo'ed* - Gemeinbegegnung. This application served to highlight a major theme of the narrative, and to distinguish it from the word *qahal* (translated as *gesamt*) which carries a different connotation within the same passage. (Buber, 1994:114-115)

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<sup>66</sup> Die *Fünf Bücher Der Weisung* was essentially created between the years 1925 and Rosenzweig's passing in 1929. Buber eventually produced the full translation in 1961 – by which time, as Scholem sardonically observed, there was no-one of its intended audience left to read it; see Benjamin Ivry, "Martin Buber's Biblical Translation," *The Assimilator* (online), October 16, 2012

The *Leitwort* of Buber and Rosenzweig's translation moves beyond the philologic/poetic impasse: by translating key words in a consistent way, deeper patterns of the text, and of the relationship of two languages, are revealed. The use of the *Leitwort* is not intended to obfuscate the contextual meaning of any individual words, but to highlight affinities and associations that lie precisely on the linguistic level. Through this device, Rosenzweig and Buber believed they had found a way to let the language of the text reveal thematic patterns through a form of adherence to equivalence in translation; and, importantly, the *Leitwort* was thus a device that opened up the possibility of a uniquely Hebraic exegesis, *midrash*. Moreover, through the use of *Leitwort*, a fresh inter-semiotic revelation of the ST's original poetic 'feel' is possible when the translator allows the source words to reproduce their own combinations in the TT, as both the philological offerings of the SL and the lexical options of the TL, having done their work of homage, concede to allow the poetic voice of the source text - the true subject - to speak or sing for itself. Although not explicitly stated in these terms, a *Leitwort* method reduction of TL vocabulary range to that of the SL, might therefore contribute towards the transformation of the TL's ability to embrace the ST's rhythms and cadences. By a stricter adherence to literalism, the original poetic nuance of the source text is permitted to 'breathe,' an approach to literalism articulated by Rosenzweig, who quoted Luther's stated aim to "give the Hebrew some room." (Buber & Rosenzweig, 1994:49).

The theoretical question asked of the methodology of my translation, therefore, was whether, by extending this device to the vast majority of the vocabulary of the source text – effectively reducing the disparity in lexical range - something of the original 'linguistic feel' of the poetry of the ST could be revealed. Ascribing a strict one-to-one correspondence between every source word and a fixed equivalent in English would remove many of the literary translator's subjective choices. Here is an example of the application of *Leitwort* in the *Tiqqunim*: the case of *hoshekh* (darkness):

And that **darkness**,  
which was created on the first day,  
is for the wicked, as it says:  
(1 Samuel 2:9) *the wicked in darkness will be cut off (yidamu)*;  
and because of that **darkness**,  
which was destined to sin against that light,

Father did not want to participate in him;<sup>67</sup>  
 and therefore, He said:  
 (Genesis 1:26) *Let Us make a human -*  
*in our image* –that light;  
*as our likeness* –that **darkness**,  
 which is a garment for the light,  
 just like the body,  
 which is a garment for the soul; (Z 1:22b)

In this passage, the quality of darkness is not merely the absence of light; it is given tangible attributes. Although numerous synonyms exist in English for ‘darkness,’ equivalents which might serve to make the passage more literary, the repetition of the word *hoshekh* allows for a multiplicity of aspects in meaning: darkness is created, darkness can sin, darkness is a garment, a body. Darkness is also ‘likeness,’ for in relation to this same passage - and it is worth noting that some word-plays of the *Tiqqunim* are so multi-valent they are virtually impossible to transmit in translation - the leading verse from *I Samuel* contains the word *yidamu*, which some medieval interpreters understood to mean “will be cut off” (eg. Rabbi David Kimḥi ad loc), or which could also mean “will be silenced;” yet the word is also a homonym of *d-mut* from Genesis 1:26, meaning “likeness” – so that the verse *could* be read “the wicked in darkness will be likened.”

## 2.5.2 What happens to source poetics when there is no TL resistance: the case of *taqipha*

If Jakobson is correct, then the *Leitwort* device would represent a limitation - a form of imposed resistance - to the literary translator’s inclination to reach for alternate equivalences that form poetic structures in the Target Language. Conversely, a striving for poetic nuance, whether through the fruits of philology, or through the TL’s vast range of equivalents depletes, of necessity, an aspect of poetry in the original. By way of example, consider the following description of ‘the accuser’ is found on *Zohar* 1:193a:

*taqipha k-parz-la, taqipha k-tinra*

The *Zohar* repeats the word *taqipha*, which *can* mean ‘strong’ or ‘hard’ (other appropriate equivalents include ‘tough,’ ‘harsh,’ ‘solid’ or ‘unyielding’). Both the Pritzker (3:179) and Soncino (2:234) translations give:

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<sup>67</sup> “...participate in him” - meaning that the masculine divine creative mode of higher *hokhmah*, represented here symbolically as “Father,” did not want to be a part of the creation of Adam.

strong as iron, hard as flint.

On the one hand, although in reciting the phrase aloud in Aramaic several poetic effects such as assonance and rhythm are evident, the translators, uncomfortable with such repetition in English, chose to transmit the hermeneutic ‘message,’ the ‘sense,’ of the passage. In English, ‘strong’ and ‘hard’ have different meanings which may serve to deepen our understanding of the overall passage, but not substantially; and thus, while a new poetic layer is created through the imposition of alternate word selection, the source poetics is lost.

For without a form of resistance to poeticism, as discussed, that same new poetic layer is ironically produced by philological research, which serves to increase the selection options for translators. The word *tinra* is used throughout the *Zohar* to indicate a ‘rock’ or a ‘stone,’ and in the Aramaic *Targum* to Deuteronomy 8:15, the Hebrew expression *tzur haḥalamish*, “the flint stone,” is translated as *tinra taqipha*. However the more likely and direct sources of the *Zohar*’s expression are the Aramaic *Targum* to Leviticus 26:19, where the exact expression *taqiphin k-parz-la* (in the context of the heavens being as *solid/unyielding as iron*) is found, and the *Targum* to Isaiah 50:7 which has the exact words *taqiphin k-tinra* (in the context of setting one’s face *like a stone* – unflinching - in the face of adversity). However, perhaps the most important subliminal, and poetic, aspect of the word *taqipha* is its appearance later in the same passage, when the text, speaking of God who vanquishes the ‘accuser,’ states:

דאיהו שליט על כלא, ועלאה ותקיפא על כלהו  
*d-ihu shalit 'al kola, v-'ila-ah v-taqipha 'al kulhu*

The poetic effect of the exact source words reveals that although *taqipha* is what the accuser is, God is higher and *taqipha* over everything. The ‘feeling’ that emerges from the source text is that the presence of the Supernal Divine obliterates the adjectival quality of *taqipha* by rendering it meaningless; yet in some translations this theme is somewhat lost, and the source word *taqipha* has been disempowered. For example, in both Pritzker and Soncino translations, a third word, ‘mighty,’ is now introduced as a correspondent for *taqipha*.

For He rules over all, supreme and mighty over them all... (PZ, *ibid*)

Inasmuch as He is ruler of all, most high and most mighty... (SZ, *ibid*)

Yet if we were to select one single signifier – a *Leitwort* - for *taqipha*, then the collective composition would indicate: “tough like iron, tough like rock...for He rules over all, and is supreme, and is tougher than all of them.”

### 2.5.3 The case of *ze'ir anpin*

Another simple example of the tension between symbol and poesis is found in the 2012 publication<sup>68</sup> of Peter Cole's translation of a poem in zoharic Aramaic by the celebrated 16<sup>th</sup> century Kabbalist Isaac Luria. Here are the first and last stanzas of that poem as they appear in Cole's translation:

Sons of the Palace-  
    you who yearn  
to behold the radiance  
    of the Lesser Presence-

...

And so it is  
    now and till twilight-  
within the Impatient  
    One's delight.

A reader unfamiliar with the source text would be unaware that the terms ‘Lesser Presence’ and ‘Impatient One’ are equivalents of an identical term in Aramaic: *ze'ir anpin*, which is an important symbol signifying the six sephirot from *Hesed* to *Yesod*, and which functions as the primary motif of the poem. When Cole changes the translation of the term, he immediately excludes the translation's reader from participation in the mystery of the symbolic code. Both of Cole's offerings are adequate translations of the term, but in reaching for alternatives that are poetic in the target language, what is lost is not merely a symbolic marker, but also a poetic feature of the source text.

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<sup>68</sup> See <http://www.staging.poetryfoundation.org/poetrymagazine/poem/243656> and reprinted in *The Poetry of Kabbalah: Mystical Verse from the Jewish Tradition*, Translated and annotated by Peter Cole, Co-edited and with an afterword by Aminadav Dykman, Yale University Press.

Strategies of equivalence in sacred-text translation are not confined to the presentation of the symbolic meaning of words, but also to their formatting and punctuation. The *Zohar*, for example, is sacred to its readers, in part, because of the mystical effect of its aural qualities, and the sublime cadences produced by its being read. The tension between effect and meaning could be resolved in strategies that seek to convey something of the experience of reading the source text. These strategies can also serve to determine the way in which poetic form can assist in equivalent translation of the style of the ST.

## 2.6 Strategies for Equivalence in Reader Experience

### 2.6.1 Meschonnic and the aesthetics of reading: rhythm and cadence in sacred-text translation

rhythm is...the utopia of meaning (Meschonnic, 1985:155)

In 1985, Henri Meschonnic published “Translating Biblical Rhythm,” in which he argued that there is a mode of reading unique to each text which produces its ‘cadence,’ and that the ultimate paradigm of poetry is ‘rhythm.’<sup>69</sup> In relation to the Bible, his primary example, Meschonnic identified an accretion of Hellenic hermeneutic distortion in Biblical translation, for which he held the paradigm of parallelism in poetics historically responsible. Specifically, as understood by Meschonnic, an imposed hermeneutic of parallelism in the translation of Biblical poetics, particularly prophetic poetry, has divided all verses in half, and exists in three forms: the second clause of a verse is effectively synonymous with the first; the second clause is the effective opposite of the first; the second clause completes the first clause (Meschonnic, 1985:147-8). Instead of parallelism, Meschonnic advocated translation which follows the unique textual rhythm of the traditional Masoretic *t-‘amim* (cantillation notes), which are an integral feature of the sacred text’s rhythm and cadence as elicited through the vocality of its *being read*. By the application of his theory of identifying a unique ‘rhythm’ indigenous to the Bible and one that is, importantly, not fixated with signs, Meschonnic claimed that the translation of the Bible’s poeticism would undergo a turn towards the Hebraic continuum.

Meschonnic’s concept of rhythm as poetics, seeks to recreate the reader’s experience of a ST through its translation, and calls for translational fidelity to a text’s *intoned* structure. While this call could be applied universally to all text, it is specifically in the nature of sacred-texts that they are, more often than mundane texts, read aloud in the community of readers, for either liturgical or instructional purposes.

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<sup>69</sup> This position was also argued by Nietzsche in *Human, All too Human*: “The poet presents his thoughts festively, on the carriage of rhythm: usually because they could not walk.” (Kaufmann, 1976:54).

## 2.6.2 Meschonnic's theory of rhythm as a critique of 'meaning' driven translation

...the last thing that counts in language is meaning (Meschonnic,1985:144).

Lawrence Rosenwald has called Meschonnic's insight into rhythm "the most important work on Biblical translation and translation generally since Buber and Rosenzweig's own" (B & R, 1994: xlvi), and the above quote demonstrates the affinity between Meschonnic's and Benjamin, whose phrase "without the mediation of meaning..." (Benjamin,1993:82) sees the dynamic presence of the *actual* language of sacred-text as identical with its true revelation. Meschonnic's notion of rhythm is both an idea about translation and a critique of Jakobson's theory of poetics. In his own words: "[...]in the work of Roman Jakobson in particular, parallelism took on the theoretical appearance of the essential feature of poetry. I intend to show that nothing of that holds" (Meschonnic,1985:148).

In essence, Meschonnic regards parallelism in Biblical translation as an imposed poetics that compromises fidelity to the sacred source text. Although Meschonnic's application of parallelism in poetics to whole verses differs from Jakobson's discussion of individual words, both emerge from the same principle enunciated by Jakobson, that a projection of equivalence has occurred from the axis of selection to the axis of combination.

An example of misplaced parallelism in Scriptural translation, provided by Meschonnic (1985:147), is that of Psalms 24:3:

מִי יַעֲלֶה בְּהַר יְהוָה וּמִי יִקּוּם בְּמִקְוֹם קֹדֶשׁוֹ:

Who shall ascend the mountain of God?  
And who will stand in His holy place?

Such composition of parallel structures in translation, the division of verses according to 'sense,' completely depends upon the construction of a verse's meaning in the TL, and is therefore a level of poetics 'imposed' by the translator. If we accept Meschonnic's notion that the authentic rhythm of the Bible is found in the Masoretic notes, then the verse would be structured as:

Who shall ascend the mountain of God?

- and who will stand?
- in His holy place.

Parallelism is, therefore, perceived by Meschonnic as both a form of slavish obedience to and a reinforcement of the dominance of ‘sign’ in Western culture, and Meschonnic calls for a movement in translation away from obsession with the meaning of signs and their correspondences. It is rhythm which creates the ‘effect’ of poetry, and while it is not of necessity in conflict with ‘meaning,’ it should not be subordinate to it or driven by it. Meschonnic’s argument that a methodology of translation should strive to echo the ‘read rhythm’ of the source, could be applied, somewhat ironically, to the case of tiqqunic texts which are built upon a poetics of parallelism that seems to underline their combinatory mysteries; and in that case, his protesting of parallelism *leads* to parallelism. However, the key point lies in rejecting subordination to meaning. Meschonnic rhythm is not a rejection of philology, but, like the *Leitwort*, a call for resistance against the translator’s domestication of source poetics – in the case of the Bible, against parallelism. Lawrence Venuti, like Schleiermacher before him, has argued for the distinction between foreignization and domestication in translation, expressed in the following terms:

The question of how much a translation assimilates a foreign text to the translating language and culture, and how much it rather signals the differences of that text (Venuti, 1999 in Munday, 2001:148).

As a translation strategy for sacred text, the types of resistance represented by the use of *Leitwort* or Meschonnic rhythm do not represent so much a foreignization as a journey of return, a pilgrimage undertaken by the target language to accompany the translator back to the sacred source text.

### **2.6.3 The application of Meschonnic rhythm to a tiqqunic text reveals both meaning and poetics**

To illustrate an application of Meschonnic’s rhythm to the *Tiqqunim*, consider the following passage from *Zohar Hadash* (Margoliot) 96c:

Rise O Faithful Shepherd / to arouse that of which it is stated/ *I sleep/ but my heart is awake!* (Songs of Songs 5:2)/ And many are those who slumber/ and sleep is in their eyes/ for they do not open them/ to become occupied in the mysteries of Torah/ for

every 'mystery' is called 'a light'/ with which to enlighten 'daughter of the eye'/ and to arouse Her thereby towards Her husband/ for She slumbers in the exile/ between these (*inun*) Masters of Torah/ among whom there is not one/ that arouses Her towards Her husband/ Who is 'the mystery'/the 'light' that shines in Her/ in 'daughter of the eye.'

This insertion of Meschonnic-style rhythmic markers closely follows the way in which the *Tiqqunim*'s symbolic and imagistic constructions would be vocalised poetically by a reader. In reading, the minimum sense unit defers in cadence to the next phrase, producing a natural parallelism. In rhythmic division, the symbolic term 'daughter of the eye' (*bat 'ayin*) reveals itself to be a poetic indicator by its syntactic isolation; and the poetry is in harmony with the transmission of symbolic theme. Elsewhere in zoharic literature, 'the daughter of the eye' (*bat 'ayin*) symbol is contextually understood as the 'pupil' of the eye; while *'ayin* can be variously translated as 'eye' or 'seventy;' but in terms of sephirotic symbolism, the daughter of the eye is always the sephirah of *malkhut*, the feminine Divine presence, and the key subject of this passage. Grouping the minimum sense units of the passage into strophes, the above passage - with some continuation - now becomes:

Rise O Faithful Shepherd!

– to arouse that of which it is stated:

*I sleep - but my heart is awake!* (Songs of Songs 5:2).

And many are those who slumber,  
and sleep is in their eyes,  
for they do not open them to become occupied,  
in the mysteries of Torah.

For every 'mystery' is called 'a light,'  
with which to enlighten 'daughter of the eye,'  
and to arouse Her thereby, towards Her husband,  
for She slumbers in the exile,  
between those Masters of Torah,  
among whom there is not one that arouses Her  
towards Her husband,  
Who is 'the mystery,' - the 'light' that shines  
in Her - in 'daughter of the eye.' (ZH 96c)

It is immediately apparent, that the rhythm of the text according to syntactically divided thought clauses or minimum sense units, when allowed to impact form, has revealed a poetic structure that is not evident in the untamed text. The symbol of 'daughter of the eye' now serves to

highlight the poetic pattern and structure of the passage; the parallelism is the poetry. In this passage, ‘light’ - representing Divine enlightenment - wakes the sleeper in the way mystical meaning wakes the mind. Sleep is a metonym for exile. Fusing the mind with light is a symbol for the recovery of Divine Presence, the uniting of ‘husband and wife.’

#### **2.6.4 Meschonnic’s theory of rhythm applied to the *Zohar***

Meschonnic’s concept of rhythm has already been thought of in relation to zoharic literature. Charles Mopsik, in the introduction to his French translation of the *Zohar*, cited Meschonnic positively when referring to the focus upon ‘etymologies’ (or ‘philology’ as I have used it) characteristic of earlier efforts as “the illusion of translators” (Mopsik, 1981:15); meaning that, for Mopsik, there was more to the translation of the *Zohar* than the mere semantic translation of words. Yet in view of Meschonnic’s idea that all texts, particularly those considered ‘poetic,’ contain a rhythm – “a form in movement” (Pajevik, 2011:304) - unique to themselves, the challenge is to identify the specific rhythmic form - or ‘cadence’ - of the *Tiqqunim*.

Mopsik observed that what most elicits the poetics of the *Zohar* is a literary device he calls the ‘denotation/connotation distance,’ which is described as the text’s ‘unique convergences (*rapprochements singuliers*) [and] unexpected connections’ (ibid). If I understand him correctly, Mopsik is describing what became the key feature of the poetics of the *Tiqqunim*, namely paratactic symbolic parallelism. Much of the *Tiqqunim* is composed utilizing a rhythm determined primarily by the syntactic construction of minimal logically-contained expressive sense units. These sense units are intoned according to comprehension, and their intonation is their cadence (as will be discussed in Section 3 regarding ‘the anxiety of reading.’) In a rhythmic analysis of the text, each minimal sense unit is what Rosenzweig and Buber might have called ‘a breath’ (and thus a colon).

#### **2.6.5 The imposition of poetics through form: B & R’s colonisation of the TT**

In their translation of the Pentateuch into German, *Die Fünf Bücher Der Weisung*, Rosenzweig and Buber, as well as employing the strategy of the *Leitwort* discussed earlier, introduced an innovation in the formal presentation of the text of translation through a technique of line division, which they called ‘colometry,’ in which they divided the text of their translation into many short lines of a few words each. They called these lines *cola* (plural of ‘colon’). In

conjunction with *Leitwort*, rhythmic *cola* enhanced overall meaning, and replicated the ST reader's experience, without compromising sacred fidelity to words; it also became a device by which the translator could 'guide' the reader through the rhythm of the sacred-text.

Rosenzweig and Buber defended the breaking up of the Biblical text into *cola* based upon "the primacy of the role of breathing in the reading of scripture." (Mara Benjamin, 2009:155). Each clause of text determined by B & R to require a new breath is granted a line in their translation. In the context of their translation, the notion of 'breath' is not literal; the text is not shaped by the necessity of the physical function of breathing, because many lines of only two or three words each could easily be expressed in a single breath. Rather, breath denotes pausation, and pausation drives rhythm and effect. In this, B & R share in Meschonnic's idea that rhythm contributes 'something' to the source text: for B & R it is 'effect,' while for Meschonnic it is 'meaning.' The breaking-up of the text by the translator - in the case of B & R, transforming the traditional layout of the Biblical text from standard verses towards something resembling poetry - is certainly an authorial imposition in form, but ultimately serves equivalence, since it can transmit, in a new language, the ST reader's experience of the 'effect' of the original, its poetics.

Buber and Rosenzweig's transformation of the Biblical text, including its prose sections, into poetic form by the use of *cola* has been influential upon and imitated by later Biblical translators, such as Everett Fox (2000), and was even applied to the *Zohar* in the earlier translations of Daniel Matt (1983). Rosenzweig himself alludes to such logic of intonation of other sacred texts when he refers to "the apparent sing-song of Talmud study i.e. the musical "setting" of the sentence as read, sets up the logical understanding of it" (Buber & Rosenzweig 1994:44). In relation to the *Tiqqunim*, the imposition of *cola* according to minimal units of comprehension (discussed in Section 3) creates a contemplative poetic effect, as can be seen in the following sentence from *TZH* 97a:

דהכי ארח דמטרא לסלקא עננא בחשאי ולנחתא מטרא בקולי קולות

<i>d-hakhi orah d-mitra</i>	For such is the way of rain:
<i>l-salqa</i>	to ascend -
<i>'an-na b-ḥashaiy</i>	a cloud, in silence,
<i>ul-naḥta</i>	and to descend -
<i>mitra b-qolei qolot</i>	rain, in colossal sounds.

## 2.6.6 From philology to poetics: the case of a classic zoharic sentence

As discussed in Section 1, early Western translations of the Zohar focussed upon a philological approach, and sought to present *what* the Zohar was saying, not *how* it was saying it. Gershom Scholem, who brought a critical and historical method to zoharic scholarship, developed an interest in the philology of the *Zohar* in the context of challenging the 19<sup>th</sup> century historian Graetz's assumptions regarding the authorship of the *Zohar*; and sought to provide, amongst other things, a philological analysis of its linguiform: Aramaic (Scholem, 1967:163-168). As such, Scholem saw differences in translation as purely the result of correct or incorrect philology, and not the consequence of translator choice. For example, in *Major Trends of Jewish Mysticism*, Scholem discussed the image of the primordial point of creation - the "origin of Being" - found in the cosmological description provided in Z 1:15a. He translated a well-known zoharic sentence thus:

It was entirely unrecognizable until under the impact of its break-through a hidden supernal point shone forth. (Scholem, 1967:219)

Scholem's note to this quotation is significant:

My translation differs considerably from that of the printed English edition but I cannot go into philological detail here.<sup>70</sup>

The 'printed English' that Scholem mentions is, presumably, the *Soncino Zohar*'s translation, which reads:

...remaining wholly unknowable until from the force of strokes<sup>71</sup> there shone forth a supernal and mysterious point. (SZ 1:63)

And the *Pritzker Zohar*'s translation reads:

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<sup>70</sup> The same sentence is rendered differently in Scholem's own anthology of translated passages: "It could not be recognized at all until a hidden, supernal point shone forth under the impact of the final breaking through. (Scholem, 1949:27)"

<sup>71</sup> "...the force of strokes" seems far from *dhyqu d-vqi'uteih*; however, the translators of SZ were possibly focussed upon the sense of the preceding words *baq'a v-lo baq'a* (broke through and did not break through).

...was not known at all, until under the impact of splitting,<sup>72</sup> a single, concealed, supernal point shone. (*PZ*, 1:108-9)

However, if we subject the source text to a word-by-word correspondent translation with Meschonnic rhythm markers:

<i>La ityada klal,</i>	<i>'ad</i>	<i>d-migo</i>	<i>dhyqu</i>	<i>d-vqi'uteih</i>
Not-known-at-all/	until/	from-within the	pressure <sup>73</sup> /	of its breaking-through/
<i>nahir</i>	<i>nequdah hada</i>	<i>stima</i>	<i>'ila-ah</i>	
shone forth/	one point/	hidden/	supernal.	

If we examine the syntactic components more closely, we find that they, too, are linguistically ‘borrowed,’ and come from specific contexts that can give us some insight into how they were understood by their author. For example, the word *d-migo* (for from within) is unusual, particularly because it follows the word *'ad* (until) and yet carries the preposition *d-*. This type of construction is impossible to translate with literal equivalence into sensible English. It would have to form an expression that conveys: ‘until for/that/of from within,’ which could be rendered as: “Until, due to the pressure...” But the word *migo* could also be read according to its primary meaning in the Talmud: ‘because.’ However, the choice of an unusual syntactic construction seems to signal a poetic and imagistic nuance indicating “from within.” Through explicating the rhythm by the application of *cola* to each sense unit, the sentence becomes:

Not known at all  
Until  
from within the pressure  
of its breaking-through,  
- there shone forth one point!  
hidden, supernal!

Strategies of resistance to the imposition of authorial linguistics on behalf of the translator within a literal-equivalent approach, and the translator’s transmission of a source-reader’s experience through the formatting and punctuation of the elements of language, may serve to

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<sup>72</sup> Like Soncino, the possessive ‘its’ is absent in translation; though it is present in the Pritzker source text: בקיעותיה. Interestingly, Matt translated this as “its breaking-through” in his earlier rendition (Matt, 1983:49).

<sup>73</sup> It was hard to choose here between ‘pressure’ and ‘urgency’ as an equivalent for *dhyqu*; ‘squeezing’ would also be appropriate, if not as attractive. Both Scholem and Matt have translated as ‘impact’ which, in my opinion, is not supported by philological evidence.

loyally represent the source text in a new semiotic environment. But all of this effort will have been squandered if the relationship between the translator and the community of readers is beset by transgression against norms governing the canonical status of the *actual* text.

## 2.7 Preliminary Norms and Equivalence

[...]we cannot hope through textual scholarship to recover an ideal text like a well-wrought urn, but only to increase the self-awareness and internal consistency of the choices that we make in constituting the monument for our own time. (Bornstein, 1993:2)

### 2.7.1 Translation as canonical text

The historical role of translation in the transmission and dissemination of sacred texts has been recognised by scholars (such as Boaz Huss in the case of the *Zohar*, whose work was reviewed in Section 1) who have discussed this role chiefly in externalist terms, i.e. how translations have raised and enlarged the profile of certain sacred texts amongst communities of readers. Indeed, the translations of sacred texts can, themselves, become sacred, as has been the case with the Biblical Aramaic *Targum* within the Jewish textual tradition. Other sacred texts which have emerged as the result of an emic “Divine calling to translate” have deeply influenced religions.<sup>74</sup> Huss (2006:117) provides a remarkable example of the influence of translation upon the transmission of the *Zohar* by highlighting that the original text in Aramaic was only printed once throughout the whole of the 17<sup>th</sup> century, in Sulzbach in 1684, as a project inspired by Rosenroth’s Latin translation.

What emerges from within both emic and internalist perspectives is that translations have cultural significance and influence, both exegetical and practical, through their adoption or otherwise of specific versions of canonical texts and their interpretations. This facet of sacred text translation brings us once again to the importance of the precise nature of source language.

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<sup>74</sup> One outstanding example of this is surely that of Joseph Smith, founder of Mormonism, whose ‘translation’ of angelic plates constitutes the *Book of Mormon*. Discussions of the exact processes involved in Smith’s translation form a considerable body of scholarship inside Mormon theological discourse, see John W. Welch, “The Miraculous Translation of the Book of Mormon” in *Opening the Heavens: Accounts of Divine Manifestations, 1820-1844*, 2005:76-213; see also Fawn M. Brodie, *No Man Knows My History: The Life of Joseph Smith, the Mormon Prophet*, 1963. Smith’s dictation of the Book of Mormon was an oral, and even dialogic, transmission, but the same ecstatic processes as are documented in relation to automatic writing may be evident. There is also discussion upon whether Smith learnt the language of the Source Text before translating through the stones, and thus interpreted equivocally, or whether the translation came to him directly through divine inspiration. The cultural location – though not the processes - of Smith’s (pseudo)translations are discussed in several places in Toury’s work (1995:41-42 and 45-46), yet no reference to Mormonism or Joseph Smith appears in the index to the book.

Francisco Silva discussed<sup>75</sup> the translator as ‘canoniser’ of a text’s version (Silva, 2009:64). As Silva points out, texts that have performative function<sup>76</sup> - because they command in the name of their own revelatory authority - demand a greater adherence to literal equivalence:

...through the practice of the rituals it describes, the accurateness of the translation of those rituals could be, for the believer, the difference between its potential effectiveness and uselessness (Silva, 2009:44).

Silva discussed the ‘effect’ of a completed translation (or the fame of a translator) on a text’s canonisation, citing examples such as Fitzgerald, Poe and Burton; whereas here I am focussing more on the choices and processes of the translator in determining *which* precise textual version will go on to have that canonic effect. If translators are conscious about the selection of the specific versions of texts for translation, their considerations will undoubtedly be governed by scholarship. In the case of some bodies of literature, notably sacred literature, there are numerous scholarly sub-cultures, emic and etic,<sup>77</sup> often with entirely different conceptions of

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<sup>75</sup> In his dissertation, *Mathers’ translation of the Clavicula Salomonis: The Relationship between Translator, Text and Transmission of a ‘Religious Text*, in a chapter entitled “The Power of Translation,” and particularly on the topic of ‘The Translator’s Power in Creating a Definitive Version of a Text’ (Silva, 2009:64).

<sup>76</sup> Silva is referring especially to the magical sacred texts he translated, but the following example from taken from my translation of *Tiqqunei haZohar*, also illustrates the way performative norms are reflected in editorial indecision in relation to variations in printed books, and are challenging to the editor-translator seeking to make definitive choices. “And four times 18 [shakings] are required: one with the taking of the *lulav*, (palm-shoot) and one {**alt. and two**} at: (Psalms 118:25) *Please* (AN”A) *YHV”H...*” (TZ:23a). This alternative textual reading of “and two” has practical consequences for the ritual of ‘the taking of the *lulav*’ which is performed daily in the Synagogue during the Festival of Tabernacles. It is therefore an interesting example of textual post-construction. The commentary of R. Yisrael of Koznitz, *Or Yisrael* (1848), on this passage, compares the formula found in *The Prayer Book (Siddur) of the AR”I*, where two shakings of the *lulav* at the word AN”A (Please) are indicated; he concludes that one of the sets of copyists must be in error. However, it would seem he was reading an earlier edition of *TZ*, since the words in parentheses are an editorial insertion by the editor of *TZ Qushta* (1740) – presumably Jacob of Vilna – suggesting an amendment to the text so as to accommodate an unspecified Lurianic source which, according to the glosses of Margoliot is *Pri Etz Hayim*: “Sha’ar Lulav”, Ch. 2, and according to the commentary of Frisch is *Sha’ar HaKavannot* 103d [the source may be the writings of Menachem de Lonzano – see editor’s notes to *Qushta* 23a, line 1 which has been underlined in the copy belonging to Scholem.]; see also Z 3:256a (RM). By the time of later editions, this amendment in *Qushta* had become unbracketed, and had even replaced the original version; see, for example, *TZ Benayahu*, Jerusalem, 1973. Thus, we have a textual variation in the *Zohar* that is swayed diachronically by cultural norms of religious praxis originating from post-zoharic printed sources. By the early 20<sup>th</sup> century, the variation had evolved to become the normative text. But the evolution of the text notwithstanding, it matters not what the earlier versions say, for the reader seeking a canonical source for what is ‘done,’ this is what the *Zohar* is *expected* to ‘say.’ See also *TZ* 56b, where ambiguity over the translation of the word *y-roqa* (whether ‘green’ or ‘yellow’) has performative implications.

<sup>77</sup> It is worth relating, here, a personal incident – and a fascinating insight into the anthropology of scholarly communities - that happened on a recent research trip to the Gershom Scholem Collection housed at the National Library of Israel in Jerusalem. I was in conversation with Rabbi Yehudah Edri who, in the late 1990s, oversaw the modern Hebrew translation of the *Zohar* known to scholars by his name, when he asked me: “Who is Danny Matt?” It transpired that, despite sitting every day in the world’s foremost academic library of Kabbalah scholarship, Rabbi Edri was unaware that ‘those yellow volumes’ which had, over the last fifteen years, been gradually accumulating on the shelf near where he sat were, in fact, an English translation of the *Zohar* (the *Pritzker Zohar*).

what constitutes ‘scholarship,’ but all are engaged in the same ‘delving’ process in relation to the text. These communities, like all cultures, produce ‘norms.’ The kinds of norms produced by scholarly communities are identifiable by Gideon Toury’s category of ‘extratextual’(Toury:1995:65). Toury would regard the scholarship governing textual selection as a ‘preliminary norm;’ while the scholarship pertaining to the linguistic content of the text - for example, the philological/etymological issues discussed earlier - would be classified as an ‘operational norm’ of scholarship.

In relation to preliminary norms, we find, once again (as discussed in Section 1), that a definition of the sacred influences the methodology of text selection for translation. In discussing an edition of English translations of selected texts of the *Zohar* by Scholem, Isaiah Tishby provided the insightful information that: “**The original text was corrected** by comparing it with manuscript material.” (Tishby, 1989; 1:103[emphases mine]). While no doubt meant to extoll the authenticity, integrity and scholastic rigour of his teacher’s work, Tishby’s comment illustrates an example of Ur-text methodological attitude that became, by the early 21<sup>st</sup> century, a foundational premise of some etic scholars’ approaches to *Zohar* translation. These scholars were not swayed by the preliminary norms governing their readership – such as an equivalence to the printed source versions which their readers would be accessing popularly through bookshops or libraries – but by the norms of their own scholarly communities. For example, the *PZ*’s externalist attitude, as a producer of the text, to the sacredness of the *Zohar* resulted in the adoption of an Ur-text type methodology (restorative, but without an original) for textual selection, by which, through scholarly investigation of manuscripts (the methodology of which appears make no reference to studies in mainstream textual theory), Daniel Matt edited a speculative version, which he then translated.

It would require virtually another thesis to discuss the many theoretical and practical issues pertaining to the selection of the best version of a sacred text designated for translation, and the many choices presented to the translator arising from those concerns. These issues – which can be paramount for a community of sacred-text readers if a translation is likely to propel a particular version to the forefront of the future canonicity of the text - can be categorised within two broad domains: ‘establishing the text,’ which pertains to the selection of a base version of the *entire* literary work to be translated; and ‘stabilising the text,’ which applies to translating *individual elements*, such as words, phrases or punctuation for which, due to the text’s transmission history, various alternatives are presented throughout different editions.

## 2.7.2 ‘Establishing’ the text for translation

Regarding the first of those categories, the establishment of the base version of a sacred text can be carried out in one of two ways: either the translator acts as an editor, who constructs and presents their own version of the text - usually harmonised from other versions for the purpose of translation; or the translator chooses – for one reason or another (such as clarity or cultural influence) – to translate equivalently to the structure and formatics of any one of a number of already existing, versions of the source text.

The first of these methods, that of creating a harmonised text, can be approached justifiably in one of two ways: towards the speculative reconstruction of ‘a super original’ version (pretextual); or, towards the construction of a proposed ‘synthetic’ version that chooses from, and takes advantage of, the most sensible or aesthetic suggestions of the text’s critical history (post-textual). The latter approach is not interested in the author’s intent, but in what the community of readers regards as the definition of that book. However, the former of these approaches can be likened to an editorial practice common throughout the 17<sup>th</sup> and 18<sup>th</sup> centuries (and which was curiously revived towards the end of the 20<sup>th</sup> century in Kabbalistic studies), known as ‘Ur-text methodology.’ This authorial approach assumes the one-time existence of a singularly abstract pristine version – something close to the author’s hand – that represents the author’s true output. All subsequent versions are approximations, but a glimpse of the pristine is attainable by comparing ever-earlier manuscripts, and clearing away accretions attributable to later outcomes of the process of transmission, such as glosses, copying errors, imitations, commentary and editorial inserts. Out of careful analysis and comparison of the many variations, it is claimed that a more exact approximation can be made of what the original text might have looked like.

As mentioned, among recent translations of the *Zohar*, this approach – similar (though not avowedly so) to both the practice of early 18<sup>th</sup> century editors of the *Zohar* and *Tiqqunim*,<sup>78</sup> and to the scholarly methodology championed by the 19<sup>th</sup> century philologist Karl Lachmann,<sup>79</sup> - was adopted by the *Pritzker Zohar*, edited by its translator Daniel Matt. By its aspiration

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<sup>78</sup> See the Editor’s Introduction by R. Hayyim Alfandari to *TZ Ortakoj* 1719.

<sup>79</sup> An informative historical overview of Lachmann’s philological methodology is found in Trovato, 2014:49-52.

towards translation of a Source Text that does not actually exist, the Pritzker edition creates, in effect, a new *mahadura* (version) of *Zohar*. The consequences of Matt’s editorial decisions are reflected not only in the word by word level of the text of *Zohar* (in the way that early editors of the Talmud chose between variations to provide a definitive text) but also in its wider structural components and ordering (though a traditional reader would still recognise the fundamental order and structure, some volumes are frustratingly difficult to navigate when mapped against the classical versions). From the perspective of Translation Studies, The *Pritzker Zohar* deprioritised the contemporary poly-systemic context of the *Zohar* in favour of a translation of a version of the text which pretends that the last several hundred years of zoharic textual history - which forms and informs what the *Zohar*’s community of readers regards as the *Zohar* - had not happened. As Nord and Bernofsky might note, this translator-authorial imposition upon preliminary norms, represents a deviation from the expectations of (some within) the community of readers. Many later Kabbalistic texts, for example, refer to the tiqqunic texts as primary sources for their ideas – and yet they are absent from the primary literary translation of the *Zohar* of our time.

### 2.7.3 ‘Stabilising’ the text for translation

When I refer to the preliminary norm of ‘stabilising’ the text I am considering another aspect of philology. In the words of Paolo Travato: “Philological practices [...]aiming at emending as many flaws (corruptions, error) as possible in texts” (Travato, 2014:42). As we move across the threshold of a new medium of textual transmission, we realise that books printed before the advent of the internet, particularly as their physicality begins to decompose, hold the same cultural and epistemic position in relation to source texts as that previously held by manuscripts. They are limited in number, they are artefacts of past media, and they vary. In the case of the *Tiqqunim*, all versions carry such features in numerous locations; such that even when an existing printed edition was adopted for each of the texts I have translated (outlined in Section 3), alternate words competed to be the primary reading to be translated. If the translator chooses to proceed according to the creation of a synthetic text, and not present all options to the reader, then decisions and comparisons must constantly be made, as in the following example:

⌘ - which is the human, about it is stated:  
 {*Hagigah* 13} ‘into that which is beyond you, do not inquire,

and into that which his concealed from you, do not research'  
- which is that {light} { א } which is crowned in 'the colours,'  
which are Vav Vav [ ן ן ]  
– and it is not revealed. (*ZH* 33a)

As will be discussed further in Section 3, my base edition for *Zohar Hadash* was that of Munkatsch 1911, the same text as was used for the popularly available *ZH* Margoliot (the pagination for which was taken from *ZH* Warsaw 1874) and the above is an exact, literal-equivalent representation of the text confronting the source reader. One aspect of the Munkatsch edition that makes it unique is that it generally presents both alternatives in parentheses, forcing the reader to choose. But which, as a translator, to choose? Both are supported by sense, and both are poetic. Most editions read just "light;" the suggestion of " א [Aleph]" as an alternate version, is not found in editions I have seen prior to *ZH* Munkatsch, so it was determined by editors based upon manuscript evidence, or by sense since the following words speak of 'the two Vavs,' which are the lines extending from the central line of the Aleph. And if the translator decides not to interfere in the words of sacred-text, then it would be necessary, as I have shown, to translate the parenthesised reference to *Hagigah* 13, which is the source of the quote, even though it is not usual to find this feature in the texts of the *Tiqqunim*. Likewise, the following example, this time carrying no small amount of theosophical import for later Kabbalistic texts:

And because of the darkness,  
which was in that denotation,  
did Father say,  
that he was destined to sin,  
[this] 'Adam of emanation' {alt. 'of creation'} (*Z* 1:22b)

Some commentators regard the alternate version presented here in the Vilna edition as the correct one; and 'Adam of creation' indeed appears in the earliest manuscripts such as Toronto f55a, indicating, that the darkness in the Adam of creation – which is the *gevurah* of *binah* (the 'dark' side of ELoHYM) - caused the human to sin. In other cases, no alternatives were provided, but the text appeared in need of adjustment:

Afterwards,  
they both entered Jacob and his coupling partner,  
and seed emerged from him,

and his **colour** (*gvanna*) is his green that surrounds.  
And this is: (Job 33:29) *Behold all these shall God act,  
twice or three times with a man.* (ZH 33d)

Munkatsch and Margoliot both give גלותא *galuta* (exile) which defies sense; *Matoq Midvash* and *Sulam* both read גוונא *govana* (colour). In this case, I simply corrected the text, as did the Hebrew translators, according to sense, and adjoined a note to the reader. But translation is not merely a consumer of sacred-text instability, it can also serve to create it, as in the following example:

But the extra lobe of the liver  
does not give to her husband anything  
except leftovers and refuse.  
And who are they that are ‘upon her?’ [or: are ‘her husband?’] (TZ:49b)

TZ Qushta (1740) reads *d-’alah* (that is upon her); but TZ Ortakoj (1719) has *ba’alah* (her husband). I have translated Qushta as it presents, although it almost certainly is a typographic error, and I have placed the likely intended text in parentheses - because one can never be absolutely certain that Qushta’s error wasn’t intentional – and in doing so I the translator have **potentially** created a *nusha acharina* (alternate version) in TZ. The variation presented in this text is created *by* the translation. Here there is an argument for the utility of manuscript consultation – not in order to construct the text *ab initio*, but to restore a discrete element. If there is a scholarly ‘norm’ to which my translation conforms, it is the ‘norm’ of the text’s historical life of production. The key point of these examples, is that they are only resolved by either: completely faithful adherence to the structural presentation of the source-text, whereby the editor-translator abrogates choice and presents alternate options; or by reference to extra-textual norms, such as scholarship.

The texts of the *Tiqqunim* effervesce with instability. In fact, the evidence of such instability, which is the retention of variants, reinforces the sacred aura of the text because every word is important enough to be retained. With even the most rigorous application of a literal equivalent approach to philology, with the use of strategies to both combat authorial imposition of poetics and to promote the transmission of the reading rhythm of the source, the constant application of the preliminary and operational norms of some form of scholarship is a constant presence

throughout any translation of the *Zohar*. In Section 3 I will demonstrate how these theoretical concerns are applied to my translation of the *Tiqqunim* to create a guiding methodology that addresses them.

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## SECTION 3

### Methodology and Process in Translating

#### 3.1 A History of Methodological Writing on *Zohar* translation

In order to contextualise the theory and methodology of my translation within the larger story of *Zohar* translation, it is appropriate to review the way in which methodologies have been discussed in the past. There are only sparse and scattered references, throughout the documentation of zoharic translation into English, towards the actual process of translation, and none of them are truly systematic. Most remarks that do pertain to method are usually located in the Introductions to translations, where theoretical concerns about translation are sometimes raised, but where solution through methodological process is rarely, if ever, described.

##### 3.1.1 Jean de Pauly: An early adumbration of methodological concerns

As mentioned in Section 1, I regard Jean de Pauly as having written the first extensive treatment of *Zohar* translation process very early in the 20<sup>th</sup> century, in letters subsequently published in the 1930s by Paul Vulliaud as *Etudes et Correspondance de Jean de Pauly Relatives Au Sepher Ha-Zohar* (see excerpted version of this work in Appendix 2). De Pauly's efforts did not generate a genre of *Zohar* translation process and method writing, despite repeated and increasing translations of the *Zohar* throughout that century. However, the themes expressed in de Pauly's correspondence are a type of adumbration of several of the major facets of sacred-text translation, identified in Section 2, and which the methodology of my translation of the *Tiqqunim* addresses. Although Gershom Scholem later cast aspersions upon his work, there can be no doubt that de Pauly pursued what he regarded as a loyal and literal-equivalent approach to translation of a sacred-text. In 1900, he wrote:

It would be superfluous to tell you that the version is rigorously exact; this is the **essential duty of any translator**...As to the accuracy of the translation, I beg you to

believe - and the competent scholars will unanimously vouch for it - that no translation was **more precise, more faithful, and more exact**. (de Pauly, 1933:54-56)<sup>80</sup>

And critical to how de Pauly viewed the task of sacred text translation was his devotion to the understanding of words:

Each sentence, and even every word, undergoes a thousand examinations and a thousand mental operations before being **definitively fixed** on paper (*d'être définitivement fixé sur le papier*), and while endeavouring to write a clear, or at least intelligible, French, I never cease to imitate as much as possible the text of the *Zohar*. (ibid)

It is important to note that de Pauly's concept of "definitively fixed" here does not appear to imply a one-to-one correspondence confined to a single signifier as a method for revealing the source poetics of the *Zohar* (as proposed in Section 2). Confident of his intimacy with the *Zohar*, and of his own spirit of interpretation, de Pauly alluded towards attempting, somehow, to transmit the poetic quality of the zoharic text and its language through a methodology of translation that could be called 'moodic rhythm.'<sup>81</sup>

I have constantly endeavoured to give each sentence the colouring of the original, to be written sometimes with rapidity, sometimes with slowness, sometimes with chill and sometimes with coldness, sometimes concisely and sometimes with prolixity, in short, to **reproduce the movement** of the original, to take the effects, to vary the style and, finally, to observe the transitions. (ibid)

If I tell you all this, it is so that you know that by reading the translation you read the same original, so great is the resemblance of the style. (ibid)

Yet overall, it is possible to see that de Pauly understood translation as primarily an exercise in that which Dryden had termed "the spirit of the author:"

If, resurrected, Rabbi Simeon ben Jochai saw the translation of his work, he would exclaim, I am certain: 'In truth, these are my own words as I have spoken in the Chaldean language.'

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<sup>80</sup> All translations of and emphases within this and the following quotations are mine.

<sup>81</sup> Ironically, support for this approach can be found in a literary analysis by de Pauly's greatest critic, Gershom Scholem, who wrote: "It is true that the style [of the *Zohar*] shows a great many variations ...all depending on **the subject and mood of the author**" (Scholem, 1967:163).

### 3.1.2 Gershom Scholem to Charles Mopsik

The rupture between poetry and philology discussed in Section 2 had clearly not yet occurred; but a few decades after de Pauly, Gershom Scholem will view philology as the only real science of methodology in translation, and the only real path to transmission of the all-important ‘correct’ meaning.

Scholem’s bringing to bear new scientific tools upon zoharic scholarship, explains why the small amount of translation process writing that has emerged during the last century, has been focussed mostly upon matters of philology – discerning the meaning of words by means of an exploration of their etymology and contexts of origin. Broadly, these processes should be of two kinds: those which lead to a comprehension of the source text (meaning); and those which determine how such understanding can be expressed (effect). On the former, Simon and Sperling, in their ‘Translator’s Preface’ to the Soncino edition of *The Zohar* (SZ), published in the 1930s, are virtually silent upon the issue of *how* they arrived at an understanding of words and passages, or the processes by which their translation was constructed, and this despite a very clear statement, at the outset, of their ‘aim:’

The aim of this translation is, on the one hand, to make the Zohar accessible to English readers, on the other hand, to afford assistance to those who struggle with its intricacies in the original. (SZ, Vol.1:xiii)

Speaking later of their translation, David Goldstein, in his own Translator’s Introduction to Isaiah Tishby’s anthology *Wisdom of the Zohar*, wrote:

In my student days I tried to read the *Zohar* with the help of the English translation by H. Sperling and M. Simon. But I found that the translation itself needed constant explanation, and I did not get very far. (Tishby, 1:xxiii)

Although he claimed to have translated directly from the Aramaic source, Goldstein admitted that he turned to Tishby’s Hebrew translation “at all times” for clarification. Goldstein also observed that the work of translation “bristles with difficulties,” one of the most “intractable” of those difficulties being the choice of gender for pronouns. That Tishby’s translation could not help him in this regard is likely to be attributable to the syntactic similarities of Aramaic and Hebrew, pointing to the limitations of Hebrew translations for European languages.

Goldstein adds that the translations of verses from the Bible are “mine,” and that they “frequently differ radically from traditional renderings when this is demanded by the context of the Zohar’s interpretation.”

A further discussion on the processes of zoharic translation is found in Charles Mopsik’s “Translator’s Preface” to the first volume of his translation (Mopsik, 1981:15-17), particularly in a section of the Preface entitled ‘Some Problems in Translating.’<sup>82</sup> Mopsik identified the contrast between “the extreme lexical poverty of the Zohar” and its “syntactic flexibility” as the source of the major problem facing the translator. Highlighting this conceptual challenge, he writes:

Hence the perilous exercise of a translation before which every word is *par contre* rich in a multitude of connotations. And this risk: to forget the denotations, to succumb to translating only the signifier (*le signifiant*), to be taken (*emporté*) by the story (*récit*) without considering the meaning (*sens*) of the words before the *discours*. Of course, it is not etymologies that are necessary to translate – an illusion of translators that Henri Meschonnic expresses so rightly, but (the) *Zohar* plays unceasingly on the denotation/connotation distance to elicit unique convergences (*rapprochements singuliers*) [and] unexpected connections (Mopsik, 1981:15).

Mopsik offers no methodological solution to this problem, other than his actual translation, but he does describe several examples of zoharic terms whose rendering into French is never without speculation (such as the ‘flexible words’ discussed further in this Section), concluding:

In sum, each of *Zohar*'s words would be worthy of featuring in an exhaustive list of translation problems that this book presents, including even its title, since “*splendeur*” to render *zohar* is not indisputable (ibid:17).

And significant within this discussion is the following:

**for every occasion** we have used the French “*souffle*” (breath) for the Hebrew *rouah*,[sic] since the word “*esprit*” (spirit) has long since lost its etymological signification in French (Mopsik, 1981:16 [emphasis mine]).

However, several questions could be raised on this assertion. If such “etymological

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<sup>82</sup> I am grateful to Collette Alexander for her assistance in translating Mopsik’s preface from French.

signification” is the key to more effective translation, and if in French this has been lost, then why does Mopsik assume to discuss it at all as a possibility? Is it because *esprit* is perhaps more hermeneutically appropriate? And if so, then why not retain it? Or, perhaps Mopsik is alluding to the English word “spirit,” through which the Hebrew *ruah* is often rendered in English translations; in English, the word is still found etymologically and poetically related to the other connotations of *ruah*, such as “wind” and “breath,” through the word “aspiration.” Yet translating *ruah* as “breath,” may detract from other exegeses of the *Zohar* on ‘breath,’ which focus upon the Hebrew word *hevel*. The issue is further mystified by the Hebrew word *neshimah* (breath) and its relationship to “soul,” which is yet another connotation of *ruah* in kabbalistic hermeneutics.<sup>83</sup>

### 3.1.3 Methodology in *Pritzker*: Daniel Matt and Joel Hecker

In the Translator’s Introduction to the *Pritzker Zohar* (Vol.1, pp.xv-xxv), Daniel Matt elucidated several pragmatic translational processes that underlie his work. The first of these processes, described in Section 2 under ‘Preliminary Norms,’ is the establishment of the textual version of the *Zohar* for translation. The considerations involved in sifting through manuscripts led Matt to create his own ‘unaccreted’ and estimated version of the original zoharic compositions. As discussed in Sections 1 and 2, an 18<sup>th</sup> century Ur-text methodology for the establishment of a text in the internet age maintains a certain dissonance in related to standard, printed editions consumed by source readers, from which it deviates in some parts. It also creates a critical dissonance between the philological and poetic method, for Matt went from ‘Establishing the Text of the Zohar’ to ‘How to Read the Zohar,’ as though the act of translation had somehow magically happened, but the poetic fluidity inherent in the target text does not match the scientific method of his version of that text: sacredness is not in the language, but in the textual artefact and its sense-driven meaning. Matt devotes, therefore, extended consideration to the problems inherent in arriving at a translation of terms that satisfies the demands of fidelity to meaning, as well as poetic nuance. Confirming the same ideas about selection as outlined in Section 2 of this thesis, Matt claims that it is often the very ambiguity of the word that allows the translator to pick, from a range of possible meanings, the TL word

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<sup>83</sup> Two important reviews of Mopsik’s translation which appeared in 1984, by Maurice Hayoun and R.J.Z. Werblowsky, both appear to raise further questions on issues pertaining to the methodological relationship between scholarship and translation that Mopsik failed to explicate or deemed irrelevant.

or phrase that will best suit the style of the translation. The strategies employed by Matt to create poetics evolve directly from philology and the obscurity of the text; as he writes:

Often, by pondering the context, comparing zoharic and rabbinic parallels, and scouring sundry dictionaries and lexicons, one can decipher or at least conjecture the meaning of these weird terms, but some remain as perplexing as originally intended. (*PZ*, Vol 1:xxi)

Here, at last, we find an actual documentation of the process of translation. Matt lists the comparison of literary parallels, dictionaries, and lexicons, but not commentaries or other translations. However, further in his introduction, under the heading ‘Translation and Commentary’, Matt evaluated the translation of Simon and Sperling, from which he admits he has learned much “despite its shortcomings;” and which he describes as “reads smoothly but often misunderstands the text.” Interesting to this discussion is Matt’s assessment of the *style* of Simon and Sperling’s translation: “The English flows **too fluently** compared to the original, subduing the unruly Aramaic, failing to render its untamed vibrancy” (pp.xviii-xxiii [emphasis mine]).

Joel Hecker is probably, overall, the most extensive thinker about methodology since de Pauly. In a review of the early volumes of the *Pritzker Zohar* in 2006, Hecker anticipated several of the methodological problems of *Zohar* translation analysed in this thesis. As well as problems in philology and Aramaic language, Hecker discussed Preliminary Norms (though not by that term) and in discussing Steiner’s “four stages of translation” was the first writer on methodology to make reference to a known framework from translation theory (Hecker, 2006:408). Interviewed ten years later, following his own role as translator for Volumes 11 of the *Pritzker Zohar*,<sup>84</sup> Hecker outlined themes that are almost exclusively preoccupied with style - with the process and methodology of effect. In striving to compose in a style that he described as both “literal yet poetic,” Hecker, like this thesis, pointed to the disparity in lexical range between zoharic Aramaic and English as a justification for finding alternate selections in the target language that would reflect nuanced meanings projected by the source text. However, in contrast to the methodology of this thesis and its adoption of Benjamin’s theoretical position, Hecker declared that a translation which strove for poetic effect in the target language, rather than reproducing the poetic forms of the source language, would be superior:

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<sup>84</sup> Analyses of aspects of Hecker’s actual translation, in particular of *Raza deRazin*, feature in the annotation to my translation of *ZH* 31a-35b

While the *Zohar* does not feel flat-footed, if one were to reproduce its iterative quality in English, the result would feel pedestrian. Many words are repeated but with subtle (and not-so-subtle) nuances and variations; the richness of English can reproduce these distinctions using different words. (Hecker, 2016).

It is, of course, the expression “using different words” that reveals Hecker’s essentially pleonastic understanding of poetry. In *other* words, Hecker utilised both his interpretive powers to judge nuance *and* the greater lexical power of English as an advantage towards poetic effect. But as can be illustrated by analyses included in the annotation to my translation of ZH 31a-35b, a section that draws on much of the vocabulary of the zoharic text *Raza de Razin* (Mystery of Mysteries) which was translated by Hecker for *PZ*, varying equivalents for adjectives can cause a disabling of certainty in meaning. Though variation may be necessary in context for the retention of technical sense, an equivalent should be repeated in the same context for literary effect; for example, the word *q-mitu* which I have translated as ‘compressed’ on ZH 31b, and twice as ‘shrivelled’ on ZH 32b. Hecker also described examples of semiotic strategies to his poetics. These included the use of dashes to replace some participles and pronouns (the effect of which seems to tame the Aramaic, although Hecker claimed it added ‘punch’); exclamation marks; elimination of the definite article (which is a movement in reverse to his own stated perspective, since Aramaic has no definite article, and English nuance can provide it); and the reproduction of alliteration and repetition where possible. Interestingly, Hecker was aware of the way in which repetition can contribute to poesis, but his application of this strategy was deliberately inconsistent:

Sometimes there is a greater literary payoff by mimicking the Aramaic repetitions in English, and sometimes **a better effect is achieved** through varying the terms. ...sometimes I opted **to translate the same term with multiple words** as a way of enhancing the experience. [emphasis mine]

The aim of this overview of the history of methodological discussion in Zohar translation has been to highlight, that any comprehensive methodology of translation is required to address separately the two fundamental aspects of the task of sacred-text translation discussed in Section 2, which are meaning and effect, and that the primary challenges to translators are those identified by this thesis. In the following sections, I aim to describe the methodology of translation I have employed in my translation of the *Tiqqunim* in the light of these broad categories.

### 3.2 A Translation Brief

Any translation of sacred literature flows from a unique set of reasons for translation: it is purposed to address a specific type of reader and is intended for a particular cultural context. As pointed out in Section 2 (2.1.3), Christiane Nord has pointed to a typology of functional intent for any translation i.e. whether an intended translation falls under the category of documentary or instrumental translation. Elsewhere, Nord has argued that such categorisation should form the core of any translation brief (Nord 1997b:50). Following Nord's functional approach, an outline of a translation brief for the *Tiqqunim* sheds light on other descriptions of the methodology I have adopted to address it.

The literature of the *Tiqqunim*, parts of which have been translated for this thesis, has long remained one of the most significant components of zoharic writings that have yet to be comprehensively translated to a European language from Aramaic. Between 2012 and 2014, I undertook a private commission to translate the volume *Tiqqunei haZohar*, comprising 148 folios of Aramaic text, and to provide the first ever English translation. Because that translation had already been produced by me (though it had not yet been published – and plans for its eventual publication did not form part of the commissioned translation), I was unable to use it for the main translation accompanying this thesis; however, the brief I set myself then, and from which I developed the methodology that this thesis sets out to describe, is the same.

Although the original commission was simply to bring a translation of the *Tiqqunim* into the world, I determined, from the outset, to make my translation conform with the expectations of two communities of readers; and, if possible, to appeal to a third. One community, that of emic readers who approach the *Zohar* on religious grounds, regards the *Tiqqunim* as a sacred text and, in line with traditional Jewish perspectives upon what constitutes sacredness in text (as outlined in Section 1), holds the perspective that the text is regarded as *meduyaq* (linguistically precise). Retaining a measure of the precise inclusion of all linguistic elements would be regarded as one of the key markers of a 'loyal' translation for that type of reader. The other community, that of etic scholars who seek clarification of the text's literal meaning irrespective of individual or collective beliefs about its sacredness, will seek the application of scholarly method in linguistic philology and the documentation of sources to have their expectations of translation met and confirmed. I sought a method by which both of those communities would see my product and affirm: "Yes, this is an authentic translation of the *Tiqqunim*."

The third type of target reader is the consumer of sacred poetry, and to that end I sought a methodology of translation that would highlight the unique literary formal qualities of the source text without compromising what was significant for the other two types of reader. The reader I was not addressing was one who would expect the translation to be a dynamic adaptation or explanation of the underlying ideas of the *Tiqqunim*; because, as discussed elsewhere in this thesis, the language of the text *is* its revelation.

For emic externalist readers, the *Zohar* in its original language is already considered culturally sacred even prior to reading. My translation of the *Tiqqunim* is not intended to be used or treated by them as a sacred text, but it will allow all TL readers to experience the source as a sacred text by affording access to the revelatory and symbolic information it contains. It seems, therefore, that my translation is primarily documentary in nature; in Nord's terms, my translation is a metatext, which purports to describe an object-text, rather than seek to become one in its own right.

As pointed out in the General Introduction to the Translation, the three excerpts of Tiqqunic literature which I set about translating, precisely match those sections of the *Tiqqunim* that had become embedded in the main body of the *Book of the Zohar*, but which had not been translated – in fact, omitted – by the translators of the recently published Pritzker edition of the *Zohar*. As I detail there, two of those sections have been translated previously. Although comparisons of various passages and lines with previous translations appear throughout the thesis, an important part of my translation brief, and to somewhat justify my textual selection, is to situate my translation in contrast to those earlier versions, notably that of the Soncino edition of the *Zohar*.

The main difference between my translation and the Soncino edition is that I sought to create a translation that 'serves' as a total representation of the source text; not an equifunctional translation, but a completely equivalent one. Every linguistic element of the source is recreated to facilitate the experience of the *Tiqqunim*'s own unique literary flavour; there are no lacunae or adaptation of difficult or enigmatic phrases and passages. Although Simon and Sperling claim, in their Preface, that they have faithfully reproduced the original (SZ 1:xxix), their translation is an attempt to project a Zoharic 'style' in English; and this style is applied uniformly across the zoharic literature, so that a reader of any passage would not necessarily

know that the source style had changed. Apart from shifts in the content of the passage, the Tiqqunic sections they have translated read like the rest of the *Zohar*; and an avowed aim of my translation is to reflect – for scholars and others – the complexity of this shift.

### 3.3 A Minimum Translation Unit for the *Tiqqunim*

The act of translation begins from assumptions about the unit of translation. (Kelly, 1979:120).

#### 3.3.1 The anxiety of reading

All acts of translation begin with a thorough investigation of the reading process. (Biguenet and Schulte, 1989:ix)

Because there is no reader for whom Zoharic-Aramaic is a primary language or mother tongue, all source readers of the *Zohar* are translators. As a virtual prerequisite, readers of the *Zohar* arrive at a comprehension of, or ‘feel’ for, Zoharic-Aramaic through acquisition of at least one form of Hebrew, usually<sup>85</sup> Midrashically-styled Rabbinic Hebrew. Even native Hebrew speakers, for whom Rabbinic Hebrew is well within the familiarity of their linguistic domain, are at sea in the synthetic waters of the *Zohar* without specialist study. This particular facet of Zoharic-Aramaic, the esoteric nature of its linguaform, is perhaps what gives it its mystical ‘edge’ within the spectrum of Jewish literature. The reader or reciter of zoharic text is indulging in the linguistic texture of the obscure, always in reference to its underlying Hebrew forms. The vocalization of the zoharic text is intellectually *and* theologically pleasurable, precisely because the words feel obscure, mystical, elitist, and ‘almost’ antinomian; or in the words of Daniel Matt, the speaker of zoharic Aramaic indulges in “esoteric subterfuge” (Matt,1993:188). In approaching the literary construct of zoharic Aramaic, the acts of reading and translating are significantly similar.

Because the literary style of the *Tiqqunim* is highly synthetic, composed of numerous references culled from the vast range of Rabbinic literature, the initial act of reading any zoharic text becomes one of deciphering; not simply in terms of the deeper symbolic level of message, but at the very surface of the text’s meaning. Incomprehension on the part of the source reader often arises because: a word has been plucked from a source in an earlier stratum of Aramaic with which the reader is not familiar; or a word is a poetic neologism; or because the phrase

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<sup>85</sup> It is possible that Ezra Stiles, who studied the *Zohar* to the point of independent reading under the tutelage of R. Raphael Carrigal in Newport, Rhode Island, in the 1750s, went into the field armed only with Classical Hebrew and medieval commentaries on the Bible. In the words of George Foot Moore, “Did Stiles really read it, and if he did, how?” Moore’s question and answer are found in Stanwood, 1918:297 and 304-6.

refers to a term or concept not previously encountered in the reader's exposure to Rabbinic literature. Therefore, as he or she progresses through the source text, the reader or student of the *Zohar* is like a person advancing through a minefield, stepping one phrase at a time through a forest of unstable Aramaic, strewn with elliptic expressions, Biblical half-verses and Rabbinic references, with an ever-present anxiety of stumbling upon a word or phrase crucial to meaning that one simply does not understand. The possibility of encountering the linguistically incomprehensible sits just beneath the reader's gaze like an ever-present precipice. Unlike the Hebrew Bible, whose very alternate name, *miqra*, is predicated upon the act of public recital, the reading of *Zohar*, as a Kabbalistic text, is a far more intimate activity. It is true that the intonation of the language of the *Zohar* is evocative of mystical experience, but the steps taken by a source reader of the *Zohar* are, first and foremost, units of linguistic comprehension.

If the traditional text of the *Tiqqunim* could be said to have any authentic or original rhythm of reading, it would be the occasional punctuation indicators - mostly commas and periods - found in most printed editions in varying forms. Two reasons support the conclusion that these rhythmic pauses were the result of later, editorial suggestion: they are not found in earlier manuscript forms; and there are occasional variations throughout the *Tiqqunim* between different 'families' of editions. The following is a translation of an excerpt of a particularly 'poetic' tiqqunic text which includes a source punctuation, not found in manuscript, but apparently applied by editors to early printed versions [The words "I have found" are bolded and enlarged in the ST]:

**I have found** in the Mystery of the Mishnah. Of mountains high deep, within the dregs a web knot of knots, there is the black one without legs, oozing contradictions a torn body, when he sits he goes, when he goes he sits, when he goes he overturns mountains, when he sits he uproots boulders, one who encounters him tears him apart and kills him, but it does not help. Worthy is he who is on guard against him, all the images of the inhabitants of the world are inscribed in him, all depictions are depicted in him, all colours are woven in him of the other sides, many branches are suspended from him of the rods of blazing fire that he throws, many wheels surround him they are all full of eyes of fiery burning coals, the hosts and camps quake from them, they have no mercy at all Worthy is the one who is on guard against him. (*TZ* 132b)

This text is somewhat unique in being bestowed with even this level of punctuation. The rhythmic markers here, in the form of commas, were placed conservatively and tentatively by the editors of the Constantinople *TZs* (Ortakoj and Qushta) of the early 18<sup>th</sup> century; not all

editions have even this level of punctuation as presented (*TZ* Mantua, the first ever print, has virtually none), and several of the comma breaks of the above passage are absent in the popular *TZ* Margoliot which was published two centuries later, and where, in the absence of punctuation, the modern reader must assume the roles of both editor and translator.

### 3.3.2 The sense unit of the *Tiqqunim*

As argued in Section 2, vocality in reading is a primary experiential quality of sacred-text. The method by which the sacred text, in this case the *Zohar*, is *read*, becomes the guide to how it is translated in a way that replicates meaning determined by rhythm. In reading the *Zohar*, the fundamental ‘translation unit’ appears to an oral translator, the reader, as a logically contained expressive clause or ‘minimal sense unit’ (MSU).

The MSU of zoharic text is comprised of the minimum number of words, including syntactic elements, required to form a contained term, phrase or referent, and is usually of between two to four words of the source language in length. The language and style of the later-strata dictates the necessity of this length of MSU when reading for comprehension, because many MSUs are whole symbols, and every MSU is a potential element of the paratactic construction of meaning in the *Tiqqunim*. The overall ‘sense of meaning’ of a full passage in the *Tiqqunim*, whether it extends over many lines or is no longer than a line or two in the source text, is often subject to ambiguity but comprises severally conjoined paratactic elements; and these are ‘sense’ elements. Dividing the text in this way when translating, and especially in a first draft, allows each meaningful clause to be isolated for the purposes of both textual comprehension and symbolic assessment. Isolating the MSU, and leaving in place its original syntax and word order, serves to further theoretical applications, as will be demonstrated: it enables the Meschonnic rhythm of the text to emerge; it facilitates the implementation of B&R style *cola*, and the overall effect, releases the poetic, whereby

Green eyes are those of the other side, the measurement drawn from it is the mystical meaning of chaos, which is the green line, the husk of the nut. And there are three husks that are seen in the eyes of the other side: Chaos, the colour green is the first husk of the nut. Void, the colour white is the second husk of the nut, and it is the white of the eyes. Darkness is the third husk of the nut, and it is red like smoke that is hued with the red of fire, and it is a darkened red bitter black the abyss, and it is the empty-space of the nut, and this is the garment of the evil inclination. (*ZH* 32c)

becomes:

Green **eyes**<sup>86</sup> of ‘the other side,’  
the measurement that is drawn from it  
is the mystery of ‘chaos,’  
which is ‘the green line,’<sup>87</sup>  
the husk of the nut.

And three husks there are<sup>88</sup>  
that are seen in the eyes of the ‘the other side:’

‘Chaos’ – the colour green – is the first husk of the nut.

‘Void’ – the colour white – is the second husk of the nut,  
and it is the white of the eyes.

‘Darkness’ is the third husk of the nut,  
and it is red, like smoke  
that is hued<sup>89</sup> with the red of fire,  
and it is a darkened red - bitter, black.  
‘the abyss,’  
and it is the empty-space<sup>90</sup> of the nut;  
and this is ‘the garment of the evil inclination.’

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<sup>86</sup> The word “eyes” is bold and enlarged in the source text, but in Aramaic it is the first word of the sentence. Here we might speak of an ‘effect of equivalence.’

<sup>87</sup> See *BT Hagigah* 12a: “*Tohu* is a green line that encompasses the whole world, out of which darkness proceeds” (Soncino translation).

<sup>88</sup> The word-order here creates a poetic tone.

<sup>89</sup> *D-itztabe’a* – translated as ‘hued’ to distinguish from *itgavna* (coloured).

<sup>90</sup> The word *ħallal* signifies a vacuous dimension for which the equivalents ‘emptiness’ or ‘void’ feel misdirected in English translation.

### 3.4 Applied Philology: Linguistic Resources, Lexical Choices and the Application of *Leitwort*

#### 3.4.1 The context of philology

Although the term ‘philology’ has a wide range of possible applications (two of which are discussed in Section 2), in relation to translation I understand it to be the study of the linguistic and literary origins, historical and contextual, of words and expressions in order to arrive at an appropriate equivalent word or expression in a target language of the present. In a way, philology is the granularity of hermeneutics, which is the study of interpretation.

In this sub-section, I will outline the application of the philological method applied to my translation of the *Tiqqunim* into English. Even in a translation which seeks to prioritise the poetic effect of a text over its meaning, philology is an inescapable exercise; and the tension between the science and poetics of meaning is evident throughout the annotation to my translation. In documenting the major resources and technologies available to the contemporary translator, I aim to demonstrate that the production of equivalents by means of philology is inevitable; and while resistance to the creation of effect in translation is possible, there is no methodology that can apply ‘resistance’ to this aspect of the acquisition of meaning.

Philological investigations into zoharic language are unique in several respects. As outlined in Section 1, Zoharic-Aramaic is an artificial or ‘synthetic’ hybrid language, whose words and syntax derive from a variety of sources: words from earlier Aramaic documents, particularly the *Targums* of the Bible, the Talmud and, in the case of the later-strata of *Zohar*, the earlier strata of the *Zohar* itself; the Aramaicisation of Hebrew words; the invention of entirely new words. The philological process of zoharic words and phrases involves the determination of the meaning of a word by a comparison of the word’s assessed context of origin, and the context in which it appears. It would be a clear etymological fallacy to force the definition of a word within its source context upon the sense of a passage with a wholly separate context. However, if both contexts align in the same ‘sense,’ then they would appear to be pointing to a single signifier. If the word appears in several possible source contexts in different senses, then a selection choice in the TL has arisen.

Scholars and translators of the *Zohar* of the last 150 years appear to regard the processes of philological analysis as essential to their craft, though they have only ever been cursorily documented. In the *Pritzker Zohar* translation, Daniel Matt appended a comprehensive scholarly bibliography, in which he listed many of the philological resources available to the translator of the *Zohar*; this list of resources, updated with each subsequent volume, includes dictionaries, lexicons and academic papers. Although *PZ*, throughout its extensive commentary, rarely discusses the steps of philological analysis underlying translational choices, in my discussions with Daniel Matt and Nathan Wolski of the *Pritzker Zohar* translation, and through the study of their introductions and notes, it has become clear that similar processes take place between contemporary *Zohar* translators.

### **3.4.2 The steps of philological process: semantic and syntactic analysis**

The first step in philological determination of unclear words or phrases is often to consult original Hebrew translations of the *Zohar*, notably: Yehudah Edri's translation into Modern Rabbinic Hebrew (2000); Daniel Frisch's Hebrew translation, embedded in his commentary *Matoq Midvash* (1993); and Yehudah Ashlag's Hebrew translation, embedded in his commentary *HaSulam* (1958). All these Hebrew translations encompass later-strata texts, and all, particularly Edri's, are essentially metaphrastic in approach. In a significant footnote on lexical resources, Daniel Matt related that he consulted these various translations (*PZ* 1:xix); and they are cited numerous times in the annotation to my translation, because on many points they shed light on possible alternate meaning. The cultural considerations of the sacred text translator cannot ignore the poly-systemic position of the above-mentioned translations; all are considered, in a sense, 'canonically faithful' within an emic perspective of the *Zohar*'s community of readers. These translations are acceptable to, and made available within, communities that are closed to much literature, and they can be found on the book-shelves in Synagogues of even the most strictly reverential congregations of worshippers and readers. According to the idea of loyalty as framed by Christiane Nord, the task of the translator in respect of understanding words might go no further than the consultation of such 'approved' translations into Hebrew; whereas to rediscover meaning that is different from approved translation might compromise the sacredness of the source text in the eyes of its readers.

Indeed, this conservative approach<sup>91</sup> was taken by Michael Berg in his translation of the *Zohar*, which was essentially a translation of R. Yehudah Ashlag's *Sulam* Hebrew translation (Berg, 2003, 1; LXXIII). Likewise, David Goldstein's English translations of Tishby's Hebrew translations of zoharic passages served a loyalty towards its academic community of readers (Tishby, 1989 1:xxii).

Accurate though an investigation may be into what any word was originally meant to have signified, translation by scholarly speculation is still a modern artifice peering into a fragment of text that may have written "defectively" since the fifteenth century. The key to effective philological analysis is to assess and locate the text and context from which the word and its zoharic usage were derived. Since the authors of the *Zohar* relied heavily upon Talmudic and Midrashic-Targumic strata of Aramaic (Scholem, 1946:163-168), the first move is generally towards Marcus Jastrow's *Dictionary of the Talmud*, which provides not only suggested English translations of words, but also their potential source. Jastrow's work was also consulted heavily by Simon and Sperling in the 1930s and, though it references nothing directly from the *Zohar*, it has never been improved upon as a work that could aspire to be "an English dictionary of the *Zohar*."<sup>92</sup> Another useful dictionary in relation to the linguistic sources of the *Zohar* is Michael Sokoloff's *A Dictionary of Jewish Palestinian Aramaic of the Byzantine Period*, (1990). The translator can also make use of historic lexicons and Aramaic-to-Hebrew dictionaries intentionally dedicated to the vocabulary of the *Zohar*. The most notable of these lexicons are comprehensively listed in the Bibliography of any volume of *PZ* (e.g. *PZ* 1:467) and include the 17<sup>th</sup> century work *Sepher HaMa'arikh* by Menaḥem de Lonzano, David Luria's 19<sup>th</sup> century compilation *Va-ye-esoph David* and Menaḥem Kadari's *Grammar of Zoharic Aramaic*. More recently, Boaz Huss's *Beur HaMilim HaZarot* (1996) has provided exploration of a number of strange zoharic words and terms. Further elucidation upon the meaning of obscure words or passages can be derived from the numerous commentaries upon *Zohar*; and, although many offerings are speculative and not based upon any linguistic analysis, they can sometimes fill the void of indecipherability, as I shall demonstrate through the examples that follow.

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<sup>91</sup> Although the status of Berg's translation is considered problematic by some readers for anthropological reasons (see, for example, Alexander Naryan's "Zohar's translation unlocks the secrets of Jewish mysticism in an age of extremism," posted in Newsweek.com, 28/6/2017), his translation is a conservative, literal-equivalent edition of Ashlag's translation, considered sacred by Berg's community of readers.

<sup>92</sup> This description of Jastrow's dictionary, intended by way of esteem, was communicated to me informally by Daniel Matt.

Frequently, the translator-reader's surety of comprehension, whether in a phrase, a line or an entire passage, is challenged not so much by the individual words as by their syntactic construction towards sense. This is where earlier translators are at their most helpful and, as stated, the first to be consulted are usually the modern Hebrew translations and their commentaries, followed by the corresponding passage in *SZ*, and then in Goldstein's translation of Tishby's anthology, if found. If the word or phrase is still in doubt, or subject to question - because here a determination must be made as to whether the possibilities provided are themselves the result of 'meaning' or 'effect' driven translation - then true philological analysis, the searching out of original contexts, takes place, and modern translators of *Zohar* would be at a distinct disadvantage here without digital research tools.

It should be noted that the impact of digitalization upon Corpus Linguistics and philology has been significant (Meyer, 2012:23); and this is certainly the case for *Zohar* Studies. If a fixed meaning of the word or phrase still eludes comprehension, then a digital search - for which purpose I have used *DBS Taqlitor HaTorani* Version 17 - is made through the various *Targumim* (canonically respected Aramaic translations of the Bible) with which the composers of the *Zohar* appear to have been familiar: *Targum Onkelos*, *Targum Jonathan*, and the *Jerusalem Targum*. However, currently, digital search software of the *Zohar* is usually based upon the linguistic parameters of Hebrew, which is a small but noticeable limitation. Because the nature of zoharic Aramaic is so fluid, as outlined in Section 1, and because words are often 'hidden' inside Aramaic syntactic indicators that defy systematisation, digital searches of where a word or phrase has appeared elsewhere can often fail to be complete.

### **3.4.3 Philology and neologisms**

It seems reasonable to assume that if the meaning or context of an Aramaic word cannot be located anywhere in the vast repository of pre-14<sup>th</sup> century Rabbinic literature, whose primary texts have all been committed to electronic digitalisation, then it is a neologism, and possibly even an invented word. The phenomenon of Aramaic words unique to *Zohar* has been discussed in various studies (Scholem, 1946:163-168; Matt, 1989; Freedman, 2011), but there exists no systematisation, or theory, of process and technique of the decipherment of these words in relation to translation. And yet, the intersection of the dual tasks of translation and

scholarship is perhaps nowhere more acutely apparent than in the deciphering of neologisms in zoharic literature.

There are basically two schools of thought on the nature of such words. Scholem argued that the author of the *Zohar* had an inventive and somewhat anachronistic approach to Aramaic composition. For Scholem, the zoharic lexical range is based upon previous layers of literary Aramaic, and incomprehensible terms are often the result of the author's mis-application (deliberate or otherwise) of Aramaic stems (Scholem, 1967:164-5, a point reiterated by Hecker (Hecker 2006:406). In more recent times, some scholars - particularly those influenced by the literary investigations of Yehuda Liebes - have sought to broaden the scope of philological research beyond an imaginative reading of Rabbinic literature to other possible linguistic and literary influences (Freedman, 2011:131-158). In terms of the methodology of my translation, I have chosen to follow Scholem's approach because focussing exclusively upon the idioms of known Rabbinic Aramaic texts leads to a greater level of resistance to the rise of selections emergent from philological research.<sup>93</sup> Since 2012, it has been possible to review a scanned version of *Gershom Scholem's Card Catalogue (GSCC)* of zoharic words and terms, many of which are found in the *Tiqqunim*. Although Scholem did not have access to digital search technology, his erudition was clearly vast, since he seems to have identified many of the difficult words and provided the elements of philological speculation on most of them. Many textual comments on words and phrases are also found in the published facsimile of Scholem's own copy of the Vilna edition of *Zohar* containing his notes on every page. However, the elliptical style of Scholem's observations, hastily scrawled remarks in a curious mix of German, Hebrew and Aramaic, often serve to make his notes more difficult to decipher than the zoharic text he elucidates.

#### **3.4.4 Example of philological research on an uncertain word: the case of 'artuma**

For the Garden of Eden Above,  
of the blessed Holy One,  
no 'artuma is there!

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<sup>93</sup> For example, the Aramaic word *tophana* appears on ZH 32d. *Tophana* was the Aramaic word chosen by *Targum Onqelos* to translate the Hebrew word *mabul* (flood) of Genesis 6:17. *Targum Yonatan* has the word *tov'ana* (probably from the sense of 'drowning'). The word is found in numerous locations throughout *Zohar*, e.g. Z 1:56b. The etymological relationship between *tophana* and the Chinese word *typhoon* (meaning 'big wind') cannot be completely discounted, since a demonstrable relationship exists - through Indian and Arabic languages - to the ancient Western cosmic entity known as Typhon (*Shorter Oxford English Dictionary*, 1973:2394), but in the context of the *Zohar*, it means 'the flood.'

so as to be, there,  
(Proverbs 8:8) ‘*the twisted and the crooked*’ (Z 1:27a)

At first confrontation, the word ‘*artumah*’ appears both neologistic and hapaxic (the word does not appear anywhere else). Consulting former English translations does not assist in this case. Simon and Sperling did not translate this passage;<sup>94</sup> and Tishby did not include it in the anthology translated by Goldstein.

The annotations of the revered 18<sup>th</sup> century lexicographer, Rabbi Ḥayim Joseph David Azulai, are printed as the *Nitzotzei Orot* glosses in the *Vilna Zohar* and subsequent editions. Based upon the commentary of another 18<sup>th</sup> century interpreter of *Zohar*, Rabbi Shalom Buzaglo, Azulai offers ‘*irbuva*’, a word denoting either ‘confusion’ or ‘mixture’ as an Aramaic equivalent to ‘*artuma*’ (Z 1:27a); this suggestion, which was followed by Daniel Frisch in his Modern Rabbinic Hebrew translation (*Matoq Midvash* 1:335), was translated by Yehudah Edri, into Modern Hebrew, as ‘*irbu*’ (Edri, Vol 1:153). Yehudah Ashlag gave a ‘sense’ translation through the word *qlipot*, which refers to the ‘shells’ or ‘husks’ of evil (*Sulam*, Vol 2:219). If we revert to manuscript, we find Ms Toronto (f59b) reads ‘*er tuma*’, which are two separate words of indeterminate meaning, but which may support the observation made by Gershom Scholem in his Card Catalogue that the word might be a contraction of ‘*arel v-tamei*’ (uncircumcised and impure) - a scriptural phrase of Isaiah 52:1 - which seems to fit the context.

So how is the word to be translated? Where the translator of a sacred text wishes to adhere strictly to the expectations of its community of readers, even above philological uncertainty, then the poly-systemic position of normative translations with culturally emic communities of readers would prevail, Scholem’s observation would be ignored, and ‘*artuma*’ would become a single-word signifier in English that could denote ‘confused mixture.’ Alternatively, it may be possible to offer an alternative that would have the same poetic effect as an incomprehensible word, but the philological door has been opened. In the absence of any etymological indicators, there remains the possibility of introducing a translation that is more reflective of the word’s sacred ‘sense’ while not conflicting with the text’s sacred literality. Thus, while deciding in favour of speculation in a case of uncertainty risks an imposition of philological authorialism,

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<sup>94</sup> See SZ 1:103, n. 1 which reads [emphasis mine]: “Here follows a digression on a saying of R. Akiba about the esoteric study, **too technical for translation** into English.”

in this case, the word ‘corruption’ might seem apt – since it transmits a less neutral, more tainted and undesirable aspect of whatever *‘artuma* indicates.

### 3.4.5 Demonstration of philological research and its effect on word selection: the cases of *quntra*, *m-phakhpekh*, and *tariph*

**I have found** in the ‘Mystery of the Mishnah,’  
Of mountains high, deep,  
from within the dregs,  
a web (*quntra*),  
knot of knots,  
there is the black one without legs,  
oozing (*m-phakhpekh*) contradictions,  
a streaked (*tariph*) body. (TZ 132b)

This passage, which I cited earlier to demonstrate punctuation, contains several illustrations of the way in which philology impacts upon word selection in translating passages of the *Tiqqunim*.<sup>95</sup>

*Quntra* is either a latticed web or an iron rod. Jastrow lists a knotted web (Jastrow:1335) as one of its possible meanings. Margoliot’s marginal notes, which *Matoq Midvash* and Edri follow on this occasion, understand the word to mean an iron rod, of castigation, as per Z 1:27a, where the evil inclination is called a ‘rod’ (*shevet*). In correspondence, Nathaniel Berman brought to my attention the sense of the word *quntra* as ‘nest,’ found in *Zohar Hādash* (Margoliot) 77a. In the Talmud, the evil inclination is compared to a spider’s thread (*BT Sukkah* 52a); indeed, if not for the words “without legs,” the image described could be that of a spider in its lair. But the general sense and context is that of a snake, although I retained the word ‘web’ because it sits with ‘knot of knots’ (or ‘bindings’) that follows. Scholem’s card entry refers to Z 2:178a and the word *quntirinn* which appears to be a completely different word in that context, and which Matt appropriately translated as “chidings of smoke.” (*PZ* 5:540).

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<sup>95</sup> It is worth noting that the expression *raza d-matnitin* (Mystery of the Mishnah) probably refers to the title of a separate work, itself probably fictive; but this determination is not certain because of the reverence of the author/s of the later-strata for the *Mishnah* (Matt, 1989:128) and, in TZ 28b, the same clause is used to refer to the esoteric level of the actual Mishnaic text (i.e. “the mystery of the Mishnah”); however, its context here as a specific separate text was cited by Simon Neuhausen in *Sifriyah Shel Ma’alah* (*Heaven’s Library*), his list comprising texts mentioned by the *Zohar* (Neuhausen, 1935:13).

*Triph* could mean ‘torn,’ or ‘striped.’ In the Talmud, the word *taruph* in the apparent sense of ‘striped’ is used to describe the body of a snake. (*BT Shevu’ot* 29b) And based on this, *Matoq Midvash* explains here: “tiger-like, with white leprous streaks.” Frisch is also the only punctuated version to read *tariph*, and not *triph*. There is another appearance of this word only a line later, “one who encounters him, tears at him.”

*M-phakhpekh* is an unusual word, not encountered elsewhere in zoharic literature, and in the glosses of the Gaon of Vilna the word is read as *mit-hapekh* (‘switching/transforming’). It seems to be based upon Ezekiel 47:2, and *Tosefta Sukkah*, Ch.3, where it indicates the emergence of fluid from a container; many English translators of *The Book of Ezekiel* offer “trickle,” which seemed inappropriate here. In a case such as this, where a word is without any alternate context or occurrence, then there is no need for resistance to the poetic, and the translator can select a creative, imagistic equivalent that retains some etymological relationship to the source word. Jastrow suggested ‘oozing’ in the right context (Jastrow:1174), and thus the philological and the poetic came together.

### **3.4.6 Where resistance is futile: ‘flexible words’ at the intersection of philology and poetry**

In the annotation to my translation, I have used the word ‘flexible’ to indicate cases where the translator’s attempt to resist authorial imposition upon the sacred-text by means of a single fixed equivalent to an Aramaic sign is rendered futile. To illustrate what I mean by flexible, we need look no further than the title applied to the whole of the literary stratum of the *Tiqqunim*.

The exceptionally flexible zoharic word *tiqquna*, which is essentially the Aramaicised Hebrew word *tiqqun*, appears in numerous contexts and displays such a large range of applications that it defies anchoring in a *Leitwort*. In a sense, even the most rigidly equivalent translator is overwhelmed by the philology and intertextual possibilities of selection pertaining to this word. To illustrate how flexible the stem *t-q-n* can be throughout differing contexts - and to underscore how an accomplished poetic translator’s extensive philological and lexical research can produce a bewildering number of possible equivalents - I point to a section of Daniel Matt’s privately compiled and unpublished “Dictionary of *Zohar* Translation,” which he has kindly permitted me to quote:

**tiqqen** – mend, repair, recast, refound (glass), refine, enhance, improve, prepare, ready, brace oneself, cultivate, tend, prime, enable, correct, proper, put (oneself) right, precise, rectify, perfect, restore, align, realign, straight, order, set in order, configure, arrange, array, adorn, embellish, decorate, ornament, design, weave, deploy, equip, furnish, establish, set, set up, place, make firm, confirm, harmonize, symmetrize, ripen, mature, remedy, amend, straighten, pave, smooth, make fit, qualified, suited, suitable, convenient, make up for, compensate, intone (song), poise, mold itself, attend (Soncino: maintain, uphold, sustain, renew, reinforce, cosmic reconstruction) Mopsik: reparation; ensure

**ittaqan al tiqquneih** – restored to perfection, perfectly mended

**atqin** – prepare, ordain, arrange, array, equip, attune, prime, invent, compose, innovate, institute, invest (someone with), establish, enact, inaugurate, install, erect, introduce, prescribe (array, ordain, institute evening prayer), affix, provide

**ad la itqan**, not yet revealed; ittaqan kursaya - nakhon la-rokhev

**tiqquna** – preparation, equipment, ritual, rite, restorative rite, restoration, reintegration, mending (of one's being), (make) amends, correction, remedy, reparation, enhancement, refinement, harmony, perfection, adorning, adornment, array, arraying, arrayal, arrangement, adjustment, finishing touch, configuration, maintaining; administration (of justice); institution; well-being, (bodily) constitution; trappings, fixtures, accoutrements; procedure; weapon

**be-tiqquna** – refinedly

**atqin tiqqun** – restore perfection...

**tiqqunin** of the beard – enhancements, curls

In *ZH* 31a, for example, the task of suiting the translational equivalent to the sense of the passage becomes inescapable, when we encounter the expression *tiqquna d-adam*. The context of *ZH* 31a is the shape or layout of the *sephirot* in human form, exemplifying at once two difficulties for translation: 1) in arriving at a fixed translation for the root *t-q-n* and the word *tiqquna*; 2) whether to translate *adam* as the proper noun ‘Adam’ or the ordinary noun ‘human.’ The expression also appears in *ZH* 74a, on which *PZ* (12:522) translates: “...array of the human.” Here it should be borne in mind that regarding consistency in the translation of signifiers, the principle of my methodology aims at a consistency loyal to the specific style of the *Tiqqunim*, where words may differ slightly from their use in other strata of *Zohar*; thus, the equivalent ‘arrangement’ is problematic because of its use in the translation of the word

*siddurinn* on Z 2:94a. However, the term ‘configuration,’ which is listed in Matt’s Dictionary is contextually accurate, since the text is talking precisely about the human ‘figure.’

Another common term of the *Tiqqunim* is the word *ahid* which can mean *either* ‘unified’ or ‘taking hold of’ or both. Matt’s dictionary again gives a sense of this ambiguity:

**ahd, ahid, itahid** – embrace (= grasp and unite), link, grasp, clasp, seize, grab, clutch, latch on, snatch, attach, adhere, graft, connect, join, adjoin, band (together), hold, hold together, hold fast, hold firm, take hold, handle, tie, possess, unite, merge, splice, catch, grip, fasten, cling, intermingle, weave, interweave, intersect, interlink, compose, constitute, comprise, intertwine, blend; 1:152b *itaheid be-ilana*; 193a: *ahidan be-ilana* – joined to the Tree of Life

Other flexible words that I have indicated in annotation include: *vadaiy* (e.g. on Z 1:26b) whose meaning can be either ‘specifically’ or ‘surely;’ *talya* whose translation can alternate between ‘suspended,’ ‘depends,’ or ‘hangs,’ according to context (such as its use in Z1:22a in conjunction with the sense of ‘blame’); *r-shu* which can mean ‘power,’ ‘ability,’ ‘permission,’ ‘license,’ or ‘voluntary.’ They key point of these alternatives is that they are not presented out of poetic motivation, but out of the necessity of contextual sense. As mentioned, Joel Hecker has pointed out how the lexical range of English can empower the translator to extract the nuance of the text implicit in these words.

Another word that carries several significations in meaning *and* has a symbolic function whose resonance is important to retain is *mazal*; in fact, it belongs simultaneously to several symbolic systems. In Rabbinic literature, *mazal* can mean ‘luck’ or ‘fortune,’ ‘fate,’ or ‘an astrological sign.’ However, the term is variously applied throughout the *Zohar*, especially in the later-strata: in Z2:42a (*RM*) the term is used in a strictly astrological sense, but in *TZ* 100a the word undergoes reinterpretation from astrology to reincarnation; in *ZH* 32a it even has the sense of ‘nature’ and, in a similar vein, Mathers (*KU*:134) appears to have translated *mazal* as ‘disposition.’ In the *Idrot* sections of the *Zohar* such as Z 3 134a (*IR*), the term *mazal* is applied to the strands of ‘the beard of macroprosopus’ (see also *PZ* 2:388, n. 557 and 2:400, n. 646). In *ZH* 32a, we even find the word *mazal* clearly used in an astrological sense (a ‘sign’ of the Zodiac), followed a few lines later by ‘the *mazal* of Reuben’ whose meaning is not clear. Moreover, it is awkward to translate the word *mazal* according to each context as though they are unrelated, because on *ZH* 32c we find an attempt at a kind of super-symmetry of the different symbolic systems that use the word *mazal*; indicating their interconnection. Since, in

so many contexts, *mazal* is difficult to translate without confusing sense further, I have left it untranslated and merely transliterated: it is its own signifier within the literature of the *Tiqqunim* but its repeated appearance will enable the reader to ‘encapsulate’ its mystical symbolic meaning. Another ambiguous word with performative implications (on which, see Section 2), is the colour *y-roqa*, as in the following passage:

And if it is green (*y-roqa*) it is even more praiseworthy,  
like the image of Esther, who was greenish. (*TZ* 56b)

The word *y-roqa* can convey both ‘green’ or ‘yellow’ in various contexts, where it describes both grass and gold. The commentary *Kisei Melekh* (cited in both *TZ* Margoliot and *Matoq Midvash* ad loc) states that, based on their misunderstanding of *this text*, “many have erred” by purchasing a green citron (*etrog*) for the Festival, whereas it should be goldish or egg-yoke in colour: ‘amarillo.’

### 3.4.7 Applying ‘resistance’ through *Leitwort*

As argued in Section 2, the translation of poetic combinations in the ST can only retain something of the literal poetics of the original through an act of resistance to the imposition of authorial poetics from philology and lexical disparity, a resistance which can limit the axis of selection in the target language. As I postulated, the limitation of selection axis in translation might be achievable in two ways: 1) by using philology to arrive at *fixed* meanings of source signifiers; and 2) by restricting the ‘lexical stock’ of the SL.

Resistance aimed at avoiding the imposition of a new level of projected equivalence, is a guiding principle of my translation. Unless technical sense absolutely demands an alternative equivalent, nearly every word in the Aramaic source, even syntactic elements, retains a one-to-one correspondence with an English signifier: almost every word is a *Leitwort* in the sense that it is translated the same way each time it appears. In Section 2, I offered the example of the word *hoshekh* as a candidate for *Leitwort* in translation, here I demonstrate others. As the examples will show, the *Leitwort* can also serve to highlight subliminal thematics, as it was originally intended to do.

### 3.4.8 An example of application and non-application of Buberian *Leitwort*: the case of *it'aruta*, *demikhin* and *shinata*

The following passage from *TZH* (Margoliot) 96c was cited in Section 2 to illustrate Meschonnic rhythm; here it illustrates the use of *Leitwort*:

Rise O Faithful Shepherd!

**Awaken** that of which it is stated:

*I sleep but my heart is **awake!*** (Songs of Songs 5:2)

And many are they who slumber,  
and sleep is in their eyes,  
for they do not open them  
to become occupied in the mysteries of Torah.

For every 'mystery' is called 'a light,'  
with which to enlighten 'daughter of the eye.'  
And to **awaken** Her thereby towards Her husband.

For She slumbers in the exile,  
between these Masters of Torah,  
For there is not one among them,  
who shall **awaken** Her  
in Her husband, Who is 'the mystery,'  
the 'light' that shines in Her,  
in the 'daughter of the eye.'

There are a number of synonyms available for selection in translating the Aramaic word *it'aruta*, including: provoke, arouse, excite, rouse, incite. Here I decided upon one fixed signifying equivalent in English, the word 'awaken,' because *it'aruta* is etymologically related to the word 'er in Hebrew, meaning 'awake,' and thematically derives from the context of the lead verse from *Song of Songs*.

'To awaken,' when taken out of the strict context of arousing someone from sleep, becomes a poetic metaphor for all occasions involving the rise of consciousness or enlightenment or the summoning of an emotion. Here, the Faithful Shepherd is exhorted to 'awaken' the true meaning of a verse, the Feminine Divine through the light of mystery, the love of the feminine

for the masculine. In the latter context, the sense of *yit'ar* (will 'awaken') might perhaps turn to an erotic arousal, a poetic meaning made possible by retaining the same word. The repetition of the metonym 'awakening' throughout the passage clarifies the theme: the state of being awake is compared to that of being 'aware of mystery' and contrasted with the state of sleep, which is exile. The message is clear: the secret mysteries communicated by the *Zohar* awaken the redemption.<sup>96</sup> And this very theme is transferred in symbolic form when the *Tiqqunim* highlights that, in Hebrew, the word *AUR* (light) is 'equivalent' to the word *RaZ* (mystery) in numeric value (= 207).

By contrast with the example of *it'aruta*, different words are used for a transient state of 'unconsciousness' – slumber and sleep – precisely because the *Tiaqunim* itself uses specifically different words - *demikhin* and *shinata* - and, although this conforms with some notions of poetic device - since equivalence is projected here upon combination - its main purpose might be to communicate differing states of *symbolic* unconsciousness or exile; for example, 'slumber' might refer to the actual state of being asleep, while 'sleep' indicates the 'shutting of eyes. The point here is that my application of *Leitwort* does not follow my reading of the 'sense' of the text, but is guided by the 'actual words' of the text and its range of lexical selections.

The same may be said of syntax. In the above passage, I have not attempted to change the preposition before "Her husband" in the clause:

who shall awaken Her  
in Her husband

The word *l-gabeih* (towards Him), which was present in the earlier similar clause is absent here, replaced by only the flexible preposition *b-* whose default meaning is 'in.' The idea of awakening the female *in* the male is suggestive, certainly, of arousal *towards* the male, and 'in the male' makes no more linguistic sense to the reader of the source text than to the reader of this translation, but, nevertheless, in these exact words is conveyed a subtle yet dynamic poeticism as well as a symbolic metaphysical principle.

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<sup>96</sup> A redemption for which one needs to be 'awake' (Hellner-Eshed, 2009:217-9)

### 3.4.9 On the application of literal-equivalence in syntax: the case of *taman*

A further illustration demonstrates the application of equivalence to syntactic elements with the aim of transmitting the foreignizing poetic idiom of the source text. The word *taman* is the demonstrative adverb ‘there,’ meaning ‘in *that* place.’ In the passage cited earlier, from Z 1:27a, translating the repetition of the word *taman*, even at the risk of sounding awkward in English, serves poetic rhythm:

no corruption is **there**,  
so as to be, **there**,

Another example is found in Z 1:25a, which SZ translates as: “God casts them out from the future world, in which they have no portion.” (SZ 1:99). My translation reads:

The blessed Holy One felled them,  
from the World to Come,  
that they would not have a portion,  
**there**.

In these examples, the position of the word *taman* often creates awkward phrases in English, but its consistent translation as ‘there’ enables the echoing of the source poetics by imitating the linguistic structures of the Aramaic. The otherwise superfluous use of *taman* at the end of a sentence increases the dramatization of the word.

### 3.5 Restructuring the Form of the Text: *cola* and rhythm

#### 3.5.1 Creating a visual format for translation

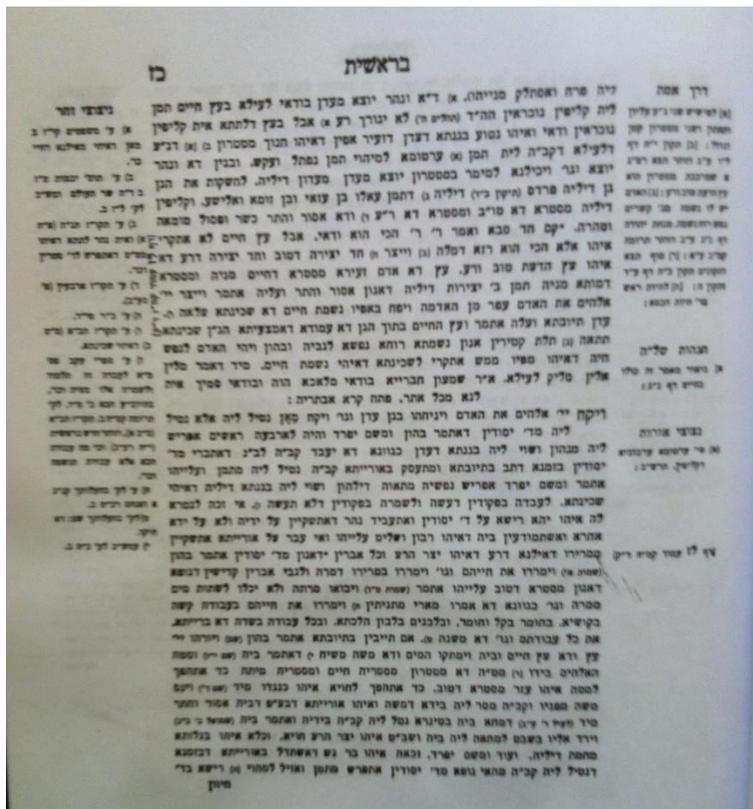
Essential to the methodology of my translation is the application of Buber and Rosenzweig's idea of *cola*, the theory of which was discussed in Section 2. The applied methodology in my translation involves breaking-down a block of undifferentiated text into MSUs which, based upon the syntax of experiential reading, become *cola* and are then formed into 'strophes.' As part of demonstrating this application, I will also survey some historical perspectives on the format of the text within the *Zohar*'s community of readers to demonstrate that the sacredness of the text is not compromised by thematically-based alterations in format.

Until the 20<sup>th</sup> century, the texts of virtually all printed editions of the *Zohar* were presented in 'block' form, with little division on the page, and this format reflects the appearance of zoharic text in all manuscript forms. Below is a sample tiqqunic text as it appears in an early 15<sup>th</sup> century manuscript (i.e. about a century after composition); this example is taken from Ms 5015, Friedberg Collection, University of Toronto Library (often referred to as Ms Toronto) f60a:

יי אהים אה הארס עפד מן הארמה ויפמ בארמנ נשמה חיים דא שכנהא עלמה עפד  
 הנכרהא ועלה איתמר עפד החיים כרך הן דא עמודא דא מענהא הן שכנהא  
 תתאה תלה קטירין איתן נשמהא רוחא נפשא (נביה ובהן ויהי הארס אנפש חיה  
 דאיהו מפל מוש איתקרי לשכנהא דאיהי נשמה חיים חיר דאנז מלן אלן סלמ  
 לעילא אה שוען חבריא בודאי מואכא הוה ובודאי סמיך אית לעא מכל אהר  
 פפח קרא ואנז **ויקרא** יי אהים אה הארס וינחהו בהן עפן ופר ויקר  
 מאן נטיל לה לא נטיל לה הארבע יסודין דאיתמר בהון  
 ומש יפרד והיה ארבעה ראשים מפיע ליה מהון ושוי ליה בנהא דעפן  
 כננא דא יעפיד קבה אבר נש דאיתבה הארבע יסודין בוימנא דרב כהנכרהא  
 ומעסק באוריהא קבה נטיל ליה מהון ועלהא איתמר ומש יפרד מפיע נפשיה  
 ומאנה דילהון ושוי ליה בנהא דילה דאיהי שכנהא (עברה בפקודין דעשרה  
 (לשמרה בפקודין דאנז העשה אס זכה לנראה לה איהו יהא רישא על אצבע יסודין  
 ואיתעפיד נהר דאמשקין על ידיה ל (נא על ירא אחרא ומשמודען ביה דאיהו  
 רבן ושלט עליהו ומש עפד על אוריהא אמשקין ומורידו דאילנא דדע דאיהו  
 יער הרע וכל איבדין דאנזן מד יסודין איתמר בהון וימרדו אה חיהס וכנ  
 וימרדו במרדו דמרה ולפי איבדין קדישין דאפא דאיתן מסטרא דאנז עליהו  
 איתמר ויבואו מרה ולמ יכלו לשרת מים מרה כנ כננא דא אמרו מארי  
 מהנז וימרדו אה חיהס בעפורה קטה בקושיא כחומר בקל וחומר וכלבטס בלבון  
 הלכהא ובכל עפורה בטרה דא ברירה אהכל עפורהס וכנ דא משנה אס  
 תיבין כהנכרהא איתמר בהון ויורכו יי עפד ודא עפד חיים וביה וימרחן הוים  
 ודא משיח דאיתמר ביה ומטה האהים בידו מטה דא מטטרון מיטרא חיים  
 ומיטריה חיה כד איתהפך (מטה איהו עפד מסרא דאנז כד איתהפך  
 (חויא איהו כננבו חיר וינס מטה מפען וקבה מסר לה בידא דמשה ואיהו אוריהא  
 דבעל פה דביה איסור והירצ חיר דמחא ביה באנדא נטיל (יה קבה מידיה  
 ואיתמר ביה וירד לין בשבט (מחאה ליה ביה ושבט איהו יער הרע חויא  
 וכא איהו בנהא מחמה דילה " ועד ומש יפרד וכא איהו בר נש  
 דאיתרל באוריהא דבואנא דנטיל לה קבה והאי אפא מד יסודין אהרעס  
 מהון ומגיל (מהוי דיטא בד חיון ואיתמר בהון על כפס ישאונק וכנ "

Following the transition to print, very few changes were made in the formal structure of the text for standard editions. The editions of the *Zohar* utilised for my translation - *Zohar Margoliot*, 1964, and *ZH Munkatsch*, 1911 - all present text legibly,<sup>97</sup> but in the same basically unbroken block format. Here, for example, is how the same zoharic text as that of the manuscript sample above appeared, over five centuries later, in the Margoliot edition (1964) as Z 1:27a:

<sup>97</sup> Although Margoliot's transition to square font from the traditional Rabbinic 'Rashi' font, is an innovation.



Here Margoliot included a single paragraph break about half way down the page; as can be seen, this division, which signals the commencement of a fresh exegetical discourse, is already extant in the manuscript (line 6), but little else has been done in textual division.

The context of this passage is the *Tiqqunim*'s exegetical discussion of Genesis, and the metaphoric meaning of Adam's placement in the Garden of Eden. Below is how the same passage of text would appear in English if the translation followed the classical *Zohar* presentation:

He began the verse following:

(Genesis 2:15) *And YHV" H ELHY" M, He took the human, and He placed him in the garden of Eden, etc.* – from where did He take him? But He took him from the 4 elements, of which it is stated: (Genesis 2:10) *and from there it is separated and becomes four heads*; He separated him from them, and He placed him in the garden of Eden; similarly shall the blessed Holy One do to a person, who is created from the four elements, at the time that he returns in repentance and occupies himself in Torah, the blessed Holy One takes him from there, and about them it is stated: *...and from there it is separated* – He separates his soul from their lust, and places it in His garden, which is Shekhinah, *to work it* – with positive precepts; *and to protect it* – with negative precepts. If he merits to protect it, he shall be the head over 4 elements, and he is made a river, for they are watered by his hand, and not by the hand of another, and it is made known through it that he is the master and ruler over them; and if he transgresses upon Torah, they are irrigated from the bitterness of the tree of evil, which is the evil inclination; and of all the limbs, which are of the 4 elements, it is stated: (Exodus 1:14) *And they embittered their lives etc. And they embittered...* – with the bitterness of the gall bladder.’ And in relation to the holy limbs of the body which are of the side of good, about them it is stated: (Exodus 15:23) *And they came to Marah, and they could not drink the waters of Marah etc.* Similarly, the Masters of the Mishnah have said: *And they embittered their lives with difficult labour* – with difficult questioning; *with mortar* – with a *fortiori* argument; and with bricks – in the clarifying of law; *and with every work of the field* – this is *braitta*; *all their labour* – this is *Mishnah*. If they return in repentance, it is stated of them: (Exodus 15:25) *And HVY" H showed him a tree* – this is the Tree of Life, and with it: *...and the waters were sweetened* – this is Moses, the Messiah, of whom it is stated: (Exodus 4:20) *and the staff of ELHY" M in his hand.* MaTe" H – this is Metatron, from his side, life, from his side, death; when he is transformed into a staff, he is ‘help-mate’ from the side of good; when he is transformed into a snake, he is ‘opposite him;’ immediately: (Exodus 4:3) *...and Moses fled from before it*; and the blessed Holy One transmitted it by the hand of Moses, and it is the Oral Torah, in which is ‘prohibition and permission;’ as soon as he had smashed it upon the rock, the blessed Holy One took it in His hand, and it is stated of it: (2 Samuel 23:21) *...and he came down upon him with a rod*) – to smash him, and the rod is the evil inclination, the snake. And all is in exile, because of it. (Z 1:27a)

The source text is even more unpunctuated than indicated here - since I have added a number of clarifying formatting features such as minimal syntactic punctuation and italics for Scriptural quotes - but the focal point of this illustration is line breaks. What is presented here is the ‘visual effect’ upon the reader of the source text. This visual effect might have a ‘mystifying’ effect upon the reader, but the block format is not an inherent part of the text’s sacredness.

### 3.5.2 Structural divisions in the source text of the *Zohar*

The first structural divisions of passages to appear in any significant edition of the ST of the *Zohar* were introduced by R. Yehudah Ashlag for his *Sulam* edition with (Hebrew) translation (1943-53), in which he divided the text into numbered paragraphs, each apparently containing a contained thematic statement. Ashlag also applied a further and broader division, whereby a discrete topic or discourse comprises several paragraphs under a ‘discourse’ heading. This method of editorial intervention, whose aim was to break down the text into smaller units in order to provide clarity to the presentation of his translation, was repeated late in the 20<sup>th</sup> century by R. Daniel Frisch in the *Matoq Midvash* edition, although there are many divergent assessments between these two editions about where statements and paragraphs begin and end (some of which are highlighted in the annotation to my translation). These editorial structures were not evident in the source texts; they were purely the result of literally thousands of separate decisions as to the commencement and end of paragraphs – very often these decisions were the result not of syntactic sense, which guided decisions relating to any sub-sentence element, but of thematic considerations as to where an isolatable ‘expression of thought’ is discernable. For example, in the sample passage just quoted, the paragraph structure employed by Frisch in the *Matoq Midvash* edition differs from that of Ashlag’s *Sulam*; Frisch isolates the word-plays on Talmudic hermeneutic terms (*qushya*, *braitta*, etc.), which highlights the digressive nature of that part of the passage; and these impositions are not considered to impinge on ‘sacredness.’

In relation to paragraph breaks, at a minimum, the zoharic text appears to reveal some hints of its own internal divisions (Barrett, 2017). Terms such as ‘Another word...’, ‘At that time...’, ‘The mystery of the word is...’, ‘Furthermore...’, are devices of the *Zohar* which highlight for the reader a new level of interpretation or meaning, whether as an extending conjunction to what has just been revealed (‘At that time,...’), or as a way of driving towards a deeper meaning of the text just expounded (‘And the mystery of the word:’...), or as an entirely different, yet somehow associated, parallel interpretation (Another word:...). These devices are commonly found throughout Midrashic literature, and are an integral part of the established hermeneutics of Rabbinic discourse. Importantly, what the interventions of historically emic editors of the *Zohar* demonstrate, is that it is the *language* of the text of the *Zohar* which is sacred, and not any single representation of it in form. The lack of formal structure in zoharic source texts, though it might be an aspect of the composition’s ‘mystical’ nature is clearly not integral to its

‘sacredness.’ For were it the case that a particular representation, e.g. a block format, was considered innately sacred - such as pertains to the ritual *Sepher Torah* (‘Scroll of the Law’) in Judaism - then sacred reproductions would reflect text’s earliest known form. However, since the sacredness of the Zohar is perceived according to the purported content expressed in its actual language, form does not render a translation more or less credible to communities of readers, and changes in the form of the *Zohar* (such as textual layout) do not compromise its sacredness.

### **3.5.3 Historical attempts at textual division for English translation**

Structural division of the zoharic text in European translation had already preceded the interventions of 20<sup>th</sup> century Hebrew translations. Mathers’ English translation of the *Kabbalah DeNudata* retains the ‘verse’ format introduced by Rosenroth into his 17<sup>th</sup> century Latin translation (as per the illustration provided in Section 1). Jean de Pauly’s French translation retained the block format of the 16<sup>th</sup> century *Mantua Zohar*; but his enigmatic contemporary, the esoteric Nurho de Manhar whose translation of nearly the first 100 folios of the Genesis section of the *Zohar* into English was published in serial form in the theosophical journal *The Word* (New York) between 1907 and 1914, contrived to introduce paragraph divisions within the zoharic text.

The *Soncino Zohar* of the 1930s adhered, for the most part, to the block format of the Mantua edition upon which the translation was based, but introduced, where obviously possible, some minimal paragraph breaks. Gershom Scholem presented paragraph formation in his book of translations (Scholem, 1949). Daniel Matt introduced colonic form to zoharic prose in his earlier *Book of Enlightenment* (1983); and in the *Pritzker Zohar* of the early 21<sup>st</sup> century, Matt inserted paragraph breaks into his English translation based upon identifiably self-contained and coherent passages that made logical sense in the flow of the discourse on any topic; in many cases, Matt simply creates paragraphs out of whole sentences.

### **3.5.4 Breaking down the text: the MSU becomes a *colon*, and the reading of the translator ‘colonises’ the text**

Paragraph division, while it aids legibility, does not reflect the intoned vocalicity of the text at the level of sense unit, nor does it assist in transmitting the symbolic parallels and associations

created by the text of the *Tiqqunim*. In order to replicate literal equivalence to sacred-text reading, a smaller scale division of the text is required; a division which can ultimately reflect the text's poetics through the strategies discussion in Section 2, whether in terms of its combinative equivalence (Jakobson) or in terms of its 'rhythm' (Meschonnic).

As discussed in Section 2, Buber and Rosenzweig developed an innovative attitude towards their formal presentation of the Bible in translation by dividing the text into what they called *cola*. Following the read rhythm of the text, line-breaks are determined by mental pauses or 'breaths.' B & R's translation, which granted a line to each colon, transformed the traditional layout of the Biblical text from standard verses towards something resembling poetry. This colonisation of the written text certainly represented an imposition of poetics, but only at the level of form; like the device of *Leitwort*, rhythmic *cola* served to replicate the ST reader's experience, and enhance meaning, without compromising sacred fidelity to words.

In my translation of the *Tiqqunim*, each MSU is accorded a line. This breaking up of the text reflects the way the *Tiqqunim* transmits meaning through parallel symbolism, jumping from phrase to phrase, from focus to focus, identifying associations in meaning and symbol. From the passage of Z 1:27a quoted above:

If he merits to protect it,  
he shall be the head over four elements;  
and he is made a river,  
for they are watered by his hand,  
and not by the hand of another;  
and it is made known through it  
that he is the master and ruler over them;  
and if he transgresses upon Torah,  
they are irrigated from the bitterness of the tree of evil,  
which is the evil inclination;  
and of all the limbs,  
which are of the four elements,  
it is stated: (Exodus 1:14) *And they embittered their lives etc.*  
*And they embittered...*  
– with the bitterness of the gall bladder.'

Once the text is broken into MSU-based *cola*, then a further intervention into form aids in communicating thematic sense. For example, in the above passage, a new, qualifying theme is introduced in the line “and if he transgresses...”

### 3.5.5 Building up the text: The creation of strophes and the transference of thematic meaning

The creation of the final form of my translated zoharic text involves two movements: 1) the breakdown of the block text format into minimum sense units, each of which is accorded a line; 2) re-composition through formatting of the lines of the text into a collection of sense units expressing a coherent theme, called a strophe. A strophe has been defined as ‘a group of lines forming a section of a lyric poem.’<sup>98</sup> As a distinct structural element of my translation, the term ‘strophe’ denotes a formal paragraph comprised of a grouping together of several minimum sense units. The breaking of the text into thematic strophes enhances the reader’s accessibility to meaning. On the one hand, strophes help to differentiate between two thematic sub-clauses of a revealed teaching; in this case, between the ‘good’ and the ‘bad.’

If he merits to protect it,  
he shall be the head over 4 elements,  
and he is made a river,  
for they are watered by his hand,  
and not by the hand of another,  
and it is made known through it  
that he is the master and ruler over them.

And if he transgresses upon Torah,  
they are irrigated from the bitterness of the tree of evil,  
which is the evil inclination;  
and of all the limbs,  
which are of the 4 elements,  
it is stated: (Exodus 1:14) *And they embittered their lives etc.*  
*And they embittered...*  
– with the bitterness of the gall bladder.’

In other passages, strophes enable the emergence of topical structure. In the following example from *TZ*, a discussion of reincarnation that has continued for several pages flows, seemingly

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<sup>98</sup> Although the term ‘strophe’ originates from the divisions within Greek choral ode, this definition, provided by Google in May 2016, accords with contemporary usage.

without indication, into a discussion on trees, and the sephirotic focus shifts from *Tipheret* to *Malkhut*. The strophes make apparent that the underlying subject of the entire section is the *Shekhinah*:

Thus, *a generation comes and a generation goes*  
– this is the Middle Pillar –  
it goes and comes in reincarnation.

But the *Shekhinah* stands forever;  
She does not go through reincarnation,  
and she is not ‘grafted’ with any other place.  
And because of this,  
it is stated of Her:  
(Psalms 128:3) *Your wife like a fruitful vine...*

Just as a vine does not accept grafting from another species,  
of any tree of the world,  
so also the *Shekhinah* does not accept upon Her,  
any other grafting in the world,  
except from Her Husband.

All the companions rose and prostrated before him and they said:  
‘If we had not come into the world except to hear this,  
it would have been enough.’ (TZ 110b-111a)

As is apparent from this passage, the signal for a strophe is often the introduction of a new discursive element in the last colon of a contained statement – as though the composer uses this element as the springboard for a new association. This poetic feature of tiqqunic composition is obvious when strophes are introduced into the continuation of the passage of Z 1:27a:

If they return in repentance, it is stated of them:  
(Exodus 15:25) *And YHV”H showed him a tree*  
– this is the Tree of Life,  
and with it: *...and the waters were sweetened*  
– this is Moses Messiah, of whom it is stated:  
(Exodus 4:20) *and the staff of ELHY”M in his hand.*

The staff is Metatron,  
from his side - life,

from his side - death;  
when he is transformed into a staff, he is a 'help-mate'  
from the side of good;  
when he is transformed into a snake, he is 'opposite him;'  
immediately: (Exodus 4:3) ...*and Moses fled from before it;*

And the blessed Holy One transmitted it [the staff]  
by the hand of Moses,  
and it is the Oral Torah,  
in which is 'prohibition and permission.'

As soon as he had smashed it upon the rock,  
the blessed Holy One took it [the staff] in His hand,  
and it is stated of it:  
(2 Samuel 23:21) ...*and he came down upon him,*  
*with a rod* – to smash him.

And the rod is the evil inclination, the snake.  
And all is in exile, because of it.

The translation makes clear the effective transmission of the source poetics through the combined use of *cola* and *Leitwort*. The word *mateh* is rendered as 'staff' on every occurrence and is distinguished from *shevet* which is rendered as 'rod.'

In response to the call of Meschonnic discussed in Section 2, the syntactic conjunction of *cola* recreates 'rhythm' in translation, but my methodology often finds that a natural rhythm of the *Tiqqunim* can be recreated in English in ways that are driven by the fluidity and ambiguity of Aramaic syntax. The tiqqunic exegesis of Genesis 1:26 found in Z 1:22a commences with the following lines, presented here devoid of punctuation as they appear in the ST:

That elder of elders opened and said Shim'on Shim'on who was it that spoke (Genesis 1:26) *And ELYHM said Let Us make a human Who here is this ELHYM*

Broken down into minimum sense units and *cola*, this section of text can now be receptive of a speculative punctuation:

That Elder of Elders opened,  
and he said: 'Shim'on! Shim'on!  
Who was it that spoke:

(Genesis 1:26) *And ELHYM said: Let Us make a human?*  
Who here is this ‘*ELHYM*’?

The question is where to place the line-breaks to create rhythm in accordance with the way the *Zohar* is read. In the source language, the verb ‘He opened’ [or: He ‘began’] (*pataḥ*) precedes the subject (elder of elders), while the verbal clause ‘and he said’ (*v-amar*) follows the subject. If we examine the words and syntax carefully, we find that the words *saba d-sabin* (elder of elders) form a phrase (which possibly shares a poetic relationship with the words *Shim’on Shim’on* on the next line), but do not constitute a minimal sense unit in my translation until placed within a context of action. In this case, the sense *might* indicate: *Pataḥ hahu saba d-sabin v-amar* – “That Elder of Elders opened and said...” This phrase could be considered an isolated clause, but rhythmically the word *v-amar* (and he said) belongs to the next clause, so it should read: *Pataḥ hahu saba d-sabin / v-amar Shim’on Shim’on*. This phrasing preserves both the rhythm and the poetic flavour of the language. The ambiguity of Aramaic syntax means that the literal equivalent and sacred translator retains a certain amount of flexibility in the determination of textual rhythm. An example is found in continuation of *TZ*’s description of ‘the evil inclination’ quoted earlier:

Worthy is he who is on guard against him!  
All the images of the inhabitants of the world  
are inscribed - in him;  
all depictions are depicted - in him;  
all colours are woven - in him,  
of the ‘other sides,’  
many branches are suspended - from him,  
of the rods of blazing fire,  
that he throws. (*TZ* 132b)

Presented in block style, punctuation and sentence breaks vary here between editions and commentaries, and the structure is not certain. The words “of the other sides” could belong to the clause that precedes it, or to the beginning of the next, so I embraced its resonance by giving the clause its own line.

### 3.5.6 Colonic syntax and word order: on converting Aramaic to English

In constructing the text through line breaks, syntactical devices serve to construct MSUs internally, as well as to join them to each other. The way that sense units are constructed and conjoined is illustrated in a sample line from Z 1:25a; the discussion is regarding the rebellious angels 'Aza and 'Aza-el, who challenged the creation of humanity.

The Aramaic reads:

בעא למעבד ליה רישא על עלאין למהוי איהו פקיד על כלהו

An 'authorial' translation, such as that of *SZ*, gives:

He intended to make him head over the celestial beings, who were to be his deputies,

Upon analysis of the zoharic Aramaic, two elemental phrases are evident:

*B'a-a l-m'e-ebad leih reisha 'al 'ila-inn,*  
He wished to make him head upon high ones

*l-mehevei ihu paqid 'al kulhu*  
to be , he, commander over all of them

The first phrase is a contained sense unit that requires little adjustment from a literal word for word translation to create a meaningful and correct phrase in English; even the word order conforms to English construction.

He wished to make him the head over the high ones,  
I added definite articles before the nouns "head" and "high ones" in order to make the phrase flow more smoothly, and because the syntax in Aramaic does not preclude their existence (there being no specific definite article in Aramaic). The second phrase is more challenging since, besides the shift from the object pronoun "him" (*leih*) to a subject pronoun "he" (*ihu*), the subject pronoun (*ihu*) follows the verb "to be" - clearly a poetic device of emphasis - which would be too radical a departure from comprehensible English. Moreover, in the word *l-mehevei* is implied a conditional tense of the verb "to be," i.e. the plan was that Adam "would be" the head...etc. My first attempt at this phrase, therefore, was the more literal: "that he would be..." But, in feeling that the presence of "That" is not syntactically consistent with the

original, I changed the construction to “For him to be...” which retains the ל of the infinitive – but in doing so, I lost the conditional tense of the infinitive as well as the subtle shift of the pronoun from object to subject. So, I reverted to “That he would be...” but italicised the pronoun to indicate the emphasis implied by the original syntax:

That *he* would be commander over them all...

Both possibilities are correct translations. Although it does not read particularly elegantly in English, the syntactic element “That” is a compromise towards the conjoining of the two sense units; it also retains something of the nuance of the source language: Another example, from the same passage, is:

אפיל לון קב"ה מעלמא דאתי דלא יהא לון חולקא תמן

which SZ translates as: “God casts them out from the future world, in which they have no portion.” My translation reads:

The blessed Holy One felled them from the World to Come,  
That they would not have a portion there,

The two sense units appear in the Aramaic as:

*Aphil lon Qudsha Brikh Hu mei'alma d-atei*  
He felled them the blessed Holy One from the world that is coming

*d-la y-hei lon hulqa taman*  
that not will be for them a portion there

The verb-object-subject construction of the first clause is poetically intended. The fluid syntactic element ܐ (d-), which means “That” or “Which” or “For” or “Because,” and which conjoins the two phrases, is not a common construction in English, but reflects the unique cadence of the ST.

### 3.5.7 Emphatic beat

Although beyond the scope of this thesis to explore fully, it might be possible to point the way to a further mode of linguistic fusion in rhythmic encapsulation: the imitation in English translation of the syllabic emphatic beat of the ST clause. An example from the above passage Z 1:25a might be:

The blessed Holy One felled them - *Aphil lon Qudsha Brikh Hu*  
from the World to Come - *mei 'alma d-atei*  
that they will not have a portion - *d-la y-hei lon hulqa*  
there – *taman*

Although the elemental sense unit of my translation is, first and foremost, a unit of reading comprehension, the language of the *Zohar* is evocative of a mystical quality that could be referred to as a ‘sacred cadence’ – where cadence is “punctuation in tone.” In my translation, where the Meschonnic ‘rhythm’ of the *Tiqqunim* translation is determined by the syntactic construction of minimal sense units in imitation of the experience of reading, rhythm is a quality of text, while cadence is a property of expression. The formal breaking up of the translated text into separate lines for each sense unit, which simultaneously facilitates Benjamin’s call for inter-linearity and satisfies B & R’s notion of *cola*, allows the cadence of the source language to ‘breathe’ poetically in the target language and guides the reader through the text’s unique rhythm.

### 3.6 Establishing and Stabilising the Text for a Translation of the *Tiqqunim*

#### 3.6.1 Establishing the text upon a standard edition

Theoretical issues pertaining to ‘Preliminary Norms’ of translation were discussed in Section 2, and the specific application of those norms to my translation were guided by considerations of loyalty to the conception of what would be considered ‘the established text’ by readers who regard the *Zohar* as sacred. In relation to establishing the overall version of the *Tiqqunim* to be translated, the options that qualify within that criterion are also, culturally-speaking, the most conveniently accessible, since the diffusion of the *Zohar* is mostly the result of emic publishing, and secular scholarship has yet to produce a critical edition<sup>99</sup> of the *Zohar*. Of all editions, the 20<sup>th</sup> Century versions of the zoharic corpus edited by R. Reuven Margoliot (1889-1971), and published by Mossad HaRav Kook,<sup>100</sup> appear to have become the standard reference in academic studies of printed texts, probably due to the uncomplicated legibility of the text in a modern font, the provision of extensive parallel referencing in marginal notes with minimal interpretation, and Margoliot’s adherence to the pagination of previously well-known editions, such as Livorno 1791, and Warsaw 1884. The *Pritzker Zohar* translation utilized the Margoliot text as a base-line for its own manuscript version, as Matt’s description of preliminary process for establishing the Aramaic text attests:

I begin with Reuven Margoliot’s edition of *Sefer ha-Zohar*, based on the Vilna edition, which in turn is based on the Mantua edition. This represents a relatively reliable starting point. (*PZ* 1:xvii)

Since the methodology of my translation is not seeking to re-edit the text into what it may have originally been, nor are the manuscripts required to perform such an exercise readily available,<sup>101</sup> then it seemed logical to use the Margoliot editions containing the tiqqunic texts as the versions to translate for this thesis.<sup>102</sup> In the two sections from *Sepher HaZohar*, a close

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<sup>99</sup> And even if the Aramaic version constructed for *PZ* were to be considered critical, it omits the texts I have translated.

<sup>100</sup> The Margoliot editions published by Mossad HaRav Kook include: *Sepher Zohar* (1940); *Zohar Hadash* (1943); and *Tiqqunei ha-Zohar* (1948). All were subsequently reprinted many times.

<sup>101</sup> On the scant manuscript origins of the three tiqqunic texts I have translated for this thesis, see the prefaces to the translations.

<sup>102</sup> These editions are considered normative by the vast majority of readers, but it ought not to be presumed that the Margoliot editions are fully ‘acceptable’ to *all* religious communities. Further analysis of the complex anthropology underlying the status of Margoliot’s work would invite an extensive digression from the central

comparison shows that Margoliot utilised the text of the Vilna 1922 edition, in wide-spread use among communities of readers, with very little variation; and the selection taken from *Zohar Hadash* is virtually identical to that of Munkatsch 1911.

### 3.6.2 Stabilising the text – choosing between variants

As discussed in Section 2, through several examples, the texts of the *Tiqqunim* are not ‘stable’ in terms of their word-for-word fixedness, and numerous possible alternative words and phrases suggested by editors are constantly intervening in the reading process. These textual variations can cause problems for sacred-text translation when an apparent error, if translated literally, can be problematic to sense. In my translation, I have left all but the most obviously unlikely variations in their place in the text; but, in some cases, when what is offered is not a variation but a seemingly typographical error, I intervene - for example:

All the good that he does is to make for himself a name,  
and **she** is of those of whom it is stated:  
(Genesis 11:4) *Come let us build for ourselves a city, (ZH 31c).*

The feminine pronoun *ihī* (she) appears here in Margoliot (32a), Munkatsch (53b), and *Sulam*. The masculine pronoun *ihu* (he) appears here in Salonica (63a), Krakow (63a), Venice (51b), Qushta (46a) and *Matoq Midvash*. Yet, as much as we can be certain about any such typographical anomaly, it is clear from sheer context that “she” is an error, and the text should read “he.”

As texts continue to evolve, the translator plays a part in their evolution. The task of literal-equivalence on the part of the sacred-text translator is exactly that - literal equivalence - which means that every element of the text carries some form of representation in the translation. To illustrate, more thoroughly, the application of textual stability on the part of a translator, I have appended to this thesis a ‘think-aloud-protocol’ to the transcription and translation of a never-before-published tiqqunic text from manuscript.

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concern of this thesis, but it is worth noting that R. Daniel Frisch, the editor and translator of *Matoq Midvash*, whose work is certainly regarded as normative within emic communities (as is attested by the numerous approbations that appear at the commencement in the first volume), made no reference to Margoliot’s editions or their marginal notes, though it appears, in many cases, that he had seen them.

The translations which follow are all based upon editions that, for all their variations, could be considered ‘pre-established;’ meaning, they are commonly acknowledged editions that have undergone numerous processes of editing to arrive at their form. The anxieties of the editors of sacred texts are evident in the profusion of alternate versions for words – it seems that the nature of the sacred-text editor is to include alternate possibilities out of deference, and not to cull them for the sake of precision.

In late 19<sup>th</sup> and early 20<sup>th</sup> century established editions, themselves the products and syntheses of previous ‘sacred’ editions, alternate versions of words or phrases, offered in parentheses inside the text, point to uncertainty by their very presence; and thus, those which my translation includes could be regarded as ‘established’ uncertainties. My translations are accurate representations of such editions, both in terms of their overall structure and at the granular level of individual words.

## General Preface to the Translations

Just as this hammer blow is divided into many sparks, so every word that goes forth from the mouth of the blessed Holy One is divided into seventy languages. (*BT Shabbat* 88b)

... actually, the voice was divided into seven voices, and from there to seventy languages. (*Midrash Tanhuma, Yitro* Ch. 11)

The English translations of tiqqunic texts which follow are an applied demonstration of the methodological procedures outlined in the exegesis. Although they adhere to a strict literal equivalence of the ST - for despite the obvious (perhaps even shocking) change in format from the traditional layout, the influence of virtually every linguistic element of the source text is accounted for in translation - they are literary creations, not paraphrastic replications. They are sacred poems; and are designed to be read as such.

As pointed out in the exegesis, the STs of the *Tiqqunim* display little indication of thematic chapters or headings. Only the occasional paragraph break serves to divide one extended teaching from another, and the free associations of the composer's thoughts merge seamlessly into each other. I have retained an aspect of that in my translation where, although I have gathered lines into small thematic groupings or strophes, there is no signalling of the major shifts in thematic focus; I have, however, clearly marked the beginning of each folio.

For the sake of clarity, I have italicised all Scriptural verses and their fragments, and I have placed biblical references in brackets prior to their quotation. All other sources directly quoted by the author of the *Tiqqunim*, such as Talmudic and Midrashic quotations, are referenced in the footnotes: in the case of adapted quotations that are reflective of, or similar to but not exactly as, the source wording, the reference is preceded by "See...". The translation of Biblical verses is my own (and, as discussed presently, guided by the hermeneutics of the *Tiqqunim*), though it has been influenced by a mediation between Robert Alter's English translation of the Pentateuch, and by Rabbi A.J. Rosenberg's English translation of the Hebrew Scriptures for the Judaica Press Tanakh. Translations of Talmudic and Midrashic quotations have been reviewed but are, in the main, from the Soncino translations of the *Babylonian Talmud* and *Midrash Rabbah*.

Alternate textual variations and editorial suggestions are presented in curly brackets { }. The translational equivalent, whether English or Aramaic, of a word is retained in the text in regular brackets ( ) if it is relevant to the word-play of the *Tiqqunim*, or if it highlights an exegetical connection between verses or symbolic references. Any words that appear in the translation in square brackets [ ], are not found in the ST, but are inserted because they are essential in English to a comprehension of the text or its context. Where the source text has boldened or enlarged words or phrases, I have replicated those features in the font of the translation.

### **Untranslated italicised terms**

I have *italicised* but **not translated** the names of the *sephirot*. As outlined in the exegesis accompanying this translation (Section 1.4), the acknowledged underlying symbolic framework of the *Tiqqunim*, as with all the earlier strata of the *Zohar*, is a structure of Divine modalities known as the ten *sephirot*. The nomenclature of the *sephirot* is comprised of words which also carry their own meaning, e.g. the word *ḥokhmah* is the name of a *sephirah*, but it *also* means ‘wisdom;’ sometimes the semantic rather than the symbolic meaning is the one the text intends.

The word *Shekhinah* is a term of such vast symbolic and theosophic signification, that it is awkward to reduce the term to a single appropriate equivalent in any other language. It is a Talmudic/Midrashic term that derives from the Hebrew verbal root *sh-kh-n* meaning to ‘reside’ or ‘dwell,’ and it indicates God in the form of Divine Presence, in the sense of Exodus 25:8. In kabbalistic parlance, *Shekhinah* is identified with the feminine aspect of the Divine, the female counterpart to that which is signified by ‘the blessed Holy One’ (*Qudsha Brikh Hu*), and it is an equivalent symbol for the *sephirah* of *Malkhut*. Within the translation, I have retained *Shekhinah* in italicised transliteration.

The word *mazal* remain italicised and untranslated. As explained in the exegesis, and in notes to the translation, the difficulty of anchoring this noun in a fixed equivalent renders it virtually a proper noun.

## **Divine Names**

Much of tiqqunic literature is concerned with the letters that comprise the Divine Name. Kabbalistic texts, including editions of the *Zohar*, are careful in the way they represent Divine Names, specifically the highly sacred, never-pronounced Tetragrammaton, the four-letter Name represented in English by the letters Y, H, V, H. Relevant to the discussion in the exegesis on loyalty in translation (Section 2.1), we find that even in transliteration a cultural sensitivity is required for texts to be received positively by communities of readers; as illustrated in the following story. The important late-20<sup>th</sup> century *Zohar* Hebrew translator and commentator, Rabbi Daniel Frisch, the author of *Matoq Midvash*, cited frequently in my annotation, and whose translation of the *Tiqqunim* is so often a torch in the cave of comprehension, writes in the introduction to his translation of the *Zohar* that he was troubled about the representation of the Divine Names in his work, and so he asked the Rebbe of Toldos Aharon in Jerusalem, probably the most ultra-orthodox leader of the most ultra-orthodox Jewish community in the world, whether he should write the Names as they really are, or in another, more concealed, style. After serious consideration, the Rebbe answered him that the Names can be presented as they are. Frisch safeguarded this advice by adding a quotation mark (“) between the second last and last letter of every Name (Frisch, 1993; 1:28-29). And I have followed that style. When the text discusses the letters pertaining to Divine Names separately, they are presented in their full spelling in English, i.e. Aleph, Hei, Vav, Yud etc.

### **On the Equivalent Translation of Scriptural Verses in the *Tiqqunim***

(Hosea 12:11) *And I spoke ‘upon’ the prophets.* (ZH 31c)

As is evident, the texts of the *Tiqqunim* are saturated with citations of Biblical verses and verse fragments. These quotations, which serve either as the basis or as illustration for a mystical teaching, whether of whole verses or verse fragments, can be said to form a special category for the purposes of translation: the ‘sacred within the sacred.’ In the context of interpretation, we find that the author of the *Tiqqunim* treats of Scripture and its linguistic authority in contrasting ways that present challenges to literal equivalence. David Goldstein referred to the challenge to translation of Scriptural verses which “frequently differ radically from traditional renderings when this is demanded by the context of the *Zohar*’s interpretation” (Tishby, 1989: xxiii).

In support of exegetical points, Scriptural verses are cited in the *Tiqqunim* for several types of illustration; the first is as a general thematic support, such as:

Said the Master of the Building:  
'Certainly, it is good to make him,  
but he is destined to sin before You,  
because he is a fool;'  
this is what is written:  
(Proverbs 10:1) *A wise son will gladden a father,  
but a foolish son is the despair of his mother.* (Z 1:22a)

Here the relationship of the verse to the passage is thematic, and not dependent upon a deconstruction of the source language; literal-equivalence and the application of *Leitwort* in translation - in this case, *ksil* (fool) - therefore serves to highlight the supporting verse, whose mystical meaning is now understood in accordance with the *Zohar*'s exegesis. The verse is not simply supporting, but now *means* this teaching, as exemplified by the words "this is what is written" – this is the *meaning* of what is written. Another type relies upon the Midrashic method of a uniquely interpretive reading of the words of a Biblical verse, (e.g. by a different vocalisation of consonants) for exegetical purposes:

And each and every strand is a complete world,  
and about them it is stated:  
(Song of Songs 6:8) *...and worlds without number.* (ZH 34a)

Here in this famous Midrashic word-play, the word '*alamot* (maidens) is read as '*olamot* (worlds). The loyalty of the translator is to the 'reading of the reader' - in this case the author of the *Tiqqunim* - who wishes us to perceive the language of the verse in a specific way; hence the translation should reflect the desired exegetical outcome, even though, in English translation, the word-play is only made evident through the use of a footnote. In another type of exegesis, in contrast to deconstruction, the point of the passage is supported by a hyper-literal reading of the words of a verse:

And this 'speech,'  
– the prophets take from there, who are the two lips;  
and this is:

(Hosea 12:11) *And I spoke upon the prophets.* (ZH 31c)

In this poetic metaphor, the prophets are ‘the lips’ of Divine speech. In sephirothic symbolism, within the facial configuration, the lips are *netzah* and *hod*, the tongue is *yesod*, and the mouth is *malkhut*. The word ‘*al* (upon) in the verse from Hosea is really intending to say ‘about’ or ‘regarding,’ but the symbolic point of the passage is that speech happens *upon* the lips, which are the prophets. In such a case, it seems logical to translate with strict literal equivalence to individual words. Another example is:

*Fearers of ELoHYM* are in ‘hearing,’  
which depends upon the ears,  
where there is fear;  
this is what is written:  
(Ḥabakuk 3:2) *YHV”H I have heard,*  
*of Your hearing I have feared...* (ZH 34a).

In simple context, the words ‘Your hearing’ from the verse in Ḥabakkuk denote ‘a report of You’ or ‘Your fame’ and are often translated as such, but the exegetical support depends on a hyper-literal reading of *shim’akha* to indicate ‘Your hearing.’ In all cases of Scriptural quotation, thematic, deconstructive or hyper-literal, my translation is loyal to, and aims to reflect, the hermeneutic reading of the verse desired by the composer of tiqqunic exegesis.

### **Translator’s Annotation**

Although the annotation to my translation of the tiqqunic material of the *Zohar* is, of necessity, eclectic, its focus is primarily upon the observations *of a translator*. Any observation or question which was made in the act of translating, became a note in my annotation, making it a direct reflection of process. My personal translation practice involved several stages, the first of which was to enter by hand, in a notepad, a draft translation of a page, reading directly from the source text in the Margoliot edition, without dictionary, translation or commentary. As I wrote, I made observations about whatever could be an obstacle to effective translation or challenging to a reader, either in the language of the text or in its comprehension. These first-hand observations went on to become the core of my annotation of the redrafted and corrected text; I effectively set my initial notes as a series of research questions. Many of the initial challenges were resolved upon consultation with the Hebrew translations mentioned in the

exegesis, *Matoq Midvash*, *Sulam* and the translation by Y. Edri, particularly in relation to textual structure. Where appropriate I explored more etic sources, but always on philological or thematic matters that affect the translation. Among these types of notes are those of a comparative nature with other English translations, particularly *PZ* and *SZ*.

In adding to those initial notes, I have focussed on some aspects which fall outside the strict concerns of a translator, particularly in relation to the stability or otherwise of the text, where annotation is required to justify choices between alternate versions. At times, footnotes intervene on behalf of understanding the meaning of a passage or to explain a term with which the reader may be unfamiliar.

### **The Content of the *Tiqqunim***

One of the blessings of a sacred-text translator, though it may be frustrating for some to hear, is that one doesn't need to 'explain,' beyond the translation itself, what the text 'means.' While suggestions have arisen in scholarship to answer the question of what the *Tiqqunim* are *about*, the text is "what it is" and, beyond contextualisation, it is not an obligation of the translator to add to those speculations.<sup>103</sup> However, having spent several years immersed in the literature and scholarship of the *Tiqqunim*, this seems like a good opportunity to point briefly to some of the thematic concerns of the author of these excerpts of the *Tiqqunim* in a way that would enhance an appreciation of the ST through my translation.

As mentioned throughout this thesis, the texts I have translated here were composed at the beginning of the fourteenth century and, as far as we can tell, in Spain. Their ecstatic author was a highly literate Jewish mystic who became inspired, by the first wave of zoharic writings, to meditate upon those texts and reinvent them. Scholarship of the last two decades has attempted to place the author of the *Tiqqunim* in the context of a circle of mystics that included Rabbi Joseph Angelet;<sup>104</sup> but in the course of my translations and research of tiqqunic literature, I have come to believe that the *Tiqqunim* also show literary and thematic evidence of proximity to the German-Jewish immigration to Spain of the first decade of the fourteenth century.

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<sup>103</sup> And given the fickle nature of truth in equivalence, as seen in the correspondence of JdP, it is perhaps best that he or she doesn't.

<sup>104</sup> See Idel, 2003; Meroz, 2007; and Roi, 2017:16-18.

Some scholars, such as Giller (1993) and Goldreich (2010), have seen in the *Tiqqunim* the outpouring of a contemplative spirituality or a mystical practice that achieved an altered state of consciousness from which zoharic poetry emerged; others see a more deliberate structure of symbols. Biti Roi (2017) has recently written on the central motif of the *Tiqqunim*, which she believes to be the *Shekhinah*, the feminine Divine.

In my own contemplation of the *Tiqqunim*, I have found that the unifying preoccupation of all tiqqunic literature is the concept of exile. Israel is in exile; the *Shekhinah*, as the theopoetic embodiment of the Divine, is in exile; prayer is in exile; language is in exile; humanity is in exile; this world is in exile. The theme of dislocation is to only be expected of a Jewish mystic in the early fourteenth century, when Messianic speculations rose once again in the generations following the Hebrew year 5000 (1240). While the Sabbath of cosmic and mundane time offers the promise of a permanent redemption from exile, the path to enlightenment for the author of the *Tiqqunim* comes from Moses, the intellectual redeemer, and from the revelation of the mystical meaning of the Torah which zoharic consciousness represents.

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## Preface to *Zohar* 1:22a-29a

As discussed in the exegesis, at some stage prior to the printing of the *editio princeps* of the *Zohar* (Mantua 1558), though it is not known precisely when, the tiqqunic text that became Z 1:22a-29a was extracted from its original context and embedded into the Genesis pericope of the *Zohar*. In the earliest manuscripts of tiqqunic material the entire section is found in its assumedly ‘original’ location with other tiqqunic texts.<sup>105</sup> Although it is thematically related to passages and themes in Genesis, this extensive section, covering over 7 folios of the *Zohar*, has been regularly identified over centuries, by commentators, scholars and translators, as clearly belonging to the later-strata even without recourse to such manuscript evidence. My translation of Z 1:22a-29a is based upon the text and pagination as presented in the 1922 Vilna edition of *Zohar* (3 volumes), a facsimile of which has been reprinted many times, and which was the version utilised in the edition of R. Reuven Margoliot.

Z 1:22a-29a has been translated into English before as part of encompassing *Zohar* translations, notably (though incompletely) by Simon and Sperling for the Soncino *Zohar* (*SZ* 1:90-110); but it was omitted by Daniel Matt who relied on Scholem’s identification (*PZ* Vol.1:170, n.499).

## Themes

The text commences with a mystical exegesis of Genesis 1:26: *And God said: ‘Let Us make a human...’* – a verse subject to no small amount of medieval commentary and polemic due to the inherent tension of the subject (God) and the verb (plural), and its troubling theological implications. The startling exegesis of the *Tiqqunim* reveals a hierarchy within the Divine agents of creation, and we soon encounter a discussion regarding the very hermeneutics of the later zoharic strata itself, with an analysis of terms appropriated from Jewish rationalist ‘philosophic’ discourse – such as ‘the Cause of All Causes’ and ‘High above all Highs’ - into kabbalistic mythopoetic discourse, with its unique blend of neo-platonic emanationism and

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<sup>105</sup> For example, Ms Friedberg 5-015 (available on the University of Toronto website) dated to the early 15<sup>th</sup> century, folios 55a to 61b; it has also been identified in other known manuscripts of the *Tiqqunim* from the late 15<sup>th</sup> century (Sed-Rajna:1970). Parts of this text, in slightly altered version, are also found in the printed tiqqunic sections of *Zohar H'adash* (Margoliot) 115-116 (Venice 29d).

gnostic undertones.<sup>106</sup> The idealised ‘Adam of emanation’ - a purely sephirotic entity - is not the eventual ‘Adam of creation,’ whose fate is to struggle with sin.

Over the following pages, the descent and ascent, fall and redemption of humanity and of Israel, is presented through a kaleidoscopic outpouring of ever-flowing symbolic and kabbalistic themes and topics, including but not limited to: a mystical reading of Genesis 6:2 leading to a discussion regarding the fallen angels ‘Aza and ‘Azael; the theurgic power of prayer; the role of prayer in exile; the enwrapping of the poor person in prayer; the seven supernal chambers; and the ascent of the feminine Divine Presence – the *Sh-khinah* - through the gate of prayer. On Z 1:24a, Rabbi Shim’on summons Elijah and Enoch to assist in the great battle against the serpent, which is fought with the many dynamics of prayer. The Messianic Moses is revealed as the *Tiqqunim* discusses the centrality of the Torah, the reincarnation of Moses, and the nature of the mixed multitude. A mystical reading of Genesis 2:7 introduces the creative mode of ‘formation’ leading to an interpretation of Genesis 2:10 in which the four rivers of Eden are represented by the four sages who ascended to Paradise (Z 1:26b); and this teaching causes the visitation of a mysterious Elder to explain the Talmudic legend in kabbalistic terms. Further topics include: the three bindings of the soul; Metatron and the staff of Moses; the four elements of the body; a deep allegorical reading of Genesis 2:21 and the creation of womankind; and many other mystical readings of the account of early human existence up to Genesis 3:10.

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<sup>106</sup> Such lexicographic digressions can also serve as a device that helps the translator to distinguish between the ‘Western’ and the ‘pseudo-Sufic’ voices in the later strata of Zoharic writings.

**Z 1:22a**

(Genesis 1:26): *And ELHY”M said*  
*“Let Us make a human!”*

(Psalms 25:14) *The mystery of YHV”H is*  
*for those who fear Him etc.*

That Elder of Elders opened and said:

‘Shim’on! Shim’on!

Who was it that spoke?

*And ELHY”M said: “Let Us make a human!”*

Who is this here, this ‘*ELHY”M*’?<sup>107</sup>

Meanwhile,

that Elder of Elders had flown away,

and he did not see him;

but since Rabbi Shim’on had heard

that he called him ‘Shim’on,’

and not ‘*Rabbi* Shim’on,’

he said to his companions:

‘Surely, this is the blessed Holy One,<sup>108</sup>

of whom it is stated:

(Daniel 7:9) *And the Ancient of Days was sitting...*

Behold, now is the hour,

to open with this mystery;

for surely, here *is* a mystery,

for which permission has not been granted to reveal;

and now it is implied,

that permission has been given,

to reveal!’

He began and said:

‘[It is compared] to a king, who

had many buildings to construct,

and he had an artisan.

Now that artisan would not do anything

of his own accord,

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<sup>107</sup> The act of making humanity, as recorded in Genesis 1:26, was expressed differently from the previous stages of creation; in exhortative plural (Let Us!) rather than instructive (Let there be!) form. The suggestion is that the initiative to make a human originated with the *sephirah* of *Binah*, denoted in the verse as the Divine Name ELHYM.

<sup>108</sup> See TZ 72a – the Divine sometimes appears in the form of an elderly sage.

but only by authority of the king, as it says:  
(Proverbs 8:30) *And I was a nursling beside Him.*<sup>109</sup>

‘The King’ is surely higher *Hokhmah*,  
the one above,  
and the Middle Pillar is the King,  
below.  
ELHYM is the artisan above,  
and this is Higher Mother;  
ELHYM is the artisan below,  
and this is *Shekhinah* below;  
and a wife has not the authority to do anything,  
of [her] own accord,  
without the authority of her husband.

And all the constructions that were ‘by way of emanation,’<sup>110</sup>  
did Father say in ‘saying’<sup>111</sup> towards Mother:  
‘It should be like this and that...’  
and immediately it would be so;  
as it says: (Genesis 1:3) *And ELHY”M said:*  
*“Let there be light,”*  
*and there was light.”*  
*And said...*

- He would say to *ELHY”M* –  
*...Let there be light.*<sup>112</sup>

The Master<sup>113</sup> of the Building – he speaks,<sup>114</sup>  
and the artisan - he immediately performs.  
And thus it is with all constructions by way of emanation:  
He would say:

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<sup>109</sup> Here the text presents a known word-play, found in *Midrash Rabbah* 1:1, between *umana*, the Aramaic word for ‘artisan,’ and *amon*, a Hebrew word meaning ‘nursling.’

<sup>110</sup> *Aurah atzilut* (the way of emanation). *Atziluta* (emanation), a term which entered Kabbalistic discourse in the Middle Ages from Jewish Philosophy, belongs exclusively to the later-strata of Zoharic texts, and becomes increasingly significant in later strands of Kabbalistic literature. It denotes a unique domain or ‘world’ of the *sephiroth* that represents the process of their origin, above the domains of Creating, Forming and Making. The word has a curious etymology; *etzel* meaning ‘by’ or ‘next to.’ Alter (2004:737) observes that its first Scriptural appearance is in Genesis 27:36, where it means ‘to withhold’ (or hold back); contrastingly, in Numbers 11:17 & 25, it seems to imply a form of ‘extension’ or ‘increase’ as translated by Rosenberg. In English translations of Kabbalistic texts, the word *atzilut* is almost universally rendered as ‘emanation’ in the neo-Platonic sense.

<sup>111</sup> A poetic stance here might demand an alternative noun, such as ‘utterance,’ but the exact gerund *amirah* (saying) is crucial to the point made here.

<sup>112</sup> In this radical rereading of Genesis 1:3, a higher level of the Divine instructs the God of creation (ELoHYM) to make things.

<sup>113</sup> The word *marei* (masters of) appears technically plural, but is singular in this context.

<sup>114</sup> A change of translation is required here for the *Leitwort* אומר which would normally be translated as “says,” because the use of the verb here is non-transitive.

(Genesis 1:6) *Let there be a firmament...*  
(Genesis 1:14) *Let there be luminaries...*,  
and everything was immediately made.

When He reached the ‘World of Separation,’  
which is the world of divided things,  
the artisan said to the Master of the Building:  
*Let Us make a human,*  
*in our image, as our likeness...*

Said the Master of the Building:  
‘Certainly, it is good to make him,  
but he is destined to sin before You,  
because he is a fool;’  
this is what is written:  
(Proverbs 10:1) *A wise son will gladden a father,*  
*but a foolish son is the despair of his mother.*

She said: ‘Following his sin,  
it [the blame] hangs<sup>115</sup> upon Mother, and not Father,  
- I wish to create him in My likeness;’  
this is what is written:  
(Genesis 1:27) *And ELHY”M created the human in his image*  
- and did not wish to partner in him [with] Father.<sup>116</sup>

At the time that he sinned,  
what is written?

## **Z 1:22b**

(Isaiah 50:1) *and through your sins,*  
*your mother was sent away.*

Said the King to the Mother:  
‘Did I not say to you that he was destined to sin?’  
At that time,  
He expelled him,  
and He expelled Mother with him.

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<sup>115</sup> *Talya* is a word whose translation can change according to context, a flexible homonym (as discussed in exegesis Section 3); here ‘hangs’ in conjunction with the sense of ‘blame,’ though elsewhere it can mean “suspended from.”

<sup>116</sup> The Adam who *is* the son of Father and Mother, discussed on Z1:24a, is a higher order Adam - the ‘Adam of Emanation’ - not the Adam of the ‘World of Separation,’ as is explained on the following page.

And because of this it is written:  
(Proverbs 10:1) *A wise son shall gladden [his] father,  
and a foolish son is the despair of his mother.*

*A wise son* – this is Adam, who is ‘the way of emanation;’  
*a foolish son* – this is the Adam of ‘creation.’

All the companions arose and said:  
‘Rabbi! Rabbi!  
And is there separation between ‘Father’ and ‘Mother,’  
[such] that of the side of Father, he is ‘in the way of emanation;’  
and from the side of Mother, ‘in creation?’’

He said to them:  
‘Companions! Companions!  
It is not so.  
For the ‘Adam of emanation’ was male and female,  
from the side of Father and Mother,  
and this is:

(Genesis 1:3) *And ELHY”M said:  
Let there be light, and there was light;  
Let there be light* – of the side of Father;  
*and there was light* – of the side of Mother.

And this is Adam,  
[made of] two faces.

But for *this*<sup>117</sup> [lower] one there is no ‘image and likeness;’  
but Higher Mother has one ‘denotation’ (*kinu”i* [=86])  
- which amounts to the numeric of ELHY”M [=86] -  
and that denotation is ‘light and darkness.’

And because of the darkness,  
which was in that denotation,<sup>118</sup>  
did Father say,  
that he was destined to sin  
[this] ‘Adam of emanation’ {alt. of creation} <sup>119</sup>

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<sup>117</sup> The pronoun *l-haiy* (for this one) is ambiguous; commentaries identify the lower Adam, the ‘Adam of creation.’

<sup>118</sup> Remarkably, the origin of sin is in the garment of the Divine Name.

<sup>119</sup> The translation of these lines is awkward because the syntax is unclear. The verb *l-meḥtei* followed by the preposition ל seems causal, especially when followed by the subject, as though to possibly indicate: the darkness in the lower Adam of creation caused him to sin against the Adam of emanation; and this reading seems to justify the continuation of the passage. However, some commentators here regard the alt. version as the correct one, and ‘Adam of creation’ appears in the earliest manuscripts such as Ms Toronto (f55a), indicating, more simply, that the darkness in the Adam of creation – which is the *Gevurah* of *Binah* (the ‘dark’ side of ELHYM) - caused him to sin.

- which is the light of the higher garment {alt. higher<sup>120</sup>}.

And this is the light,  
which the blessed Holy One created on the first day,  
which he concealed for the righteous.<sup>121</sup>  
And that darkness,  
which was created on the first day,  
for the wicked, as it says:  
(1 Samuel 2:9) *the wicked in darkness will be cut off.*<sup>122</sup>

And because of that darkness,  
which was destined to sin against that light,<sup>123</sup>  
Father did not want to participate in him;  
and therefore, He said:  
(Genesis 1:26) *Let Us make a human -  
in our image –that light;  
as our likeness –that darkness,<sup>124</sup>  
which is a garment for the light,<sup>125</sup>  
just like the body,  
which is a garment for the soul;  
this is what is written:  
(Job 10:11) [with] skin and flesh you shall dress me.*

They all rejoiced and said:  
'Worthy is our portion,  
for we have merited to hear,  
words that have not been heard until now.'

Rabbi Shim'on opened further and said:  
(Deuteronomy 32:39) *See now, that I, I am He,  
and there is no ELHY" M with me... etc.*

He said: 'Companions!  
Hear ancient words that I wish to reveal,  
since higher permission has been granted to speak:

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<sup>120</sup> The alt. version here provides the Hebrew word 'elyon, in substitution for the Aramaic word 'ilaah.

<sup>121</sup> See BT *Hagigah* 12a

<sup>122</sup> *Yidamu* can mean "will be silenced;" however the commentary of R. David Kimḥi on this verse refers to its use in Jeremiah 51:6 where it means "cut off."

<sup>123</sup> In this gnostic-sounding phrase, we find the Aramaic construction presented previously: the preposition ל indicates "against."

<sup>124</sup> The primordial human is composed of light and darkness. *D-mut* (likeness) is the garment of *tzelem* (image).

<sup>125</sup> See the commentary of the Vilna Gaon (GRA) on the identical statement found in TZ 127b – "darkness is the garment of light." GRA understands this gnostic-sounding, sublime statement to refer to the literal reading of the Torah (darkness) as the garment of the deeper, mystical understanding of the Torah (light).

Who is it that said:

*See now, that I, I am He?*

‘But this is ‘the Cause Above all high ones,’<sup>126</sup>  
that which is called ‘the Cause of causes;’

- ‘the Cause of these causes.’

For not one of these causes

will perform any act,

until it takes permission

from that which is above it,

as we have established above in *Let Us make...*

*Let Us make* – was specifically<sup>127</sup> stated of two;  
for this one said to that which is above it:

*Let Us make...*

and it does not do anything of its own accord,

until by permission and utterance

from that which is above it.

And that which is above it,

does not do anything

until it takes advice from its companion.<sup>128</sup>

But that which is called ‘the Cause above all causes’<sup>129</sup>

above which there is not,

and below which there is nothing equal to it,

- as it says: (Isaiah 40:25) *And to whom will you compare Me,  
that I shall be equated? says the Holy One -*

He said: *See now, that I, I am He,*

*and there is no ELHYM with me*

- from whom He took council - like

that one that ‘said’:

*And ELHY”M said: Let Us make a human.’*

All the companions arose and said:

‘Rabbi! Give us permission to speak in this place!’

They said: ‘And yet, was it not determined above

that ‘the Cause of causes’ said to *keter*:

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<sup>126</sup> Here ‘*ilat al kol ila-inn*’ is identified with ‘*ilat ha-’ilot*’ (cause of causes); the latter term appears to have entered kabbalistic literature from neo-platonic philosophy; it is found in: *Kuzari*, First Essay (thus before the middle of the 12<sup>th</sup> century); the Commentary of Raava”d on *Sepher Yetzirah* 1:6; and in *Sheqel HaQodesh* of R. Moses de Leon. *SZ* 1:93 gives “the Cause which is above all those on high;” Goldstein gives “the cause over and above all the highest things;” (Tishby, 1989; 1:258).

<sup>127</sup> ‘Specifically,’ is one of two meanings of the flexible expression *vadayi*.

<sup>128</sup> See *BT Sanhedrin* 38b.

<sup>129</sup> ‘*ilat al kol ilot*’ – seemingly a composite of the previous terms.

*Let Us make a human?'* <sup>130</sup>

He said to them:

'Let your ears hear what your mouths are speaking!  
And behold, did I not say to you now,  
that there is that which is called 'the Cause of causes,'<sup>131</sup>  
which is not that which is called 'the Cause *above* all causes;'  
for 'the Cause above all causes'  
has no 'second' from whom he takes counsel,  
for He is unique,  
prior to everything,  
and He has no partner.

And therefore,  
He said: *See now, that I, I am He,*  
*and there is no ELHYM with Me*  
- from Whom He takes council;  
for He has no 'second,'  
and no partner,  
and no numeric value.

For there is 'one' in partnership,  
such as masculine and feminine,  
and it is stated of them:  
(Isaiah 51:2) *For one have I called him;*  
but He is One without number,  
and without partner.  
And therefore, He said:  
*And there is no ELHY" M with Me.*

They all rose, and prostrated before him, and they said:  
'Worthy is the person  
whose Master has agreed with him,  
to reveal hidden mysteries that  
have not been revealed to the holy angels.'

He said to them:  
'Companions!

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<sup>130</sup> *Keter* is the highest of the *sephirot*, and is often confused with the Divine Itself. The question seeks to determine the true source of humanity: was the call to "Let Us make" an initiative of the highest level of the Divine in consultation with lower creative forces, as implied in the Talmudic discussion (*BT Sandhedrin* 38b), or was it a request that came from below?

<sup>131</sup> *Matoq Midvash* elucidates: every *sephirah* is called 'the cause of causes' in relation to the *sephirah* below it; but there is only one 'Cause above all causes.'

We have yet to complete the verse,  
 for there are many hidden mysteries in this verse:  
 (Deuteronomy 32:39) ...*I shall cause to die, and I shall revive, etc.*  
*I shall cause to die, and I shall revive – in the sephirot;*  
*I shall revive – from the side of right;*  
 and from the side of left – death.  
 And if the two of them are not reconciled  
 in the Middle Pillar,  
 [then] judgement is not fulfilled,  
 for they [should] be sitting three as one. <sup>132</sup>

And sometimes,

### **Z 1:23a**

the three are agreed to make judgement.

And {the right} hand (Ya”D =14) arrives  
 - which is extended to accept penitents -  
 which is YHV”H - Yud Hei Vav Hei,  
 and this is *Shekhinah*,  
 called ‘the right hand,’ from the side of *Hesed*,  
 ‘the left hand’ from the side of *Gevurah*,  
 ‘the hand of YHV”H’  
 - from the side of the Middle Pillar.

When a person returns in repentance,  
 this hand saves him from judgement;  
 but when ‘the Cause above all causes’ judges,  
 it is stated of It:  
 (Deuteronomy 32:39) ...*and there is no saviour from My hand.*

And furthermore:  
 three times is it stated in this verse:<sup>133</sup>  
*I, I, I, (ANiY, ANiY ANiY)*  
 in which there are:  
 Aleph [א], Aleph, Aleph,  
 Yud [י], Yud, Yud,  
 which are alluded to in YUD HE VAV HE;  
 and there are, in them,

<sup>132</sup> *D-inun b-motav tlata k-hada* – I have added a conditional tense here to the literal meaning: “for they are in sitting, three as one.”

<sup>133</sup> Actually, the word ANiY (I) appears four times in Deuteronomy 32:39, but the fourth is with conjunctive Vav.

3 Vavs [ו]: Vav, Vav, Vav <sup>134</sup>

[of] ‘and’ I shall bring to life; ‘and’ I; ‘and’ there is no...  
which are alluded to in these Names.

And nevertheless,

the companions have established this verse in relation to ‘other gods,’  
as it says: *See now, that I, I am He* (ANiY HUO)  
– this is the blessed Holy One and His *Shekhinah*,  
of Whom it is stated: ‘ANiY VaHO.’<sup>135</sup>

*...and there are no [other] gods with Me*

– this is Samael and the snake.

*I shall cause death and I shall bring to life:*

*I shall cause death* – with My *Shekhinah*,

to one who is guilty;

*and I shall bring to life* - through Her,

to one who is worthy;

*...and there is no saviour from My hand*

– this is the YaD [ (hand) =14] [of] YHVH,

which is YHVH - YUD HE VAV HE,

and it is KOZU BMUKhSZ KOZU,<sup>136</sup>

and all is truth;

but that which is stated above, [is] ‘Higher Cause,’

which is ‘the Cause above all causes,’

and that mystery is not transmitted to every sage and prophet.

{alt. but that which was stated above,

regarding ‘the high one Who is above the causes’

– this mystery is not transmitted except to every sage and prophet. }

Come see:<sup>137</sup>

Many causes<sup>138</sup> are concealed,

which are encloded,

and they are combined,<sup>139</sup>

in the *sephirot*,

and the *sephirot* are a chariot,

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<sup>134</sup> The letter Vav represents the word ‘and’ in Hebrew, conjoined to the beginning of the word to which it applies.

<sup>135</sup> See *Mishnah Sukkah* 4:5

<sup>136</sup> This coded letter formation (in which each original letter of the phrase has been substituted by the letter following it in the Hebrew alphabet) represents the words “the Lord is our God, the Lord” found in Deuteronomy 6:4, and which form the 4<sup>th</sup> to 6<sup>th</sup> words of the *Shm’a* declaration central to Jewish liturgy.

<sup>137</sup> This poetic passage is found in almost identical form in TZ 135b.

<sup>138</sup> The sense of these passages could support translating ‘ilah in this context as ‘Above,’ ‘High’ or ‘Supernal,’ particularly in the light of the mystical exposition of the word ‘al (upon) on TZ 135a.

<sup>139</sup> *Murkavinn* – in some contexts, this word can mean ‘grafted,’ but here the sense is ‘combined.’

in relation to them,  
for they are hidden from human thought,  
and about them it is stated:  
(Ecclesiastes 5:7) ...*for high above the high waits etc.*

Sparkling<sup>140</sup> lights,  
these upon these;  
and those that receive are darker  
than others that are over them,  
from whom they receive;

And of ‘the Cause of causes,’  
no light stands before It,  
for all lights are darkened before It...

{that which is missing here, see the end of the book, section 4}.

Another word:  
*Let Us make a human in our image, as our likeness,*  
- behold the companions have established it,  
as referring to the ministering angels,  
who said this verse.

He said to them:  
‘since they knew what he was,  
and what he was destined to become,  
and they knew that he was destined to sin,  
why did they want to make him?’

And not only that,  
but ‘Aza and ‘Azazel<sup>141</sup> were prosecuting him.  
At the time when *Shekhinah* said to the blessed Holy One:  
*Let Us make a human,*  
they said:  
(Psalms 144:3) *What is man (adam) that You should know him?*  
[For] *What do You wish to create a human?*  
...*that You should know him?*

For he is destined to sin before You!  
- with his wife, who is the darkness.

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<sup>140</sup> *M-tzuhtzahinn* – as discussed in exegesis (Section 2.3), the complex philology of this word gives rise to multiple possible equivalents in English; on ‘sparkling’ see *PZ* 4:534-5 and Jastrow:1272 & 824.

<sup>141</sup> Midrashic legend records these two fallen angels who corrupted humanity; see *BT Yoma* 67b and Rashi ad loc.

For light is male,  
and darkness is female,  
the left,  
- the darkness of creation.

At that time,  
*Shekhinah* said to them:  
With this that you come prosecuting,  
you are destined to fall,  
as it is written:  
(Genesis 6:2) *And the sons of the ELHYM saw  
the daughters of humanity,  
that they were good etc.*

{They desired them}  
and they erred through them,  
and *Shekhinah* felled them  
from the sanctity of them.’<sup>142</sup>

The companions said: Rabbi! Rabbi!  
Meanwhile {alt. if so},<sup>143</sup>  
‘Aza and ‘Azael were not speaking falsely,  
for specifically through the female was Adam destined to sin.’

He said to them: ‘Thus did *Shekhinah* say:  
‘You are prepared to prosecute before Me  
more than the force of the supernal realm!  
If you were better than Adam in your deeds,  
it would be fitting for you to prosecute him;  
but he is destined to sin with one woman;  
you with many women.  
Your wickedness is greater than humanity’s,  
as it is written:  
(Genesis 6:2) *And the sons of the ELHY”M saw  
the daughters of humanity etc.*  
It is not stated: ‘a daughter of humanity’  
but *the daughters of humanity.*’

‘And not only that,

---

<sup>142</sup> Although “their sanctity” is a more appropriate translation in terms of English structure, the foreignizing poetic rhythm of the Aramaic: *hashqu b-hon/ v-t’a-u b-hon/ v-apil lon sh-khinta/ miqdushah d-l-hon*, accords with the macro-strategy of rhythmic reflection. Also, it retains the slight ambiguity of whose sanctity is referred to.

<sup>143</sup> The different versions here depend on varying manuscript sources which give either *ad-hakhi* (meanwhile) or *i hakhi* (if so).

but if Adam sins,  
behold I introduce repentance for him,  
- to return to his Master,  
to correct that which he sinned.’

The companions said to him: ‘If so, why all this?’<sup>144</sup>

Said Rabbi Shim’on to the companions:

‘If it would not have been thus,  
that the blessed Holy One created  
a good and evil inclination,  
which are light and darkness,  
there would not have been merit and guilt,  
for ‘the man of creation.’

However, he was created from both of them;  
and because of this:

(Deuteronomy 30:15) *See I have given before you this day, the life etc.*

They said to him: ‘All of this – why?

Would it not have been better,  
had he not been created,  
that he not sin  
and cause all that he caused above,  
and he would have neither:  
not punishment, nor reward?’

He said to them:

‘Strictly speaking,  
he should have been created thus;  
because the Torah was created for his sake,  
- in which is written,  
punishment for the wicked  
and reward for the righteous -  
and there is no reward for the righteous  
and punishment for the wicked,  
except for the sake of ‘the man of creation.’  
(Isaiah 45:18) *...not chaos did He create it,  
to settle He formed it.*

They said:

‘Surely now we have heard

---

<sup>144</sup> *Matoq Midvash* elucidates the question: what is the necessity for creating the evil inclination which leads a person to sin and then to repent; surely it would have been easier not to create the evil inclination in the first place?

that which we have not heard until presently;<sup>145</sup>  
for surely, the blessed Holy One  
did not create a thing  
that is not necessary.

And not only that,  
but the ‘Torah of creation,’

### **Z 1:23b**

it is a garment of *Shekhinah*;  
and if Adam had not been destined,  
to be created {to sin},  
*Shekhinah* would have been without covering,  
just like a poor person.

And because of that,  
anyone who sins,  
is as if he strips *Shekhinah* of Her garments;  
and this is the punishment of Adam;<sup>146</sup>  
and anyone who fulfils the commandments of the Torah  
is as if he clothes *Shekhinah* in Her garments.

And therefore, they established,  
in [relation to] the covering of ‘fringes’ {and phylacteries}:  
(Exodus 22:26) *For it alone is his garment,*  
*it is his dress for his skin,*  
*in what will he sleep?*  
– in exile.

And behold they have established it.

Come see: ‘darkness’ is the black of Torah;  
‘light’ is the white of Torah.

{that which is missing here, see at the end of the book} <sup>147</sup>

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<sup>145</sup> ‘Now’ and ‘presently’ are synonyms that reflect two different Aramaic words in this passage: *k-‘an* and *hashta*.

<sup>146</sup> It is not entirely apparent what ‘the punishment of Adam’ is in this context, since Adam was naked *before* he sinned; or, perhaps, the reference to “stripping” alludes to the engrossment of Adam’s outer covering from light (*aur*) to skin (*‘or*) as suggested by *Midrash Rabbah* Genesis 20:12.

<sup>147</sup> This bracketed editorial comment is referring the reader to the *hashmatot* (omissions) section found at the end of printed editions of the *Zohar*; in this case, Z1:252b, where this teaching is continued. Earlier manuscripts, such as Ms Toronto f56a, do not indicate any lacuna here, but clearly the exposition is disrupted; its continuation is also found in *Tiqqunei Zohar Hādash* (Margoliot) 116a. The bracketed section following, which seems

{ And if prayer is not perfect,  
many agents of destruction chase after him,  
as it says:  
(Lamentations 1:3) *all her pursuers have caught her etc.*  
And because of this, we pray:  
(Psalms 78:38) *And He, being merciful, will forgive  
sin – this is Samael,*<sup>148</sup>  
who is the snake;  
*and will not  
destroy – this is ‘the destroyer’;*<sup>149</sup>  
*and has increasingly returned his  
anger – this is ‘anger’;  
and will not arouse all his  
fury – this is ‘fury’*  
– so that they not pursue after the prayer.

And many agents of destruction are suspended from them;  
there are seven ‘appointed ones,’  
and seventy are suspended from them,  
and in each and every firmament, there are prosecutors,  
and suspended from them are ten thousand myriads.  
And if prayer ascends perfectly,  
in the ‘wrapping of precept,’<sup>150</sup>  
and [with] phylacteries upon head and arm,  
it is stated of them:  
(Deuteronomy 28:10) *And all the peoples of the land shall see  
that the Name of God is called upon you,  
and they shall fear you.*  
*The Name of God*  
– they have established,  
that it is [referring to] the phylactery of the head;  
and [for] whomever appears the Name YHV”H,  
above the head in prayer,  
which is {YHV”H } ADNY,  
immediately they all flee;

---

thematically out of place (hence the brackets) belongs, according to commentators cited by *Matoq Midvash*, on Z1:24a following the words: “and no prayer enters except in [correct] measure and weight.”

<sup>148</sup> Samael is ‘the Adam of the other side,’ the human of evil and the demonic, often synonymous with the evil inclination inside every person; as the masculine agent of darkness, his wife Lylyt is the evil counterpart of Eve, and the mother of ‘the mixed multitude.’

<sup>149</sup> The terms derived from Psalms 78:38 - *mashhit*; (destroyer), *aph* (wrath), *heimah* (fury) - represent the agents appointed over sinners in hell, as stated in Z1:27b.

<sup>150</sup> The expression ‘the wrapping of precept’ is found in Z 1:204b, on which Matt gives: “...enwrapped in a wrap of *mitsvah*” (*PZ* Vol.3:255). It refers to the garments of worship: the prayer shawl and phylacteries.

this is what is written:  
(Psalms 91:7) *A thousand shall fall at your side etc.* }

And Jacob,  
because he saw, through the holy spirit,  
the oppression of the final exile  
at the end of days

{ he said:  
(Genesis 28:11) *And he encountered the place  
and he sojourned there for the sun was setting*  
– and the night of the exile had come, and he said: }

(Genesis 32:8) *And Jacob feared greatly, and he was troubled*  
– and he divided the Holy People in exile into three sides,  
as it says:

(Genesis 33:2) *And he placed the maidservants and their children first*  
- at the head of the exile of Edom  
– *and Leah and her children afterwards,  
and Rachel and Joseph afterwards.*

And because he saw, after that,  
their poverty and anguish,  
he said:

(Genesis 28:21) *And I shall return in peace  
to my father's house;*<sup>151</sup>

and he said:

(Genesis 28:20) *...and he shall give me bread to eat  
and a garment to wear.*

And David, because of exile, said:  
(2 Samuel 17:29) *hungry, and tired, and thirsty in the desert*<sup>152</sup>  
– because he saw *Shekhinah*,  
dry and parched,  
he took anguish<sup>153</sup> because of Her.

After he saw Israel returning in joy,  
he arranged<sup>154</sup> ten types of melody,  
and at the end of all of them, he said:

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<sup>151</sup> These words were uttered by Jacob *prior* to the episode just discussed, not after! *Matoq Midvash* explains that Jacob's division of his family into three groupings is symbolic of the later exile which he had previously perceived.

<sup>152</sup> In their scriptural context, these words were not said by David but by three generous patrons who provided his hungry and tired army with victuals and comforts when David went into exile due to the civil war against Absalom.

<sup>153</sup> "...took anguish" is an unusual idiom for the *Zohar*; Wolski suggests that similar phrases may have been influenced by Iberian dialects (*PZ* 10:584, n.23).

<sup>154</sup> Another use of the flexible word *taqqin*, see Exegesis, Section 3.3.

(Psalms 102:1) *A prayer of the poor person when he enwraps...*

<sup>155</sup> {He arranged ten types of psalm,<sup>156</sup>

and at the end of all of them,

(Psalms 86:1) *A prayer to David:*

*Incline, O Lord, Your ear; answer me...*

He saw<sup>157</sup> that all prayers,

for whose sake they wrap before the King,

they would not enter

until the prayer of the poor person enters.

He said:

(Psalms 102:1) *A prayer of the poor person when he enwraps;*}

And it is the prayer that wraps all prayers before it,

until his prayer enters;

therefore, the poor person precedes all of them.

What is *the prayer of the poor person*?

It is the prayer of ‘the evening service,’<sup>158</sup>

which is a domain<sup>159</sup> of its own accord,

with Her Husband.

And because She is without Her Husband,

She is impoverished,

dry {in the domain of all men};

and the righteous poor one [which is] dry

– this is the seed of Jacob,

which is in the domain of all nations,

and is likened to the evening prayer,

which is ‘the night of exile;’

And the prayer of Sabbath is ‘charity to the poor,’

as the Masters of the Mishnah have established it:

‘sun on the Sabbath is charity to the poor.’<sup>160</sup>

{for the poor are comforted in the path of the sun of the Sabbath}.

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<sup>155</sup> This bracketed passage is found in *Tiqqunei Zohar Hadaash* (Margoliot) 108b.

<sup>156</sup> *Tillim* – although this abbreviation for *tehillim* (psalms) is found occasionally throughout Rabbinic literature, this is its only appearance in the Zoharic corpus.

<sup>157</sup> *Sulam* reads *haza* (he saw) as it appears in *Tiqqunei Zohar Hadaash*; others read *hada* (he rejoiced).

<sup>158</sup> *Aravit* – the evening prayer service. Although, in effect, obligatory, the evening prayer service is mandated at a lesser level because it does not correspond to a Scripturally-commanded daily sacrifice. In Kabbalistic symbolic terms, ‘the evening service’ represents Jacob.

<sup>159</sup> The word *r-shut* (domain) has a double meaning that is played upon here; in the context of the evening prayer service, it also means ‘voluntary;’ (see previous note).

<sup>160</sup> *BT Ta’anit* 8b.

And therefore, a person needs to be  
as a poor person at the gate of the King,  
in the ‘standing’ prayer,  
throughout all six mundane days [of the week]  
for the sake of *Shekhinah*.

And he enwraps for Her,  
in ‘the wrapping’<sup>161</sup> of precept’ of ‘the fringes,’  
like a poor person;  
and he should ‘be’<sup>162</sup> with phylacteries,  
as an indigent,<sup>163</sup>  
towards the gate which is ADNY [=65];  
for thus does it amount to  
the numeric value of  
‘chamber’ (*HeYKhaL*[=65]).

And this is:  
(Psalms 51:17) *ADN”Y! Open my lips!*  
And when he opens his mouth in the evening prayer,  
an eagle descends,  
into the mundane days [of the week],  
to accept with her wings  
the prayer of the night.  
And this is NURYEL,<sup>164</sup>  
called URYEL from the side of *Hesed*,  
and NURYEL from the side of *Gevurah*,  
which is ‘an igniting fire,’  
of which it is stated:  
(Daniel 7:10) *A river of fire...*

And in the prayer of the morning service,  
a lion descends,  
to accept prayer in its arms and its wings,<sup>165</sup>  
for {alt. there are} four wings  
to each ‘living being’ [of the chariot]  
– this is MYKhaEL.

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<sup>161</sup> Whereas *mit’attech* is a reflexive verb in Hebrew, *’ittupha* is a simple-active gerund in Zoharic Aramaic. See *PZ* Vol.1:171, “...He enwrapped himself in a wrapping...” As well as poetically repeated here, the root *תפח* (wrap) is a key *Leitwort* of the passage, and forms an important linguistic bridge between the *LSZ* text and the Zohar text which recommences on Z1:29a.

<sup>162</sup> *y-hei* – third-person, singular, masculine, future; at once imperative, exhortative and ideational.

<sup>163</sup> The word ‘*ani*’ means ‘a poor person;’ here the text gives the equivalent *evyon*, which means essentially the same thing, so I have provided an alternative equivalent in translation.

<sup>164</sup> NURYEL, URYEL, MYKHAEL AND GAVRYEL are the names of archangels.

<sup>165</sup> A ‘winged lion’ is the first of the four ‘beasts’ mentioned in Daniel Ch.7.

And in the prayer of the afternoon service,  
an ox descends to receive {alt. prayer}  
with its horns and its wings  
– and this is GaVRUYEL.

And on Sabbath,  
the blessed Holy One descends,  
with the three Patriarchs,<sup>166</sup>  
to receive, with them,  
His ‘lone daughter;’  
and this is the mystery of Sabbath,  
Sh [פ=300] BaT (daughter),  
His ‘unique one.’

At that time,  
the higher ‘living ones,’<sup>167</sup>  
which are called by the Name of God open and say:  
(Psalms 24:7) *Lift, O gates, your heads,  
and be uplifted O eternal portals.*

At that time,  
the seven chambers<sup>168</sup> are opened.

The first chamber [is] the Chamber of Love;  
the second [is] the Chamber of Fear;  
the third [is] the Chamber of Mercy {Tiqqunim 22<sup>169</sup>};  
the fourth [is] the Chamber of Prophecy,  
of ‘the speculum that shines;’

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<sup>166</sup> The Patriarchs refers, on the one hand, to Abraham, Isaac and Jacob in this beautiful mythopoetic explanation of the word *Shabbat* (Sabbath); on the sephirotic symbolic plane, the Patriarchs represent *Hesed*, *Gevurah* and *Tipheret*.

<sup>167</sup> Here appears the Aramaic term *heyvan*, though presumably with reference to the Biblical angelic beings of the Chariot, the *hayot*.

<sup>168</sup> Various discussions are found on the notion of ‘chambers’ in the supernal realm. The description of ‘the chambers’ here bears little apparent resemblance to the schema described in the famous *Heikhalot* sections of the *Zohar*. Yet, even within the body of tiqqun literature itself, there are significant differences between outlines of these chambers. In *TZ* 26b, the six chambers by which prayer would ascend, which are the Chambers of Tears, Music, Light, Prophecy, Fear and The Poor (in contrast to those here: Love, Fear, Mercy, Prophecy of the Shining Speculum, Prophecy of the Non-shining Speculum, Righteousness, Judgement) are no longer open. And in this passage, there is an absence of the Gate of Tears, which is central to *TZ*’s discussion there. The language in *TZ* is also somewhat different, using the style *iyt heikhalah* (“there is a chamber of...”).

<sup>169</sup> The reason for this editorial insert, found in the Vilna and Margoliot editions of *Zohar*, is not clear; nor is where exactly it refers to.

## Z 1:24a

The fifth [is] the Chamber of Prophecy,  
of ‘the speculum that does not shine’;<sup>170</sup>  
the sixth [is] the Chamber of Righteousness;  
the seventh [is] the Chamber of Judgement;<sup>171</sup>  
and about them it is stated:  
(Genesis 1:1) *BeREiShYT* (In the beginning):  
BaRA (He created) ShYT (six),  
ELHYM [is] the seventh chamber.

And thus there are seven chambers below,  
And, corresponding to them:  
‘the seven voices’<sup>172</sup>  
of (Psalms 29:1) *Give to the Lord...*  
and the 18 ‘mentions’ that are in it,<sup>173</sup>  
with which the blessed Holy One roams throughout 18 worlds:  
(Psalms 68:18) *God’s chariot is twice ten thousand, thousands of angels,*  
which are the 18 myriads of worlds.<sup>174</sup>

And there are many guardians  
of the gates of the chambers,  
that accept prayers;  
and no prayer enters except  
in [correct] measure and weight.

And there is no-one who stands before the Gate of Prayer,  
and about it is stated:  
(Psalms 127:5) *They shall not be ashamed,*  
*for they shall speak with enemies in the gate*  
– which is ‘the Gate of the King,’  
because prayer is a precept,  
and this is *Shekhinah*;  
and Torah, this is the blessed Holy One,

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<sup>170</sup> See *BT Yevamot* 49b: “All the prophets gazed through a speculum that does not shine, Moses gazed through a speculum that shines”; see also Z 1:183a and *PZ* Vol.3, p.114, n.191.

<sup>171</sup> A footnote here in the Soncino translation (Vol.1:97) reads: “From here to *razin t’mirin* on 24b is a dissertation on the relation of prayer to the various *Sefiroth*, involving much manipulation of Hebrew letters and vowel points, and therefore unsuitable for translation.”

<sup>172</sup> See *Sepher HaBahir* Ch.45. Psalm 29 poetically describes the ‘voice’ of the Lord in various ways which number seven: “The voice of the Lord upon the waters...;” “The voice of the Lord is in strength;” “The voice of the Lord is in beauty;” etc.

<sup>173</sup> The Tetragrammaton is ‘mentioned’ 18 times in Psalm 29. The connection of these 18 mentions to the daily prayer comprising 18 blessings is found in *JT Berakhot* 30a.

<sup>174</sup> See *BT Avodah Zarah* 3b. The Talmud expounds the verse to read *שאינו* (there are not) rather than *שנאנו* (angels) to imply twenty thousand minus two thousand.

no interruption between them is a necessity.  
And one should raise Torah and precept,  
with love and fear.

For all the positive and negative commandments,  
all of them are suspended from the Name YHV" H,  
as we have established this mystery:  
*ShMY (My Name)* [=350] with Y" H [=15]  
[equals] 365 negative commandments,  
*and this is ZiKhRY (My remembrance)* [=237] with V" H [=11]  
[equals] 248 positive commandments;  
and behold there are 365 and 248 [=613].  
And there are 248 [words] in the recitation of the *Shm 'a*,  
and they were given from the love and fear of the letter Hei;  
and therefore they established [the formula]:  
'Who chooses His People Israel with love.'<sup>175</sup>  
And they are included in Abraham [=248],<sup>176</sup>  
of whom it is stated:  
(Isaiah 41:8) ...*the seed of Abraham, My beloved.*

{see at the end of the book, that which is missing here};

Israel, who ascends in YUD HEi VAV HEi.  
And the mystery of the word:  
'Israel arose in thought to be created;'<sup>177</sup>  
*MaHaShaVaH* (thought) [is composed of]  
*HaShaV* (he thought) [and] *MaH* (what)  
– and in it you will find the Holy Name;<sup>178</sup>  
and for the sake of Jacob,  
who is Israel,  
it is stated: (Genesis 1:27) *And ELHYM created the human in His image*  
–in the likeness of his Master.<sup>179</sup>

'Children, life and sustenance'<sup>180</sup>  
[are] from the side of the Middle Pillar,

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<sup>175</sup> Liturgical: morning service

<sup>176</sup> The letter Hei was added to Abram's name to make Abraham; see Genesis 17:5. Abraham represents the *sephirah* of *Hesed*, the embodiment of Divine love. Thus the numeric value of Abraham's name (248) equals the number of positive precepts of the Torah, which are given from the aspect of love.

<sup>177</sup> *Bereishyt Rabbah* 1:4.

<sup>178</sup> The letters of the Tetragrammaton when spelt out equal 45 (*Ma" H*) in numeric value.

<sup>179</sup> See *BT Hullin* 91b: Jacob is the image of the human (Adam) in the Divine Chariot described in the first chapter of the *Book of Ezekiel*. See *TZ* 139a – "Adam, who is Israel..." and 139b, which states that Adam was reincarnated into Jacob; see also *Zohar* 1 27a and *Zohar* 3:238b (RM).

<sup>180</sup> *BT Mo'ed Qatan* 28a:

which is: (Exodus 4:22) *My son, My first born, Israel,*  
and it is 'the tree of life,'  
and it is 'a tree' in which is sustenance for all,  
and because of this Israel is its food  
– prayer, which is considered as offering;  
and in exile it is stated:  
(Genesis 30:1) *Give me children, and if not, I am dying;*  
and *Shekhinah* is the offering of the blessed Holy One,  
of it there is of right and left and body;  
and when he raises it towards Him,  
one needs to include with it all ten *sephirot*,  
'for there is no [rite of] sanctity [with] less than ten,'<sup>181</sup>  
which is its holiness.

And therefore,  
when a person wishes to raise his prayer,  
with all 'movements,'<sup>182</sup>  
if the snake wishes to prosecute the prayer,  
he should make for himself a sling;  
and the mystery of the word:  
*zarqa, maqeph, shophar holekh, segolta.*<sup>183</sup>

Rabbi Shim'on opened and said:

Hear O High ones!

Gather O lower ones!

- these are the Masters of the Academy on High and below -

Elijah! With adjuration, take permission

and descend here,

for the battle is much prepared.

Enoch, the appointed one,

descend here,

you and all the Masters of the Academy

that are under your hand;

for not for my glory do I act,

but for the glory of the *Shekhinah*.

He began as before and said:

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<sup>181</sup> *BT Berakhot* 21b.

<sup>182</sup> The term 'movements' in this context refers to the vocal movements that enable letters to be expressed into words, specifically vowel sounds and cantillation notes, which are treated mystically throughout the literature of the *LSZ*.

<sup>183</sup> These are the names of traditional cantillation notes with which the text of the Bible is chanted when read as part of the synagogue liturgy. For an extensive discussion of the cantillation notes in the light of Zoharic exegesis, see Penkower, 2010.

‘Zarqa!  
Surely, in your coming<sup>184</sup>  
to raise prayer to that specific place,  
just like that stone of the sling  
that you threw to the known place.<sup>185</sup>

Thus one needs to raise his thought through his prayer,  
in that ‘crown’,  
included and crowned,<sup>186</sup>  
of which it is stated:  
‘all who straighten up, straighten up at the Name.’<sup>187</sup>  
For one needs to raise it there.

And in that place that he raises Her towards her Husband,  
‘even if a snake is wound around his ankle,’<sup>188</sup>  
he should not interrupt,  
even though it is stated of it:  
(Genesis 3:15) ...*and you will bite his heel*;  
that stone which is the Yud of Ya’aqov (Jacob),<sup>189</sup>  
of which it is stated:  
(Genesis 49:24) ...*from there he shepherds the stone of Israel*  
– he should not interrupt;  
and one should raise {alt. Her} to the Infinite.

And when he lowers Her,  
it is stated of him:  
‘all who bend the knee, bend the knee at [the word] Blessed;’<sup>190</sup>  
for one should lower {alt. Her} to endlessness;  
and he must not ‘interrupt {alt. Her} from Him,  
– not Above,  
not below.

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<sup>184</sup> Rabbi Shim’on is addressing the Faithful Shepherd, Moses.

<sup>185</sup> This passage parallels a more extensive discussion found in *Tiqqunei HaZohar*, Tiquin 21. The Faithful Shepherd utilizes the ‘sling’ formed by the shape of the *zarqa* cantillation note to raise the *Shekhinah* on high through prayer. The word *zarqa* implies ‘throwing.’ The sling is also used to fling the ‘snake,’ the enemy of the Divine presence, away from holiness. A useful literary analysis of this motif is found in Biti Roi’s *Love of the Shekhinah*, (2017:104).

<sup>186</sup> *Mukhlelet u-m-’uteret*. See TZ 61b where the same phrase is rendered in Aramaic: *avna klila umit’atra*. This passage clearly reflects the discussion in *Sepher HaBahir* Chs. 89-91, where the expression is *m-khulelet u-m-uteret*, which Kaplan translates as “included and crowned” (Kaplan,2015:23).

<sup>187</sup> *BT Berakhot* 12a.

<sup>188</sup> *Mishnah Berakhot*, 5:1.

<sup>189</sup> The stone is symbolised by the letter Yud, ך, which conjoins to the word ‘*aqev* (heel) to form the name Ya’aqov (Jacob).

<sup>190</sup> *BT Berakhot* 12a.

Sometimes He is Her husband,  
[the letter] Vav [=6],  
through ‘the Righteous One (*tzaddiq*),  
with the six parts of the two thighs  
He descends towards her,  
with the two thighs.<sup>191</sup>

For a time, He is Her Husband,  
[the letter] Vav,  
through the two {alt. arms}  
– six parts that ascend towards her with two arms.

Sometimes, He is the son of Father and Mother,  
the son of Y”H,  
one should raise {alt. Her, Above, and when} Above to Hei;  
and when She ascends there,  
sometimes She is in reverse,  
Vav, and between Yud, Yud,  
like this: א [Aleph];  
one needs to raise Her towards Him,<sup>192</sup>  
for it is stated of Her:  
(Psalms 118:22) *A stone the builders have rejected  
has become the head of the corner.*

And when She ascends Above,  
in ‘the Head of all heads,’<sup>193</sup> She<sup>194</sup> ascends,  
and for Her sake do the angels say:

## Z 1:24b

‘Where is the place of His glory?’<sup>195</sup>  
And when She ascends to Aleph,  
like this א,  
She is a crown upon the head of the Aleph,  
a diadem upon its head – *Keter*;<sup>196</sup>

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<sup>191</sup> The parallel between prayer and erotic union is a motif found throughout the *LSZ*.

<sup>192</sup> I have slightly interpreted an ambiguous wording here for the sake of sense in translation.

<sup>193</sup> *Reisha d-khol reishin*. See *Zohar* 1:232a.

<sup>194</sup> The Aramaic switches gender here, but retaining the feminine makes sense of the passage; and thus also reads *Matoq Midvash*.

<sup>195</sup> Liturgical: the *Qedushah* prayer

<sup>196</sup> In this passage, three synonyms are used for ‘crown:’ *taga* (which is the ‘crown’ of letters in ritualized script), *atarah* (which might more accurately be understood as ‘corona’) and *keter* (the most common designation for crown but which, in this case, is the proper name of the highest of the *sephirot*).

and when the point descends below and is crowned,  
She descends through it,  
like this: {alt. qametz};  
and when She ascends,  
it is called ‘crown’<sup>197</sup>  
in the mystery of the cantillation notes.

And when She ascends, She is called ‘point.’  
And when He unites with Her,  
She is 7 (zayin),  
comprising of Him, the sign of the covenant,  
which is the seventh of everything,  
and specifically this stone is the building of all worlds.

And because of this:  
(Deuteronomy 25:15) *A complete and righteous stone you shall have –*

She is the ‘measure’ between each and every sephirah,  
for each sephirah {alt. and every sephirah} in Her amounts to ten,  
Her dimension,  
and through Her {alt. Vav in Her} is made a cubit,  
– ten cubits, the length between each and every sephirah.  
And the mystery of the word:  
(Exodus 26:16) *ten cubits is the length of the plank*  
– and between all [it is] one hundred,  
it is Yud [=10] between each part, ten times,  
amounting to a ‘measure’ {Masters} of a hundred cubit(s).

Each and every measure is called ‘a world’,  
and they are Y”V  
– dimension and measure –  
V [is] weight, Y’ [is] its measure;  
and ‘the dimension of measure’ is  
five cubits in length,  
and five cubits width,  
and they correspond to the dimension of each firmament,  
whose distance is 500 [in] its length,  
and 500 [in] its width.<sup>198</sup>  
And they are Hei [=5], Hei [=5].  
Here you have the ‘dimension of stature’ in the letters YHV”H.  
For the letter V is

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<sup>197</sup> *taga*

<sup>198</sup> See *BT Pesachim* 94b

(Genesis 1:14) *the firmament of the Heavens*,  
 its five firmaments [are] Hei [=5],  
 these are called *HaShaMaYiM* (the Heavens);  
 [the letter] Hei [stands for] five firmaments  
 which are included in the Heavens;  
 five higher ones – the Heavens of the Heavens –  
 and they are ‘five in five;’  
 Vav is the sixth firmament to them,  
 Yud is the seventh to them;  
 Yud [is] seven in seven,  
 which amount to Ya”D [=14];  
 and thus are the lands,  
 seven upon seven,  
 like the layers of onions;  
 and they are all alluded to in the two eyes.

Yud is called ‘the small world;’  
 Vav is ‘the long world,’  
 and anyone who wishes to ask requests of the long world  
 needs to lengthen within it,<sup>199</sup>  
 and anyone who asks in the short world,  
 needs to shorten.  
 And about this did they establish:  
 ‘In the place that they said to shorten, no man has permission to lengthen.’<sup>200</sup>  
 To shorten in prayers:  
 (Numbers 12:13) *EL, please heal her, please*  
 – with the point of Yud;  
 to lengthen, and to ‘throw oneself down’,<sup>201</sup>  
 (Deuteronomy 9:18) *And I threw myself down before the Lord as at first,*  
*40 (Mem) days and 40 (Mem) nights*  
 – altogether M”M,  
 [and with] Y,’ the point, in the middle,  
 making *MaYiM* (water),  
 from the side of *Hesed*:  
 one needs to lengthen in prayer and in the Holy Name,  
 and YHV”H ascends in [the cantillation note] *r-vi’a*,  
 to lengthen in this ‘movement,’  
 which is the mystery of *teqi’ah*.  
 To shorten: of the side of *shvarim*,  
 the average one,

<sup>199</sup> *L-arkha beih*: ‘within it’ refers to prayer.

<sup>200</sup> *Mishnah Berakhot* 1:4

<sup>201</sup> *l-hitapel* – this reflexive form of the Hebrew verb ‘to fall’ is in accordance with its meaning in Deuteronomy 9:25, and not as in Genesis 43:18 where it means “to fall upon.”

not with shortening and not with lengthening;  
with *tru'ah*, of the Middle Pillar,  
which is *shalsholet*,  
for both of them are 'the holy *sheqel*' to correspond [to] *r-vi'a*  
which amounts to *holem*.

*Shvarim* corresponds to *shva*  
– this one seeks to ascend in voice,  
and this one seeks to lower it,  
and for that reason are [the notes of] *shvarim* in silence<sup>202</sup>  
– the lower *Shekhinah* –  
and the voice is not heard,  
as it says: (1 Samuel 1:13) *and her voice was not heard*;  
*Tru'ah* – this is *shalsholet*,  
taking hold<sup>203</sup> of both of them.  
And there is,  
like the case of the *r-vi'a*,<sup>204</sup>  
which lengthens the word through it,  
and this is the [vowel] point *hireq*,  
just like *holem*.

There is no point  
that does not have its correspondent  
among the cantillation notes:  
*segol* in relation to *segolta*;  
*shva* in relation to *zaqeph gadol*;  
you will find for all of them points in relation to cantillation notes  
– for the one who knows the hidden mysteries.

He opened and said:  
*zarqa, maqeph, shophar holekh, segolta*.

{*patah*, the point of the right:  
'the Lord reigns';  
the point of *segol*, of the left:  
'the Lord has reigned';  
in the middle:  
'the Lord shall reign' – below.<sup>205</sup>

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<sup>202</sup> This obscure passage is of very ambiguous structure, and can be punctuated in several ways. *Matoq Midvash* introduces a new passage here with the words: "In silence - the lower *Shekhinah* – the voice is not heard."

<sup>203</sup> This is a case of the flexible word *ahid* (as discussed in exegesis 3.3.6) that can also mean 'unifying.'

<sup>204</sup> The word here in printed editions is *raqi'a* (firmament), which may be a scribal error (according to *Matoq Midvash*). It appears as *r-vi'a* in the corresponding passage in *Tiqqunei Zohar Hadash*.

<sup>205</sup> The relationship of the term 'below' to the 'the middle' is not clear in this context.

Rabbi *Aḥa* said: ‘the Lord reigns’ – this is the Higher world;  
‘the Lord has reigned’ – this is *Tipheret*;  
‘the Lord will reign’ – this is the Ark of the Covenant}  
{ see the end of the book, that which is missing here }.

(Genesis 2:4) *These are the generations  
of the Heavens and the earth...*

{ acronym *ToH”U* (chaos) }

– behold they have established:

‘every place that is written *These...*

disqualifies that which preceded’<sup>206</sup>

– and these are the generations of ‘chaos’,

that were alluded to in the second verse:

(Genesis 1:2) *And the earth was chaos ...*

And these are they of which it is stated

that the Holy Blessed is He ‘created worlds and destroyed them;’<sup>207</sup>

and because of that the earth was ‘wondering’ and ‘astonished.’<sup>208</sup>

How did the blessed Holy One create worlds [only] to destroy them?

It would have been better not to create them!

But surely here is the mystery of what is [meant by]

‘and He destroyed them;’

for the blessed Holy One does not annihilate<sup>209</sup> the work of His hands.

And not only that,

but this is ‘the Heavens’ of which it is stated:

(Isaiah 51:6) *for the heavens as smoke shall dissolve...etc.*

If so, the Holy Blessed is He makes and destroys!

But the mystery of the matter is thus:

that the blessed Holy One created the world,

and He created it through the Torah,

as they have established it [in exegesis of] *In the beginning*,

of which it is stated:

(Proverbs 8:22) *The Lord has acquired me, as the beginning of His way.*

And with this ‘beginning’ did He create the Heavens and the earth,

and it [the Torah] supports them,<sup>210</sup>

for ‘covenant’ (*BRiT*) is written in it,

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<sup>206</sup> *Bereishyt Rabbah* 12:3

<sup>207</sup> See *Bereishyt Rabbah* 9:2 and compare with *Midrash Rabbah Qohelet* 3:14.

<sup>208</sup> *Toheh uboheh* - a play on the words *tohu vavohu* (chaos and void).

<sup>209</sup> *y-shatzei* – a word for destruction that is different from *maḥariv* previously used.

<sup>210</sup> See *BT Pesahim 68b*: R. Eleazar said, But for the Torah, heaven and earth would not endure, for it is said, *If not for my covenant etc...*

in [the word] B”R”EiSh”Y”T (*In the beginning*);  
and it is stated of it:  
(Jeremiah 33:25) *If not My covenant with day and night...*  
And these are they of which it is stated:  
(Psalms 115:16) *The Heavens are the heavens of the Lord...etc.*  
And it is the *land of life* comprising seven lands,<sup>211</sup>  
about which did King David say:  
(Psalms 116:9) *I shall walk before the lord in the lands of the living.*  
And He created heaven and earth,

## Z 1:25a

after it, upon *ToH”U* (chaos),  
and there is no foundation<sup>212</sup> there,  
which is the ‘covenant’ (*bri”t*) that would support it.

Because of that,  
the blessed Holy One wished to give the Torah  
to the nations of the world – the gentiles<sup>213</sup> –  
which is the actual covenant of circumcision,  
and they did not wish to accept it,  
and the earth remained arid and dry.  
And this is [the meaning of]  
(Genesis 1:9) *Let the waters be gathered  
from beneath the Heavens to one place  
and let the dry land be seen;*

*Let the waters be gathered* – this is the Torah,  
*to one place* – these are Israel,  
because their souls suspend from that place of which it is stated:  
‘Blessed is the glory of the Lord from His place.’  
‘The glory of the Lord’ – lower *Shekhinah*;  
‘from His place’ – Higher *Shekhinah*.  
And since their souls are from there,  
YHV”H resides upon them specifically,

<sup>211</sup> On ‘the seven lands’ see note on ZH 33d.

<sup>212</sup> The *Zohar* uses the word *yesoda*, an Aramaicisation of the name of the *sephirah*, in order to denote its literal semantic meaning in addition to the symbolic; see Z 1:3b: “the limb of the holy foundation (*yesoda*), upon which the world endures.”

<sup>213</sup> Although the signifier עכו"ם (*'aku"m*), indicating the gentile nations, appears in numerous places throughout Rabbinic literature (as an acronym of ‘the worshippers of stars and constellations’), the slightly extended form עעכו"ם (*'a'akum*) - “the worshippers of the service of...” (*ovdei 'avodat*) - appears to be a predominantly Zoharic convention. Multivalently, the doubling of the letter ‘ayin may also imply the ‘70 nations’ (since the numeric value of ‘ayin is 70), and that observation appears to have been made by Scholem in his Card Catalogue.

and it is stated of them:

(Deuteronomy 32:9) *For the portion of the Lord is His people*  
– and this is *Let the waters be gathered...to one place.*

And the Torah is the ‘inhabiting’<sup>214</sup> of the world,  
and the nations of the world – the gentiles –  
who did not accept it,  
remained arid and dry.

And this is [the meaning of] that the blessed Holy One  
‘created worlds and eroded’<sup>215</sup> them’  
– those that do not keep the commandments of the Torah.  
Not that He annihilates the work of His hands,  
as people think.

And why would He annihilate them, His children,  
of whom it is stated:

(Genesis 2:4) *...in their being created (b-hibar-am)*  
‘with Hei did He create them (*b-Hei bra-am*)’<sup>216?</sup>

And these are they who convert [to Judaism] from the nations of the world;  
because of them did fall the small Hei of Abraham  
into the fifth millennium,  
which is Hei [=5], which is ‘arid and dry’  
– arid in the first Temple, and dry in the second Temple.

And Moses, because he wished to bring<sup>217</sup> converts  
beneath the wings of the *Shekhinah*,  
and he thought that they were of those who were created with Hei,  
and he granted them the [status of] Hei of Abraham,  
they cause him ‘a descent,’  
as it says: (Exodus 32:7)  
*Go, descend, for your people have corrupted.*  
Because they had not accepted the letter Hei,  
with the fear of Yud and the love of Hei,  
he descended from his level,  
which is Vav.

And the letter Vav descended with him  
so that he would not become lost among them,

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<sup>214</sup> *Yishuva*. This is a cryptic reference to Isaiah 45:18, where ‘to inhabit’ (infinitive: *lashevet*) is contrasted to chaos (*tohu*).

<sup>215</sup> The text here plays on the relationship between two meanings the root *harev* found in *harevin* (arid) and *umaharivan* (destroyed them). I therefore sought a word that would imply destruction but be somehow related to the concept of aridity.

<sup>216</sup> See *BT Menaḥot* 29b

<sup>217</sup> The literal meaning of *l-a'ala giyurin* is “to enter converts,” but because of the lack of differentiation in English between the active and causative meanings of the verb, some ambiguities in sense could arise.

for he was destined, through the mystery of reincarnation,  
to become mixed among them in the exile,  
- among 'the mixed multitude,'  
who are the souls from the side of whom it is stated:  
(Isaiah 51:6) *...for the Heavens, as the smoke, will dissolve etc.*  
And these are they upon whom Noah did not seek mercy.  
And it is stated of them:  
(Genesis 7:23) *and they were vanquished from the earth,*  
because they were those of whom it is stated:  
(Deuteronomy 25:19) *Eliminate the memory of 'Amaleq.*  
And Moses did not guard against them,  
and [the letter] Hei fell amongst them;  
and because of that,  
he does not enter the Land of Israel,  
until the Hei shall return to its place.

And because of that,  
he descended from his level,  
and Vav descended through him,  
and because of that,  
'Hei fell, Vav will raise her,'<sup>218</sup>  
- the Vav of Moses.

And because [of] the small Hei,  
the Hei of ABRaHaM,  
which is that of *HiBaR-aM (in their being created)*,  
he is assisted<sup>219</sup> for her sake,  
and it is stated of him:  
(Isaiah 63:12) *Leading to the right of Moses...etc.*  
and he takes her out of there with the force of Vav,  
and he brings her with him.  
Immediately, Y"YH resides upon him,  
and the oath is completed {that is stated}  
(Exodus 17:16) *For a hand is upon the throne of YaH,*  
*a war to the Lord...etc. [...from generation to generation.]*

What is *from generation to generation*?  
This is Moses, of whom it is stated:  
(Ecclesiastes 1:4) *A generation goes and a generation comes.*  
And behold they have established,

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<sup>218</sup> This phrase is a poetic and sublime summary of the entire passage.

<sup>219</sup> *It'azer*. Other editions have *itz-'ar* (reduced), which is how the word appears in Ms Toronto.

that 'there is no generation of less than 60 myriads'<sup>220</sup>  
- and this is Moses, of whom it is stated, that  
'one woman gave birth to 60 myriads in one belly.'<sup>221</sup>

And there are five types among the mixed multitude,  
and they are:  
{sign is [acronym] *NeG''A R''A* (evil affliction)}  
Nephillim, Giborrim, 'Anaqim, Rephaim, 'Amaleqim.  
And because of them did the small Hei fall from her place.

Bil'am and Balaq were of the side of 'Amaleq;  
take 'AM from BiL'AM  
[and] La"Q from BaLaQ,  
and what remains is BaBeL (Babylon):  
(Genesis 11:9) *...for there did God confuse (balal)*  
*the language of all the earth*  
– and these are they who remained of those of whom it is stated:  
(Genesis 7:23) *And He eliminated all that existed.*<sup>222</sup>

And from those who remained of them in the fourth exile,  
they are the heads – with much endurance,<sup>223</sup>  
and they are enduring<sup>224</sup> over Israel  
[with] instruments of violence.  
And about them it is stated:  
(Genesis 6:13) *...for the land was filled with violence because of them*  
– these are the 'Amaleqites.

About the Nephillim it is stated:  
(Genesis 6:2) *And the sons of the ELHYM saw*  
*that the daughters of humanity were good*  
– and they are the second type of those Nephillim of above.<sup>225</sup>

For when the Holy Blessed is He wished to create Adam,  
when He said:  
(Genesis 1:26) *Let Us Make a human in Our image...etc.,*  
He wished to make him the head of all the High ones,  
that he would be the commander over all them,

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<sup>220</sup> See *Midrash Rabbah Qohelet* 1:5

<sup>221</sup> *Midrash Rabbah Shir HaShirim* 1:65

<sup>222</sup> Those who 'remained' were the survivors of the Flood and their descendants.

<sup>223</sup> *qiyuma sagi* - see note following.

<sup>224</sup> The verb *qaiymin* can mean 'existing' or 'enduring;' see *PZ* 1:26: *qaiymin b-qiyuma* is translated as "existing enduringly."

<sup>225</sup> See discussion in exegesis. This is an ambiguous statement: does it refer to 'Above' in the celestial sense, or 'above' in the textual sense (i.e. previously)?

and they were to be officers by his hand,  
like Joseph, of whom it is stated:  
(Genesis 41:34) *...and he shall command officers over the land.*

They<sup>226</sup> {above, 23a} sought to prosecute him,  
and they said: (Psalms 8:5) *What is man (enosh) that You should remember him? Etc.*  
– for he is destined to sin before You.  
The Holy Blessed is He said to them:  
'If you were below, like him, you would be sinning more than him!'

Immediately:  
*And the sons of the ELHYM*  
*saw the daughters of humanity etc.*  
They desired them,  
and the blessed Holy One threw them down below,  
in chains;  
and they are

## **Z 1:25b**

'Aza and 'Azael,  
from whom are the souls of the mixed multitude,  
who are the *Nephillim*,<sup>227</sup>  
who felled<sup>228</sup> themselves towards sexual immorality  
after women who were 'good.'<sup>229</sup>

And because of that, the blessed Holy One felled them  
from the World to Come,  
that they would not have a portion there,  
and He gave them their reward in this world, as it says:  
(Deuteronomy 7:10) *and he repays those who hate Him to their face,*  
*to cause them to perish etc.*

The *Gibborim*<sup>230</sup> [are] the third type;  
about them it is stated:  
(Genesis 6:4) *...they are the mighty ones (gibborim) etc.*

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<sup>226</sup> The beings known as the *Nephillim*.

<sup>227</sup> Although the term *Nephillim* is a proper noun, the following passages expound the literal meaning of the term, which is "the fallen."

<sup>228</sup> Although seemingly awkward in English, I retain here the verb 'falling' in translation - here in a causative form - replicating the repeated use of the word in Aramaic in order to highlight the concept of falling.

<sup>229</sup> As elucidated further in the passage, the term 'good' here (*tavaan*) is not used in its moral sense, but in the way that women appeared to the *Nephillim* as 'good' for the satisfaction of lust.

<sup>230</sup> Literally: "the mighty ones." I have retained the proper noun here.

...men of renown,<sup>231</sup>

and they are from the side of those of whom it is stated:

(Genesis 11:4) *Let us build for ourselves a city*

*and we shall make for ourselves a name*

– and they build synagogues and houses of study,<sup>232</sup>

and they place scrolls of the Torah in them,

and a crown on its head;

and not for the [sake of] the Name of God,

but to make for *themselves* a name.

This is what is written:

...and we shall make for ourselves a name.

And from ‘the other side,’

they overpower Israel

who are as the dust of the earth,

and they rob them,

and the work is broken,<sup>233</sup>

and about them it is stated:

(Genesis 7:19) *And the waters,*

*were overpowering (gavru), very much, upon the earth.*

*Rephaim*<sup>234</sup> are the fourth type.

If they see Israel in distress,

they desist from [helping] them,

and they have the power to save them,

but they do not wish to.

And they desist from the Torah,

and from those that strive in it

[instead] doing good with idol worshippers.

About them it is stated:

(Isaiah 26:14) *Slackers (rephaim) shall not rise up*

– at the time when the ‘visitation’<sup>235</sup> comes to Israel,

it is stated of them:

(ibid) *and You have destroyed every memory of them.*

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<sup>231</sup> Literally ‘men of the name;’ those who seek to “make a name” for themselves.

<sup>232</sup> This astonishing statement, that those who build communal edifices can be counted among the evil mixed-multitude, is typical of the anti-authoritarianism of the *LSZ*.

<sup>233</sup> ‘*avidta itavrat* (the work is broken) – meaning Divine service is disrupted. In some editions, this phrase is not found, though it is present in the earliest mss, such as Ms Toronto f58b.

<sup>234</sup> *Rephaim* can mean several things, all of which appear related to the word *raphe* (weak), and this is the implication of the exegesis here, though in the Pentateuch it is a proper noun indicating a people known as the *Rephaim*. In other contexts, it can mean “ghosts;” in the context of Isaiah Ch.26, Rosenburg translates as “slackers.”

<sup>235</sup> *p-qidah* – the ‘visitation’ of redemption.

'*Anaqim*<sup>236</sup> [are] the fifth type,  
who are contemptuous of  
those of whom it is stated:  
(Proverbs 1:9) ...*and a necklace ('anaqim) for your neck;*<sup>237</sup>  
and about them it is stated:  
(Deuteronomy 2:11) *The Rephaim are also counted as the 'Anaqim*  
– they are equal to each other;  
these are they who return the world to chaos and void.

And the mystery of the word:  
the Temple was destroyed –  
(Genesis 1:2) *And the earth was chaos and void*  
– which was the principle and settlement of the world.  
As soon as 'light' arrives,  
which is the blessed Holy One,  
they will be vanquished from the world  
and will be destroyed.  
But redemption depends only upon '*Amaleq*,<sup>238</sup>  
[meaning] until he is vanquished,  
of which is the promise;  
and thus they have established it.

Another word:  
(Genesis 2:4) *These (eleh) are the generations of the heavens*  
– these are they of whom it is stated:  
(Exodus 32:4) *these (eleh) are your gods, O Israel*<sup>239</sup>  
– on the day that they will be destroyed, it shall be  
as that day on which the blessed Holy One made Heaven and earth;  
this is what is written:  
(Genesis 2:4) *on the day of YHV" H ELHY" M making earth and Heaven.*

At that time,  
the Holy One Blessed is He will be with His *Shekhinah*,  
and the world shall be renewed;  
this is what is written:  
(Isaiah 66:22) *For as the new heavens, and the new earth etc.*  
– this is [the meaning of] *on the day of...making...*

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<sup>236</sup> Literally: "giants."

<sup>237</sup> According to *Matoq Midvash*, the reference is to scholars, for whom the Torah is, metaphorically, an adornment. The word '*anaq* is a homonym, meaning both "giant" and "necklace."

<sup>238</sup> *Purqana lav ihu talya ela b- 'amaleq* – this remarkable statement implies that the destruction of the forces of pure evil in the world is a prerequisite for redemption.

<sup>239</sup> The reference is to false gods.

At that time:

(Genesis 2:9) *And YHV''H ELHY''M caused to sprout from the ground, every pleasant tree etc.*

But at first,

until these have been vanquished,  
the rain of Torah does not descend;

and Israel, who

are compared to grasses and trees,

do not sprout;

and the mystery of the word:

(Genesis 2:5) *And every plant of the field,*

*before it be in the land,*

*and every grass of the field etc...*

*for man (adam) was not – who are Israel in the Temple,  
to work the ground – in offerings.*

Another word:

*And every plant of the field*

– the first messiah,<sup>240</sup> before he shall be in the land;

*and every grass of the field before it shall sprout*

– this is the second messiah.

And why?

Because Moses is not there to worship<sup>241</sup> *Shekhinah*,

for about him it is stated:

*And man was not, to work the ground.*

And the mystery of the word:

(Genesis 49:10) *The sceptre shall not depart from Judah*

– this is the Messiah son of David;

*and the mace<sup>242</sup> from between his feet*

– this is the Messiah son of Joseph;

*until Shiloh shall come*

– this is Moses, of the same numeric value [as Shiloh];

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<sup>240</sup> This is a word play, between the Biblical term *siah* (plant) and the word *mashiah* (messiah). On the concept of two messiahs, see below where an ancient tradition is cited, that Israel (and the world) are destined to receive two messiahs: the son of Joseph and the son of David. The *LSZ* brings forth the idea of the Messianic Moses who completes (and possibly surpasses) the redemptive triad.

<sup>241</sup> Although the context equates Moses' service to the 'working' of Adam, the word *l-miphlah* specifically denotes 'worship.'

<sup>242</sup> Robert Alter's translation of *me'hoqeq*. In his annotation to Genesis 49:10, Alter refutes the phallic symbolism implicit in the phrase; but in the *Zohar*, that reading is always present. Kabbalistically, the biblical figure of Joseph represents the *sephirah* of *yesod*.

*and to him is the gathering<sup>243</sup> of Peoples*  
[composed of] the letters: *and Levi, Qehat.*<sup>244</sup>

Another word:

*And every plant of the field* – these are the righteous,  
who are from the side of the ‘Righteous One,’  
the life-force of the worlds.

*SiYa”H* (plant) [is composed of] *Sh* and *Ha”iY*;  
ש [the letter Shin - three branches of the tree,  
and they are the 3 patriarchs,  
and from 18<sup>245</sup> worlds.

An alternative expression:<sup>246</sup>

*And every grass (שׁוֹשַׁן) of the field...*

שׁוֹשַׁן (=72) [and the letter] Shi”n

– three leaves which are ש [Shin],

Y-A-H-D-V-N-H-”-Y<sup>247</sup>

– and there are 72 branches that suspend in them,

Like the numeric value of שׁוֹשַׁן;

none of them are held in the place which is *Shekhinah*,

until he that is called ADA”M [=45] arrives,

who is YU”D H”E VA”V H”E [=45],

and this is:

*...and Adam was not, to work the ground.*

And because of that it is stated:

*and every grass of the field before it sprouts*

- until the Righteous One shall sprout, and of him:

(Psalms 85:12) *Truth from the earth shall sprout,*

of which it is stated:

(Daniel 8:12) *and it will cast truth to the earth.*

And the sages,

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<sup>243</sup> I have chosen to translate this verse according to the medieval commentators, followed by Rosenburg, who understood יקחת (*yiq-hat*) as “gathering;” in contrast to the Targumic understanding of “submitting,” followed by Alter.

<sup>244</sup> The words *v-lo yiqhat* (“and to him is the gathering”) form the basis of this word play. Moses was a Levite, and a descendant of Qehat.

<sup>245</sup> The numeral 18 is represented as the word *Ha”iY*, meaning “life.”

<sup>246</sup> *Lashon aher* – literally: “Another language” is an editorial comment in Hebrew referring to an alternate teaching. Usually given in Aramaic as *lishna aharina*, the term appears in Hebrew no-where else in zoharic literature.

<sup>247</sup> This Divine name is an integration of the two Names of YHV”H and ADN”Y. Some commentaries perceive missing text here. *Matoq Midvash* explains that the three sephiroth of *Hesed*, *Gevurah* and *Tipheret* are represented as the 3 branched Shin (שׁ); each of the leaves of the Shin is composed of 72 letters. The integrated Name is symbolic of the complete synthesis of the three.

who are ‘grasses,’  
do not sprout in the exile until  
*Truth shall sprout from the earth,*  
and this is Moses, of whom it is stated:  
(Malakhi 2:6) *The Torah of truth was in his mouth*  
– for there is no-one who expounds for *Shekhinah* like him.  
...and man was not, to work  
– and as soon as he comes,  
then immediately:  
(Genesis 2:6) *and a mist rises up...*

### **Z 1:26a**

*from the earth*  
– Ei”D (mist) from ADN”Y;  
[the letter] Vav added to it  
makes it ADO”N (Lord) of all the earth.  
Immediately:  
*and irrigated all the face of the ground;*  
from it are irrigated Israel below,  
with ‘the 70 faces of Torah.’<sup>248</sup>

Another word: *And a mist rises up from the earth*  
– its translation<sup>249</sup> [is]  
‘And a cloud ascends from the earth’ –  
that of which it is stated:  
(Exodus 40:38) *For the cloud of God upon the sanctuary etc.*  
– and with it are irrigated scholars in the earth at that time.

(Genesis 2:7) *And YHV”H ELHY”M formed the human*  
– these are Israel;  
at that time,  
the blessed Holy One formats<sup>250</sup> them, with  
the forms<sup>251</sup> of this world and the world to come.

*And [He] formed...*  
at that time,

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<sup>248</sup> *Bemidbar Rabbah* 13:15

<sup>249</sup> The text is referring to the official Aramaic translation known as *Targum Onqelos*.

<sup>250</sup> There is an ambiguity of tense here: *Matoq Midvash* translates as future, *Sulam* as present, and *Soncino* as past.

<sup>251</sup> *Tziyurinn*. The teaching here expounded, on the form of the face, is derived from the Biblical text’s use of the verb *VaYiTzeR* (And he formed) and the related noun *tzurah* meaning ‘form,’ or *tziyur* depiction. Thus, I retain the English term ‘form’ in translation as a *Leitwort* throughout the passage, to show the interrelationship of these words, although *Soncino* interchanges with ‘shape.’

the blessed Holy One enters them into His Name,  
 with the form of two Yuds, Y', Y'  
 [and] Vav between them,  
 which amount to the numeric value of YHV''H,<sup>252</sup>  
 and they would be formed with faces:  
 in their faces, with two Yuds,  
 in their nose, with the letter Vav.  
 And because of this, did Scripture say:  
 (Numbers 23:9) *For from the beginning of formations I perceive him*  
 – these are the forms of the Holy Name,  
 and they would be formed in their faces  
 with the two precious tablets which are Y'Y',  
 which is Vav engraved <sup>253</sup> upon them.

And furthermore:  
 He formed every generation with its higher coupling partner<sup>254</sup>  
 – this is Y''H,  
 and they are Vav, the unity of both of them;  
 and He formed them in those of the form of on High,  
 which is Israel, the Middle Pillar,  
 comprising Higher and lower *Shekhinah*,  
 which are the recitation of the *Shm'a* of the evening service,  
 and the recitation of *Shm'a* of the morning service;  
 and about them it is stated:  
 (Genesis 2:23) *...bone of my bones, flesh of my flesh.*

And immediately, at that time,  
 He planted Israel in the holy Garden of Eden,  
 this is what is written:  
 (Genesis 2:8) *And YHV''H ELHY''M planted...*  
 – Father and Mother.  
*A garden (Ga''N)* – this is lower *Shekhinah*;  
*Ede''N* – this is Higher Mother;  
*...the human (Adam)* – this is the Middle Pillar.

She shall be His plant,<sup>255</sup>  
 His coupling partner,  
 and She shall not move from Him for ever,

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<sup>252</sup> Yud [=10] + Vav [=6] + Yud [=10] = 26.

<sup>253</sup> See Exodus 32:16. The Divine inscription of the commandments was *harut* (engraved) upon the tablets.

<sup>254</sup> *bat zugeih 'ila-ah*

<sup>255</sup> An example of cosmic parallelism common to Kabbalistic symbolism: the pronoun refers to both *Shekhinah*, the Divine feminine counterpart, and to Eve, the first human female.

and She shall be His delight;<sup>256</sup>  
and the blessed Holy One plants<sup>257</sup> Israel at that time,  
a holy planting in the world,  
as it says: (Isaiah 60:21) ...*the branch of my planting,*  
*the work of My hands, to be glorified.*

(Genesis 2:9) *And YHV" H ELHY" M caused to sprout*  
– Father and Mother;  
*every pleasant tree* – this is the ‘Righteous One’ (*tzaddiq*);  
*and good for eating* – this is the Middle Pillar,  
in which is available {alt. prepared <sup>258</sup>} food for all,  
for all is in it;  
and the righteous one<sup>259</sup> is not sustained except from it,  
and *Shekhinah* from him;  
and they do not require the {their} lower ones,  
but all are sustained below by its hand.  
For in exile,  
*Shekhinah*, and the Life-force of the worlds, have sustenance  
only through the 18 blessings of prayer;  
but at *that time*,<sup>260</sup>  
it shall be the sustenance of all.

And *the tree of life*...  
which is ‘the tree of life’,<sup>261</sup>  
shall be planted in the midst of the garden,  
of which it is stated:  
(Genesis 3:22) ...*and he shall take also of the tree of life,*  
*and shall eat and live forever;*

And upon *Shekhinah*,  
the tree of ‘the other side’ does not rule,  
who are<sup>262</sup> the mixed multitude,  
who are *the tree of the knowledge of good and evil*,  
and She will no longer accept the unclean into Her;  
this is what is written:

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<sup>256</sup> *Iduna* (delight) – an obvious word-play with *Eden*.

<sup>257</sup> As in the previous strophes of this teaching, the tense is ambiguous. The text could be discussing the original plan for Israel, or its future destiny.

<sup>258</sup> In the source text, the difference is between *zamin* and *zamina*.

<sup>259</sup> I have left this term in lower case to signify that, according to sense, the reference may not be to the symbolization of the *sephirah* of *Yesod*, but to an actual righteous person.

<sup>260</sup> Presumably, “at that time” refers to the age of the redemption.

<sup>261</sup> The term given on the previous line is the Hebrew ‘*etz haḥayim* (the tree of life) which is immediately translated into Aramaic as *ilana d-ḥayey*.

<sup>262</sup> The participle here is *d-inun*, which is plural.

(Deuteronomy 32:12) *YHV" H alone shall lead him,  
and there is no foreign god with Him;*

and because of this:

‘proselytes are not accepted in the days of the Messiah.’<sup>263</sup>

And *Shekhinah* shall be as the vine,  
which does not accept the planting<sup>264</sup> of any other species;  
and Israel shall be (Genesis 2:9) *every tree, pleasant in appearance,*  
and it shall be returned to them  
the beauty, of which it is stated:  
(Lamentations 2:1) *He has thrown from Heaven to earth the glory of Israel.*

And the tree of knowledge of good and evil  
shall be ejected<sup>265</sup> from them,  
and they [the mixed multitude]  
shall not be attached nor mixed with them,  
for it is stated of Israel:  
(Genesis 2:17) *and of the tree of the knowledge of good and evil  
you shall not eat*  
– which are the mixed multitude.

And the blessed Holy One has revealed to them,  
that on the day they ate of it,  
they caused the loss<sup>266</sup> of two losses,  
which are the First Temple and the Second Temple;  
this is: *for on the day of your eating of it,  
you shall surely die*<sup>267</sup> – twice.

And they caused that ‘the Righteous One’ became ‘arid and dry,’  
of the First Temple, which is Higher *Shekhinah*,  
and of the Second Temple, which is lower *Shekhinah*;  
this is: (Isaiah 19:5) *...and the river shall become arid and dry.*  
*...and the river* – this is {alt. Vav};  
*shall become arid* – in lower Hei,  
for the fountain of Yud was withdrawn from it  
towards the Infinite.<sup>268</sup>

And as soon as Israel shall emerge from exile

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<sup>263</sup> *BT Yevamot 24b*

<sup>264</sup> *Nit- 'a*. The implication is ‘grafting.’

<sup>265</sup> *idahyan*. The form of the verb is passive present tense, but the context of the passage is future.

<sup>266</sup> The Aramaic syntax here reads: “they caused that they lost two losses,” which sounds too peculiar in English.

<sup>267</sup> *mot tamut*. The verb is doubled for emphasis.

<sup>268</sup> The wicked cause the presence of the Divine to ascend and be removed from the world.

– the Holy People alone<sup>269</sup> –  
then immediately, it is stated of the river that was arid and dry:  
(Genesis 2:10) *And a river goes out of Eden*  
– this is [the letter] Vav –  
*to irrigate the garden* – this is lower *Shekhinah*;  
for at that time,  
it is stated of Moses and of Israel:  
(Isaiah 58:14) *Then shall you delight with the Lord*  
– with delight (‘ONE”G) which is:  
‘Ayin [for] ‘Eden (Eden);  
Nun [for] *Nahar* (river);  
Gimmel [for] *Gan* (garden);  
and the verse is fulfilled:  
(Exodus 15:1) *Then shall Moses sing etc.*<sup>270</sup>

## Z 1:26b

It is not stated ‘He sang,  
but He *shall* sing.’

And for the mixed multitude,  
ONE”G (delight) is transformed to NeG”A (affliction),  
and for the nations of the world  
– the idolaters – like Pharaoh and the Egyptians,  
in whom broke out ‘blistering boils.’<sup>271</sup>  
But for Israel, it shall be ‘delight,’  
and this is:  
(Genesis 2:10) *And a river goes out of Eden to irrigate the garden...*<sup>272</sup>

*...and from there it separates and becomes four heads,*  
which are:

*Hesed* – the right arm,  
and at that time  
‘one who wants to become wise should go south,’  
and the camp of MYKHAE”L is quenched from it,

<sup>269</sup> *L-hud* (singularly) – without the mixed multitude.

<sup>270</sup> This is both an adapted *and* literal translation of the verse. In its original context, Exodus 15:1 is understood to be in the past: “Then did Moses sing...” even though the words literally signify the future. Both the verses of Isaiah 58:14 and Exodus 15:1 commence with the word *A”Z* (then), which can posit a temporal reference in both the past and the future. In other words, the text of the LSZ is ironically aware of the ambiguities of tense pertaining to this entire section.

<sup>271</sup> *Sh-hin avab ’uot* – the Biblical term for the sixth ‘plague’ found in Exodus 9:10.

<sup>272</sup> The word *ONEG* is an acronym of three key nouns in this verse: *Eden*, *Nahar* (river), *Gan* (garden).

and with it is the tribe of Judah  
and two [other] tribes.

*Gevura*”*h* – the left arm,  
and at that time,  
‘one who wants to become wealthy should go north,’  
and the camp of GaVRYEL is quenched from it,  
and with it is the tribe of Dan  
and two [other] tribes;

*Netza*”*h* – the right thigh,  
and from it is quenched the encampment of NURIE”L,  
and with it is the tribe of Reuben  
and two [other] tribes.

*Ho*”*d* – the left thigh,  
about which it is said of Jacob:  
(Genesis 32:32) ...*and he [was] limping upon his thigh...*  
and from it is quenched the encampment of RaPhAEL,  
who is appointed over the healing of the exile,  
and with it is the tribe of Ephraim  
and two tribes.

Another word:  
(Genesis 2:10)...*and from there it separates and becomes four heads*  
– these are the four who entered Paradise.<sup>273</sup>

One entered through [the river] Pisho”n,  
which is ‘the mouth that teaches (*pi shoneh*) laws.’

The second entered through Giḥo”n;  
and there he is buried,<sup>274</sup>  
he of whom it is stated:  
(Leviticus 11:42) *All who go on the belly (gaḥon);*  
GAVRYE”L - *GaVaR EL*, (God has prevailed)  
about him is stated:  
(Job 3:23) *For a man (gever) whose way is hidden,*  
*and God has hedged him in;*  
‘and no man shall know his grave until this day,’<sup>275</sup>

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<sup>273</sup> The famous story of the four sages who entered Paradise is found in *BT Hagiga* 14b. Parallel passages to the texts here are found in *TZ* 80b and 88b.

<sup>274</sup> By way of allusion, the passage indicates it is referring to Moses.

<sup>275</sup> This is an Aramaic paraphrase of Deuteronomy 34:6; confirming the identity of the subject of this passage as Moses.

for it is revealed there, and that is a hint;  
and to the wise, a hint [is sufficient].

The third entered through *Ḥideqe*”l,  
[composed of] *ḥad* (sharp) and *qal* (easy), and this is:  
‘a sharp tongue, easy to expound.’

The fourth entered through *Pera*”t,  
which is ‘the fruit,’<sup>276</sup> in which is:  
‘fruitfulness (*piryah*) and multiplying.’

Ben Zoma and Ben ‘Azzai,  
who entered through the husks of the Torah,  
were smitten by them.  
Rabbi ‘Aqiva, who entered into the fruit,  
it is stated of him,  
that he entered in peace and exited in peace.

<sup>277</sup> {Rabbi El’azar said:  
‘Father, one day I was in the study house,  
and the companions were asking:  
‘What is [the meaning of] that which Rabbi ‘Aqiva said  
to his students:  
‘When you arrive at the stones of pure marble, do not say  
“Water! Water!”  
- lest you cause yourselves to be endangered,  
for it is written  
(Psalms 101:7) ...*the speaker of falsehoods  
shall not be established before My eyes.*’

Meanwhile, an Elder of Elders descended.  
He said to them:  
‘Rabbis! With what are you striving?’<sup>278</sup>

They said to him:  
‘Specifically?  
With that which Rabbi ‘Aqiva said,  
to his students:  
‘When you arrive at the stones of marble etc.’”

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<sup>276</sup> The word *moḥa*, literally means ‘brain,’ but in this context it is synonymous with ‘fruit’, being the innermost part, in contrast to the husk or shell. I wanted to avoid the word ‘fruit’ here because of the use of *piryah* (fruitfulness) in the words that follow, but the idea of entering “into the brain” would be too confusing to sense.

<sup>277</sup> This bracket closes at the commencement of Z 1:27a.

<sup>278</sup> *B-mai ka tishtadlun*. The parallel text in TZ 80b has: “with what are you occupied?”

He said to them:

‘Surely,<sup>279</sup> there is a higher mystery here,  
and behold they have established it in the Higher Academy,  
and in order that you not err I have descended to you,  
and in order that this mystery be revealed amongst you,  
for it is a higher mystery,  
hidden from the people of the generation:

Surely, ‘the stones of pure marble’  
are those from which the pure waters emerge,  
and they are alluded to in the letter א [Aleph],  
beginning and end;  
[the letter] Vav, which is stretched between them,  
is the Tree of Life,  
whoever eats from it:  
(Genesis 3:22) *and he shall live forever.*

And these two Yuds are alluded to  
[in the word] *VaYiYTzeR (And He formed)*  
and they are ‘two formations’:<sup>280</sup>  
the formation of the High ones,  
and the formation of the lower ones;  
and they are *Hokhmah* at the beginning,  
and *Hokhmah* at the end;  
(Job 11:6) *the hidden things of wisdom (hokhmah)*  
are surely the hidden things of higher *Hokhmah*,  
which is beneath higher *Keter*.

And they correspond to the two eyes, of which:  
‘Two tears descended into the great sea.’<sup>281</sup>  
And why did they descend?  
Because the Torah, from these two tablets,  
did Moses bring down to Israel,<sup>282</sup>  
who were not worthy of them;  
and they smashed, and they fell,  
and this caused the loss of the First and Second Temples.  
And why did they fall?  
Because [the letter] Vav flew away from them,

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<sup>279</sup> This is an example of the apparent dual meaning of the term *vadaiy*; in the previous lines the same word is used to indicate “specifically.”

<sup>280</sup> *Bereishyt Rabbah* 14:5

<sup>281</sup> *BT Berakhot* 59a

<sup>282</sup> The unusual word order here reflects the specific poetic idiom employed in the source text.

which is the Vav of *VayiTzeR* (*And He formed*).

And He gave them other [tablets],<sup>283</sup>  
from the side of the tree of knowledge of good and evil,  
from where the Torah was given  
in [terms of] ‘forbidden and permitted;’  
from the right – life,  
and from the left – death.

And because of this did Rabbi ‘Aqiva say,  
to his students:

‘When you arrive at the stones of pure marble, do not say:  
“Water! Water!”

– do not be equating<sup>284</sup> the stones of pure water  
{alt. which are the two Yuds of *VaZYiTzeR*  
– higher *Hokhmah* and lower *Hokhmah*}  
to other stones which are life and death,  
for from there:

(Ecclesiastes 10:2) *The heart of the wise one is to his right,  
and the heart of the fool is to his left.*

And not only that,  
but you shall cause danger to yourselves,  
because those of the tree of the knowledge of good and evil  
are in [a state of] separation,  
and the stones of pure marble are in [a state of] unity,  
with no separation at all;  
and if you say that the Tree of Life has withdrawn from them  
and they have fallen,  
and that there is separation between them,  
[then] *the speaker of falsehoods  
shall not be established before My eyes;*  
for behold there is no separation there, Above,  
for these that were smashed were of those.’

They came to kiss him,

---

<sup>283</sup> The text seems to imply that had Israel merited, the first tablets would have been the whole Torah. Yet following the smashing of the tablets - see Exodus 32:19 - the Torah is now given in the form of *din* (judgement): binary laws of good and evil.

<sup>284</sup> *shqilin*

## Z 1:27a

but he flew up and withdrew from them. }

Another word:<sup>285</sup>

(Genesis 2:10) *And a river goes out of Eden*

– certainly, Above, in the Tree of Life,

there are no foreign husks<sup>286</sup> there,

this is what is written:

(Psalms 5:5) *Evil shall not abide with you;*

but in the tree below, there are foreign husks, surely;

and it is planted in

the Garden of Eden of ‘the small countenance,’<sup>287</sup>

who is Enoch, Metatron.<sup>288</sup>

For [in] the Garden of Eden Above,

of the blessed Holy One,

there is no corruption<sup>289</sup> there,

so as to be there [anything] ‘twisted and crooked.’<sup>290</sup>

And because of this: *And a river goes out of Eden etc.*

And it could be said of Metatron,

*...going out of Eden...*,

– from its delight, (‘*idun*),

to irrigate the garden,

– his garden,

his orchard,<sup>291</sup>

where entered Ben ‘Azzai and Ben Zoma, and Elish’*a*.

And its husks: from this side [they are] good,

and from this side [they are] evil;

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<sup>285</sup> The following passages were regarded as “too technical” by Simon and Sperling, and were not translated for the *Soncino Zohar* (*Soncino*, Vol.1:103, n.1).

<sup>286</sup> *Qlipinn nukhra-inn* (foreign husks). The word *qlipah* can be translated variously as ‘husk,’ ‘shell’ or ‘peel.’ Throughout Kabbalistic literature the word denotes the layers of gross materiality or evil which adhere to holiness and obstruct it.

<sup>287</sup> *Ze’ir anpin* – the lesser countenance, an important Zoharic and later-Kabbalistic term - see Z 3:128b (*IR*) - denoting the realm of the lower sephirot, with their admixture of binaries and limitations, in contrast to the realm governed by *keter* (called “the long countenance”) in which there is no judgement and infinite patience. In earlier volumes of *PZ*, Matt translated this term as “the Short-Tempered One” (*PZ* Vol.4:331), based upon the context of its Scriptural source in Proverbs 14:17; but in his translation of the *Idra* sections of the *Zohar*, the term is presented in its transliterated form.

<sup>288</sup> Aggadic tradition records that the Biblical figure of Enoch was transformed into the Archangel Metatron; see *Tosaphot* on *BT Yevamot* 16b.

<sup>289</sup> *artuma*. See discussion on this neologism in exegesis (Section 3). Margoliot’s glosses render the meaning as ‘*irbuvia* (confusion), but the word is a likely contraction of the term ‘*arel v-tamei* (uncircumcised and impure).

<sup>290</sup> *niphtal v-‘iqesh*; see Proverbs 8:8.

<sup>291</sup> The word *pardes* is synonymous, in this context, with ‘Paradise’ – the perfect realm of divine abode, and the desired destination of the ascending Rabbis – but its plain meaning is ‘orchard’ as in Ecclesiastes 2:5.

and this is ‘prohibition and permission,’  
‘valid and invalid,’  
‘unclean and pure.’

One Elder arose and said:  
‘Rabbi! Rabbi! So it surely is.  
But he is not called ‘the Tree of Life,’  
but such is the mystery of the word *Vayiytzer* (*And He formed*):  
one [is] the formation of good,  
and one [is] the formation of evil  
– this is the tree of the knowledge of good and evil.

A *Tree* – this is ‘the lesser human:’<sup>292</sup>  
of him is of the side of life,  
of him is of the side of death,  
his two formations<sup>293</sup> are there,  
which are ‘prohibition and permission,’  
and about it is stated:  
(Genesis 2:7) *And YHV”H ELHY”M formed the human,*  
*[of] dust from the ground,*  
*and he blew into his nostrils*  
*the breath of (nishmat) life*  
– this is Higher *Shekhinah*.

*Eden* is ‘repentance,’  
and about it is stated:  
*...and the tree of life in the midst of the garden*  
– this is the Middle Pillar;  
*the garden* is lower *Shekhinah*.

There are three bindings:<sup>294</sup>  
Soul,<sup>295</sup>  
Spirit,<sup>296</sup>

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<sup>292</sup> *Adam ze’ira* – i.e. Metatron (*Matoq Midvash*).

<sup>293</sup> *yetirot* – possibly a word-play on *yitzrot* which means ‘inclinations;’ pointing to the dual urges of the human being towards good and evil.

<sup>294</sup> What follows reflects the tripartite division of the soul as found throughout *Zohar*; later developments in Kabbalistic thought will extend this scheme to five levels. The three levels of the soul here are called *q-tirin* (bindings). See *TZ* 79a and *Z* 2:91b (RM). In *Z* 1:33b – “22 letters bound (*q-tirin*) (Matt: ‘clustered’) as one” – and elsewhere (eg. *Z* 1:109b (ST), 1:125a; or 2:24a, where Matt gives: “linked”), the word *q-tirin* (bound) is a verb and not a noun, as here. For the origin of the term, see *Targum Yonatan* on Deuteronomy 22:10 and *Targum Yerushalmi* on Exodus 12:34.

<sup>295</sup> The word here is *nishmata*, derived from the ‘breath’ of Genesis 2:7, and one of several denotations of ‘soul.’

<sup>296</sup> *ruha* – see discussion on this word in exegesis; the problem raised by Mopsik is not of the same nature in English. The word can also mean ‘wind.’

Animus,<sup>297</sup>

– for him,<sup>298</sup>

and through them:

(Genesis 2:7) *and the human became a living being*

– which is from His actual mouth.

*Shekhinah* is [so] called,

for She is *the breath of life*.

As soon as he said these words,

he ascended above.

Rabbi Shim'on said:

'Companions! Surely he was an angel,

And, certainly, he supports us in every place.<sup>299</sup>

He began [to expound] the verse following.<sup>300</sup>

(Genesis 2:15) *And YHV" H ELHY" M took the human,*

*and He placed him in the garden of Eden, etc.*

– from where did He take him?

But He took him from the 4 elements,

of which it I stated:

(Genesis 2:10) *and from there it is separated and becomes four heads;*

He separated him from them,

and He placed him in the garden of Eden.

Similarly, shall the blessed Holy One do to a person,

who is created from the four elements,

at the time that he returns in repentance

and occupies himself in Torah,

the blessed Holy One takes him from there,

and about them it is stated:

*...and from there it is separated*

– He separates his soul from their lust,

and places it in His garden,

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<sup>297</sup> The word *naphsha* is a kabbalistic term for the most basic of the levels of spirit and, like *nishm-ta*, is derived from 'breathing.' It is often used in Hebrew the way 'soul' is used in English to number living persons.

<sup>298</sup> The preposition *l-gabeih* is awkward to translate here; "in relation to him" sounds cumbersome.

<sup>299</sup> *Smakh iyt lana mikol atar* – an obscure statement, which could mean "he is close to us." Most commentators understand the phrase to indicate that the heavenly authorities concur with and provide support to the statements of Rabbi Shim'on.

<sup>300</sup> As pointed out by *Matoq Midvash*, there is an ambiguity in the word *abatreih*: it could mean 'the following verse' or 'after him.'

which is *Shekhinah*,<sup>301</sup>  
*to work it* – with positive precepts;  
*and to protect it* – with negative precepts.

If he merits to protect it,  
he shall be the head over four elements,  
and he is made a river,  
for they are watered by his hand,  
and not by the hand of another,  
and it is made known through it  
that he is the master and ruler over them.

And if he transgresses upon Torah,  
they are irrigated from the bitterness  
of the tree of evil,  
which is the evil inclination;  
and of all the limbs,  
which are of the four elements,  
it is stated:  
(Exodus 1:14) *And they embittered their lives etc.*  
And they embittered (*vay-mar-ru*)  
– with the bitterness (*m-riru*) of the gall bladder (*marah*).<sup>302</sup>

And in relation to the holy limbs of the body  
which are of the side of good,  
about them it is stated:  
(Exodus 15:23) *And they came to Marah,*  
*and they could not drink the waters of Marah etc.*

Similarly, the Masters of the Mishnah have said:  
*And they embittered their lives*  
*with harsh (qashah) labour*  
– with question (*qushya*);  
*with mortar (homer)*  
– with [the logic of] *a fortiori* argument (*qal vahomer*);  
*and with bricks (l-veinim)*  
– in the clarifying (*libun*) of law;  
*and with every work of the field*  
– this is *braitta*; <sup>302</sup>  
*all their labour...*

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<sup>301</sup> Margoliot's edition has a full stop here, which appears to disrupt the flow of the teaching.

<sup>302</sup> The word *braitta* refers to legal statements of the first and second centuries not included in the final editing of the *Mishnah* (c.220 C.E.); it also means "outside."

– this is *Mishnah*.

If they return in repentance,  
it is stated of them:

(Exodus 15:25) *And YHV”H showed him a tree*

– this is the Tree of Life,

and with it:

*...and the waters were sweetened*

– this is Moses, the Messiah,<sup>303</sup>

of whom it is stated:

(Exodus 17:9) *...with the staff of ELHY”M in his hand.*<sup>304</sup>

MaTe”H (staff) – this is Metatron,

from his side [is] life,

from his side [is] death;

when he is transformed into a staff,

he is ‘help-mate’ from the side of good;

when he is transformed into a snake,

it is ‘opposite him;’

immediately: (Exodus 4:3) *...and Moses fled from before it.*

And the blessed Holy One transmitted it

by the hand of Moses,

and it is the Oral Torah,

in which is ‘prohibition and permission.’

As soon as he had smashed it upon the rock,<sup>305</sup>

the blessed Holy One took it in His hand,

and it is stated of it:

(2 Samuel 23:21) *...and he went down to him with a rod*

– to destroy him;

and the rod is the evil inclination,

the snake.

And all is in exile,

because of it.

And furthermore:

*...and from there it is separated...*

– worthy is the person who strives in the Torah,

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<sup>303</sup> A thematic characteristic of the *LSZ* is its promotion of the Messianic Moses. These words are omitted in Soncino.

<sup>304</sup> The Vilna and Margoliot editions (as well as Ms Toronto f60a) have *b-yado* (in *his* hand), which would render this phrase as a quote from Exodus 4:20.

<sup>305</sup> This line refers to the episode of ‘the Waters of Marah’ recorded in Numbers 20:1-13. In verse 11 of that chapter, Moses strikes the rock with the staff, incurring Divine displeasure.

for when the blessed Holy One takes him  
from this body of four elements,  
he is separated from there,  
and he goes to become the head of the four

## Z 1:27b

[angelic] beings;  
and it is stated of them:  
(Psalms 91:12) *Upon hands they shall carry you... etc.*

(Genesis 2:16) *And YHV''H ELHY''M commanded etc.*<sup>306</sup>  
– behold, they have established,<sup>307</sup> that  
'commanded' refers to idol worship,<sup>308</sup>  
for from there is *other gods*;  
and it is in the liver (*kaved*), for from it:  
(Exodus 5:9) *Let the labour ('avodah) be heavy (tikhbad)*  
– which is idol worship (*'avodah zarah*), for him.

'And the liver is angry,'<sup>309</sup>  
and behold they have established:  
'anyone who gets angry is as if he worships idols,'<sup>310</sup>  
this is: *And He commanded upon the human...*  
– this is 'the spilling of blood [murder],'  
as it says: (Genesis 9:6) *in the human will his blood be spilt,*  
and this is the gall bladder,  
'the sword of the angel of death,'<sup>311</sup>  
as it says: (Proverbs 5:4) *and its end is bitter as the wormwood,*  
*sharp as a two-edged sword.*

(Genesis 2:16) *...saying* – this is 'sexual immorality,'<sup>312</sup>  
and this is the spleen, about it is stated:  
(Proverbs 30:20) *...she eats and wipes her mouth etc.*  
– for the spleen has no mouth, or arteries,

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<sup>306</sup> This verse refers to the prohibition given to Adam and Eve not to eat of the Tree of Knowledge.

<sup>307</sup> *BT Sanhedrin* 56b

<sup>308</sup> This line literally reads "there is no *commanded* except [that which pertains to] idol worship." The standard term in Rabbinic literature for 'idol worship' is '*avodah zarah*' (lit. 'strange service').

<sup>309</sup> *BT Berakhot* 61b

<sup>310</sup> See *BT Shabbat* 105b

<sup>311</sup> See *BT Avodah Zarah* 20b

<sup>312</sup> *Gilui 'Arayot* – lit. 'the revelation of obscene nakedness' is the common term in Rabbinic literature for denoting acts of sexual immorality. '*Arayot*' is the plural of the word '*ervah*'. As discussed on Z 1:28b, '*ervah*' is related to '*arum*' (nakedness), but denotes a specific type of nakedness, namely that regarded as 'obscene' in relation to sexual taboo. Therefore, I have translated the singular '*ervah*' throughout as 'obscenity,' particularly in the context of Biblical verses; although the wider sense of the plural '*aryan*' is better understood as 'immoralities.'

and it is watered from the filth<sup>313</sup>  
of the black blood of the liver,  
and we have not found its ‘mouth,’<sup>314</sup>  
and this is: *she eats and wipes her mouth etc.*

All murderers are of the gall bladder,  
for the arteries of the blood of the heart,  
as soon as they see the gall bladder,  
they all flee before it,  
and all immoralities are covered with darkness  
in the black blood of the spleen.

Whoever transgresses upon murder,  
and idol worship and sexual immorality,  
his soul is revealed in  
the liver, gall bladder, spleen,  
and they judge him in hell;  
and three are appointed over him:  
‘destroyer,’  
‘wrath,’  
‘fury.’<sup>315</sup>

‘The 15 immoralities’<sup>316</sup> are as the numeric value of Ya”H,  
and the six others are as the numeric value of Vav [=6].

Before Israel were exiled into exile  
and *Shekhinah* with them,  
the blessed Holy One commanded Israel:  
(Leviticus 18:7) ...*the nakedness*<sup>317</sup> *of your mother do not reveal,*  
– and this is exile,  
it is the ‘revelation of nakedness’ of *Shekhinah*;  
this is what is written:  
(Isaiah 50:1) ...*and through your sins, your mother was sent away.*

And for ‘sexual immoralities’<sup>318</sup> were Israel exiled,

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<sup>313</sup> ‘*akhiru* – as remarked by Scholem in his Card Catalogue, this word is apparently unique to the *LSZ*.

<sup>314</sup> Here ‘mouth’ is used in the sense of ‘opening.’

<sup>315</sup> *Mashhit*; (destroyer); *aph* (wrath); *heimah* (fury). These terms are derived from Psalms 78:38, as stated in Z1:23b.

<sup>316</sup> ‘*aryann* – an Aramaic translation of ‘*arayot*, denoting sexual immoralities. Although a list of prohibited relations is recorded in Leviticus Ch.18, the ‘fifteen immoralities’ and ‘the six others’ mentioned here are those enumerated in the first chapter of the Mishnaic tractate *Yevamot*.

<sup>317</sup> ‘*ervat* – specifically erotic, obscene nakedness is intended, denoting what is revealed in sexual union.

<sup>318</sup> *Gilui* ‘*arayot* literally means ‘revelation of nakednesses’ and is a term universally understood in Rabbinic writings to refer to all biblically-forbidden sexual transgressions.

and *Shekhinah* is in exile,  
and this is the ‘nakedness’ of *Shekhinah*  
- and this nakedness is Lilith,<sup>319</sup>  
the mother of the mixed multitude,  
and the mixed multitude are her sexual immoralities.  
And the ‘obscenities’ of Israel Above,  
about which it is stated:  
(Leviticus 18:7) *The obscenity of your father you shall not reveal.*

And they separate between Hei [and] Hei,  
so that Vav cannot approach [to be] between them,  
this is what is written:  
(Leviticus 18:17) *The obscenity of a woman and her daughter  
you shall not reveal*  
– and they are Higher and lower *Shekhinah*.

For when the mixed multitude  
– who are: *Nephilim, Gibborim, ‘Amaleqim, Rephaim, ‘Anaqim* –  
[are] between Hei [and] Hei,  
the blessed Holy One has not the license<sup>320</sup>  
to approach [to be] between them;  
and the mystery of the word:  
(Isaiah 19:5) *...and the river shall become arid and dry;  
will become arid* – in Higher Hei;  
*will become dry* – in lower Hei,  
in order that the mixed multitude be not sustained  
from [the letter] Vav,  
which is ‘the Tree of Life.’

And because of that,  
there is no approach for Vav between Hei, Hei,  
when the mixed multitude are between them,  
and there is no license for the letter Yud  
to approach the second Hei;  
this is what is written:  
(Leviticus 18:15) *The obscenity of your daughter in law,  
you shall not reveal;*  
and they separate between Vav and Higher Hei  
– this is what is written:

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<sup>319</sup> Lilith, the female ‘night demon’ (from *layla* – ‘night’), the temptress of erotic seduction who feeds upon nocturnal emission and seminal waste, and the consort of the archdemon Samael; see Scholem, 1974:321.

<sup>320</sup> *Leit leih r-shu* – He has not the power (or authority); although this remarkable statement seems to place a limitation on Divine potency, it should be remembered that Qudsha Brikh Hu (The blessed Holy One) is a signifier for the *sephirah* of *Tipheret*, which can only act in accordance with the strictures of holiness.

(Leviticus 18:8) *The obscenity of your father's wife you shall not reveal.*

For Yud is Father;  
Hei [is] Mother;  
Vav [is] son;  
Hei [is] daughter.

And because of this,  
it commands in relation to higher Hei:  
*The nakedness of your father's wife you shall not reveal.*  
(Leviticus 18:9) *The nakedness of your sister,  
the daughter of your father*  
– this is lower Hei;  
(Leviticus 18:17) *...the daughter of her son,  
or the daughter of her daughter*  
are H" Ei H" Ei  
which are the 'offspring' of Hei;  
(Leviticus 18:14) *The nakedness of your father's brother*  
– this is YU"D,  
which is an offspring of the letter Yud,  
and it is a 'brother' to VA"V.

Ultimately,  
when the mixed multitude are mixed up in Israel,  
there is no nearness and unity  
in the letters of the Name YHV"H.  
And, as soon as they are vanquished from the world,  
it is stated of the letters of the blessed Holy One:  
(Zechariah 14:9) *...on that day shall YHV"H be One, and His Name One.*

And because of this:  
'humanity' (*adam*), who are Israel,  
they have unity in the Torah,  
for it is stated of it:  
(Proverbs 3:18) *It is a tree of life to those who take hold of it,*  
and it is the Queen (*matronita*),  
*malkhut*,  
for from Her side are Israel called 'the children of kings.'<sup>321</sup>

And because of this did the blessed Holy One say:

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<sup>321</sup> See *BT Shabbat 67a*.

(Genesis 2:18) *It is not good for the man*<sup>322</sup> *to be alone,*  
*I shall make a help-mate opposite him*<sup>323</sup>  
 – this is the Mishnah,<sup>324</sup>  
 the wife of that ‘lad,’<sup>325</sup>  
 and it is {alt. she is} the maidservant of *Shekhinah*;  
 and if Israel are worthy,  
 [then] she is a ‘help-mate’ for them in exile,  
 from the side of ‘permission,’ the pure, the valid;  
 and if not,[then] she is ‘opposite him’  
 from the side of the unclean, the invalid, the prohibited.  
 ‘Pure, permission, valid’ is the good inclination;  
 ‘invalid, impure, prohibited’ is the evil inclination.

And a woman who has pure blood and menstruant blood,  
 from the side of the Mishnah,  
<sup>326</sup>she is equal to him but is not his coupling partner,  
 his ‘unique one.’  
 For there is no unity until  
 the mixed multitude are vanquished from the world.

And because of that,  
 Moses was buried outside the Holy Land,  
 and his grave is ‘secondary’ (*mishneh*),  
 ‘and no man knows his burial place to this day;’<sup>327</sup>  
 his burial place is the Mishnah  
 that rules over the Queen,  
 Who is ‘received tradition’ (*qabalah*) to Moses,  
 and the King.

And the Queen

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<sup>322</sup> Even though Scripture uses the term *ha-adam* which, elsewhere, I have translated as “the human,” here the gendered context is obvious.

<sup>323</sup> *K-negdo* – ‘opposite him,’ or ‘corresponding to him.’ As taught elsewhere (eg. Z 1:28a), the term can be interpreted to mean ‘opposed to him.’

<sup>324</sup> The Mishnah is the foremost codification of Rabbinic common law, edited at the beginning of the 3<sup>rd</sup> century C.E., the foremost document of the ‘Oral Torah.’ The Mishnah is organised according to 6 ‘orders.’ The Mishnah is perceived here as the wife of Metatron because it deals in matters permissible and prohibited. The word Mishnah also represents a word play here on the term *mishneh* (secondary), and this is how *Sulam* appears to understand it.

<sup>325</sup> *na’ar* – the reference is to the Archangel Metatron.

<sup>326</sup> *Matoq Midvash* commences a new paragraph here.

<sup>327</sup> Aramaic translation of Deuteronomy 34:6.

## Z 1:28a

is separated from Her husband.

Because of this:

(Proverbs 30:21-23) *Due to three does the earth quake etc.*<sup>328</sup>

...*due to a servant who rules*

– this is the known<sup>329</sup> servant;

*and a maid-servant* – this is the Mishnah;

*and when a base person is satisfied of bread*

– this is the mixed multitude:

(Deuteronomy 32:6) *a base people, and not wise.*

He further opened and said:

(Genesis 2:19) *And YHV''H ELHY''M formed, from the ground, every beast of the field and every bird of the heavens...*

Woe to the world,

[to those] who are blocked of heart,

and closed of eyes,

who do not look at the mysteries of the Torah

and do not know.<sup>330</sup>

For surely,

*the beast of the field and bird of the heavens*

are ‘the ignoramuses,’<sup>331</sup>

and even in these who are a ‘*living creature*,’<sup>332</sup>

there is no help found, in them, {in exile}

for *Shekhinah* in exile;

and not for Moses who is with Her,

- for all the while that *Shekhinah* is exiled,

he does not move from Her.’

Said Rabbi El’azar:

‘But who can apply<sup>333</sup> ‘the creation of Adam,’<sup>334</sup>

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<sup>328</sup> The text here truncates the scriptural quotation using וְכִי (etc.) to isolate the components it wishes to focus upon for its mystical exegesis.

<sup>329</sup> *Y-di’a* – known, in the sense of ‘the specific;’ in this case, the reference is to Metatron.

<sup>330</sup> Punctuation of the clause here is ambiguous because of the absence of a direct object, and the fluidity of the Aramaic preposition ܘ; on the one hand, presumably what they don’t know are ‘the mysteries’ though it is not stated; on the other hand, the implication of the syntax is that what they ‘do not know’ is that the verse refers to ignoramuses. My determination on this is plausible, but commentators differ.

<sup>331</sup> *‘amei ha-aretz* - lit. ‘people of the land,’ a euphemism in Rabbinic literature for the ignorant.

<sup>332</sup> Here the text refers to scholars of Torah, regarded as ‘living creatures,’ who nonetheless disregard its mystical meaning. The term *nephesh hayah* is found further in Genesis 2:19. On Z 1:27a, I translated *nephesh* as ‘animus’ where it appears as part of the tri-partite structure of the soul.

<sup>333</sup> *Yahiv* – lit. ‘shall give.’

<sup>334</sup> *‘ovada d-adam* – lit. the ‘making’ or ‘act.’

to Israel and Moses?’

He said to him:

My son, and you have said thus?

And did you not learn:

(Isaiah 46:10) *He tells the end from the beginning...?*

He said to him:

‘Thus, it surely is.’

<sup>335</sup>And because of this,

‘Moses did not die,’<sup>336</sup>

and he is called ‘Adam,’

and because of him it is stated of the last exile:

(Genesis 2:20) *...and for Adam, he<sup>337</sup> did not find a help-mate,*  
but all are<sup>338</sup> ‘opposing him;’<sup>339</sup>

and so it is stated of the Middle Pillar:

*...and for Adam, he did not find a help-mate*

– who would take *Shekhinah* out of exile.

This is what is written:

(Exodus 2:12) *And he turned this way and that,*

*and he saw that there was no man;*

and Moses was in his [Adam’s] exact image,

of whom it is stated:

*He did not find a help-mate opposite him.*

At that time,

(Genesis 2:21) *And YHV”H ELHY”M caused a slumber*  
*to fall upon the human;*

YHV”H ELHY”M - Father and Mother;

a slumber – this is exile, of which it is stated:

(Genesis 15:12) *and a slumber fell upon Abram*

- He cast it upon Moses;<sup>340</sup>

*and he slept* – there is no sleep but exile.

(Genesis 2:21) *...and He took one of his ribs... – of whom?*

But of those maidens of the Queen,

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<sup>335</sup> According to both *Sulam* and *Matoq Midvash*, the following speech reverts to Rabbi Shim’on.

<sup>336</sup> *BT Sotah* 13b

<sup>337</sup> Lower-case, referring to Adam; the verse seems to imply that the first human had not yet acquired a sense of ‘self.’

<sup>338</sup> The tense is unstated but presumed.

<sup>339</sup> See note on Z 1:27b: this is the alternative meaning of the word *knegdo* (opposite him).

<sup>340</sup> This is a highly symbolic and interpretive statement, because no ‘deep slumber’ is recorded in relation to Moses; however, Moses represents Adam, and sleep represents exile.

Father and Mother took one of them,  
and that is the white side:  
(Song of Songs 6:10) ...*beautiful like the moon*;

(Genesis 2:21) ...*and He enclosed flesh beneath it*  
– this is *flesh* of which it is stated:  
(Genesis 6:3) ...*in that also*<sup>341</sup> *he is flesh*  
– the flesh of Moses - [which is] red,  
and about it is stated:  
'the face of Moses [was] as the face of the sun,'<sup>342</sup>  
and because of this:  
(Song of Songs 6:10) ...*beautiful like the moon,*  
*bright like the sun.*

Another word: *and He enclosed flesh*  
– they<sup>343</sup> wished to protect Her thereby,<sup>344</sup>  
this is what is written:  
(Genesis 7:16) ...*and God closed [the Ark] for him.*

Another word: ...*and He enclosed (vayiSGoR)* – as it says:  
(Exodus 25:27) *opposite the frame (miSGeRet)*  
– a frame exists in which the Queen:  
(Ezekiel 46:1) *will be closed for six days of the working [week].*

(Genesis 2:22) *And YHV''H ELHY''M built the rib*  
– here is alluded the mystery of levirate marriage,<sup>345</sup>  
of which they have said:  
'since he did not build,  
he shall not build further,'<sup>346</sup>  
this is what is written:  
(Deuteronomy 25:9) ...*who shall not build his brother's house*;  
but in relation to the blessed Holy One,  
it is stated of Him:  
*And YHV''H ELHY''M built*

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<sup>341</sup> *Beshagam* (in that also) equals 345 in numerical value, the same as *Moshe* (Moses).

<sup>342</sup> *BT Baba Batra 75a*

<sup>343</sup> The identity of the plural subject is not clear; commentators suggest 'Father and Mother.'

<sup>344</sup> The syntax and meaning here are obscure; most commentators suggest that it is the feminine *Shekhinah* that is being protected, though *Matoq Midvash* understands it to be the masculine configuration *ze'ir anpin* (the 'lesser face').

<sup>345</sup> In the following lines we find a stunning allegorical reading of the concept of levirate marriage, which *Matoq Midvash* elucidates beautifully. The Talmud rules that once a brother has performed the ceremony of *ḥalitzah*, which rejects his childless brother's widow and the opportunity to 'build' his brother's house, he cannot subsequently revert the decision and marry her. This rule, however, does not apply to God's relationship to the People of Israel, for even though exile is a form of *ḥalitzah*, God will 'rebuild' the Temple.

<sup>346</sup> *BT Yevamot 10b*

– Father and Mother build Her for Him,  
this is what is written:  
(Psalms 147:2) *The builder of Jerusalem is God,*  
Vav, who is the ‘son’ of Y”H.

Father and Mother -  
about them it is stated:  
(Genesis 2:22) *And YHV”H ELHY”M built the rib  
that was taken from the human*  
– this is the Middle Pillar;  
*...and He brought her to the human*  
– He brought him towards the rib<sup>347</sup>  
that he took from [the letter] Hei, Her maiden,  
and about her it is stated:  
(Zechariah 2:9) *And I shall be for her, says God,*  
*a wall of fire roundabout.*

And because of this,  
on this mountain,<sup>348</sup>  
is the [future] Temple built  
by the hand of the blessed Holy One  
– it shall endure for all generations,  
and about it is stated:  
(Haggai 2:9) *Greater will be the glory of this latter house,*  
*than the former;*<sup>349</sup>  
for the first was built by the hand of man,  
and this [Temple] by the hand of the blessed Holy One;  
and therefore:  
(Psalms 127:1) *If God shall not build a house,*  
*in vain have its builders toiled;*  
and so it is stated of Moses:<sup>350</sup>  
*And YHV”H ELHY”M built the rib (tsel’a),*  
as it says:  
(Exodus 26:20) *and for the second ‘side’ (tsel’a) of the Tabernacle*  
[the word] *tsel’a*, specifically.<sup>351</sup>

From the side of *Hesed*,  
white,

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<sup>347</sup> In a very interpretive way, the text appears to understand the opposite of what the verse has just stated.

<sup>348</sup> Jerusalem.

<sup>349</sup> In its Biblical context, the verse was uttered at the foundation of the Second Temple (c.516 B.C.E. to 70 C.E.).

<sup>350</sup> The verse does not refer to Moses, but the text emphasises, again, that what was said of Adam is said of Moses.

<sup>351</sup> The association between the rib of Adam and the side of the Tabernacle reinforces the relationship of Adam and Moses, the construction of the Feminine Divine Presence and the Temple.

from there She is called 'moon.'<sup>352</sup>  
*...and He enclosed flesh beneath it*  
– flesh which is red,  
from the side of *Gevurah*,  
and it is comprised of both of them;  
at that time:  
(Song of Songs 2:6) *His left [arm] beneath my head,*  
*and his right shall embrace me.*

(Genesis 2:23) *this time, bone of my bones, and flesh of my flesh*  
– this is *Shekhinah*,  
the young, betrothed woman,  
in relation to the Middle Pillar, it is stated of Her:  
*this time... etc.*  
I know that She is  
*bone of my bones and flesh of my flesh,*  
*this one - specifically<sup>353</sup> - shall be called 'woman,'*  
– from 'the higher side,'  
which is Mother,  
*for from 'a man' was this taken,*  
from the side of Father,  
who is Yud;  
and so [is] Moses, in His image, below.

At that time,  
Israel shall merit,  
each and every one,  
to his coupling partner;  
and this is:  
(Ezekiel 36:26) *And I shall give you a new heart,*  
*and a new spirit shall I place in your midst;*  
and it is written:  
(Joel 3:1) *and your sons and your daughters shall prophesy etc.*  
– and these

## **Z 1:28b**

are new souls  
that are destined to be upon Israel,  
as they have established:  
'the Son of David does not come,

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<sup>352</sup> Here the text gives the Aramaic word *sihara* (moon) and not the Hebrew *l-vanah* which relates to 'white.'

<sup>353</sup> An example of *vadaiy* meaning 'specifically,' rather than 'surely.'

until all the souls of the body shall be complete,<sup>354</sup>  
and then the new ones shall come.

At that time,  
the mixed multitude are removed from the world,  
and it is stated of Israel and of Moses,  
each one with his coupling partner:  
(Genesis 2:25) *And they were, the two of them, naked,  
Adam and his woman, and they were not ashamed*  
– for obscenity<sup>355</sup> is removed from the world,  
for these are they that caused the exile  
– the mixed multitude, specifically.

And about them it is stated:  
(Genesis 3:1) *And the snake was [more] naked<sup>356</sup>  
than every beast of the field etc.* –  
naked for evil,  
from all the ‘beasts’ of the nations of the world,  
the idolaters;  
and they are the children of the primordial snake  
that seduced Eve;  
and the mixed multitude surely are  
the pollution that the snake cast upon Eve,<sup>357</sup>  
and from that pollution emerged Qayin,  
and he killed Abel, the shepherd of the flock,  
of whom it is stated:  
(Genesis 6:3) *in that also he is flesh;*  
(Proverbs 8:14) *in that also this is vanity.*<sup>358</sup>  
*In that also...*, specifically, is Moses;<sup>359</sup>  
and he killed him,<sup>360</sup>  
and he was the first born of Adam.

And nevertheless,  
Moses,  
in order to conceal the nakedness of his father,<sup>361</sup>

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<sup>354</sup> *BT Yevamot* 62a – the ‘Son of David’ is the Messiah.

<sup>355</sup> I have translated ‘*ervah*’ as obscenity, as on *Z* 1:27b. The word ערוה is etymologically related to ערום (see following note) but denotes a specific type of nakedness related to sexual taboo. The restoration of the pristine demonstrates that nakedness is not the essential problem.

<sup>356</sup> ‘*Arum*’ is a homonym meaning both ‘naked’ and ‘cunning.’

<sup>357</sup> *BT Shabbat* 146a

<sup>358</sup> The Hebrew word *havel* (vanity) is also the name Abel.

<sup>359</sup> The word *b-shegam* (in that also) is of the same numeric value as *Mosheh* (Moses).

<sup>360</sup> Kain killed Abel who was subsequently reincarnated as Moses.

<sup>361</sup> Because Moses is the reincarnated Abel, his ‘father’ refers to Adam.

took the daughter of Jethro,  
of whom it is stated:  
(Judges 1:16) *And the sons of the Qenite,  
the father in law of Moses;*  
and behold they have established it:  
‘Why is he called ‘the Qenite’?  
For he separated from Qayin, as it says:  
(Judges 4:11) *And Hever the Qenite had separated from Qayin;*  
and later,  
he wanted to return the mixed multitude in repentance  
to conceal the nakedness of his father,  
for the blessed Holy One ‘combines a good thought to a deed,’<sup>362</sup>  
and the blessed Holy One said to him:  
‘They are of a bad stock,  
be on guard against them;’  
these are [of] the guilt of Adam,  
to whom He said:  
(Genesis 2:17) *And of the tree of the knowledge of good and evil  
you shall not eat of it*  
– these are [of] the guilt of Moses and Israel.

And because of them were Israel exiled into exile,  
and they were expelled from there,  
this is what is written:  
(Genesis 3:24) *And He expelled the human*  
– and ‘the human’ is Israel specifically;  
and Moses, because of them,  
was expelled from his place,  
and he did not merit to enter the Land of Israel,  
for because of them  
did he transgress the utterance of the blessed Holy One,  
and sinned in [relation to] the rock which he struck;  
for He did not say to him except:  
(Numbers 20:8) *and you shall speak to the rock*  
– and they caused [it].

And nevertheless,  
the blessed Holy One does combine  
a good thought with deed,  
for He did not accept them and give ‘the sign of the covenant,’

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<sup>362</sup> BT *Qiddushin* 40a.

except to conceal the nakedness of his<sup>363</sup> father;  
and the blessed Holy One said to him:  
(Numbers 14:12) *And I shall make you a great and mightier nation than it.*  
And because of them,  
He said: (Exodus 32:33) *whomever has sinned against Me,*  
*I shall erase him from My book,*  
for they are of the seed of ‘Amaleq,  
of whom it is stated:  
(Deuteronomy 25:19) *erase the memory of ‘Amaleq*  
– and they caused the breakage of the two tablets of the Torah;  
and immediately:

(Genesis 3:7) *And they were opened,*  
*the eyes of those two,*  
*and they knew...*

– Israel –

*...that they were naked,*  
in the burden<sup>364</sup> of Egypt,  
for they were without Torah,  
and it is stated of them:

(Ezekiel 16:7) *and you [were] naked and bare.*

And because of this, Job said twice:

(Job 1:21) *Naked I emerged from my mother’s womb,*  
*and naked I shall return there (ShaMaH)...*

That which was Moses (MoSheH)  
was transformed for the mixed multitude

(Deuteronomy 28:37) *for derision (ShaMaH) and mockery.*

*...I shall return there (ShaMaH)*

– here it intimates that he is destined to return,  
to be amongst them in the final exile,  
and he goes among them ‘to there’ (*l-ShaMaH*);  
and he [Job] said: *...God gave and God took away,*  
*may the Name of God be blessed.*

And at the time that the two tablets of the Torah,  
and the Oral Torah  
were smashed,

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<sup>363</sup> Most printed editions read as ‘her’ father (*avuha*), but the sense would appear to dictate ‘his;’ *Sulam* notes this correction.

<sup>364</sup> The Aramaic word *tuna* (or possibly *tina*) – appears severally throughout the Targums and the Talmud, and it has two meanings: clay/mortar or burden/load; see Jastrow, 1943:524. *Matoq Midvash* follows earlier commentators as understanding the origin of the word from the Targum of Exodus 1:14 where *tuna* (or *tina*) translates the word *homer* (mortar). Soncino: “sunk in the mire of Egypt.” However, see Daniel 2:43, the *Targum Yonatan* on Genesis 44:1 and *BT Shabbat* 140b.

it is stated of them:

(Genesis 3:7) *...and they sewed fig leaves...*

They were covered in many husks of the mixed multitude  
- because *that they were naked* -  
that their nakedness<sup>365</sup> be not revealed.

And their covering [is]:

'the wings'<sup>366</sup> of the fringes,<sup>367</sup>  
and the straps of the phylacteries.<sup>368</sup>

About them [the phylacteries], it is stated:

(Genesis 3:21) *And YHV" H ELHY" M made,  
for Adam and his wife,  
tunics of leather and He dressed them.*

But in relation to the fringes:<sup>369</sup>

(Genesis 3:7) *...and they wove a fig leaf,  
and they made for themselves belts;*

this is:

(Psalms 45:4) *Gird a sword on your thigh O mighty one*

– and this is the recitation of *Shm'a*,

of which it is stated:

(Psalms 149:6) *Lofty praises of God in their throats etc.*<sup>370</sup>

– this is: *...and they made for themselves belts.*

(Genesis 3:8) *And they heard the voice of YHV" H ELHY" M etc.*

– when they approached Mount Sinai,

this is what is written:

(Deuteronomy 4:33) *Has a nation heard the voice of God  
speaking from the midst of the fire etc.*

And the mixed multitude,

and they were [those] who said to Moses:

(Exodus 20:16) *and let not God speak with us lest we die;*

and they forgot the Torah,

and they are the ignoramuses, of whom it is stated:<sup>371</sup>

(Deuteronomy 27:21) *Cursed [be he who] lies with any animal,*

for they are of the side of that snake of which it is stated:

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<sup>365</sup> *'aryataiyhu* (their nakedness) – implying a sexual context.

<sup>366</sup> *Kanphei* can mean 'wings' or 'corners.'

<sup>367</sup> *Tzitzit* – the ritual fringes on garments precepted in Numbers 15:38.

<sup>368</sup> *Tephillin* – leather boxes containing holy parchments, and their leather straps.

<sup>369</sup> The word here is *tzitziyot*.

<sup>370</sup> The continuation of the verse is *...and a double-edged sword in their hands.*

<sup>371</sup> See *BT Pesahim* 49b.

(Genesis 3:14) *cursed may you be more than any animal.*

And behold many ‘mixtures’<sup>372</sup> are evil,  
in cattle and beasts;  
but there is a mixture from the side of the snake,  
and there is a ‘mixture’ from the side of the gentiles,  
the idolaters,  
who are likened to beasts  
and cattle of the field.

And there is a mixture from the side of ‘the damagers’;<sup>373</sup>  
for the souls

### **Z 1:29a**

of the wicked  
are [those] actual ‘damagers of the world.’

And there is a ‘mixture’ of demons,  
and spirits and nocturnal succubi,<sup>374</sup>  
and all are mixed up in Israel.  
And none of any of them are a curse like ‘*Amaleq*,  
who is the evil snake,  
‘another god,’  
he is revealed to all the obscenities of the world;  
he is a murderer  
and his coupling partner is  
the poison of death - idol worship,  
and all is Samae”l.  
And there is Samae”l and there is Samae”l,  
and not all of them are equal,  
but that side of the snake is a curse upon everything.

(Genesis 3:9) *And YHV”H ELHY”M called to the human,  
and He said to him: ‘Where are you (AYeKa)?*

Here he alluded to him  
that He is destined to destroy the Temple,  
and to cry over it:

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<sup>372</sup> *irbuvinn* – singular: *irbuvya* – related to the term *‘erev rav* (the mixed multitude). There is a sense in which this word can also imply ‘confusion;’ see Jastrow, 1943:1112 (and see *PZ* Vol.4:123); Matt on Z 1:10b gives ‘chaos’ (*PZ* Vol.1:72). Wolski on Z 1:116a gives ‘intermingling’ (*PZ* Vol.10:357).

<sup>373</sup> *Maziqinn* – lit. harmers or damagers; the word has commonly been understood to refer to malevolent spirits.

<sup>374</sup> This translation of the word *lylenn* – the plural masculine version of the nocturnal seductress *Lylyt* – was suggested by Nathan Wolski. The problem here is finding an equivalent that doesn’t repeat the word demons (*sheidim*), and reflects the etymology of the Hebrew *laiylah* (night) and the function of these malevolent spirits.

*How...! (AYKhaH)*

This is what is written:

(Lamentations 1:1) *How She sits alone...*

[composed of] A"Y [and] Kha"H.

And at the time to come,  
the blessed Holy One is destined  
to destroy all evil species<sup>375</sup> from the world,  
as it is written:

(Isaiah 25) *death be swallowed up for eternity.*

Then, everything returns to its place,

as it is written:

(Zechariah 14:9) *on that day, shall YHV"H be one  
and His Name one.*

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<sup>375</sup> *Zininn* – can mean ‘types’ or ‘weapons,’ though the likely sense here is the context of *Targum Yonatan* on Deuteronomy 22:10.

## Preface to Z 2:94a-b

Among the *Zohar*'s teachings on the *Book of Exodus* is a fascinating pericope commencing at the end of Z 2:94b, referred to as *Sava d-Mishpatim* (the 'Elder' of *Mishpatim*), which treats of a mystical interpretation of the laws (*mishpatim*) expounded in Exodus chapters 21 to 23. Immediately prior to that section is an embedded folio-length tiqqunic text that deals with similar themes, including the arrival and teachings of a mysterious Elder. Although identification as a later-strata text is clear when based upon style, scholarship currently knows of no manuscript which contains this tiqqunic text separately from its association with the *Sava d-Mishpatim* text;<sup>376</sup> the accretion of which, to the main body of the *Zohar*, appears to have occurred at a very late stage in the advent to printing. It is likely that this text was part of a fragmentary collection of passages of unidentified origins, and so it was placed thematically in *Zohar* on Exodus.<sup>377</sup>

My translation of Z 2:94a-b is based upon the text and pagination as presented in the 1922 Vilna edition of *Sepher haZohar* (3 volumes), a facsimile of which has been reprinted many times, and which was the textual version utilised in the edition of R. Reuven Margoliot. This section was translated by Simon and Sperling for the Soncino *Zohar* (SZ 3:282-284) but was omitted by the Pritzker *Zohar* translation based upon previous scholarly identification.<sup>378</sup>

## Themes

Based upon a mystical reading of the verses of Exodus 21:1-2 and 21:7, which deal with the laws of a Hebrew slave, the primary theme of this short section is that of reincarnation; the descent of a soul into the body is compared to the condition of slavery. In the seventh year following the six years of bondage, Scripture mandates freedom for the slave, and this is compared to the Sabbath day in both its worldly and cosmic implications. At the beginning of 94b, the arrival of a mysterious Elder signals a discussion about righteous people as

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<sup>376</sup> The passage is found in a manuscript of Rabbi Moses Cordovero's *Or Yaqar*, Catalogue Bernheimer Modena 22 (dated 1582); see Yisraeli, 2005:20. The printed edition of Rabbi Moses Cordovero's *Or Yaqar*, Vol.21, does not contain the text.

<sup>377</sup> I am grateful to Dr Jonatan Benarroch for helping to confirm these observations.

<sup>378</sup> In his notes at the beginning of *Sava deMishpatim*, Matt writes: "The material immediately preceding this section (Zohar 2:94a-b) belongs to the later Zoharic stratum of *Tiqqunei ha-Zohar*. See Scholem; Liebes, "Zohar ve-Eros," 87, n.126; Yisraeli, *Parshanut ha-Sod*, 20-22" (PZ 5:1, n.1). Matt's reference to Scholem is curious, but an identification is made in Tishby, 1989, 1:19, n.5, and see also Giller, 1993:130, n.8 and Roi, 2017:15, n.4.

representation of the Sabbath in the light of reincarnation. Several important mythopoetic themes are mentioned in this text, including: the two levels of the feminine Divine Presence (*Shekhinah*), namely, the female slave and the daughter of the king; the body of the lone daughter; the soul's relationship to the divine Chariot; and the ten crowns of pollution, which represent the sephirotic structure of the domain of evil. The text contains a schematic of gradation which seems unique within zoharic literature, whereby the soul is granted ever-higher levels of divinely inspired status until it reaches the 'Adam of the way of emanation.'

## Z2:94a

Rabbi Sim'on began and said:

‘(Exodus 21:1) *And these are the laws that you shall place before them...*

– the translation<sup>379</sup> is: “these are the laws that you shall *arrange* before them.”

These are ‘the arrangements of reincarnation,’ the laws [judgements] of souls that are judged, each one, corresponding to his punishment.

(Exodus (21:2) *When you purchase a Hebrew slave, six years he shall serve, and in the seventh he should go free, for nothing.*

Companions!

The era<sup>380</sup> is here, to reveal many<sup>381</sup> hidden mysteries of reincarnation.

*When you purchase a Hebrew slave, six years he shall serve...*

When a soul becomes obligated in reincarnation,

<sup>382</sup>if she<sup>383</sup> is of the side of that servant Metatron,

who is comprised of six sides,

it is written of it:<sup>384</sup> *...six years he shall serve...*

– her reincarnations are only obligatory for six years,

until six levels are completed,

from that location that she was taken.<sup>385</sup>

But if a soul is from the side of *Shekhinah*,

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<sup>379</sup> In this case, *Targum Onqelos*; the quotation contracts the relative pronoun *di* (that) of Targumic syntax to the letter *dalet* conjoined to the verb, consistent with *tiqqunic* style. See also the poeticization of this translation in *Targum Yonatan: v-ilein hinun sidrei dinaya*. The surface point made here is that the Targum translates the verb *תשים* (you shall put) as *תסדר* (you shall arrange). However, this is not the only change in the verse: *mishpatim* (laws) of the Hebrew, becomes *dinin* in Aramaic, a word which means both laws *and* judgements.

<sup>380</sup> The expression “the time (‘*idan*’) has arrived” would not do justice to the resonance of the word ‘*idan*’, implying an ‘age’ in the unfolding of history. The word ‘*idan*’ is also related, in root form, to Eden and delight. As though to underscore the specifically poetic intent behind this word choice, the text combines this temporal indicator, ‘*idan*’ (era), with a spatial indicator *hakha* (here).

<sup>381</sup> *Kamah*, in Zoharic context usually appears to indicate ‘many;’ or ‘an unspecified number’ for which there is no real English equivalent: the words “a few” or “several” seem too limiting; in his unpublished ‘Dictionary,’ Matt offers “numerous.”

<sup>382</sup> *Matoq Midvash* introduces paragraph here, and treats the previous line as a type of heading.

<sup>383</sup> The soul, *nishm-ta*, is of feminine gender.

<sup>384</sup> The gender of this pronoun has changed to masculine, but sense indicates that the subject is still the soul.

<sup>385</sup> SZ: “which lead back to the region from whence it came.”

who is the ‘the seventh,’  
what specifically<sup>386</sup> is written?  
*...and in the seventh he will go free for nothing.*

For the Righteous One,<sup>387</sup>  
there is no ‘labour’ in him;<sup>388</sup>  
since there is no labour in him,  
there is no servitude of him.  
And a soul that is from there,  
it is stated of it:  
*...and in the seventh he will go free for nothing*  
– there is no servitude of her.’

Meanwhile,

## **Z2:94b**

an Elder descended towards him.  
He said to him.<sup>389</sup>  
‘If so, Rabbi, what addition<sup>390</sup> is there  
for the soul which is from her of whom it is stated:  
(Exodus 20:10) *...you shall not do any labour,*  
*you and your son,*  
*and your daughter and your servant etc?’*

He said to him:  
‘Elder! Elder! And you are asking this?  
For surely that was stated regarding  
a soul of the Righteous One,  
for even though it is obligated  
to descend into reincarnation,  
into all these  
- even into a servant and maidservant,  
and cattle, which are *Ophanim*,<sup>391</sup>

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<sup>386</sup> Although it is not entirely clear where *vadaiy* belongs syntactically in this sentence, word order suggests its meaning is ‘specifically’ and not ‘surely.’

<sup>387</sup> Throughout this and subsequent passages, translators differ on whether the reference is to an actual righteous person who becomes free of reincarnation (SZ), or to a symbol for the *sephirah* of *tipheret*, a source of lofty souls (*Sulam* and *Matoq Midvash*).

<sup>388</sup> The word for labour, here, is the Hebrew *m-lakhah* derived from the verse of Exodus 20:10 soon to be quoted. Not being subject to *m-lakhah* (labour), the Righteous One comes to represent the Sabbath.

<sup>389</sup> The Elder said to Rabbi Shim’on.

<sup>390</sup> *Tosephet* (addition) – *Matoq Midvash* understands the word in context as indicating ‘advantage.’ SZ: ‘additional delight.’

<sup>391</sup> One of the classes of angelic beings in the Chariot vision as described in Ezekiel 1; the word means “wheels;” in a further passage on this page, the text relates the spiritualised form of beasts to the *Ophanim*.

or into any ‘living beings’<sup>392</sup>  
from where are the souls of humans<sup>393</sup> -  
it is written of it:

...*you shall not do any labour,*  
and this is:

(Leviticus 25:39) ...*do not make him serve the service of a servant*  
- of the righteous person,  
who is ‘the Sabbath day,’  
*do not make him serve the service of a servant*  
– which is a weekday.

‘But Elder, Elder,  
the Sabbath {alt. the soul},<sup>394</sup>  
who is ‘the lone daughter,’  
and she is the coupling partner of the Righteous One,  
who is the Sabbath.

What is:

(Exodus 21:10) *If another [wife] he shall take for himself?’*

He said to him:

‘This is surely *havdalah*<sup>395</sup> – the mundane of the Sabbath,  
for there is another,  
who is not called ‘the mundane of the Sabbath,’  
but ‘the mundane of the unclean,’ the female slave.<sup>396</sup>  
What is it?’

He said to him:

‘This is the maidservant,  
who is the body of the lone daughter,  
about whom it is stated:  
*If another [wife] he shall take for himself.’*

Come see:

The soul: there is that which is called ‘maidservant;’  
and there is *Shekhinah* who is called ‘female slave;’

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<sup>392</sup> The word here is the Aramaic *heyvan*.

<sup>393</sup> See TZ 12b and 104a ‘all souls are hewn from the Throne of Glory.’ An enlightening parallel passage to the *Tiqqunim*’s unique cosmology of the soul’s relationship to the Chariot is found in TZ 132a: “And thus below, there are angels that are derived from ‘throne,’ and ‘angel’ and ‘*Ophan*,’ for soul, spirit and animus are from there – the body is the vessel of all of them.” However, the language here - *d-minhon nishmatin dibnei nasha* - is also strikingly similar to the phraseology found in TZ 17a, The 2<sup>nd</sup> Introduction, which teaches that the *sephiroth* are the source “from which fly forth the souls of humans.”

<sup>394</sup> Sense suggests that the alt. version is the correct one.

<sup>395</sup> *Havdalah* – the ritual of ‘separation’ at the end of the Sabbath which marks a distinction between the ‘holy’ time of the Sabbath and the ‘mundane’ time of the weekday.

<sup>396</sup> Margoliot omits the words “the mundane of” in this phrase.

and there is *Shekhinah* who is called ‘the daughter of the King;’

So too<sup>397</sup> there is a ‘man’ of whom it is stated:

(Exodus 15:3) *YHV”H is a man of war.*

And there is a man of whom it is stated:

(Daniel 9:21) *...and the man Gabriel...*

And therefore,

the soul that is obligated in reincarnation

- if she is the daughter of the blessed Holy One -

if you say that she has been sold into a foreign body,

where there is the rule of the evil inclination

which is of the side of Samael,

‘Heaven forbid;’<sup>398</sup>

for it is written:

(Isaiah 42:8) *I am YHV”H, that is My Name,*

*and My glory I shall not give*

*...to another – which is the evil inclination.*

And that body,

[in which] resides the daughter of the King,

if you say that it has been sold

into ‘the lower crowns of pollution,’<sup>399</sup>

Heaven forbid;

about it is stated:

(Leviticus 25:23) *And the land shall not be sold permanently,*

*for Mine is the land.*

What is the body of the daughter of the King?

This is Metatron.

And this body is the maidservant of *Shekhinah*;

even though she is ‘soul,’

who is the daughter of the King,

she is captive there,

in reincarnation she comes,

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<sup>397</sup> The editorial fidelity of the translator is challenged: the word presented in Vilna and Margoliot is *hakha* (‘here’); but the sense suggests that it should be *hakhi* (‘so too’ or ‘thus’). *Sulam* indicated this alternate version, which was adopted by *Matoq Midvash*.

<sup>398</sup> The expression *has v-shalom* - literally “mercy and peace!” - implies “Heaven forbend!” or “God forbid!” Matt translated the expression as “perish the thought” in *PZ* 2:43 and 9:463; and “Heaven forbid” in *PZ* 2:64, 114 & 123.

<sup>399</sup> The lower crowns of pollution – see *Z* 1:95a and *TZ* 108b – refers to a parallel schema of the *sephirot* in the realm of the demonic.

for reincarnations do come, because she has come there.<sup>400</sup>

What is written of her?

(Exodus 21:7) *And if a man shall sell his daughter to be a maidservant, she shall not exit like the exit of [male] slaves.*

And furthermore:

*And if a man shall sell* – this is the blessed Holy One;  
*his daughter* – these are Israel,  
who are of the side of the lone daughter,  
they are called ‘His daughter.’

And if you say that they shall emerge  
like those of the side of the servant,  
who is Metatron,  
who went out ‘fleeing’ from Egypt.  
*She shall not go out like the going out of slaves*  
– this is what is written:  
(Isaiah 52:12) *For not in haste shall you exit,  
nor fleeing shall you go.*

Come see:

A person, when he is born, they give him ‘animus’<sup>401</sup>  
from the side of ‘beast,’  
from the side of purity,  
from the side of those that are called  
the holy *Ophanim*.

[If] he merits more,  
they give him ‘spirit’  
from the side of the holy ‘living beings;’

[If] he merits more,  
they give him ‘soul’  
from the side of ‘the Throne.’

And these three are:  
maidservant, servant and female slave  
of the daughter of the King.

---

<sup>400</sup> The two phrases comprising this awkward line, whose syntax and meaning are unclear, are omitted by some editions.

<sup>401</sup> This is *naphsha* (animus) - the most basic of the three levels, or ‘bindings,’ of the living soul - the others being *ruha* (spirit) and *nishm-ta* (soul) as outlined in Z 1:27a and see notes there.

[If] he merits more,  
they give him animus in  
'the way of emanation,'  
from the side of 'the lone daughter,'  
and she is called 'daughter of the King.'<sup>402</sup>

[If] he merits more,  
they give him 'spirit' of emanation  
from the side of the Middle Pillar,  
and he is called a 'son' to the blessed Holy One;  
this is what is written:  
(Deuteronomy 14:1) *You are sons to YHV" H your God.*

[If] he merits more,  
they give him 'soul' (*nishm-ta*)  
from the side of Father and Mother;  
this is what is written:  
(Genesis 2:7) *...and He breathed into his nostrils  
the breath (n-shamah) of life...*  
What is *life*?  
But these are Y" H, about whom it is stated:  
(Psalms 150:6) *Every soul shall praise YaH!*  
– and through it, YHV" H is completed.<sup>403</sup>

[If] he merits more,  
they give him YVH" H  
in 'the completion of letters:' YU" D H" E VA" V HE",  
which is the Adam of 'the way of emanation,'  
of above.  
And he is called in the image of his Master,  
and about that it is stated:  
(Genesis 1:28) *...and subjugate the fish of the sea etc.*  
And this is his governance of all the firmaments,  
and of all the *Ophanim*, *Seraphim* and 'living beings'  
and of all the hosts and forces of above and below.  
And therefore, when a person merits  
the animus of the lone daughter, it is stated of him:  
(Exodus 21:7) *...she shall not exit like the exit of slaves.*

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<sup>402</sup> Although elsewhere this expression is in Aramaic, here the term is in Hebrew: *bat melekh*.

<sup>403</sup> With this simple statement, it seems that the *Tiqqunim* has transitioned from a three-level schema of the soul to a four-level one. When *n-shmah* (soul) is placed in the human, it is breathed in as a combination of Father (the *sephirah* of *Hokhmah*) and Mother (the *sephirah* of *Binah*), who are represented as the words *nishmat hayyim*. This introduces a new level of the soul that allows for symbolic correspondences with other structures of 'four,' particularly the four modes of creative process and the four letters of the Divine Name.

## Preface to *Zohar Hadash 31a-35b*

The section of tiqqunic literature found in the pericope of *Parashat Yitro* (Section of Jethro) of all printed editions of *Zohar Hadash*,<sup>404</sup> and on 31a-35b of *ZH* Margoliot, was identified by Scholem (1946:387, n.32) and Tishby (1989, 1:19, n.5)<sup>405</sup> as not belonging to the *Zohar*'s original commentary on Exodus based on evidence of style.<sup>406</sup> The editors of the Pritzker edition of the *Zohar* omitted it, relying, apparently, upon this earlier identification as a later-strata text (*PZ* 12:602, n.278).<sup>407</sup>

My translation of this text - and, to the best of my knowledge, this section of tiqqunic material has never previously been translated into English - closely follows, in both words and pagination, the version of R. Reuben Margoliot, published by Mossed HaRav Kook (2002, 4<sup>th</sup> printing). The text of *ZH* Margoliot, presented in a modern square Hebrew font, is based closely on that of *ZH* Munkatsch (1911), while the edition's pagination is based on that of *ZH* Warsaw (1884). *ZH* Munkatsch was unique among editorial arrangements since whereas, in other editions, alternate readings of elements throughout the text are provided in brackets next to the more common, traditional or preferred readings, in *ZH* Munkatsch *both* suggestions are bracketed, forcing the reader to choose, in a sense, the correct reading;<sup>408</sup> *ZH* Margoliot faithfully replicated that presentation.

Fascinating in relation to issues of textual stability and with relevance to the discussion in my exegesis upon the nature of sacred-text, is the 'Publisher's Introduction' to the Munkatsch edition of *Zohar Hadash*, which defines the qualifications of a sacred text to its community of readers as heavily dependent upon authenticity of transmission. The Introduction claims that the Munkatsch edition of *ZH* is based upon a singularly perfected manuscript (so we know there *were* manuscripts in existence in Europe as late as the early 20<sup>th</sup> century); and chastises those editors who 'fix' texts without manuscript guidance.

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<sup>404</sup> In *ZH* Salonica (1597) the section commences on 61b, in *ZH* Venice (1663) on 49b, in *ZH* Qushta (1740) on 44d, in *ZH* Warsaw (1884) on 31a, and in *ZH* Munkatsch (1911) on 52a.

<sup>405</sup> See also Roi, 2017:15, n.4.

<sup>406</sup> See also Scholem 1974:219. Scholem's earlier identification had included material up to *ZH* 37c, but this was revised in his later work. A handwritten identification is also found as a note in his copy of *ZH* Warsaw 31a-b.

<sup>407</sup> Research into manuscript evidence of this text prior to printing remains scant, and has not revealed its origin.

<sup>408</sup>

Towards the end of this section, on *ZH* 34d, are found a series of diagrams depicting various mystical aspects of facial and other characteristics. These diagrams (or pictograms) are presented inconsistently throughout different editions. Because of the difficulty of reproducing them in the text, I have included, in the footnotes, an image of their appearance in *ZH* Margoliot.

## Themes

Fundamental to an understanding of *ZH* 31a-35a is the verse of Exodus 18:21 - the basis of the tiqqunic discussion of physiognomy, metoposcopy and chiromancy. Much of the section's aim is to deliver an interpretive and somewhat less systematic version, in tiqqunic style, of an older zoharic text on these topics called *Raza de Razin* (Mystery of Mysteries).<sup>409</sup> The section also has much in common with Tiqqun 70 of *Tiqqunei haZohar* (TZ 119b-138b).

As always, the voice of the *Tiqqunim* seems to speak in multi-level allegorical and symbolic terms: the text shifts frequently between the features of the ordinary human and those of the cosmic 'macroscopus,' the beings of the Chariot and the zodiac. Among the many themes covered in this section, often accompanied by flashes of sublime poetic sentiment, are: the concept of image and the enclothement of the Divine in the beings of the Chariot; the concealment of Israel in exile; the identification of wicked people; astrological influences - the concept of *mazal*; the interrelationship of the days of creation; the Divine Presence in exile; the four elements and the Chariot; the ethereal body of Moses; the various primordial Adams; the seduction of Adam and Eve by the evil inclination and their rectification through the Patriarchs and their wives; the ascent of prayer; the relationship between the human soul and the *sephirot*; philosophical reflections upon the unity of God in the *sephirot*; and the coming of the Messianic Moses. These themes are not treated exclusively, but are interwoven, along with many attempts at super-symmetry between symbolic systems, among the many facets of kabbalistic and mythopoetic interpretations of the human figure, particularly the hair and the eyes.

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<sup>409</sup> See *PZ* 12:317, n.1. *Raza de Razin* is found in two parts, beginning in *Z* 2:70a-75a and then continued in *ZH* 35b-37c. It was translated for *SZ* and *PZ*.

## ZH 31a

Further [teachings] for ‘the Portion of Jethro:’

(Exodus 18:21) *And you shall oversee of all the People*<sup>410</sup>  
– in ‘six sides:’<sup>411</sup>

of the hair which is upon the head,  
which is arranged upon the ears,

in the forehead,  
in the lines of the forehead,

in the eyes,  
and the eyelashes<sup>412</sup> that are upon the eyes,

in the face and in the image of the face,

in the nose that is arranged  
in ‘proper length’ upon the mouth.

In the body, in its stature,  
and in its measure [dimension] to each side  
of the four sides,  
and above and below.

This is ‘the configuration of the human,’<sup>413</sup>  
and sometimes it is called ‘lion,’  
and sometimes it is the image of ‘ox,’  
and sometimes the image of ‘eagle.’

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<sup>410</sup> As mentioned in the Preface, the verse of Exodus 18:21 is central to this section of tiqqunic text, and is quoted or referred to throughout. The verse in full reads: *And you shall oversee, from all the people, men of valour, fearers of ELHY”M, men of truth, haters of unjust benefit, and you shall place upon them ministers of thousands, ministers of hundreds, ministers of fifties, and ministers of tens.* The word here for overseeing (although translations vary) is *tehezeh* which is related to the concept of ‘vision.’ The various qualities of leadership listed by the verse are mystically interpreted towards psychological categories and physical types.

<sup>411</sup> Referring, it seems, to the ‘six faces’ of the physiognomy explained by Rabbi Shim’on in Z 2:70a (*Raza de-Razin*). Further on this page, they are referred to ‘six faces.’

<sup>412</sup> *Qritzinn* (eyelashes). See PZ 12:321, n.8 which translates the word as ‘eyebrows;’ however it is clear from ZH 32b that *qritzinn* is a different word from *givninn*. *Qritzinn* also relates to ‘winking’ which is an action of the eyelid, upon which sit the eyelashes.

<sup>413</sup> The expression *tiquna d-adam* exemplifies at once two difficulties for translation: 1) in arriving at a fixed translation for the root t-q-n and the word *tiqquna*, which, as discussed in the exegesis (Section 3), is too flexible to act as a *Leitwort* in Zoharic text translation; 2) whether to translate *adam* as the proper noun ‘Adam’ or an ordinary noun ‘human.’ The expression appears in ZH 74a; see PZ 12:522: “...array of the human.” The equivalent word ‘arrangement’ for *tiqquna* is problematic because of its use in the translation of Z2:94a; however, ‘configuration,’ which is listed in Matt’s Dictionary is contextually accurate, since the text is talking precisely about the human ‘figure.’

And now it is necessary to explain  
- since it is the unity of the blessed Holy One  
in the *sephirot* -  
why they are called in the image of the human,  
and in the image of lion,  
and in the image of ox,  
and in the image of eagle.

But surely,<sup>414</sup>  
at the time that He wants to work His working,  
- and to direct<sup>415</sup> Israel,  
who are called in the *mazal* of human - <sup>416</sup>  
He is clothed  
in the image of that living being that is called 'human,'  
and He is called 'human.'

And at the time that he wants to direct Israel  
{to those} that are called in the *mazal* of lion,  
He is clothed  
in the image of that 'living beast' that is called 'lion;'  
and so too, similarly,<sup>417</sup>  
in the 'living beast' that is called 'ox,'  
and so too, similarly,  
in the 'living being' that is called 'eagle.'  
And in this manner: His *Shekhinah*.  
And therefore,  
the blessed Holy One is called by these names,  
and all their forces.

---

<sup>414</sup> The word *vadaiy* here could be understood as 'precisely,' as elsewhere, but there is room within meaning to be poetic.

<sup>415</sup> *L-anhaga* – a difficult word to translate, it can mean 'to guide,' 'to conduct' or 'to direct.' See *TZ* 17a (2<sup>nd</sup> Introduction).

<sup>416</sup> The sense of this line is awkward and the word *mazal* is difficult to translate without confusing sense further; and so, I have left it untranslated. In Rabbinic literature, *mazal* can mean 'luck,' 'fate,' or 'an astrological sign. However, the term is variously applied throughout the later-strata of *Zohar*: in *Z2:42a (RM)* the term is used in a strictly astrological sense, but in *TZ* 100a the word undergoes reinterpretation from astrology to reincarnation. In the *Idrot* sections of the *Zohar* such as *Z* 3:134a (*IR*), the term *mazal* is applied to the strands of 'the beard of macroprosopus,' and Mathers (*KU:134*) appears to translate *mazal* as 'disposition.' See also *PZ* 2:388, n. 557 and 2:400, n. 646.

<sup>417</sup> Here we find the style *b-gavna da* and not *k-gavna da* as further in the passage; but sense suggests they are identical in meaning 'similarly' here. *B-gavna da* in other texts is better translated as 'in this case...' see *TZ* 97b.

## ZH 31b

There is no place,  
and there is no creature in the world,  
upon whose name He does not rule;  
and they are called by His Name.

In like manner<sup>418</sup> - the image of the human:

Yud resides in the head;  
Hei Hei in the ten fingers,  
Vav in the body.

And similarly,<sup>419</sup> in the eagle:

Yud upon its head;  
Hei Hei upon its wings,  
Vav upon its body;  
and so too, with each and every 'living being,'  
and thus, with each and every angel.

And there is no hair-strand of the head in which  
the Name YHV" H does not reside,  
and there is no grass in which  
does not reside the Name YHV" H.

<sup>420</sup>And the rose:<sup>421</sup>

in its 'apple'<sup>422</sup> dwells Yud,  
and in its 'sceptre,'<sup>423</sup> Vav.  
In five outer leaves and five inner,  
dwell Hei, Hei;  
to show that there is not  
even a grass  
that is not created in the name of YHV" H  
- that they shall not say that another god created them.

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<sup>418</sup> *K-gavna da* – lit. 'like this case;' this syntactic device is slightly flexible.

<sup>419</sup> *K-gavna da* – lit. 'like this case;' noting that on ZH 31a, the expression is *b-gavna da* (in this manner).

<sup>420</sup> A parallel passage to this one, though with a different theme, appears in TZ 78b.

<sup>421</sup> The word *shoshanah* can mean 'rose,' 'lily,' or 'lotus.' On 'rose,' see PZ 1:1, n.1; SZ 1:3 translates as 'lily.' This highlights an interesting difference in approach to the translation of Scriptural terms (in this case, Song of Songs 2:2): Simon and Sperling translated the word in its likely-correct Biblical context, whereas Matt sought to translate the word as it would have been understood by the author of the *Zohar* (in support of which, Matt cited a Ladino translation of Song of Songs).

<sup>422</sup> It is not clear which part of a rose is labelled 'the apple.' A speculative technical suggestion (such as 'the ovaries') could be symbolically misleading; and there is no reason not to leave the poetic image of the composer undisturbed.

<sup>423</sup> The word *sharvit* (sceptre) in this case seems to suggest 'stem,' but not with complete certainty, illustrating the points made in the previous note.

There is no creature,  
among the higher ones or the lower ones,  
that is<sup>424</sup> not inscribed with His Name;  
and so with His *Shekhinah*  
in each one.

And therefore,  
*Shekhinah* is called ‘rose,’  
and she is called ‘eagle,’  
the ‘red cow,’  
‘doe,’  
‘dove,’  
‘bird.’

There is no creature that is not called by His Name,  
when He enclothes in it to work His action.<sup>425</sup>

And therefore, She is called ‘the working of the Chariot,’  
when She rides in that ‘living being’  
which is eagle or ox or lion or human.<sup>426</sup>

And the most excellent<sup>427</sup>  
of all those creatures that He created  
is the human,  
who is the ‘image’ of every world,  
and of all the creatures that are in the world;  
and therefore, he is cherished by Him of all creatures.

And many people are in the image of the human  
from the outside;  
and on the inside,  
there is only fowl<sup>428</sup> or lion, or ox or a ‘living being’  
of those *mazalot*<sup>429</sup> by which people are called.  
And others are the opposite:  
they are of the image of human on the inside,  
and not so from the outside.

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<sup>424</sup> This participle is plural in the source text, but to render it so would disturb the English.

<sup>425</sup> This entire sentence is translated by *Matoq Midvash* in the feminine gender, but that reading is not supported by any of the Aramaic suffixes that appear here.

<sup>426</sup> Here the beings are mentioned in reverse order to how they appear in *ZH* 31a.

<sup>427</sup> *Shavḥa* – lit. ‘praise.’

<sup>428</sup> ‘Fowl’ (*’opha*), as distinguished from ‘bird’ (*tzippur*).

<sup>429</sup> Plural of *mazal*; see note on *ZH* 31a.

And about that were the Masters of the Mishnah saying:  
'anyone whose inside is not like his outside,  
should not enter the house of study;' <sup>430</sup>  
for 'the image of human' is shown on his face,  
and on the inside, an evil beast.

And therefore,  
the blessed Holy One said to Moses:  
(Exodus 18:21) *And you shall oversee of all the People,  
men of valour* – of the side of Abraham;  
*fearers of ELHYM* – from the side of Isaac;  
*men of truth* – from the side of Jacob;  
*haters of ill-gain* – from the side of David,  
who is 'the fourth leg,'<sup>431</sup>  
- and upon them resides YHV”H.

(Exodus 18:21) ...*and you shall place upon them  
leaders of thousands (ALaPhYM)*  
– from the side of Aleph of ADN”Y;  
*...leaders of hundreds*  
– from the side of the letter Dalet,  
which are 'the four hundred years of Egypt,'<sup>432</sup>  
{that are imagined} {that are alluded} in the verse.  
Nun – *leaders of fifty*;  
Yud – *leaders of ten*.

And I want to explain the body in these eight configurations<sup>433</sup>  
– because they have a foundation from this verse;  
even though Rabbi Shim'on<sup>434</sup> did not explain it  
except in six 'faces.'<sup>435</sup>  
And the mystery of these eight 'faces'  
are in the mystery of YAHDVNH”Y,  
and there are eight arrays<sup>436</sup> in relation to them.

*And you shall oversee of all the People men of valour...*

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<sup>430</sup> BT Berakhot 28a.

<sup>431</sup> Z 1:99a – David is considered, together with the Patriarchs, as a support of the Throne of Glory; and see PZ 2:120, n.31.

<sup>432</sup> See Genesis 15:13. The numeric value of the letter Dalet is 4, and thus it can symbolise 400.

<sup>433</sup> Another equivalent of the flexible word *tiqunnin*.

<sup>434</sup> *Matoq Midvash* (Zohar *Hadash* 2:35 commentary on Yitro 39a) attributes this statement to whomever is the unspecified speaker.

<sup>435</sup> Not literally 'faces' are probably intended, rather 'ways' or 'modes;' but it is impossible to escape the connection to the passage, which is talking about faces. *Matoq Midvash* has *ophanim*.

<sup>436</sup> Another equivalent of the flexible word *tiqunnin*.

- in seeing:  
in the eyes,  
and their eyelashes,  
and in their colours,  
in their depth,  
and their length,  
and in their compression.<sup>437</sup>

Here is the mystery of the 'living being' that is lion,  
*Hesed* acts within it,  
and lion is MYKHAEL;  
in the switching of the letters *ARYEH* (lion)  
you will find *R-IYaH* (seeing).

...*fearers of ELHYM*...

– in hearing:  
of the ears,  
and in the hair that hangs from the head upon them.  
And hearing is the 'living being' that is called 'ox.'

Hair is 'judgement;'  
and many strands hang from it  
that are 'the host of heaven,'  
enduring<sup>438</sup> upon the Great Court  
which is *Gevurah* to the left,  
whose action is through the 'living being' that is ox,  
and this is GAVRYEL;  
and in prayer, one needs to remove them from over<sup>439</sup> the ears,  
that they should not cover the gates of hearing,  
- so that prayer may enter through them.

And if not,  
there is fulfilled in him the verse:  
(Proverbs 1:28) *Then shall they call me and I shall not answer.*  
And at the time that hearing is free of all these judgements,  
there is fulfilled in him:  
(Isaiah 58:9) *Then shall you call and YVH''H will answer.*

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<sup>437</sup> *Q-mitu* (compression). See Job 16:8, *vatiqm-teini* (you have shrivelled me up). See: *PZ* 12:327 - "crinkles;" *PZ* 4:393 - "curly" and see note 77 there. Selecting a single equivalent to represent all the applications of *q-mitu* – to hair, limbs, eyes – is awkward, but I believe that the word 'compressed,' which is the first equivalent offered in Jastrow:1384, seems appropriate to most contexts. By the constant presentation of this single word throughout those contexts, I hope to instil in the reader a sense of its flexibility of meaning.

<sup>438</sup> See *Z* 1:25a and note there.

<sup>439</sup> *Batar* – 'following' or 'after;' yet it cannot be 'behind' because of the sense of the passage which indicates that the hairs are covering 'over' the ears, such that any other translation doesn't make sense.

(Exodus 18:21) ...*men of truth* – in the image of the nose,  
 which is ‘the spirit of holiness,’  
 and this is *Tipheret*,  
 it is the nose (*hotama*),  
 the seal (*hotam*) of truth.  
 The complete Jacob has two faces,<sup>440</sup>  
 to correspond [to] Lea”H and RaḤe”L,  
 and these are his faces of mercy,  
 comprising white and red,  
 from the side of *Hesed* and *Gevurah*.

The forehead

### ZḤ 31c

is affixed<sup>441</sup> upon them,  
 which is *Binah*,  
 in many lines,  
 which are paths in the sea of Torah,  
 upon them it is stated:  
 (Psalms 25:10) *All the paths of YHV”H*  
*are benevolence and peace.*

What is it that makes these paths,  
 which are lines of the forehead?  
 It is the brain, which is *Hokhmah*;  
 and these<sup>442</sup> lines are thirty-two lanes,<sup>443</sup>  
 of the sea of Torah.

And the ‘living being’ upon which *Tipheret* rides,  
 this is the eagle,  
 this is what is written:  
 (Proverbs 30:19) *The way of the eagle in the sky*  
 – and this is URYEL.

And brain and forehead and these two faces,

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<sup>440</sup> Meaning: two sides to his face.

<sup>441</sup> Due to the flexibility of meaning inherent in the root *t-q-n*, ‘affixed’ represents one of several possible equivalents here for the word *mit-taqna*.

<sup>442</sup> Here the demonstrative pronoun precedes the noun which is then followed by the participle *inun* (are/there are); an unusual construct for Zoharic Aramaic.

<sup>443</sup> The word in Psalms 25:10 is *aurhinn*, whereas here the word is *shvilinn*. The poetic cadence of these lines in their simple literal equivalence is visible through the emphatic beat: *v-ilein sartutinn, inun tlatinn utrein shvillinn.*

Those that are all<sup>444</sup> above the nose,  
these are the four housings of the phylacteries,  
which are upon the head of *Tipheret*.

And the nose - which is Jacob -  
it is stated of it:

(Genesis 2:7) *And he breathed into his nostrils the breath of life*  
– and this is *BYNaH*;  
the son of (BeN) Y”H;  
Moses, our teacher,  
he is unto it<sup>445</sup> like the soul-breath of life.<sup>446</sup>

These thirty-two lines of the forehead  
show the mystery of the thirty-two faces and wings  
of the four ‘living beings’  
which are four faces and four wings to each ‘living being’ of these.

The image {apparently: the beard}<sup>447</sup> of the face,  
are strands that have no end,  
and demonstrate, about the Elder of Elders,  
that he is the ‘Cause of causes,’  
for there is no end to the worlds that suspend from Him.<sup>448</sup>

(Exodus 18:21) ...*haters of ill-gain* – this is the mouth,  
and it is *Malkhut*,  
her two lips [are] arranged<sup>449</sup> upon it,  
and they are *netzah* and *hod*.  
*Yesod* - this<sup>450</sup> is: (Isaiah 50:4) *the tongue of studies*.

And all go in the line of measure  
which is the line of rectitude<sup>451</sup> between the eyes,  
between the faces,  
between ears and nose and forehead and lips.

And those that are not in the line of measure,

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<sup>444</sup> *Ilein d-kulhu* is “Those that are all...” and not “All those that are...”

<sup>445</sup> The expression *ihu leih* (he is to it) is unusual, possibly poetic.

<sup>446</sup> All commentators understand this statement to mean that Moses, who is the interiority of the *sephirah* of *Tipheret*, gives the soul-breath of life (*nishm-ta d-hayeiy*) to Jacob, the son of Higher Mother.

<sup>447</sup> *ZH* Munkatsch and Margoliot read: “the image {apparently: the beard}.” The difference is between whether the word should be *diyuna* (image) or *digna* (beard), the latter more apparently correct in the sense of the passage which goes on to talk of ‘the strands.’

<sup>448</sup> The expression *d-leit soph l- ‘alminn d-talyan mineih* is an example of the poetic sublime voice of the *LSZ*.

<sup>449</sup> Another equivalent for the root *t-q-n*: *mit-taqnan*.

<sup>450</sup> *ZH* Munkatsch and Margoliot read: “This {YH”V} {*Yesod*} is...”

<sup>451</sup> Probably in the sense of ‘correct proportions.’

that have gone out of the line of rectitude,  
they are surely not the supernal images,  
and the Name YHV”H does not reside there upon them.

And because of that did He say to Moses:  
(Exodus 18:21) *And you shall oversee...etc.*

The mouth is surely the conclusion of the human  
– and this is *malkhut*,  
and the ‘living being’ that rides in it is Raphael,<sup>452</sup>  
he is ‘ash’ (*epher*),  
he is ‘the dust (‘*aphar*) of the Temple’  
from which Adam was taken.  
And in switching [letters],  
*epher* (ash) is *pe-er* (glory)  
and this is: (Ezekiel 24:17) *...and your glory donned upon you.*

Here you have four fixtures<sup>453</sup> ‘,’ which are:  
‘seeing;’ ‘hearing;’ ‘smell;’ ‘speech.’<sup>454</sup>  
And this ‘speech’  
– the prophets take from there, who are the two lips;<sup>455</sup>  
and this is:  
(Hosea 12:11) *And I spoke upon the prophets.*

And upon these four ‘constructs’<sup>456</sup> resides YHV”H  
and amounts to ten,  
which is YU”D H”E VA”V H”E;  
which are ten *sephiroth* - that illuminate  
in the brain<sup>457</sup> and in the forehead  
and in the eyes  
and ears  
and the face  
and the nose and the mouth.

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<sup>452</sup> Here the ‘living being’ rides in the *sephirah*, not the *sephirah* in the ‘living being’ as previously on this page.

<sup>453</sup> ‘Fixture’ is another equivalent of the flexible root t-q-n; the word here, *tiqquninn*, appears several times on this page, and each time with a seemingly different implication. In this instance, it is applied to what could be loosely grouped as ‘the senses,’ but that would be a misleading equivalent for t-q-n.

<sup>454</sup> This line underlines the importance of the Tiqqonic texts to later Kabbalists; here, it seems, is the source of the Lurianic metaphysics of a quadrilateral symbolic system known as ‘ASMaB/TaNT’A, a which relates these four ‘senses’ to the Divine Name. See *‘Etz Hayyim, Sha’ar TaNT’A*.

<sup>455</sup> In this poetic metaphor, the prophets are ‘the lips’ of Divine speech. In sephirotic symbolism, within the facial configuration, the lips are *Netzah* and *Hod*, the tongue is *Yesod*, and the mouth is *Malkhut*.

<sup>456</sup> Here again, the word *tiqquninn* is of flexible meaning.

<sup>457</sup> If, as stated earlier, the brain is *Hokhmah* and the forehead is *Binah*, it is not immediately clear how the configuration of the *sephiroth* is adapted to the following symbolic schematic.

Forehead and brain - two.  
Eyes - two.  
Ears - two.  
And his face - two.<sup>458</sup>  
And nose and mouth - two.  
Behold ten.

The four 'constructs'<sup>459</sup> of below – ADN”Y;  
and they are: 'making' with the hands;  
'moving' with the body;  
'using' with the covenant of circumcision;  
'going' with the legs;  
and here is 'the dimension of stature,'  
and it is necessary to repeat all of it.

*And you shall oversee of all the People –*  
<sup>460</sup>You<sup>461</sup> – you have [the enablement] to look,  
and not another,  
for you are the light of the Torah,  
to fulfil in you:  
(Malakhi 3:22) *Remember the Torah of Moses, My servant.*

*And you shall see...*  
- specifically, with your seeing,  
with the eyes, because:  
(Psalms 145:15) *The eyes of all look to you with hope...* <sup>462</sup>  
and You give them ...*their food in its time,*  
which is the food of Torah  
– because My Name shines in your eyes  
and in all your constructs.

He opened and said: Lord of the worlds!  
With your permission,  
I enter to reveal Your hidden mysteries.  
(Psalms 119:18) *Reveal to my eyes and I shall behold  
wonders from Your Torah*

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<sup>458</sup> The Hebrew *panim* ('face'), as is the case with the Aramaic *anpinn*, is composed of two sides, each of which is referred to as a *pan*.

<sup>459</sup> Here again the word *tiqquninn* is of indeterminate meaning.

<sup>460</sup> With expressions such as *ant iyt lakh* (You – You have), the following passage is highly reminiscent of the lofty and philosophical style of the essay *Pataḥ Eliyahu* found in The 2<sup>nd</sup> Introduction to TZ (17a-b).

<sup>461</sup> It is Moses who is addressed here in the second person.

<sup>462</sup> Astonishingly, a Biblical verse which, on the surface, is addressed to God, is here exegetically applied to Moses.

– to praise Your bride with these adornments,<sup>463</sup>  
and to all those that suspend from Her,  
and are marked of Her.

For She is Your gate,  
to enter to You,  
to see Your face,  
which is *Tipheret*,  
Your beauty;  
upon Her it is stated:  
(Song of songs 4:7) *All of you is beautiful, my beloved;*  
(ibid 4:1) *Behold you are beautiful, your eyes are doves*  
– like *doves*, surely,  
which are embroidered<sup>464</sup> in their bodies,  
in their wings;  
and through their embroidering,  
other fowl are made known.

And furthermore:  
Like *doves*  
- there is no fidelity towards her husband, among all fowl,  
like the dove;<sup>465</sup>  
protruding<sup>466</sup> eyes,  
looking in the right way towards her husband;  
the wings of these doves,  
the ‘wings of the eye,’ in which,  
the dove flies forth towards her husband.

Doves are called:  
from the side of *Hesed*, ‘whites;’  
and ‘reds’ from the side of *Gevurah*;  
and ‘greens’ from the side

### **ZH 31d**

of *Tipheret*,  
and ‘blacks’ from the side of *Malkhut*,  
of which it is stated:  
(Song of Songs 1:5) *Black I am, and lovely...*

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<sup>463</sup> Here again, the word *tiqquninn* carries indeterminate meaning.

<sup>464</sup> The word *m-raqmin* indicates embroidered; see PZ 12:34.

<sup>465</sup> See BT ‘*Eirubin* 100b

<sup>466</sup> *Gavhanin*; although literally meaning ‘high,’ *Matoq Midvash* translates as ‘wide;’ however, the meaning of the term is explained in TZ 127b as the opposite of ‘deep-set’ eyes.

Their whiteness, like:  
(Proverbs 25:11) *silver-plated vessels*,  
and it is like the whiteness of the rose.

Their redness is like: (ibid) *apples of gold*,  
and it is like the redness of the rose.

Their yellowness comprises two colours.

Their blackness, the beauty of Torah,  
which is a beautiful black,  
as it is stated *Black I am, and lovely*.

In the colour white it is:  
(Song of Songs 6:10) *...beautiful like the moon...;*  
in the colour red: (ibid) *...clear like the sun...;*  
(ibid) *...fearful like the banners in the two other colours.*

Lord of the world!  
In these four colours  
I shall be looking to Your Name, YHV”H,  
that you shall redeem Her!

(Lamentations 1:9) *Look YHV”H...for the enemy has made great*  
– who is Samael,  
whose eyes are crooked,  
and its colours are darkened,  
and they do not look in ‘the way of rectitude,’  
to act well<sup>467</sup> in the exile toward the righteous  
– but [rather] with the wicked,  
who are crooked in their ways with all,  
children of the primordial snake  
who killed Adam <sup>468</sup>  
and all creatures that come from him.

The white colour of his eyes is ‘the snake.’ <sup>469</sup>  
The red colour is ‘the serpent.’  
The third colour, yellow<sup>470</sup> -

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<sup>467</sup> Literally rendered, this line reads: “to make good in exile with the righteous.”

<sup>468</sup> Because the snake caused him to sin, he spiritually ‘killed’ him.

<sup>469</sup> Here the colours are symbolically paralleled to the desert entities listed in Deuteronomy 8:15.

<sup>470</sup> Here, the flexible word *yaroqa* is likely to be ‘yellow’ rather than ‘green,’ as seen on ZH 34b in relation to hair composed of white and red strands.

comprised of these two - 'the scorpion.'  
The fourth colour, ruby<sup>471</sup> -  
(Deuteronomy 8:15) ...*a thirst, where there is no water.*

All those colours of the eyes of the wicked kill.<sup>472</sup>  
About them it is stated:  
(Proverbs 23:6) *Do not dine upon the bread of a stingy person,  
and do not desire his delicacies.*  
And therefore,  
it is forbidden for the Holy People to look at the wicked,<sup>473</sup>  
and their Torah must be concealed from them,  
this is what is written:  
(Psalms 147:20) *He has not done so to any [other] nation,  
and they did not know the laws...*

Like the dove who needs protection from the hawk,  
similarly,  
*your eyes – the doves* of the righteous,  
need protection from the eyes of the wicked,  
who are 'the mixed multitude,'<sup>474</sup>  
the children of Lilith the wicked,  
[for whom] it is difficult to do well<sup>475</sup> with  
the poor of the children of Israel.

And they are crooked in all their ways  
- the children of the primordial snake -  
for they are 'the pollution that the snake cast upon Eve.'<sup>476</sup>

Here are four evil colours, for killing.  
And four other good colours to cause life.

The two 'cherubs' of the eye' are *netzah* and *hod*,

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<sup>471</sup> *Odem* (ruby, crimson), not *adom* (red); a deep red is signified. I selected 'ruby' because of the word's appearance in Scripture as a gemstone which is translated as 'ruby' by Alter; see: Exodus 28:17; 39:10; Ezekiel 28:13. *Matoq Midvash* explains that the fourth colour is a deep red because black is reserved for the *Shekhinah* of the side of holiness.

<sup>472</sup> Possibly also: '...are fatal.' *Matoq Midvash* understands *qatlin* to be a transitive verb which can be translated as 'kill' though, strictly speaking, the Aramaic should then read *m-qatlin l...*

<sup>473</sup> See *BT Megillah* 28a.

<sup>474</sup> The symbol of 'the mixed multitude' (*'eirev rav*) refers to the mass of people who joined the Israelites in the exodus from Egypt – see Exodus 12:38 – and who, according to Rabbinic tradition, were the cause of much of the trouble in the desert, and from whence the term has been subsequently applied, pejoratively, to 'the masses' of any generation who do not adhere to the norms of the Torah and its authentic interpreters. In Kabbalistic tradition, the 'mother of the mixed-multitude' is a reference to Lilith; see *TZ* 27b.

<sup>475</sup> Once again, the expression *l-me'ebad tav* – lit. 'to make good.'

<sup>476</sup> See *BT Shabbat* 146a.

these are the wings of the dove.  
The 'eye' of this righteous one - it is the actual dove,  
male and female are  
Righteous One (*tzaddiq*) and Righteousness (*tzedeq*).  
From the side of the Righteous One,  
She is called 'dove;'  
from the side of *Tipheret*,  
She<sup>477</sup> is called 'eye.'

**Eagle**<sup>478</sup> – this is what is written:  
Proverbs (30:19) *The way of the eagle in the sky*  
- for it does not fear any fowl of the world,  
because the eagle is the higher Queen (*matronita*),  
and her governance is on Festival days and Sabbaths.

But the dove, its governance is  
in the 'the six days of creation,'<sup>479</sup>  
and She is in exile.  
She has no (Genesis 8:9) ) *rest for her foot*,  
because of the children of Lilith,  
the pollution of the snake;  
about them it is stated:  
(Genesis 7:19) *And the waters were very, very overpowering*  
*upon the land* - which are Israel,  
of whom it is stated:  
(Genesis 28:14) *And your seed shall be as the dust of the land;*  
these are overpowering them in exile,  
with beautiful women,  
with beautiful children,  
with riches,  
with beautiful clothes.

And Israel are poor in everything,  
'black' in everything  
– the children of the one<sup>480</sup> of whom it is stated:  
(Song of Songs 1:6) *Do not look at me for I am blackened*  
– in the exile;  
and they are the children of He of whom it is stated:  
(Isaiah 50:3) *I shall dress the heavens with blackness,*

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<sup>477</sup> *Matoq Midvash* understands this verb, the unusual אַתְּקַרִּי, to be feminine.

<sup>478</sup> This word appears bold and enlarged in the ST.

<sup>479</sup> 'The six days of creation' is a Rabbinic expression which, literally translated, is: 'the six days of In The Beginning.'

<sup>480</sup> *Hahu d-itmar bah* - this phrase contains a curious shift of gender from masculine to feminine.

*and I shall make sack their clothing.*

They dress in these clothes because of those wicked ones  
that overpower them in the exile,  
that they not look at them {except} with the evil eye.  
(Proverbs 22:3) *A cunning man ('arum) saw harm and hid*  
– like Noah.

And so too, need Israel to be  
concealed from them in the exile,  
in their clothing,  
in their wives,  
in their children,  
in their wealth.  
And not in vain did the Masters of the Mishnah say,  
that ‘blessing does not reside except  
in something concealed from the eye.’<sup>481</sup>

And snake and scorpion – these are defects of the eye,  
the crooked eyes of a person  
that do not look in ‘the way of rectitude;’  
the snake who is  
‘the writhing snake’<sup>482</sup>  
is there.

In such [people] no letter is captured at all  
of those of whom ‘the line of measure’ is in them.<sup>483</sup>  
Upon them it is stated:  
(Numbers 15:39) *And you shall not tour after your hearts*  
*and after your eyes which you...etc.*

### **ZH 32a**

Even though Israel are in exile  
{and the leaders of the generation are}  
like the heart and the eyes of Israel  
who were the Great Sanhedrin,

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<sup>481</sup> *BT Baba Metzi'aa* 42a. The quote is not identical in language to the source.

<sup>482</sup> Two separate words are used for snake here, the Aramaic *hivya* and the Hebrew *nahash*, the latter is part of the known symbolic term *nahash 'aqalaton* (‘the crooked serpent,’ or ‘the tortuous snake’) found in Isaiah 27:1, discussed in *BT Baba Batra* 74b, and defined in Z2:35a as the perpetually twisted snake, translated in *PZ* 4:157 as ‘the writhing snake.’

<sup>483</sup> Meaning the letters of the Divine Name that are transposed into the righteous.

since they are whoring,<sup>484</sup>  
and are saturated in lewdness,  
*you shall not tour* - after them  
{for there is no faith in them}.

Crooked eyes, he is a deceiver,  
and a seducer of women with his tongue,  
just as the snake seduced Eve.

The tree of knowledge of good and evil he is.  
It is seen in his mouth and his good words,  
and his heart is an evil deceiver.  
Be on guard against him -  
upon him it is stated:  
(Genesis 2:17) *And of the tree of knowledge of good and evil,  
do not eat of it.*

The white of the eyes covers over other colours,  
his eyes are large, high,  
and he is haughty of heart,  
upon him it is stated:  
(Proverbs 16:5) *An abomination to God is every haughty of heart...*

All the good that he does is to make for himself a name,  
and he<sup>485</sup> is of those of whom it is stated:  
(Genesis 11:4) *Come let us build for ourselves a city,  
and a tower with its head in the heavens,  
and we shall make for ourselves a name*  
– these are they who build synagogues and houses of study<sup>486</sup>  
from their monies,  
and all to make for themselves a name,  
and not for the Name of God.

This one is an adulterer,<sup>487</sup>  
the image of a licentious donkey is he;

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<sup>484</sup> *Zonim* – masculine form of Hebrew *liznot* (to whore); although syntax would suggest a noun here, the word appears as a verb in Numbers 15:39 (just quoted) which Alter translates as ‘whoring,’ and Rosenburg as ‘going astray.’

<sup>485</sup> Textual variations can cause problems for sacred-text translation when an apparent error, if translated literally, can be problematic to sense. The feminine pronoun *ihī* (she) appears here in *ZH Munkatsch* (53b), Margoliot (32a) and *Sulam*; the masculine pronoun *ihu* (he) appears here in *ZH Salonica* (63a), Krakow (63a), Venice (51b), Qushta (46a) and *Matoq Midvash*.

<sup>486</sup> This anti-establishment sentiment of the *Tiqqunim* is also iterated in Z1:25b.

<sup>487</sup> *Gaiypha* – see *Targum Yonatan* on Job 24:15 which gives *gaiypha* as an Aramaic equivalent of the Hebrew *no-eph*; Jastrow:328 provides ‘adulterer,’ ‘wencher,’ ‘lewd man;’ *PZ* 12:345 gives separate meanings on the one page: ‘philanderer,’ ‘reprobate’ and *gayopha* as ‘debauchery.’

guard your daughter and your wife from him,  
if he should be your guest.

And furthermore,  
this person strives every day in sorceries,<sup>488</sup>  
and he succeeds in them with kings and rulers,  
he is: (Deuteronomy 18:10) ...*a soothsayer, and a diviner, and a sorcerer,*  
and he is its ‘marking’  
the marking of the white serpent {in measure} {in bitterness}.

And he has a mark of white in his wings  
{alt. in his shoulders}  
for from there {Noah}<sup>489</sup> {snake} is taken<sup>490</sup>  
and there is no hair upon that mark.  
And the *mazal*<sup>491</sup> of the person, in everything,  
is white.  
<sup>492</sup>His hair is white,  
and he is long of stature,  
and his hairs are long,  
<sup>493</sup>and white eyes look in the way of rectitude.

This one is of the lion of *Hesed*,  
for this person was born on the first day,  
at the first hour,  
for his *mazal*<sup>494</sup> is Aries,  
and his ‘living being’ is the lion,  
in the first day.  
All twelve *mazalot* and seven plants [stars]  
are subjugated to his star;  
and so too, is each and every day  
similarly thus.

This person, he is white from the whiteness  
of the light that was created on the first day;  
this is what is written:

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<sup>488</sup> The noun here is singular but I have amended it to plural to match the object pronoun “them” which follows.

<sup>489</sup> The word appears as נח in *ZH Salonica* (63a), *Venice* (51b) and *Qushta* (46b); although this clearly appears to be an abbreviation of נחש (snake) it was included in some later editions as an alt. version.

<sup>490</sup> *Sulam* and *Matoq Midvash* explain that the shape of snake is taken from this mark.

<sup>491</sup> Here the sense of *mazal* is that of a predetermined controlling influence, that might equally be translated as ‘nature.’

<sup>492</sup> A new paragraph commences here in *ZH Margoliot* which shifts the connected sense of the following lines

<sup>493</sup> A new paragraph commences here in *Matoq Midvash* which shifts the connected sense of the previous lines

<sup>494</sup> Here *mazal* seems to have the astrological import of ‘zodiacal sign’, but I have transliterated the source word because of the ambiguity of this term (as discussed in exegesis, Section 3).

(Genesis 1:3) *And ELHYM said: 'Let there be light,'*  
*and there was light.*

If he is born at the beginning of the hour of the day,  
he shall be wiser in Torah,  
and he shall be the head of the Masters of the Academy;

and if he is born in the middle of the hour,  
he will be average in Torah;

and if at the end of the hour,  
he will be poor in Torah,  
'a tail to lions' who are the scholars;

and this one is of the *mazal* of Reuben,<sup>495</sup>  
who is *AU"R Be"N* (light of son)  
from the side of *Hesed*.

And the moon, who is *Malkhut*,  
takes the white of the light.

For *Malkhut*,

She is 'moon' from the side of *Hesed*,  
(Song of Songs 6:10) *beautiful like the moon*;  
and She is 'sun' from the side of *Gevurah*;  
and She is 'star' from the side of *Tipheret*;  
this is what is written:

(Numbers 24:17) *...a star from Jacob has trampled...;*

and She is 'Venus' from the side of *Netzah*;  
and She is 'Mars' from the side of *Hod*,  
which is reddened in *Gevurah*;

and She is the Sabbath (*Shabbat*)  
from the side of *Yesod* - Saturn (*Shabtai*),  
whom of the good side it is stated of it 'Sabbath,'  
but of 'the other side' *Shabta*'i.<sup>496</sup>

And at the time when this one rules over the world,  
Sabbath is withdrawn, and guests of those extra souls say:  
'Where is the Sabbath?'

And therefore,

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<sup>495</sup> *Sulam* commences a new paragraph here. Having just understood the word *mazal* in an astrological sense, the meaning of 'the *mazal* of Reuben' is not clear.

<sup>496</sup> An evil spirit, see *Tosaphot* on *BT Gittin* 11a.

white eyes ‘take’ in the moon,<sup>497</sup>  
from the side of *Hesed*,  
these are the Masters of Acts of Kindness,  
from the seed of Abraham;  
these eyes look in the way of rectitude,  
towards the right,  
this person is generous with his money;  
for the money of the soul is Torah,<sup>498</sup>  
and other wealth is the money of the body.

This white person,  
he is like silver,  
long of stature is he.<sup>499</sup>  
There is a marking of white at his right,  
merciful is he of people,  
merciful is he of the blessed Holy One;  
this is what is written: (Isaiah 41:8) ...*Abraham, my beloved*.  
His hair is smooth<sup>500</sup> – white.

And come see:  
for there are no eyes that are not comprised of four colours;  
and why are they called white eyes?

But of every colour that rules over others,  
the ‘eyes’ are called for its sake.  
And therefore:  
when the colour white rules in the eyes,  
they are called white eyes;  
and whoever

### **ZH 32b**

wishes to succeed in Torah, and strives in it,  
upon him it is stated:  
‘whoever wants to become wise should head south.’

**Red eyes**<sup>501</sup> from ‘the other side’

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<sup>497</sup> On the expression “white eyes ‘take’ in the moon,” *Matoq Midvash* explains that those with white eyes take their power from the moon.

<sup>498</sup> *D-mamona d-nishmta ihi oraiyta* – *Matoq Midvash* explains that one is not permitted to generously give away spiritual currency.

<sup>499</sup> Here, as elsewhere, the placement of the subject pronoun at the end of the clause indicates a deliberate attempt at poetic style.

<sup>500</sup> *Sh-‘iy’a* (smooth); see: *Targum Onqelos* on Genesis 27:11; Jastrow:1610; and *PZ* 4:393.

<sup>501</sup> The word ‘*eynin* (eyes) is bolded in the ST.

take red from the serpent,  
who burns them with the flames of the evil sun,  
and are reddened by Mars of the other side.  
For these two levels are of the nation of Esau,  
he is Edom,<sup>502</sup> from the side of Mars,  
and it is stated of his children  
that they count according to the sun.<sup>503</sup>

And therefore,  
when the sun is eclipsed,  
it is a bad sign for the nations of the world.<sup>504</sup>  
The eclipsing of the sun of the nations of the world  
- Torah, which is black,  
of which it is stated:  
(Song of Songs 1:5) *I am black, and lovely...*

The eclipsing of the sun of the side of holiness  
- Saturn, Lilith, the 'black pot,'<sup>505</sup> and her children,  
are the eclipse of Israel;  
Mars - the eclipsing of 'the good moon' of Jacob;  
and Mars is Esau.  
And Mars of the good side is  
the eclipsing of 'the evil moon,'  
according to which, the nation of Ishmael counts.

The eclipsing of the eyes  
is with their redness,  
and with their ruddiness,<sup>506</sup> like flesh.  
For their eyebrows<sup>507</sup>  
- it is the sun that burns them,  
which is the serpent,

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<sup>502</sup> Esau, Edom, Mars are all associated with *adom* (red).

<sup>503</sup> The reference here is to the use of a solar calendar which is associated with the nations, and not Israel who follow the moon; see *BT Sukkah* 29a.

<sup>504</sup> See *BT Sukkah* 29a.

<sup>505</sup> *P-taya ukama* indicates a black pot or bucket. In *BT Berakhot* 50a, "you black pot!" is a derisive expression; and see Jastrow:1253. In Moshe Idel's book, *Saturn's Jews*, this expression, as it appears in *TZ* 124a, is translated as, "he is a gullible person, a black one" (Idel, 2011:34); Idel (or his translator) has treated of each word separately and, although mentioning the appropriate equivalent in a footnote, relates *p-taya* to the Hebrew *peti* (fool), and not as part of a known Aramaic expression. In notes to his copy of *ZH* (Warsaw) 32d, Scholem also equates *p-taya* with *ivelet* (fool), and although elsewhere Lilith is equated to *ivelet* (*TZ* 125a), it does not seem to be the case here. See also *TZ* 134a: "Saturn is a black pot, all colours are darkened in it, it is the colour of the belly of the snake."

<sup>506</sup> Here we find a rare circumstance, where Zoharic Aramaic has more equivalents than English. In this case, 'red,' is poetically conveyed as both *sumqu* and *adimu*; the Hebrew equivalent of the latter is used in Scripture to indicate 'ruddiness,' as per the verse from 1 Samuel soon to be quoted.

<sup>507</sup> *Gvininn*, not *qritzinn*.

and they are shedding<sup>508</sup> {tears} {bloods};  
and the redness,  
they are all the eclipsing of Mars;  
these are the eyes, shrivelled<sup>509</sup>  
in the dryness of the serpent,  
who burns them,  
and they become shrivelled;  
and the red eyes of the other side,  
he is ‘the master of the red eyes;’  
be on guard against him, a shedder of blood is he.

And if he has returned in repentance,  
his shedding of blood shall be in the precepts of Torah,  
either he will be a slaughterer, or a circumciser;<sup>510</sup>  
and this person is compressed,  
in his face, in his nose, in his neck,  
in his body, in his arms, in his legs.

{In reversal:}<sup>511</sup> He of white eyes,  
is long in his face, in his nose, in his neck;  
in his body, in his arms, in his legs.  
This one is mercy;  
and this one is judgement.

Red eyes of the pure side,  
these are the eyes of David,  
of whom it is stated:  
(1 Samuel 16:12) ...*and he is ruddy with beautiful eyes,  
and of good sight...*<sup>512</sup>

Yellow<sup>513</sup> hair of the colour of the good sun,  
his face is red from the side of the good Mars.

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<sup>508</sup> Here we find a remarkable congruence of Aramaic and English in the word *d-oshid*; Jastrow:126; *PZ* 3:136 gives ‘spilled,’ although ‘shedding’ is appropriate in English when applied to both blood and tears, as per the alternative version provided in parentheses.

<sup>509</sup> *Q-mittin*. Just as this passage appears to provide two equivalents for ‘red’ and an alternate meaning of *y-ruqin* (green/yellow), it may also use *q-mitu* in a different sense. Elsewhere, this word, which implies contraction or compression, is applied to hair and is understood by translators to mean ‘curly;’ however, as discussed in note on *ZH* 31b, the word could also be translated as ‘crinkly.’

<sup>510</sup> See *BT Shabbat* 156a. The themes of these passages in the later-strata are reflective of much of the Talmudic discussion found in that location.

<sup>511</sup> This word appears twice in *ZH* Margoliot, once in Hebrew and once in Aramaic, parenthesised each time.

<sup>512</sup> The context of this verse is the anointing of David as king.

<sup>513</sup> *Y-ruqinn* – elsewhere understood as ‘green.’

In his<sup>514</sup> hair were ‘the seven types of gold,’<sup>515</sup> which is:  
‘closed’<sup>516</sup> gold,  
gold of Ophir,  
gold of Parvayim,<sup>517</sup>  
spun gold,  
pure gold,  
fine gold {gold of Tarshish};  
these are seven types of gold,  
in which are included the seven *sephirot*.

And his hair is compressed,<sup>518</sup>  
and all his limbs are compressed,  
from the side of *shvarim*.<sup>519</sup>

And therefore,  
(1 Samuel 17:14) ...*David is the small one...*,  
and he, his level is *Hod*,  
which ‘takes’<sup>520</sup> in *Gevurah*.

But white eyes<sup>521</sup> ‘take’ in *Netzah* and *Hesed*,  
and they are long,  
and all the lines of the forehead are long,  
from the side of *t-qi’ah*.

But the lines of the forehead  
from the side of a compressed person  
are compressed in the mystery of *shvarim*,  
and he has a red mark beneath the left arm  
or in the left arm, or in the left thigh.

And whoever is born at the first hour of the second day,  
which is the level of *Gevurah*,  
will be forceful in his inclination,  
if he strives in the Oral Torah.

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<sup>514</sup> I.e. David’s hair.

<sup>515</sup> The ‘seven types of gold’ are listed in various places – see *Shmot.Rabbah* 35:1, *BT Yoma* 44b-45a and *Z 2*, 73a (*Rz d-Rz*) - but the lists are not identical. On the translation of these terms, see *PZ* 12:333, n.37 and *Soncino Talmud, Yoma, Mo’ed* III:213.

<sup>516</sup> Or: ‘solid gold.’

<sup>517</sup> Or: ‘blood-red gold.’

<sup>518</sup> *Qamit* – an adjective applied to different anatomical parts. See Jastrow:1384.

<sup>519</sup> The ritual blasts of the ram’s horn (*shophar*) on the New Year are comprised of three distinct notes: *t-qi’ah*, the single long note; *shvarim*, three short blasts; *tru’ah*, nine very short staccato blasts.

<sup>520</sup> According to *Matoq Midvash*, this means ‘takes power;’ Sulam translates as ‘travels,’ referring to the channels of the *sephirot*.

<sup>521</sup> *Eiyina* (eye) is singular, *hivarinn* (white) is plural.

And *Malkhut* is ‘the good sun,’  
the Oral Torah, from the side of *Gevurah*,  
and She is the Holy Moon.  
She is called ‘The Written Torah’ from the side of *Hesed*.

‘The evil sun’ is hell,  
that was created on the second day,  
and in the side of the level of Esau,  
red emerged,  
even though it took afterwards from all the colours  
– white and green, and black –  
‘whoever is mighty overcomes’  
and it is called by its name.

And this is the ‘construct’ of higher *Hokhmah*,  
but astrologers do not take<sup>522</sup> a star in this arrangement;  
rather, according to their governing,  
in ‘the way of calculation.’

Red eyes are the chariot of the ‘living being’ of ‘ox,’  
of whom it is stated:  
(Ezekiel 1:10) ...*and the face of the ox  
from left of the four of them...*,  
which are the four colours of the eye.  
And the governance of these four colours is red;  
but white eyes, their chariot is ‘lion’  
and lion is MYKHAEL;  
the ox – GAVRYEL;  
and whoever is born at the beginning of the hour of ox  
will be rich in gold and in all types of red.

In white eyes, illumine

### **ZH 32c**

YHV”H - mercy, specifically;  
and it is stated of it:  
‘whoever wants to be wise, should go south.’<sup>523</sup>

In red eyes illumine ADN”Y,

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<sup>522</sup> Here the word *natlin* (taking) implies ‘understanding’

<sup>523</sup> *BT Baba Batra* 25b

and through it:  
'whoever wants to be wealthy, should go north.'

Whoever is born in a division of  
the first hour<sup>524</sup> of the second day,  
will be average in wealth.

Whoever is born at the end of the hour,  
this one is in the tail of the ox,  
he will be poor.

And the days of each one are divided, to three sides,  
as in the case of soul, spirit and animus.  
Soul is from the Throne of Glory,  
and it is the Chariot at the head of every star and *mazal*.  
Spirit is from the angels  
and it is the Chariot in the middle of every star and *mazal*.  
And animus is the partner of beast and fowl,  
and all those {foods} of lust of the lowly world,  
and it is the Chariot at the end of every hour  
and at the end of every star and *mazal*.

And from the side of the animus of a beast,<sup>525</sup>  
the days of a person are short,  
and they are (Genesis 47:9) *few and evil*...  
for all the days of a person that are in  
poverty, in anguish and in distress,  
are not 'life,'  
and much more so if they are days  
without Torah and precept,  
which are not 'life.'

If he returns in repentance,  
even though he is of the tail,  
of 'the ram'<sup>526</sup> or 'the ox,'<sup>527</sup>

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<sup>524</sup> *Plugta d-sha'ata qadma-ah* (division of the hour). *Sulam* and *Matoq Midvash* translate as 'the first half hour,' since *plugta*, which means 'division,' usually in the context of a conflict or dispute, can also mean 'half;' see Jastrow:1176. However, the text of *ZH* 32a has suggested that there are three phases to the hour, so I have retained 'division.' Also, the adjective *qadma-ah* is feminine in form, and therefore seems to apply to *sha'ata* and not *plugta*, thus: "of the first hour," not "the first half of the hour."

<sup>525</sup> 'the animal soul' is how *Sulam* and *Matoq Midvash* translate this phrase.

<sup>526</sup> The word here is *taleh* – the same term as applied to the astrological sign of Aries.

<sup>527</sup> "...ram or ox" could be "Aries or Taurus," but the intent is systemically ambiguous, since 'the ox' is also an elemental symbol of the Chariot. On *ZH* 32d the text symbolically equates 'ox' with 'Isaac' (who in Rabbinic literature generally is often associated with 'ram'), and which suggests the *sephirah* of *Gevurah*. *Matoq Midvash* appears to treat the following line as a statement of super-symmetry of *mazal*, such that it contains all other systems.

in each and every *mazal*,  
the blessed Holy One adds, within him,  
an extra spirit of the angels,  
and he ascends from the tail to become mediocre.

[If] he has merited more,  
to return in repentance in his thought,  
the blessed Holy One gives him ‘soul,’  
from the Throne {of the head}  
and he ascends to become the head,  
at the head of every star and *mazal*;  
and therefore ‘there is no *mazal* for Israel.’<sup>528</sup>

And even though he is born at the head of the hour,  
and [yet]<sup>529</sup> he has degraded his deeds,  
the blessed Holy One lowers him from the head to the body  
to become mediocre.

And if he degrades more in his actions,  
He lowers him to the end of each and every *mazal*,  
and this is [the meaning of]: ‘dependant on *mazal*,’  
and ‘*mazal* rides upon him,’ and ‘rules over him.’  
But at the time when his soul rules,  
and rides upon *mazal*,  
*mazal* is secondary to the rider upon it.

And if *mazal*, which is secondary to the rider,  
is ruling over him,  
it is stated of him:  
(Deuteronomy 28:43-44) *The stranger that is in your midst  
shall ascend over you, higher higher,  
and you shall descend, lower lower;  
he will lend to you, and you shall not lend to him,  
he shall be for the head, and you shall be for the tail.*  
And it is stated about his soul and his spirit  
(ibid 28:66) *And your life shall be suspended before you...*

And if he returns in repentance,  
they return to him<sup>530</sup> his spirit and his soul,

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<sup>528</sup> *BT Shabbat* 156a; this statement is translated in *Soncino Talmud* as “Israel is immune from planetary influence.” The Talmudic discussion of *BT Shabbat* 156a-b focusses greatly upon themes found here: the idea that a person’s nature can be determined from the day of the week and the hour at which they were born.

<sup>529</sup> It seems clear from the sense that this phrase is conditional.

<sup>530</sup> Retaining the Aramaic word order preserves the poetic cadence of the text.

and there is fulfilled in him, the verse that is written:  
 (ibid 28:13) *And YHV" H shall place you for the head  
 and not for the tail,  
 and you shall be only above  
 and you shall not be below,  
 when you listen to the precepts  
 of YHV" H your God.*

Through precepts, he merits<sup>531</sup> to ‘spirit;’  
 through Torah, he merits to ‘soul.’

<sup>532</sup>Green **eyes** of ‘the other side,’  
 the measurement that is drawn from it  
 is the mystery of ‘chaos,’  
 which is ‘the green line,’<sup>533</sup>  
 the husk of the nut.

And three husks there are<sup>534</sup>  
 that are seen in the eyes of the ‘the other side:’  
 ‘Chaos’ – the colour green – is the first husk of the nut.  
 ‘Void’ – the colour white – is the second husk of the nut,  
 and it is the white of the eyes.  
 ‘Darkness’ is the third husk of the nut,  
 and it is red, like smoke  
 that is hued<sup>535</sup> with the red of fire,  
 and it is a darkened red - bitter, black.  
 ‘the abyss,’  
 and it is the empty-space<sup>536</sup> of the nut;  
 and this is ‘the garment of the evil inclination.’

The gall-bladder<sup>537</sup> takes green in the side of ‘chaos,’  
 and makes shapes and lines according to the sins of people;  
 all those shapes and lines are crooked and not in ‘the way of rectitude;’  
 and thus nose, and the face and the eyes in every place;  
 for the evil inclination, the evil snake,

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<sup>531</sup> The word *zakhi* here implies ‘attains,’ but it is the same word as that which was previously translated as ‘merits.’

<sup>532</sup> Most editions commence a major paragraph here, indicating a separate or new teaching. In *ZH* Munkatsch (54b), as in *ZH* Margoliot, the word *eiyninn* (eyes) is bolded and enlarged.

<sup>533</sup> See *BT Hagigah* 12a: “*Tohu* is a green line that encompasses the whole world, out of which darkness proceeds” (Soncino translation).

<sup>534</sup> The word-order here creates a poetic tone.

<sup>535</sup> *D-itztabe'a* – translated as ‘hued’ to distinguish from *itgavna* (coloured).

<sup>536</sup> The word *hallal* signifies a vacuous dimension for which the equivalents ‘emptiness’ or ‘void’ feel misdirected in English translation.

<sup>537</sup> *Marah* – literally: ‘the bitter one.’

resides crookedly,  
and all his shapes<sup>538</sup> are crooked.

The gall-bladder takes red from the side of ‘darkness,’  
and it makes shapes and lines.

The gall-bladder takes black from the side of ‘chaos’  
- which is the empty-space of the nut,  
and it makes shapes and lines.

And come see:  
three bindings<sup>539</sup> in a person [are] from the side of purity,  
and they are: animus, spirit and soul.

Animus takes earth and water and fire and wind,<sup>540</sup>  
*This* ‘animus’ inclines to the right  
and takes water contained in the mouth of the lion,  
and makes shapes;  
and that water that it takes of the brain,  
and is divided into four ‘brains;’<sup>541</sup>  
and the mystery of the word:

### ZḤ 32d

(Genesis 2:10 ...*and from there it separates,  
and becomes four heads*  
– these are *giḥon, pishon, perat* and *ḥideqel*.)

And at the time the messiah shall come,  
each one of the patriarchs shows his action,  
this is what is written:  
(Genesis 1:24) ...*let the earth bring forth living animus to its kind*  
– which is *the beast of the earth*,

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<sup>538</sup> *Tziyyurin* – could be understood better in some contexts as ‘depictions,’ but I have translated consistently as shapes to retain the resonance of its use in the source text.

<sup>539</sup> The three levels of the soul, mentioned in several places throughout the later-strata (Z 1:27a; Z 2:91b (RM), TZ 72b and TZ 79a), are called *qitrinn* or *q-tirinn* (bindings). Elsewhere, the word *q-tirin* appears as a verb: PZ 1:206 gives ‘clustered;’ PZ 4:84 gives ‘linked.’ PZ 11:64 (on ZḤ 77b which uses *qitrinn* as both verb and noun), n.103 suggests ‘knots,’ ‘bonds,’ ‘nexuses;’ understanding that groups of ten *sephirot* are ‘clustered’ together to form discreet levels. In his Card Catalogue entry for the singular *q-tira*, Scholem cites several interesting cases of the word *q-tirinn*, one of which is Z 3:149a, where the use seems nounal: “and shall loosen the knots and binds of the Higher and lower.” I have presented a gerund since, overall, it appears that the verbal usage of the *Zohar* is more consistent with the Targumic origin of the term, see *Targum Yonatan* on Deuteronomy 22:10 and *Targum Yerushalmi* on Exodus 12:34.

<sup>540</sup> The word *ruḥa* here, in context, is clearly the ‘element’ of ‘wind,’ and not ‘spirit, or ‘breath,’ (on the latter equivalent see Mopsik, Introduction).

<sup>541</sup> Consistent use of a *Leitwort* technique in translation, avoids a potential misapplication of a later common translation of *moḥinn*, which is the plural of *moḥa* (brain), as ‘intellects’ or ‘intellectual faculties.’

producing its seed, each one in its lineage,  
and this is ‘the seed of Isaac,’  
which is ‘living soul,’ which are its ‘type,’  
and its seed is ‘animal’ (*b-heimah*) {in a nation (*b-umah*)}  
this is the seed that are ignoramuses,<sup>542</sup>  
for the living being that is ox [is] the level of Isaac.

(Genesis 1:20) *And ELHYM said: ‘Let the waters swarm...’*  
– these are the Masters of Wisdom (*hokhmah*),<sup>543</sup>  
which is *living animus*,<sup>544</sup>  
who are like fish that increase in the sea of Torah,  
and they are of the side of ‘the lion of the sea’<sup>545</sup>  
who is like a prince in the sea.

For the lion of ‘the other side’<sup>546</sup> is invalid on dry land,  
and the lion of the sea is to the right of Abraham,  
and through it: ‘one who wants to be wise, should go south.’

(Genesis 1:20) *...and fowl will fly upon the land,*  
*upon the face of the firmament of the sky*  
{and this is ‘the face of eagle’},  
these are the seed of Jacob,  
who are the Masters of the precepts of Torah.

(Genesis 1:9) *And ELHYM said: ‘The waters shall be divided*  
*from beneath the heavens to one place, and the dry land shall be seen.’*

*...the dry land* – this is Adam,<sup>547</sup>  
who was taken from the four sides of ‘the dust;’  
when is<sup>548</sup> fulfilled of it:  
(Genesis 8:14) *...the land dried*

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<sup>542</sup> ‘*Amei ha-aretz*, literally means ‘the people of the land;’ but its use here is consistent with the Rabbinic term of derision applied to ignorant boors who disrespect the learning of scholars and are compared to animals; see *BT Pesahim* 49b. The use of the word *eret* (earth) appears to play on the quotation from Genesis 1:24.

<sup>543</sup> This use of the word *hokhmah* does not necessarily indicate the *sephirah* of *Hokhmah*, though its meaning is never absent.

<sup>544</sup> *Hayah* representing the level of *Hokhmah* is a motif of later Kabbalah.

<sup>545</sup> See *TZ* 133a

<sup>546</sup> See *TZ* 132b

<sup>547</sup> My use of the proper noun ‘Adam’ instead of ‘human’ as elsewhere, is due to the absence here of a definite article.

<sup>548</sup> Although the tense of *itqayam* is ambiguous, and despite the Scriptural reference to the Flood being in the past, the poetic urge is to translate the verb here as present or future; and sense is also served. The ‘flood’ is not that of the past, but of the present and the future; as the dry land is revealed, and ‘redeemed’ so is the true humanity. See Giller, 2010:96: “The *Tiqquney haZohar*...transformed the *Zohar* from a literary experience into a source of doctrine rooted in the present tense.”

– from the waters of the flood,<sup>549</sup>  
they shall emerge<sup>550</sup> from exile,  
and the mystery of the word  
*...and it was 'so' (KHe" N [=70]),*  
which is 'the seventy years.'<sup>551</sup>

On the first day,<sup>552</sup>  
He made his making to illumine them,  
this is what is written:  
(Exodus 10:23) *...and for all the children of Israel there was light...*  
and furthermore:  
(Exodus 13:21) *And YHV" H was going before them at day...etc.*  
Like the case of Egypt.

On the second day, (Genesis 1:6) *...and he separated...*  
- He separated Israel from them,  
this is what is written:  
(Exodus 14:20) *...and they did not approach one to the other all the night.*

On the third day, He passed them through the sea,  
this is what is written:  
(Genesis 1:9) *And ELHYM said: 'The waters shall be divided  
from beneath the heavens to one place and the dry land shall be seen;*  
it is written here, *and the dry land shall be seen,*  
and it is written there  
(Exodus 14:21) *...and He made the sea for dry land.*

The light of the first day,  
from it are illumined the sun and moon on the fourth day;  
and upon them it is stated:  
(Exodus 13:21) *And YHV" H was going before them  
at day in a pillar of cloud to guide them the way,  
and at night in a pillar of fire to illumine for them.*

On the second day was created the sea;

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<sup>549</sup> *Tophana* was the Aramaic word chosen by *Targum Onqelos* to translate the Hebrew word *mabul* (flood) of Genesis 6:17. *Targum Yonatan* has the word *tov'ana* (probably from the sense of 'drowning.'). The word is found in numerous locations throughout *Zohar*, e.g. Z 1:56b. The etymological relationship between *tophana* and the Chinese word *typhoon* (meaning 'big wind') cannot be completely discounted, since a demonstrable relationship exists – through Hindu and Arabic languages - to the ancient Western entity known as Typhon; see *Shorter Oxford English Dictionary*, 1973:2394.

<sup>550</sup> *Yiphqun* – 'they shall go out;' definitively future.

<sup>551</sup> The reference here would seem to be to the Babylonian exile of the Jews (586 BCE to 516 BCE).

<sup>552</sup> In the following passages, a remarkable Scriptural-textual comparison is made between the 'Creation of the world' and 'the Exodus from Egypt.'

this is what is written:  
(Genesis 1:6) ‘*Let there be a firmament  
in the midst of the waters...*’  
and [on] the fifth day He produced,  
from it,  
the fishes of the sea.

For just as<sup>553</sup> the luminaries of the fourth day  
depend<sup>554</sup> on the first day,  
so too the fishes of the sea of the fifth day,  
depend on the second day.

The third day is comprised of all of them,  
it is the level of Jacob,  
which is the eagle,  
comprised of water and fire.<sup>555</sup>  
And the sixth day, upon it depends,  
and in it was created the human,  
from that dust of the third day.<sup>556</sup>

The first day is Abraham,  
whose level is *Hesed*,  
corresponding to it is *Netzah*,  
and Aaron the Priest,  
whose face shines like the sun.  
Corresponding to it is the fourth day,  
for this upon that depends,  
this is what is written:  
(Psalms 16:11) ...*pleasantness in Your right hand forever (netzah)*.

The second day is Isaac,  
whose level is *Gevurah*,  
corresponding to it is the fifth day,  
which is *Hod*,  
the level of David.

The third day is Jacob,  
corresponding to it is the sixth day, Solomon,

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<sup>553</sup> *Kh-mah* (just as) not *kamah* (many).

<sup>554</sup> *Talyan* is a word of flexible use in Zoharic Aramaic; its contextual sense here would suggest an equivalent such as ‘dependence,’ rather than ‘suspending’ or ‘hanging.’

<sup>555</sup> Water and fire also constitute the two pillars of cloud and fire.

<sup>556</sup> On the third day, the dry land was revealed; hence, the dust that formed Adam is said to be ‘of the third day’ (*Matoq Midvash*).

whose level is *Yesod*,  
who is ‘the peace of YHV”H’  
and about which it is stated:  
(Numbers 25:12) *Behold I give to him my covenant of peace.*<sup>557</sup>

The Sabbath day is *Malkhut*,  
the level of ‘the son of Ya”H,’<sup>558</sup>  
which is Vav,  
which goes five hundred years,  
which are five sephirot reaching  
to *Yesod*, to join up with Hei.  
And the Sabbath day is Moses our teacher,  
whose level is *Binah*.

And the Sabbath day includes everything, like this:<sup>559</sup>  
(Genesis 2:2-3) *And ELHYM completed on the seventh day...*  
– this is the first day;  
*...His labour...* – this is the fourth day;  
*...and He rested on the seventh day...* – this is the second day;  
*...from all His labour which He did* – this is the fifth day,  
in which was destroyed the Temple,  
and there was no building of it in the fifth millennium;<sup>560</sup>  
*...and He sanctified it...* – this is the third day;  
*...for on it He rested from all His labour...* – this is the sixth day.

*...which ELHYM created to do*

### **ZH 33a**

this is: bodies for the souls of the wicked;  
for He did not want to make bodies for them,  
for they all go ‘a wandering,’<sup>561</sup>  
this is the mystery of:

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<sup>557</sup> In its Scriptural context, this statement was made regarding Phineas, the son of Aaron.

<sup>558</sup> *Be”N Ya”H* – the term is an acronym of the *sephirah* of *Binah* as embodied in the figure of Moses.

<sup>559</sup> The previously outlined symbolic framework allows the *Tiqqunim* to show that each of the expressions of completion and rest contained in these verses refers to the beginning and completion of the work of creation, in the order in which they correspond to each other - first to fourth, second to fifth, third to sixth - according to the underlying tri-partite arrangement of the *sephirot*. As elucidated in *Matoq Midvash*, the key elements begun in the first three days were ‘light,’ ‘waters’ and ‘land’ which, in the latter three days, manifest as ‘luminaries,’ ‘fishes,’ and ‘humans,’ and which correspond to the three lines of the *sephirot*.

<sup>560</sup> The ‘fifth millennium’ of the Hebrew calendar corresponds to the thousand years between 240 CE and 1240 CE., during which time no Temple in Jerusalem was built.

<sup>561</sup> *N’a v-nad* – the Biblical expression for nomadic wandering found in Genesis 4:10-12. *Matoq Midvash* explains that those who were not given bodies were evil spirits and demons whose nature it is to wander around making havoc; and, if they had physical form, they would cause too much destruction.

(Proverbs 11:21) *Hand to hand, evil will not be cleansed.*

And the Sabbath of them all,  
the respite of them all,  
shall be Moses,  
who is the pattern of ‘son of Ya’H,’  
whose coupling partner is *Malkhut*,  
the Sabbath;  
the Sabbath specifically,<sup>562</sup> for about it is stated:  
(Psalms 103:19) ...*and His kingdom rules over all*,  
which is { ‘labours’ } { *His labour* }<sup>563</sup>  
that is mentioned on the Sabbath day.

And not as<sup>564</sup> stupid people think,  
that the blessed Holy One worked his working,  
or toiled to work his working,<sup>565</sup>  
and [then] rested on the seventh day,  
like a person who toils in his work,  
and after he has finished, he rests.  
Heaven forbid!

But all the while that *Shekhinah* is in exile,  
it is said of Her:  
(Genesis 8:9) *And the dove did not find rest*  
– for there is not found a righteous person  
that will be relief for Her through him.

And Her relief are the righteous,  
for She descends<sup>566</sup> upon them,  
like Abraham and Aaron and his seed.  
Isaac and David and his seed.  
Jacob, and Solomon and his seed,  
and about them it is stated:  
(Genesis 2:2-3) *And ELHYM completed on the seventh day...  
and he rested on the seventh day...*

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<sup>562</sup> *Vadaiy* – here meaning ‘specifically’ rather than ‘surely,’ because of the word-play which follows.

<sup>563</sup> There is an apparent word-play intended here between *malkhuto* (His kingdom) and either *m-lakhot* (‘labours’), meaning the labours of creation that were ceased on the Sabbath, or *m-lakhto* (*His labour*), the actual word from Genesis 2:2-3. The two variations appear in *ZH* Munkatsch (55a); Salonica, Venice, Krakow, Qushta have *m-lakhot*. The alternative offered in Munkatsch may have been guided by manuscript, or by sense and syntax, since the verb following, *d-adkir* (which is mentioned), is singular.

<sup>564</sup> כָּמֵא as it appears in *ZH* Munkatsch and Krakow. *ZH* Salonica: כָּמֵא; Qushta: כָּמֵה.

<sup>565</sup> The verb ‘*avid*’ is repeated throughout this passage to poetic effect, and therefore I have consistently translated it in these passages as ‘work,’ although *l-me’ebad* can also mean ‘to make.’

<sup>566</sup> There is a subtle word-play present throughout this passage between the words *nah* or *nahtat* (descending) and *naiyha* (relief).

And ELHYM blessed the seventh day, and he sanctified it<sup>567</sup> - the day of them all, the relief of them all.

*The seventh day* – Moses,  
comprising all of them,  
in him does *Shekhinah* descend from all of them,  
and this is: ...*and he rested on the seventh day*  
– the resting of ELHYM, specifically,  
for She is *Shekhinah*,  
and it [the verse] did not say ‘and YHV”H rested’  
– for it is Mother who toiled in the construction;<sup>568</sup>  
this is what is written:  
(Isaiah 50:1) ...*and through your sins was your mother sent away.*<sup>569</sup>

And because of this, four elements,<sup>570</sup>  
each one worked its working:  
one is the lion, and that has been stated.<sup>571</sup>

The second is the ox,  
red like the rose,  
inclining<sup>572</sup> to the left,  
it takes the colour of fire,  
and makes shapes and lines,  
and its location is in the heart.

The eagle, its location is in the body,  
it takes the wind,<sup>573</sup>  
it turns behind and takes one colour from the moon,  
it turns to its front and takes one colour from the sun,  
it turns to the right and left and takes two colours from them;  
thus, it is found comprised of all colours.  
And this is ‘the great eagle,’  
Master of the Feather, multi-winged,  
all colours are seen in it.

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<sup>567</sup> *Matoq Midvash* commences a new paragraph here.

<sup>568</sup> The vowelizing of this word has implications for translation: rather than *b-binyan* (in the construction) as presented in vowelized versions, *Matoq Midvash*, following the commentary of *Sulam*, presents *bivnin* (with the children).

<sup>569</sup> At first it is difficult to see the connection between this verse and the Sabbath, and the theme may have guided some commentaries to translate the word בבנין as “with children” (see previous note). Higher *Shekhinah* who is Mother and the Name ELHYM is the Divine force behind creation; the work of creation is seen here as a form of exile, while ‘relief’ on the Sabbath is a form of redemption.

<sup>570</sup> Water, fire, wind and earth equals Lion, Ox, Eagle, Human.

<sup>571</sup> On *ZH* 32c.

<sup>572</sup> Thus *Matoq Midvash* טטה translates as נוטה (inclining), rather than פונה (turning).

<sup>573</sup> Here *ruha* would seem to indicate ‘wind’ and not ‘spirit.’

The human turns to above,  
 and resides in the image of the face,  
 and marks there the image of all the ‘living beings’  
 and is en clothed in them all,  
 and his image is seen in them;  
 this is what is written:  
 (Ezekiel 1:10) *And the image of their faces, the face of a human  
 and the face of a lion to the right of the four of them  
 and the face of an ox from the left of the four of them,  
 and the face of an eagle to the four of them;*  
 and marked in them are the shapes and colours of faces,  
 and lines of the forehead.  
 In them are marked thirty-two pathways,  
 which are ‘the paths of the wonders of wisdom,’<sup>574</sup>  
 and all of them are covered in thirty-two,  
 between the faces and wings of the living beings.

There are sixteen faces *to the four of them*  
 – to the four living beings –  
 and sixteen wings, amounting to thirty-two;  
 thus too {are} {lines} of the forehead,  
 and the lines of the eyes.  
 Three {[and] ten}<sup>575</sup> colours there are in  
 the depictions of the face  
 of ‘the line of measure’<sup>576</sup>  
 – and all those colours go in ‘the line of measure’  
 in ‘the way of truth’  
 and all of them are impressed in Vav.

Two and thirty pathways are depicted in YU”D H”E VA”V H”E.  
 Twelve colours of three ‘living beings,’  
 which are ׀ ׀ [Vav Vav],  
*and the image of their faces* - א [Aleph]  
 that is en clothed in them and concealed in them.

Vav below; Vav above.  
 Vav above – six higher colours;  
 Vav below – six lower colours.

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<sup>574</sup> *Sepher Yetzirah* 1:1

<sup>575</sup> Only the alt. version ‘ten’ is parenthesised, but it is ambiguous: is it meant to stand alone, or to conjoin with the ‘three’ to make thirteen? I have found it only in *ZH Munkatsch* (and hence, Margoliot). *ZH Salonica*, Krakow, Venice, Qushta all have thirteen.

<sup>576</sup> On *qav hamiddah* (the line of measure) see *PZ* 12:420, n.14.

With the six higher colours it flies upwards,  
and with the six lower colours it flies downwards;  
and the mystery of the word:

(Isaiah 6:2) ...with two it covers its face,  
and with two it covers its legs,  
and with two it flies

– these are the images in which it is en clothed:

higher Aleph – which is:

(Isaiah 44:13) *the beauty*<sup>577</sup> of a man - YU”D H”E VA”V H”E.

These are the paths of wisdom,

which is (Job 28:7) *The path which the vulture does not know.*

⌘ – which is the human, about it is stated:

{*Hagigah* 13}<sup>578</sup> ‘into that which is beyond<sup>579</sup> you, do not inquire,  
and into that which his concealed from you, do not research’<sup>580</sup>

– which is that {light} { ⌘ }<sup>581</sup> which is crowned in ‘the colours,’

which are Vav Vav [ ן ן ]

– and it<sup>582</sup> is not revealed;

upon that it is stated:

### **ZH 33b**

(Deuteronomy 4:15) ...because you saw no picture.

And there is, below,

the image of a man, and not a man.<sup>583</sup>

Upon that it is stated:

(Numbers 12:8) ...and the picture of YHV”H he shall behold...

- and this is ‘the intellectual animus’<sup>584</sup>

- from the side of *malkhut* -

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<sup>577</sup> The word for ‘beauty’ here is *tipheret*.

<sup>578</sup> Unusually, this parenthesised Talmudic reference appears inside the text of ZH Munkatsch.

<sup>579</sup> *Muphla*, which, within Zoharic literature, appears only in the later strata, is a challenging word to translate – with a root denoting ‘wondrous’ it implies something ‘intellectually out of reach.’ *The Soncino Talmud (Mo’ed IV:73)* translates the word as: ‘too hard;’ R. Aryeh Kaplan, in his translation of *Sepher Yetzirah* 3:2 (Kaplan 1990:140), gives ‘mystical.’

<sup>580</sup> This statement is found in BT *Hagigah* 13a, where it is cited from *The Book of Ben Sira*.

<sup>581</sup> The suggestion of ⌘ [Aleph] as an alt version, is not found in editions I have seen prior to ZH Munkatsch, so it may have been dictated by manuscript evidence, or by sense, since the following words speak of the two Vavs, which are the lines extending from the central line of the Aleph. *Sulam* defers both options.

<sup>582</sup> A masculine pronoun which *Sulam* and *Matoq Midvash* both translate as feminine, since they see it as referring to the feminine subject *hokhmah* (‘wisdom’).

<sup>583</sup> Both *Sulam* and *Matoq Midvash* attempt to explain this obscure statement in terms of the revelation of *malkhut* in the lower realms, where the essential Adamic form, whose locus is in the domain of emanation, is absent.

<sup>584</sup> *Nephesh hasikhlit* (the intellectual animating soul) – a term from Jewish Philosophy subsumed into Kabbalah by the Zoharic later-strata; see TZ 104a and Z 3:29a (RM).

that marks<sup>585</sup> all these colours,  
She<sup>586</sup> is called YU”D H”E VA”V H”E  
– and this is Ma”h [=45] below.

‘Spirit’ marks markings  
in the angels which are four:  
MYKHAE”L, GAVRYE”L, NURYE”L, RAPHAE”L,  
and amounts to ten, which are:  
*Erely”m, Seraphym, Hashmalym,*  
*Sh-naanym, Tarshishym, Ophanym* (‘wheels’),  
*Elohyim, Iyshym* (‘people’) *Hayot* (‘living beings’),  
*Sons of Elohyim.*

And all of them are en clothed and illuminating  
in the colours of the face.  
For colours are garments for these<sup>587</sup> angels,  
like a body that is en clothed in garments,  
and they are seen as an image in garments,  
for prophecy.

And ‘spirit,’  
which is *Tipheret*,  
rides in the angels in the spirit [or: wind],  
for it rides in the body;  
and the mystery of the word:  
(Habakuk 3:8) *When You ride upon Your horse,*  
*Your chariots of salvation.*

Soul is from the side of *Binah*,  
and upon it resides ‘thought’ which has no limit,  
and in it there is no similitude,  
and no form and no image,  
because it is ‘the world to come;’  
and in it there is no body and no image,  
as the Masters of the Mishnah have established:  
‘in the world to come there is no body and no corporeality.’<sup>588</sup>

And the soul is en clothed in the Throne,

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<sup>585</sup> The verb *rashim* and its conjugations in Zoharic literature may be flexible; in *PZ* 1:91-2, for example, it is translated variously as ‘marks’ or ‘inscribes.’ Another possible equivalent is ‘impresses’ (from which, the noun *r-shiminn* is ‘impressions’). I have retained throughout the words ‘mark,’ ‘marked,’ ‘markings,’ etc..

<sup>586</sup> The feminine pronoun and verb denotes the gender of the soul.

<sup>587</sup> The use of the participle *inun* to indicate a demonstrative pronoun such as ‘these’ - which would normally be expressed as *ilein* – is unusual, but it seems the only way to understand this clause.

<sup>588</sup> See *BT Berakhot* 17a

which is the human {of Creation},<sup>589</sup>  
and in their<sup>590</sup> four sides;  
[of] there it is stated:  
...because you did not see any picture...  
about which it is stated:  
(Isaiah 64:3) ...no eye has seen it, God, other than You.

And with this ‘thought’  
were all the prophets depicting  
all the similitudes,  
and all the depictions below it.

And above it,  
they did not grasp any depiction at all;  
*in* it they were not able to grasp,  
neither depiction nor colour at all,  
even more so above it.

And it is necessary to return to the first word:

Green<sup>591</sup> eyes of the side that is pure,  
are ‘mercy’ from the side of *Tipheret*,  
and their green from its side  
shines  
with the light of the pearl stone.<sup>592</sup>

For it is because of this,  
that the *sephirot* are called *sephirot*,  
for their colours illumine like precious sapphires (*sappirim*);  
and not like those sapphires which are defective,  
of the low world,  
but like the precious stones and pearls  
of the Garden of Eden,  
whose light is from one end of the world to the other;  
and these are the *sephirot*  
that illumine a person in the whole Torah,  
until there is no measure.

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<sup>589</sup> ZH Munkatsch and Margoliot punctuate an end of sentence here, but the sense flows better without a full stop, as per other editions.

<sup>590</sup> ‘their’ refers to the world of the Chariot (*Sulam*).

<sup>591</sup> *Y-ruqinn* here appears to mean ‘green,’ in contrast to ZH 32b where ‘yellow’ is implied.

<sup>592</sup> See PZ 1:76, n.571. The *margalit even tava* (a pearl, a precious stone) of Z 1:11a and elsewhere has been contracted here to *even margalit* (a pearl stone).

For there is a pearl, and precious stones,  
that are from the ‘soul, and spirit and animus’ of  
the Throne of Glory,  
and the angels, and  
the four sides of the world.

The light of these pearls has a measure,  
and it has a beginning and end;  
but the light of ‘soul and spirit and animus’  
which are in ‘the way of emanation,’  
from *Binah* and *Tipheret* and *Malkhut*,  
has no measure.

And these are in ‘the way of emanation,’  
but of others it is stated:  
(Lamentations 4:7) ...*and sapphire was their form*;  
as the earlier sages have established:  
‘all souls are hewn<sup>593</sup> from the Throne of Glory.’<sup>594</sup>

And all those colours shine in the eyes  
of the body of the Garden of Eden,  
and through them does the Torah  
praise the *Shekhinah*.

And Moses,  
because he was en clothed in *that* body,  
of the Garden of Eden of below,<sup>595</sup>  
it is stated of him:  
(Exodus 34:30) ...*and they feared to approach him*.  
And in the Garden of Eden above,  
it is stated of him:  
(Exodus 33:23) ...*and My face shall not be seen*.

For even though in every location,  
He is the blessed Holy One,  
there is a location in which He is revealed,  
and a location in which He is not revealed so much.  
And this the mystery of ‘the speculum that shines’

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<sup>593</sup> Word-play with the root g-z-r.

<sup>594</sup> This exact statement is also found in Z 3:29b (*RM*) where it is also quoted in the name of earlier sages! See Z 1:113a (*MH*) which Wolski translates as “The blessed Holy One drew the pure soul from the Throne of Glory to illuminate the body” (PZ 10:347); see also PZ 6:205, n.289.

<sup>595</sup> *Ginta d-‘eiden d-l-tata* is ‘the Garden of Eden of below’ or ‘the lower garden of Eden,’ with a subtle distinction. The former could indicate a physical location on Earth, the latter a spiritual domain.

and ‘the speculum that does not shine.’<sup>596</sup>

Similarly,  
there are in the Torah  
many garments, many faces,  
that are called ‘the face that is seen’  
and ‘the face that is not seen;’  
and the blessed Holy One is not revealed in the Torah  
except to each one according to his deeds,<sup>597</sup>  
and according to his ‘soul and spirit and animus’  
from the location they were hewn.

Eyes are like a wheel (that revolves),  
round from side of water,  
and this is the mystery of the waves,<sup>598</sup>  
and they go in ‘the line of measure,’  
in their length

### **ZH 33c**

in their depth;  
and the mystery of the word:  
(Isaiah 40:12) *Who has measured the waters with his step?*

And they are five measurements<sup>599</sup> that he measured by,  
like :: :<sup>600</sup>  
and they are ⌘ ⌘ ⌘ ⌘ ⌘;  
how?

*...who has measured the waters with his step - ⌘;*  
*and the heavens the heavens with his span - ⌘;*  
*and all in a third the dust of the earth - ⌘;*  
*and weighed mountains with a scale - ⌘;*  
*and hills in a balance - ⌘;*

And they are Vav

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<sup>596</sup> See *BT Yevamot* 49b; Soncino translates there: “All the prophets looked into a dim glass, but Moses looked into a clear glass.”

<sup>597</sup> In this remarkable statement, the insight of the intellect towards revelation is dependent upon one’s actions and the source of the soul.

<sup>598</sup> In this word-play, *galgalim* in this context means ‘waves,’ but it will shortly, by association, come to mean ‘wheels,’ and ultimately, in *gilgulim*, ‘reincarnations.’

<sup>599</sup> There is no reason not to assume that the word *midudim* is identical to the Hebrew מדידות, signifying ‘measurements;’ *hokhmat ha-m-didah* is an obsolete term for Geometry (*Alkaly*:1202).

<sup>600</sup> There is little agreement between editions on the configuration of these dots; there is even a difference in representation between *ZH Munkatsch* and *Margoliot*, the latter having six dots.

– the line that emerges from the measurement,  
which is Yud,  
and He measured 5 measurements with them,  
in the five *sephirot* that are included in lower Hei,  
certainly, Her Yud is Her measure.

{and there is an eye} {and there are}  
four colours of the eye;  
He measured with them ‘the four sides.’  
And the line is Vav,  
a wheel (*galgal*) - that is Yud  
- with Vav makes ‘reincarnation’ (*gilgu”l*),  
which amounts to the numeric value of {‘avor’} {72}.

When the wheel of the eye is reversed,  
in the line which is Vav,  
and the eye is ‘reversed’<sup>601</sup> through it to white,  
there is revealed in it that which is  
his reincarnation from a former time,  
from the side of *Hesed*.  
And if he is occupied in Torah,  
he will be wise from the side of the right,<sup>602</sup>  
because there it is stated of it:  
‘whoever wants to be wise, should go south.’<sup>603</sup>

And if he does not occupy himself in Torah,  
he will be wise<sup>604</sup> in ‘things,’<sup>605</sup>  
to shape with his hand,  
many shapes of many labours,  
even though they did not teach him in this world.  
For someone who does not make his [own] things,  
- from his heart and from his thought -  
until they teach him,  
this one is not in {this} reincarnation at all.

And when the wheel of the eye is reversed to the left,

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<sup>601</sup> *Mit-hapekh* could be more effectively translated here as ‘transformed,’ but it clearly relates to the previous word *it-hapakh*, which in other places is understood as ‘reversed.’ The sense seems to be of ‘rolling’ the eye to reveal the white of the eye.

<sup>602</sup> ‘South’ is to ‘the right.’

<sup>603</sup> *BT Baba Batra* 25b

<sup>604</sup> The word *hakim* relates to ‘wisdom’ (*hokhmah*); the context in this line, which is about skill and talent, might be better translated as ‘clever,’ but this would disturb the symmetry of the passage.

<sup>605</sup> *Millinn* can mean words or things; here the implication is the physical produce of craft. Some editions add the word *d-’alma* to mean ‘things of the world.’

in a redness which rules over other colours,  
he is from the second time of his reincarnation.  
And this one will be wealthy without toil and without *mazal*,<sup>606</sup>  
and upon him it is stated:  
'whoever wants to be rich, should go north.'<sup>607</sup>  
And people will approach him,  
for he will be generous with his money,  
because he did not toil in it;  
for the one that toiled in his money,  
they will not approach him,  
for he will be miserly.

And when the wheel of the eye is reversed  
to a green that rules upon all colours,  
this one is in the third reincarnation,  
and he will be wise in Torah  
and wealthy in money for which he did not toil,  
this one is the most complete of all,  
from the side of Jacob,  
of whom it is stated:  
(Genesis 25:27) *...and Jacob was a perfect man...*  
(Job 33:29) *Behold all these will God act,*  
*twice or three times with a man.*<sup>608</sup>

**And now** it is necessary to explain,  
who is 'the eye' that is 'wheeled' in reincarnation,  
for these three colours are 'the first Adam'<sup>609</sup>  
of the pure side,  
for there is another Adam of the side of impurity;  
and not only that,  
but there are three of 'Adam':  
Adam of Creating,  
Adam of Forming,  
Adam of Making,<sup>610</sup>  
of the side of purity.

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<sup>606</sup> Here *mazal* is expressed as 'fortune.'

<sup>607</sup> *BT Baba Batra 25b.*

<sup>608</sup> This verse from Job is highlighted throughout the *Tiqqunim* as an exegetic source for teachings on the topic of reincarnation.

<sup>609</sup> Or: 'the primordial human.' Because the proper noun Adam is also the word for 'human' (*adam*), the meanings are often interchangeable. Whereas elsewhere I have tended to translate *adam* as 'human,' here the sense tends is towards Adam because of the scriptural references in Genesis.

<sup>610</sup> These three terms, *bri-ah* (creating), *yetzirah* (forming) and '*asiyah* (making) are the differing styles of expression recorded in scripture in relation to the origin of the human: Genesis 1:27, Genesis 2:7 and Genesis 5:1.

And there is another from the side of impurity,  
who is the Adam of depravity,  
the man of iniquity,  
the evil inclination.

The good Adam is the good inclination,  
for thus did the earlier sages establish:  
(Ecclesiastes 7:14) *...even this opposed to that, did ELHYM make.*

And now it is necessary to explain the Adam of the pure side.

Come see:

When the Adam of purity became en clothed in Abraham,  
he was ‘cleansed’<sup>611</sup> through him,  
and in Isaac he was refined;  
this is what is written:  
(Zachariah 13:9) *And I shall refine them like the refining of silver,  
and I shall test him like the testing of gold.*

In Jacob, his image was seen,  
and he made offspring.

And this, why?

But for the good inclination and for the evil inclination,  
who are ‘good Adam’ [and] ‘bad Adam,’  
the blessed Holy One appointed three commandments:  
idol worship, sexual immorality, and bloodshed.

Idol worship – this is what is written:

(Genesis 2:16) *And YHV”H ELHYM commanded upon the human saying...*<sup>612</sup>

and the Masters of the Mishnah have said:

‘there is no “commanded” except for idol worship.’<sup>613</sup>

*...upon the human* – this is the shedding of blood.

*...saying...* - this is sexual immorality;

{and in command} [in] this they were as one,

the good inclination and the evil inclination.

Afterwards,

when the evil inclination transgressed  
upon the command of the blessed Holy One,  
He decreed upon it death.

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<sup>611</sup> *Itlaben* is, literally, ‘whitened.’ I have given ‘cleansed,’ not in search of a poetic equivalent, but because the context dictates this sense, even though something of the symbolic import is lost in translation. The concept of ‘whiteness’ pertains to the *sephirah* of *Hesed*, which is Abraham.

<sup>612</sup> The context of the verse is the prohibition of eating from the Tree of Knowledge. The following exegesis is based upon the Talmudic discussion found in *BT Sanhedrin* 56b.

<sup>613</sup> See *BT Sanhedrin* 56b

He said: 'What shall I do?  
If I die, He will take the other servant!' <sup>614</sup>  
For the evil inclination is a slave and  
his coupling partner is a female slave,  
and his location – that slave will inherit it.

What did he do?  
He went, he and his wife,  
to seduce Adam and his wife of the good side.  
The coupling partner of the evil inclination, Lilith,  
seduced Adam, who is the good inclination -  
and because of her it is stated:  
(Genesis 3:12) *...the woman that you gave to be with me,  
she gave me of the tree -*  
and the evil inclination seduced Eve;  
and they caused them death.

Therefore, the blessed Holy One

### **ZH 33d**

stripped Adam,  
who is 'the good inclination,'  
of his body {in the Garden} {alt. from the Garden} of Eden,  
and the garments of him and his wife;  
this is what is written:  
(Genesis 3:7) *...and they knew that they were naked...*  
And He expelled them from the Garden of Eden;  
this is what is written:  
(Genesis 3:24) *And he expelled the human...*  
And his coupling partner with him.  
And He lowered him to 'the seven lands' which are: <sup>615</sup>  
*gey, n-shiyah, tziyah, arqa, eretz, adamah, tevel.*

Doing repentance,  
he could chirp<sup>616</sup> and ascend,

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<sup>614</sup> 'The other servant' here is the good inclination.

<sup>615</sup> See Z 1:39b-40a (*Hkh*), and TZ 76b and 95b; a similar list is found in *Sepher Yetzirah* (Mantua, long version) 4:13; and a Midrashic source is *Midrash Rabbah, Vayiqra* 29:11. The listing here, however, is completely unique in its order. These names are not only proper nouns, but also carry meaning; in PZ 12:16, the names are transliterated as here and then subsequently defined in the course of discussion.

<sup>616</sup> *M-tzaphztzeph* seems to imply the sound of birds. *Matoq Midvash* translates as 'crying out.' On Z 2:150a we learn that the wicked who intended repentance but died without repenting, chirp from hell and afterwards rise. In

and nevertheless, he was naked,  
without clothing, he and his wife.

What did the blessed Holy One do?  
He brought him into ‘recycling,’<sup>617</sup>  
in Abraham, and in his wife, Sarah;  
and the blessed Holy One was cleansing him  
in a furnace of silver, which is mixed  
with *avra*<sup>618</sup> - which is lead.

As soon as one throws it into the fire,  
the silver is cleansed,  
and the pollution is extracted - which is the lead,  
to the outside;  
and similarly,  
Adam was cleansed in Abraham.<sup>619</sup>  
And the pollution was extracted to the outside  
– and this is Ishmael,  
who was the pollution that the snake had cast upon Eve.

Afterwards,  
the coupling partner of Adam  
was recycled<sup>620</sup> into Isaac  
and he became reddened by the fire,  
and the pollution was extracted to the outside  
– and this is Esau;  
and his redness is as the blood of slaughter;  
and because it was the female  
that was recycled into Isaac,  
‘the left’ is called female.

Afterwards,  
they both entered Jacob and his coupling partner,  
and seed emerged from him,  
and his colour<sup>621</sup> is his green that surrounds.<sup>622</sup>

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PZ 5:374-375, Matt uses three different equivalents for in proximity for *m-tzaphtzeph*: ‘squeal,’ ‘twitter’ and ‘chirp.’

<sup>617</sup> On ‘cycling’ as a translation of *gilgul*, see PZ 10:536, n.42.

<sup>618</sup> An Aramaic word for ‘lead;’ see *Targum Onqelos* on Numbers 32:21. I have transliterated the word here, since the translation (in Hebrew) is given immediately following.

<sup>619</sup> A parallel passage in theme, though identical to here, is found in Z3:111b (*RM*).

<sup>620</sup> The verb is in masculine form, though the subject is Eve, and I have rearranged the unusual word order of this sentence for clarity in translation.

<sup>621</sup> *ZH* Munkatsch and Margoliot give *galuta* (exile) which defies sense; *Matoq Midvash* and *Sulam* both read *govana* (colour).

<sup>622</sup> “...that surrounds” – surrounds the eye, according to *Matoq Midvash*.

And this is: (Job 33:29) *Behold all these shall God act,  
twice or three times with a man.*

Black eyes, darkened,  
Lilith is there,  
for she is darkness, gloom, the black pot.

And black, crooked eyes,  
surely Saturn is there,  
upon whom it is stated:  
(Proverbs 3:33) *The curse of YHVH*  
*is in the house of the wicked,*  
for that darkened colour rules over other colours.

And at whomever Lilith looks, {or} Saturn,  
with these eyes,  
cursing and poverty and famine and pestilence  
will come.  
Be on guard against him,  
for (Proverbs 5:5) *Her feet descend to death,  
to the grave do her steps come near.*

And any business that a person does<sup>623</sup>  
before the owners<sup>624</sup> of these eyes,  
becomes lost.

And a person must not be found satiated before him  
on weekdays,  
but only on the Sabbath,  
for he has no rule over it.  
And if he is found on weekdays,  
satiated before him,  
and he looks at him with the evil eye,  
he is not saved from him,  
from death or from poverty.  
And the nose and mouth and face of this person  
are not upon 'the line of rectitude.'

Beautiful black eyes:  
'upon the line of rectitude' is

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<sup>623</sup> 'Transacts' could also serve as a contextual equivalent here for the verb 'avid (does) but I have retained the stark simplicity of the source language to demonstrate its flexibility.

<sup>624</sup> *Marei*, the Aramaic equivalent of the Hebrew *ba'alei*, can indicate 'Master/s of...' in some contexts, or 'owner/s of' in others.

from the side of the Sabbath,  
which is the beautiful 'daughter of the eye';<sup>625</sup>  
about her it is stated:  
(Song of Songs 1:5) *Black I am, and lovely...*  
- this one is in the image of the Sabbath,  
which is equal to the entire Torah.

And on the Sabbath,  
it is necessary to show satisfaction,  
in reversal of the female slave, Lilith;  
and one needs:  
in place of the sadness<sup>626</sup> of Saturn  
- to show joy;  
in the place of darkness - a candle;  
in the place of affliction - delight;  
to make, there,  
a change in everything.

For Lilith is the black bile,  
A thirst which has no water, which is:  
(Genesis 37:24) *...and the pit was empty, no water in it*  
'- but snakes and scorpions were in it.'<sup>627</sup>  
And her snakes and scorpions are 'the mixed multitude.'<sup>628</sup>

Joseph, who was in the pit  
- this is Israel,  
who are in her exile - in that pit;  
{and Sabbath} {and whoever} honours the Sabbath  
will escape from it.  
(Ecclesiastes 7:26) *...and the sinner will be trapped by her;*  
*the sinner...* - who desecrates the Sabbath,  
*will be trapped by her* - which is, specifically,<sup>629</sup>  
the desecration of Sabbath:  
'the desecrated one, the whore.'<sup>630</sup>

For whoever keeps the sign of the Sabbath  
or the sign of the covenant,  
from desecrating it,

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<sup>625</sup> *Bat 'ayin* (daughter of the eye) is a symbol of the *sephirah* of *Malkhut*.

<sup>626</sup> Or: 'melancholy.'

<sup>627</sup> *BT Shabbat* 22a.

<sup>628</sup> See *ZH* 31d, and note there.

<sup>629</sup> *Vadaiy* - here meaning 'specifically,' rather than 'surely,' because of the word-play which follows.

<sup>630</sup> Based on Leviticus 21:14; and a word-play between *hallalah* (desecrated woman) and *hillul shabbat* (desecration of the Sabbath).

through that he is called ‘a righteous person,’  
and he is saved from her.  
And not only that,  
but he ascends to ‘kingship’ (*malkhut*),<sup>631</sup>  
which is the Sabbath  
- surely.

And Joseph,  
because he kept the covenant,<sup>632</sup>  
was saved from the pit and from  
its snakes and scorpions;  
and not only that,  
but he merited ‘kingship’ (*Malkhut*).

And Israel,  
who keep the Sabbath,  
and the sign of the covenant of circumcision,  
it is stated of them: ‘all Israel are the sons of kings;’<sup>633</sup>  
and if only Israel were to keep one Sabbath,  
according to proper law,  
they would immediately be redeemed.’<sup>634</sup>

And every person whose eyes {of his} are black,  
upon ‘the line of rectitude,’  
which is ‘the line of measure,’  
he is delight, and joy, and satisfaction  
and generous and of good eye;

### **ZH 34a**

and he wishes to be glorified with beautiful clothes,  
because he is a son of the Sabbath,  
a son of Matronita, surely;  
and in reverse, a son of Lilith.

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<sup>631</sup> Here the word *malkhut* is deliberately used in its double sense, both as the word for ‘kingship’ or ‘sovereignty’ and the name of the *sephirah*.

<sup>632</sup> ‘Keeping the covenant,’ of circumcision, refers to the prevention of ‘spilling seed in vain’ or avoidance of inappropriate intercourse; Joseph is particularly connected with this merit because of his resistance to sexual temptation, as described in Genesis 39:7-12.

<sup>633</sup> *Mishnah, Shabbat* 14:4.

<sup>634</sup> See *BT Shabbat* 118b. The statement of the Talmud, attributed to Rabbi Shim’on bar Yoḥai - the legendary author of the *Zohar*, speaks of *two* Sabbaths. In an alternate tradition, recorded in the Jerusalem Talmud, *Ta’anit* 3b, only one properly observed Sabbath is required to precipitate Redemption. See also *Midrash Rabbah, Shmot* 25:12.

Until here is the mystery of the eyes;  
specifically, it is the mystery of  
(Exodus 18:21) *men of valour*.

*Fearers of ELHYM* are in ‘hearing,’  
which depends upon the ears,  
where there is fear;  
this is what is written:  
(Habakuk 3:2) *YHV”H I have heard,  
of Your hearing I have feared...*

And there are three prayers:  
one depends upon sight,  
and the second on smell,  
and the third on hearing.  
The mouth is Sabbath, comprised of everything  
– it is the prayer of the poor one’  
who is ‘the righteous One,’  
and He is the Sabbath day.

And the prayer of Passover is the Throne of Mercy;  
and the prayer of the New Year is the Throne of Judgement,  
and there, the blessed Holy One is Judge,  
and all the host of heaven stand about Him,  
from the right and from the left.

And we established above,  
that one needs to remove those [hairs]  
if they<sup>635</sup> are beneath the ears,  
to reveal the ears,  
which are the gates of prayer.

For many ‘masters of judgement’<sup>636</sup> are blocking the gates,  
with the sins of Israel;  
and prayer is outside,  
for they do not let Her<sup>637</sup> enter,  
into His chamber which is ADN”Y,  
and She calls to the gates of the chamber  
that they open for Her.

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<sup>635</sup> Earlier editions (*ZH Salonica, Krakow, Venice and Qushta*) have the words “if they are red” here.

<sup>636</sup> *Marei d-dinin* – the term *marei* here is the equivalent of the Hebrew *ba’alei*, indicating possessors or holders of an item or quality. Although it could mean ‘litigants’ generally, the implication of the term in this context is ‘prosecutors’.

<sup>637</sup> Throughout the passage, ‘prayer’ is anthropomorphised into *Shekhinah*, the feminine Divine presence.

{to enlighten} {and Her children} <sup>638</sup>  
 call out below,  
 in the unification of (Deuteronomy 6:4) *Hear O Israel*  
 - to the sound of Your prayer,  
 For She is at Your gate.

And if they remove the hairs that are beneath the ears,  
 which are ‘the litigants,’<sup>639</sup>  
 then immediately, the blessed Holy One,  
 who is Israel, the Judge of Truth,  
 opens the chamber so that His prayer may enter;  
 and this is: (Psalms 51:17) *ADN”Y, Open my lips!* <sup>640</sup>  
 Open the chamber (*HeYKhaL* = 65)  
 - which is *ADN”Y* [=65] in numeric value –  
 and prayer may enter.

And the prayer of Israel, Above, is *Malkhut*,  
 and He is *Tipheret*.  
 And it is necessary that Israel do not raise them on high  
 until judgements are removed from the gate;  
 and they should be crying out in it towards Him  
 in the ten ‘sovereignties’  
 and in the ten ‘remembrances’  
 and in the ten ‘of the ram-horns.’ <sup>641</sup>

For the prayer of the Afternoon Service<sup>642</sup>  
 is ‘the judgement’ of the New Year.  
 And therefore, they fixed ten ‘of the ram-horns,’  
 which are: <sup>643</sup>  
*t-qi’ah shvarim tru’ah t-qi’ah;*  
*t-qi’ah shvraim t-qi’ah;*  
*t-qi’ah tru’ah t-qi’ah*  
 - to raise Her in ten,

<sup>638</sup> These two possible versions are found in *ZH* Munkatsch (56b); the word *ub-naha* (Her children), which seems the correct one, is found as *b-na-ah* in *ZH* Krakow (66b) and (though not clearly) in Venice (54c); *ZH* Qushta (49a) has *l-anhara* (‘to enlighten,’ or ‘to shine’).

<sup>639</sup> The presence of the preposition ׀ may indicate a definite article.

<sup>640</sup> The verse of Psalms 51:17 is the liturgical commencement of ‘the Standing Prayer.’

<sup>641</sup> The liturgy of the important ‘Additional Service’ of the New Year is structured upon recital of ten scriptural verses which mention the theme of God’s ‘sovereignty,’ ten scriptural verses which mention God’s ‘remembrance,’ and ten scriptural verses which mention ‘the blowing of the ram’s horn.’

<sup>642</sup> This refers to the Afternoon Service of every day, which represents ‘judgement’ and, therefore, carries an aspect of New Year (*Matoq Midvash*).

<sup>643</sup> During the New Year service, the ram’s horn (*shophar*) is blown with three different types of sound of equal length, each with its own name: *T-qi’ah* is a single blast; *Shevarim* is a sound ‘broken up’ into three; *Tru’ah* is a sound composed of nine smaller staccato blasts.

for ‘the *Shekhinah* does not reside in less than ten;’<sup>644</sup>  
and for their sake it is stated:  
(Genesis 18:32) ...*I shall not destroy, for the sake of the ten.*

With *shvarim*:  
(Exodus 23:24) ...*and you must surely shatter*<sup>645</sup> *their monuments;*  
for they stand before the gates,  
not to let prayer enter.

With *tru’ah*,  
they grasp it with chains.<sup>646</sup>

With *t-qi’ah*:  
(Numbers 25:4) ...*and impale*<sup>647</sup> *them before YHV”H, facing the sun...*  
- because they do not give glory to the Queen  
to enter, into Her gates.

And at the hour that judgements are cleared  
from the gates of the Chamber of the King,  
prayer ascends  
in the many songs and praises and acknowledgments of prayer.

And all of the ‘the living beings’ open their wings  
to receive her with Joy;  
this is what is written:  
(Ezekiel 1:11) *And their faces and their wings are extended,*  
all of them are extended upwards to receive her.

(Ezekiel 1:24) *And I heard the sound, of their wings*  
– because the King hears  
that the Queen is coming,  
and He opens the chamber for Her;  
this is what is written:  
(Psalms 51:17) *ADNY, open my lips!*

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<sup>644</sup> See *BT Megillah* 23b.

<sup>645</sup> The text introduces a relationship between the term *shvarim*, related to ‘breaking’ and the words of the verse: *shaber t-shaber* (you must surely shatter).

<sup>646</sup> In this word-play, the word *shilshela-inn* (chains) is used to connote the ‘chain’ of nine short bursts of the note *tru’ah*.

<sup>647</sup> The word *hoq’a* of Numbers 25:4, which Alter translates as ‘impale,’ is here related to the root of the term *tqi’ah*; however Rosenburg translates as ‘hang’ (based upon the commentary of RaSh”Y, who refers to 2 Samuel 21:6) and this is how the word is understood in this context by *Matoq Midvash*. Targums *Yonatan* and *Yerushalmi* seem to indicate ‘crucifixion.’ Unlike the other two terms, it is not clear how this word relates to the sound of the *t-qi’ah* note of the ram’s horn.

Immediately, the King opens the chamber  
and receives Her in joy,  
and enters with Her into His chamber.  
When? In the ‘standing prayer.’  
Immediately, it is stated of the ‘living beings:’  
(Ezekiel 1:24) *...in their standing, they let down their wings.*

At that time,  
YHV”H is in His chamber,  
like this: YAHDVNH”Y.

At that time,  
whoever wishes to request his request,  
should request;  
this is what is written:  
(Deuteronomy 32:7) *...request of your father,  
and he shall tell you...*  
(Psalms 2:8) *Request of me,  
and I shall grant the nations as your inheritance...*  
And the son asks of his father,  
through the mediation of prayer.<sup>648</sup>

And at that time,  
When YHV”H is in His chamber:  
(Isaiah 58:9) *Then shall you call and YHV”H shall answer...*

And there are strands of the hair of  
that One of Whom it is stated:  
(Daniel 7:9) *And the Ancient of Days was sitting,  
His garment like white snow,  
and the hair of His head like clean wool  
– and all is mercy.*

There is no strand that does not have a ‘well’<sup>649</sup>  
– and this is Yud;  
the long strand – this is Vav;  
the curly – the lesser Hei.  
Long and curly below,  
this is higher Hei,  
in which there is judgement and mercy.

---

<sup>648</sup> These two lines are curiously in Hebrew, except for the last word.

<sup>649</sup> The word *mabu’aa* means ‘fountain,’ ‘spring’ or ‘well’ – see Jastrow:725; here it is a poetic description for ‘pore.’

For curly and not long,  
this is lower Hei, which is all judgement.

And each and every strand is a complete world,  
and about them it is stated:  
(Song of Songs 6:8)...*and worlds*<sup>650</sup> *without number*.  
Because of this, the Masters of the Mishnah did say:

### **ZH 34b**

‘Each and every righteous person has a world unto himself’<sup>651</sup>  
– and it is one strand of the blessed Holy One,  
a complete world;  
and for its sake it is stated, that  
‘the blessed Holy One is exacting with the righteous  
even as a strand of hair.’<sup>652</sup>

And the prayer of the morning,  
when all these litigants ascend,<sup>653</sup>  
they are all mercy,  
and they do not prevent Her entering.

Yellow<sup>654</sup> hair,  
there is no judgement there at all;  
beautiful yellow strands,  
comprised of white and red,  
are all mercy;  
and when prayer ascends in them,  
all of the forces of the strands receive it  
with joy and mercy.

Beautiful black hair,  
all its strands are called its ‘worlds,’  
for thus it is written:  
(Song of Songs 6:8) ...*and worlds* (‘*alamot*) *without number*,  
and they are the forces of Sabbath.  
And the prayer of Sabbath is equal to the Torah,  
and the many mounds of mounds that suspend from it<sup>655</sup>

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<sup>650</sup> A famous Midrashic word-play is cited here: the word ‘*alamot* (maidens) is read as ‘*olamot* (worlds).

<sup>651</sup> *Shemot Rabbah* 52:3

<sup>652</sup> See *BT Baba Qamma* 50a

<sup>653</sup> This is curious, because in *ZH* 34a the text informed that ‘the litigants’ are removed.

<sup>654</sup> *Y-roqa* – in this case, probably ‘yellow,’ rather than ‘green’ because of sense. See Jastrow:595 and 597.

<sup>655</sup> Word-play and alliteration are present here in several ways: the expression *tilei tilim d-talyan minah* (heaps upon heaps that suspend from it) is poetically juxtaposed with *taltalim* (curls).

are called: (Song of Songs 5:11) ...*his hair-ends are curled...*

White hair from the side of *Hesed*;  
red from the side of *Gevurah*;  
yellow hair from the side of *Tipheret*;  
black from the side of *Malkhut*,  
of whom it is stated:  
(Songs of Songs 1:5) *Black I am, and lovely...*  
Here are four ‘arrays’<sup>656</sup> of hair  
that resides upon them YHV”H,

Thirteen constructs,  
and<sup>657</sup> those that dangle<sup>658</sup> from the hair,  
three to each side  
of the four sides,  
and they are VA”V [=13],  
about them it is stated:  
(Song of Songs 5:11) ...*his hair-ends are curled.*

Above, on the head, in the middle<sup>659</sup> of the head,  
the ways are parted in the hair to thirty-two pathways,  
in the numeric value of YU”D H”Ei H”Ei [= 32],  
and all those pathways are in the sea,  
which is the brain.  
And these constructs are in the head of  
that body of the Garden of Eden,  
and all constructs are in it;<sup>660</sup>  
until here is (Exodus 18:21) *fearers of ELHY”M.*

...*men of truth:*  
in the image of the face,  
in the nose,  
in the lines of the forehead,  
in the beard of the face,  
in the lashes above the eyes.

Come see:  
there are three partners:

---

<sup>656</sup> Or ‘patterns;’ another use of the flexible word *tiqqunin*.

<sup>657</sup> The addition of ‘and’ in *ZH Munkatsch* and *ZH Margoliot* changes syntax and meaning somewhat; other versions read: “Thirteen constructs there are that dangle from the hair...”

<sup>658</sup> Another equivalent of the flexible word *talyan*, this time appropriate to context.

<sup>659</sup> *Palgu* (half, middle), see Jastrow:1176. *Sulam* explains that this refers to the white pathway seen in the parting of the hair.

<sup>660</sup> *Matoq Midvash* feminises this object pronoun, but the subject appears to be the body.

Adam of Creation,  
Adam of Formation,  
Adam of Making.<sup>661</sup>

Adam of Creation is ‘soul;’  
with it a person thinks,  
and it is specifically called:  
‘the World of Thought.’<sup>662</sup>

‘Spirit’ – the Adam of Formation;  
‘the world of speech;’  
when thought is encloded within it,  
with it he thinks and shapes depictions<sup>663</sup> of lines and images,  
and even though he thinks them,  
he does not have the ability<sup>664</sup> to produce them  
from that force<sup>665</sup> of which it is stated:  
‘from potential<sup>666</sup> to actuality;’<sup>667</sup>  
until ‘soul and spirit and animus’ are encloded,  
and through it they produce everything to actuality.

Because the animus is ‘the World of Deed’<sup>668</sup>  
and through it, the spirit beats<sup>669</sup> upon the forehead and makes lines.  
It beats upon the eyes and makes brows.  
It beats upon the eyes and makes colours.  
It beats upon his face and makes colours and constructs.  
It descends below.  
It beats upon the hands and makes lines.  
It beats all the limbs of the body and makes images,  
and there is no power<sup>670</sup> for thought, nor for spirit  
to produce potential<sup>671</sup> to actuality  
without animus.

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<sup>661</sup> These three are mentioned in *ZH* 33c, and see note there. ‘Adam’ could be translated as ‘the human.’

<sup>662</sup> See *TZ* 68b: “the holy soul is the world of thought.” The term ‘*Olam Ha-Maḥshavah* (World of Thought) is Hebrew. I have changed the word order in this line, to make sense of syntax in English.

<sup>663</sup> Since elsewhere I use ‘shape’ as a *leitwort* for *tziyyur*, then *v-tzayar tziyyurin* could also be translated as “shapes shapes;” but I have suggested “shapes depictions,” - not for poesis, but for clarity.

<sup>664</sup> A somewhat flexible word, *r-shu* can mean ‘power,’ ‘ability,’ ‘permission,’ ‘license.’

<sup>665</sup> *Heiyla* can mean ‘force’ or ‘power.’

<sup>666</sup> Here *ko-ah* is rendered as ‘potential’ not ‘power.’

<sup>667</sup> The expression *miko-ah la-po’al* (from potential to actual) is derived from medieval Jewish philosophy – probably via the *Commentary of Raava”d on Sepher Yetzirah* which was almost certainly read by the author of *Tiqqunim* - and does not appear in the *Zohar* outside of the later-strata.

<sup>668</sup> The term ‘*Olam Ha-Ma’aseh* (the World of Deed) is Hebrew.

<sup>669</sup> Though only one of a number of possible equivalents for the word *batash*, ‘beats’ forms a neat aural congruence with English in this passage.

<sup>670</sup> *Heiyla* again, and see previous; but this time sense demands it be flexible.

<sup>671</sup> Once again *heiyla* is flexible; the expression here is an Aramaic translation of *miko-ah la-po’al*.

And even though there are  
 these three partners in a person,  
 there is no thought that has the power to think  
 without Higher *Shekhinah*,  
 for *Hokhmah* is there.  
 And ‘spirit,’  
 has not the ability to shape  
 without *Tipheret*,  
 for it includes six sephirot  
 {and *Binah* is three – thus nine},<sup>672</sup>  
 and ‘animus’ does not have the power  
 to effect a fact without *Malkhut*,  
 which is ‘the act of creation;’<sup>673</sup>  
 about that it is stated:  
 (Genesis 1:24) *Let the earth bring forth living animus.*

But Creation is in ELHY”M, which is *Binah*,  
 thus it is written:  
 (Genesis 1:1) *In the beginning, ELHYM created...*  
 ‘And ELHYM created the two great luminaries;’<sup>674</sup>  
 (Genesis 1:27) *And ELHY”M created the human in His image...*

YHV”H is in Formation; thus it is written:  
 (Genesis 1:3) ‘*Let there be light*’ and there was light;  
 (Genesis 1:6) ‘*Let there be a firmament...*’  
 In every location of ‘and it was so’ it is *Tipheret*,  
 comprising six sides,  
 it is the ‘good’ of all the days of creation;  
 and it shaped the good inclination,<sup>675</sup>  
 of which it is stated:  
 (Genesis 2:7) *And YHV”H ELHY”M formed... [the human]*  
 In Formation you will find YHV”H.

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<sup>672</sup> It is not clear what this statement in parenthesis is meant to convey; it is absent from modern editions.

<sup>673</sup> Literally: ‘the act of *In the beginning*,’ this common Rabbinic phrase refers exclusively to creation.

<sup>674</sup> Something in the text is amiss: this verse does not exist as presented, but what is intended is not entirely clear. According to the sense of the passage, the quote is possibly trying to be Genesis 1:21, which speaks of the ‘creation’ (*vayivra*) of ‘the large monsters’ (*taninim*); and not ‘the large luminaries;’ the latter is Genesis 1:16, where the verb *vaya’as* (and He ‘made’) is used. It is possible that manuscript research could reveal confirmation of this likely solution (although ZH Munkatsch, which is the product of at least two manuscript transitions, offers no *hiluph nusha*), but it is impossible to rule out either a deliberate, cryptic allusion or a free-association poetics on the part of the author. Therefore, I suggest, the equivalent translator should probably not attempt to fix the text; while at the same time, a consistent translation of the precise verbal use, i.e. where the root *b-r-a* is always ‘creating,’ allows for the transference of any such cryptic meaning.

<sup>675</sup> There is a word-play present here between *yetzer* (inclination) and *y-tzirah* (formation).

{From here};

Whoever wishes to actualise a deed of these angels  
that are appointed over prayers,  
there is not {for him} the ability to actualise a fact in prayer  
except through good deeds that depend upon action  
into which descends *Shekhinah* upon it,  
for She is ‘the World of the Deed,’  
for it is ‘the act of creation’ which actualises.

And *Binah* is the power (*ko-ah*)  
of the twenty eight (*Ko-aH*) letters  
of the first verse of Genesis,  
the ‘power of

### ZH 34c

what’ (*mah*),  
which is *Hokhmah* - ‘thought.’  
YHV”H ELHYN”U YHV”H  
– KOZU BMUKhSaZ KOZU.<sup>676</sup>

The action of this power is only in deed,  
for it actions ADN”Y,  
and this is ‘from potential to actual.’

And the action has not the force to actualise without speech,  
which is YHV”H – *Tipheret*,  
that includes everything.  
Here there is no cutting off and separation  
in thought, and speech and action. {thought in unity}.  
*Tipheret* includes all,  
and so too is everything included in *Binah*,  
and so too is everything included in *Malkhut*.

Thought is from *Binah* and above, to the Infinite,  
and from it below, to endlessness  
Speech is in *Tipheret*, from above to below,  
and from below to above.  
‘Making’ is in *Malkhut* from below to above,  
and from above to below.  
‘Thought:’ with it a person should be thinking  
of the Creator {of worlds},

---

<sup>676</sup> These are the Divine Names of the previous line rendered in a Kabbalistic code, whereby each letter is represented by the next letter in the Hebrew alphabet; see Z 1:23a and note there.

to unite His Name  
to the infinite and to no end.

And He 'created' in *Binah*,  
thus it is written:

(Isaiah 40:28) *...and see who created these*  
– 'who'<sup>677</sup> specifically.

Speech: to be occupied with it in Torah,  
and to know of the 'Former of All'  
about whom it is stated:

(Isaiah 45:7) *Forming light...*

And there is no light but Torah,  
thus it is written:

(Proverbs 5:23) *For the candle is precept and the Torah light.*

And this is 'the Former' that shaped,  
in a person,  
a face,  
and eyes, and ears,  
and nose and mouth,  
to be occupied in Torah and to know Him from it.

Similarly, He shaped a mouth to speak<sup>678</sup>  
in Torah;  
He shaped eyes to look at the light  
of Torah;  
He shaped in him ears, through which to hear  
expressions of Torah.

These are six sides, for *Tipheret* includes:  
two eyes, two ears,  
a mouth and a tongue.

He shaped a nose, and with it:

(Genesis 2:7) *And He blew into his nostrils, the soul-breath of life*

- that he would be thinking with it of the unity,  
as it is stated: (Isaiah 44:24) *I am YHV" H, Maker of all...*  
- this is lower *Shekhinah*.

From it, He gives a person the 'intellectual animus'<sup>679</sup>  
from which to know all the workings of Torah,

---

<sup>677</sup> The word *mi* (who) is a symbol of Higher Mother, the *sephirah* of *Binah*.

<sup>678</sup> ZH Margoliot gives *l-matzla* (which could be an unusual form of 'to pray'); however, other editions, including, ZH Munkatsch read *l-mal-la* (to speak).

<sup>679</sup> On the term *nephesh hasikhlit*, see. ZH 33b and note there.

which are the precepts of Torah  
of He that is called *the maker of all*.

And these are the three ‘bindings’ that He gives to a person.<sup>680</sup>

The intellectual soul: to know through it the maker of all worlds,  
for ‘He says and makes, speaks and fulfils,’<sup>681</sup>  
and He creates, forms and makes each one, from the inside.

He produces all, from potential to actual.<sup>682</sup>

And He changes His servants,  
and in Him there is no change.  
And it is He that arranges all the *sephirot*;  
and there is, in the *sephirot* from Him,  
great and average and small,  
each one upon arrangement;  
and in Him there is no arrangement.

And he created everything through *Binah*;<sup>683</sup>  
and there is no-one who created Him.  
He shaped and formed all in *Tipheret*,  
and to Him there is no shape and form.<sup>684</sup>  
He made everything in *Malkhut*,  
there is no-one who made Him.

And because He is in these ten *sephirot*,  
from the inside of them,  
He created, shaped and made everything,  
He placed there His unity,  
that He become known there.  
And anyone who causes  
the separation of any *sephirah* from its fellow,  
of these ten *sephirot*, which are called YU”D H”E VA”V H”E,  
is as if he caused separation in Him.<sup>685</sup>

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<sup>680</sup> On ‘the three bindings’ see *ZH* 32c and note there.

<sup>681</sup> A liturgical phrase from the blessings following the Sabbath prophetic reading (the *haphtarah*) in the Synagogue.

<sup>682</sup> See *ZH* 34b and note there.

<sup>683</sup> This phrase could also be read as “He created everything through understanding” where the meaning of the name of the *sephirah* is also appropriate to sense, but the symbolic symmetry of the passage would be disturbed.

<sup>684</sup> *Tziyur v-tzayar* is an obvious alliteration that parallels the terms *tzayar v-yatzar* of the previous line.

<sup>685</sup> The sentiment expressed here, as well as the tone of this passage generally, is similar to the concepts and style of the 2<sup>nd</sup> Introduction to *TZ* (17a-b).

And it is He that unites Yud in Hei, Vav in Hei,  
and they are not called YHV”H except in Him,  
and so ADN”Y, and so EHY”H, and so ELHY”M.  
And as soon as He withdraws from there,  
He has no known<sup>686</sup> Name.

And it is He that ties all the chariots of the angels,  
and ties them as one,  
and carries higher and lower;  
and if He withdraws from them,  
they have no existence,  
and no consciousness and no life.

There is no place that He is not there,  
upwards unto infinity,  
and downwards until no end,  
and to any side,  
there is no God but Him.

But nevertheless,  
though He is in every location,  
His ‘Creation, Formation and Making’  
He did not place in the Throne,  
and not in the angels,  
and not in the Heavens,  
and not on earth and in the sea  
and not in any creature in the world -  
in order to become known by all creatures -  
{except} in the *sephirot*.

And not only that, but all creatures are  
of them by means of creating,  
and of them by means of forming,  
and of them by means of making.

And the *sephirot*,  
even though He  
created, and formed, and made  
everything through them,  
it is not called through them  
Creation, Formation, and Making,  
as the lower ones,

---

<sup>686</sup> *Y-di’a* (known) could also be understood as ‘specific.’

but they are

### ZH 34d

in ‘the way of emanation;’<sup>687</sup>  
and because of this,  
*Keter* and *Hokhmah* and *Binah*  
and *Da’at*<sup>688</sup>  
of other creatures,  
are not like them;  
thus it is written:  
(Isaiah 40:25) ‘*And to whom will you liken me  
that I should be compared?*’  
*says the Holy One.*

Like the case of the Torah,  
of which it is stated:  
(Proverbs 3:15) *It is more precious than pearls,  
and your desires do not compare to it.*

And the Creator and Former and Maker  
of everything,  
even though He is made known to people  
in the ten *sephirot*,  
which are higher *Keter*, *Hokhmah*, *Binah* etc.  
it is stated of Him:<sup>689</sup>  
‘For He is ‘wise,’  
but not with a knowable *Hokhmah*,<sup>690</sup>  
‘understanding,’  
but not with a knowable *Binah*;  
‘benevolent,’  
but not with a knowable *Hesed*;  
‘mighty,’  
but not with a knowable *Gevurah*;  
He is ‘glory’<sup>691</sup> in every location,

---

<sup>687</sup> *Aurah atzilut* (the way of emanation) is a domain of the *sephirot* that represents their point of origin, above the domains of Creating, Forming and Making. See Z1:22a and note there.

<sup>688</sup> *Da’at*, a later development within Kabbalistic symbology (Scholem, 1974:107), is a *sephirah* that follows *Hokhmah* and *Binah*, and combines them. The meaning of the term is ‘consciousness’ or ‘knowledge.’ The existence of this *sephirah* is not evident in the earlier layers of Zoharic literature, and it is mentioned only sparingly in the zoharic later-strata, eg. TZ 99a; there it is described as a central column entity that unites Father and Mother.

<sup>689</sup> Here the text quotes the 2<sup>nd</sup> Introduction to *Tiqunei haZohar* (17a-b), from the famous essay of Elijah; however there are parts of the extensive quotation here that are not known to us from that essay.

<sup>690</sup> Here the actual names of the *sephirot* are compared with their semantic meaning, the latter being found as incapable of true description.

<sup>691</sup> The word here is *pe-eir* (glory), the root of word *Tipheret*.

but not in a knowable location;  
He is 'splendour and resplendence' in every location,  
but not in a knowable location;  
He is 'righteous,'  
but not in a knowable location;  
He is 'King,'  
but not in a knowable Kingdom.

'He is one, but not in number,'  
like 'one' that amounts to 'the thirteen qualities;' <sup>692</sup>  
and even though He is not outside anything,  
He carries higher and lower ones,  
and He carries all worlds;  
up to infinity and to endlessness,  
there is no-one who carries Him.

All thoughts weary to think of Him,  
and there is not one of them that knows  
to apprehend Him.  
And even Solomon  
- of whom it is stated:  
(1 Kings 5:11) *And he was wiser than any person –*  
*wished to apprehend Him with his thought,*  
*and could not;*  
*and because of this, he said:*  
(Ecclesiastes 7:23) *I said I would become wise,*  
*but it is far from me.*

For someone who revives in YHV"Y,  
there is no-one who kills him;  
and for one who puts to death in ADN"Y,  
there is no-one who revives him.  
And these letters do not have in them life and death  
- and even though death and life are in them – <sup>693</sup>  
except from Him.

And there is not, in them,  
approach and unification,

---

<sup>692</sup> The 'thirteen qualities of mercy,' derived exegetically from Exodus 34:6, are mentioned variously in *Zohar*; *m-khilan* is 'attributes' or 'qualities,' see *PZ* 5:230 and 6:56. The numeric value of the word 'one' (*eḥad*) is thirteen.

<sup>693</sup> This paradoxical phrase, which appears to contradict the previous line, is explained by *Matoq Midvash* in terms belonging to later, post-Lurianic Kabbalah, which speaks of the life-cycles of the sephirothic configurations: even though the letters undergo life and death themselves, they do not have the power to independently kill and revive. See also the statement in *Z* 1:22b on Deuteronomy 32:39 regarding 'life and death' in the *sephiroth*.

except from Him.  
A name is not called 'complete'  
except in Him;  
and does not produce an action to actuality,  
except in Him.

And other sides,  
that are from 'the other side,'  
all are within His power<sup>694</sup>  
to perform through them His will.  
And about them it is stated:  
(Daniel 4:32) *And all the dwellers on earth are considered as nought,  
and according to His will he contends with the force of heaven...  
and no-one can stop His hand, or say to Him:  
'What have You done?'*

He grasps all thoughts,  
and no thought knows Him.  
And it was not necessary to mark any location  
[in order] to think of Him,  
nor to know Him,  
except for [the sake of] creatures;<sup>695</sup>  
because their thought cannot apprehend Him,  
in any location,  
because He has worlds even higher than the *sephirot*,  
like 'the strands of the hair,'  
which have no number.

And in order that they should know<sup>696</sup> to call Him  
within a specific place,  
He marked for them the *sephirot*,  
to recognise Him through them,  
because they are connected to higher ones and lower,  
and He created through them all creatures,  
that He be recognised through them.

And it is He that shaped lines,  
and 'the recognition of faces,'

---

<sup>694</sup> Here is the flexible word *r-shu* which can mean 'ability,' 'power,' 'permission,' 'license.'

<sup>695</sup> This philosophical passage seeks to express justification for the existence of the *sephirot*, without which the Divine would be not only incomprehensible, but also unapproachable.

<sup>696</sup> *D-yind-un* (that they should know) is an unusual form of the verb.

with the Middle Pillar.<sup>697</sup>  
 He shaped two faces,<sup>698</sup>  
 with the two Yuds from:  
 (Genesis 2:7) *And He formed...* (VaYiTzeR) {V-TziYYeR}  
 the nose with the letter Vav of *And He formed...* {V-YiTzeR},  
 and amounting in them to the numeric value of YHV”H [=26];  
 He shaped them with this Name to be recognised from It,  
 as the Former of Worlds.

YHV”H is *Tipheret*, it illumines in the face;  
 the two colours of the face He made for it,  
 which are white and red,  
 which are *Hesed* and *Gevurah*,  
 which are the mystery of:  
 (Exodus 34:6) *And YHV”H passed by his face and he called...*  
 And about them it is stated, in relation to on High:  
 (Exodus 33:11) *And YHV”H spoke to Moses, face to face.*

His mouth is *Malkhut*,  
 the two lips – *Netzah* and *Hod*.

*Yesod* is (Isaiah 50:4) *...tongue of studies...*  
 about it is stated:  
 (Numbers 12:8) *Mouth to mouth I speak with him.*

<sup>699</sup>The lines of the forehead are like this:

Of them, [are those which are] five in width,  
 In the mystery of this star:

- thus.

Of them are like this:  
 Four.  
 In the mystery of this star:<sup>700</sup>

And they are in the mystery of the letter Dalet.

---

<sup>697</sup> The Middle Pillar is a symbol of *Tipheret* which is representative of the four letter Divine Name imprinted upon the human form.

<sup>698</sup> Two sides of the face.

<sup>699</sup> What follows in the next passage, which includes several pictograms, is not difficult to translate equivalently in terms of words or syntax, but is very obscured from easy understanding.

<sup>700</sup> *B-rza d-haiy kokhava* (in the mystery of this star); *Sulam* translates as the mystery of ‘that’ star.

Of them are six, like this:

In the mystery of this star:

of them seven, in the mystery of this star:

of them:

Eight like

This

And this eight: (Psalms 12:1) *For the conductor on the shminit....*

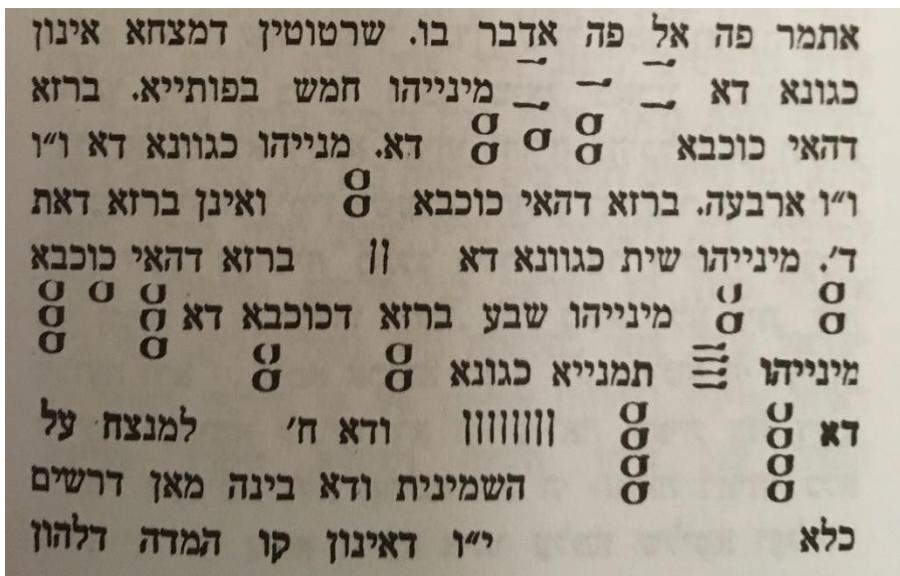
And this is *Binah*.

That which marks all [is] Y"V,  
which are their 'line of measure'<sup>701</sup>

### ZH 35a

and through them,  
they amount to thirty-two.  
And all four are stars  
and there are, in them, thirty precepts,  
in the numeric value of three Yuds,  
which are Y Y Y.

<sup>701</sup> The diagrams with feature throughout this section of text differ between editions. This is how the diagrams are presented in ZH Margoliot (based on ZH Munkatsch):



And these three Yuds are three months of the moon,  
and in them:  
(Exodus 2:2) *And the woman conceived and bore a son  
and she saw that he was good,  
and she hid him for three months;*  
and they are the three months of the Holy Moon,  
the three patriarchs, they are.

Jacob, about him it is stated:  
(Exodus 19:1) *In the third month...*; in it, that light was hidden,  
and that is the Torah, of which it is stated:  
(Psalms 119:72) *Good to me, is the Torah of Your mouth...*;  
(Malakhi 3:22) *Remember the Torah of Moses, My servant...*;  
And about that ‘good’ it is stated in relation to Jacob:  
(Genesis 32:32) *And the sun shone for him...*;  
and upon that it is stated:  
(Exodus 19:16) *And it was, on the third day,  
when it was morning,  
and it was ‘thunder and lightning’...*

And at the time when King Messiah shall come,  
at the end of the last exile – of which it is stated:  
(Genesis 29:7) *the day is still long...*  
(Exodus 2:3) *And she could no longer hide him,  
and she took for him a reed basket...*  
like the case of the ark of the scroll of Torah;  
the Torah, specifically,<sup>702</sup>  
- his hiding place shall be in the final generation,  
and of it is stated, like the case of Noah  
in the ark, that was going upon the water,  
so too this one goes between ‘the mixed multitude,’  
who are ‘the malicious waters.’<sup>703</sup>

And at the end of the exile,  
the blessed Holy One places Moses in that ark  
{and there is} {and there comes} to him in the exile;  
and from where do we know  
that at the end of the exile He comes to him?

---

<sup>702</sup> *Vadaiy* – as well as being flexible of meaning (‘specifically’ or ‘surely’), its syntactic placement within this clause is not certain.

<sup>703</sup> ‘The malicious waters’ is a term found in Psalms 124:5; Rosenberg translated the verse as “the wicked waters.” Kabbalistically, it refers to the ‘waters of the other side,’ see Z 1:63b and Z 3:171b; *PZ* 1:372 translated the term as “raging waters” in the context of the flood. *PZ* 12:589 translated as “hostile waters.” In Z 3:246b, they are equated to ‘foreign fires.’

This is what is written:

(Exodus 2:3) *...and she put it into the marsh (soph)...*

And until that ‘end’ (*soph*)<sup>704</sup> it is written:

(Deuteronomy 4:30) *...at the end of days,  
and you shall return to YHV”H your God.*

And furthermore:

*and she placed him in the marsh*

– this is the mystery of:

(Ecclesiastes 12:13) *The end*<sup>705</sup> *of the matter, all is heard...*

(Exodus 2:3) *...and she fortified it with mortar and pitch*

– mortar from within – white;

and pitch from without – black;

so too is the Torah

– white from the inside and black from the outside;

white from the side of light,

which is ‘the light of Abraham,’

whose level is *Hesed*.

And this is the light of which it is stated:

(Genesis 1:4) *And ELHY”M saw the light that it was good;*

and it is stated of it:

(Exodus 2:2) *...and she saw him - that he was good;*

and there is no light but Torah,

for it is written: (Proverbs 6:23) *...and the Torah is light*

– this is the light that was given from the right,

black from the outside, in that ‘darkness of Isaac,

of which it is stated:

(Genesis 27:1) *...and his eyes were weakened from seeing...*

And it is stated: (Genesis 1:5) *...and the darkness He called ‘night’...*

*And she placed him in the marsh*

– this is Jacob, of whom it is stated:

(Genesis 49:33) *...and he gathered*<sup>706</sup> *his feet to the bed...*

(Exodus 2:3) *...at the edge of the river*

– this is ‘the Oral Torah,’

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<sup>704</sup> In this word-play, the placement of Moses “in the marsh” is read as his location “at the end” of time.

<sup>705</sup> Same word-play as previous between *soph* (marsh) and *soph* (end).

<sup>706</sup> This is another word-play on *soph* (reeds) and *vaye-esoph* (and he gathered).

because it is ‘the law to Moses from Sinai’<sup>707</sup>  
– ‘a receiving for Moses;’  
when it went towards him,  
it was called *halakhah* (going) to Moses;  
when he received it in his arms  
it was called the *qabalah* (receiving) to Moses.  
When it resides in his mouth:  
(Numbers 12:8) *Mouth to mouth I shall speak with him...*  
And it is destined to go towards him at the end of days,  
and he will receive it in his arms,  
and with it he splits the sea of the Torah.

And furthermore:  
*...and she fortified it*  
- with the leniencies and stringencies<sup>708</sup> of the Torah.  
*...with mortar and pitch...*  
- with the utterance of positive precepts,  
which are from the side of light;  
and of the negative precepts, which are ‘darkness.’

And the mystery of the word:  
(Psalms 42:9) *By day YHV”H will command His benevolence,  
and at night His song is with me*  
– in that of which it is stated:  
*...and the darkness He called night.*  
(Genesis 1:5) *And ELHYM called the light ‘day’*  
– corresponding to which he said:  
*By day YHV”H will command His benevolence;  
...and the darkness He called ‘night’*  
– corresponding to which he said:  
*...and at night His song is with me.*

*...and she placed him in the marsh (suph)...*  
- at the end of the last forty years of the exile;  
corresponding to which, Israel went up  
at the end of the forty years  
that they went in the desert to the land of Israel.

At that time,  
(Psalms 138:6) *For high is YHV”H and the lowly He sees...*

---

<sup>707</sup> This phrase represents an entire class of oral traditions within Jewish practice not explicitly mentioned in Scripture. The following lines contrast the two terms for such traditions: the word *halakhah*, which is often denoted as ‘law’ but which literally means ‘walking’ or ‘going,’ and the term *qabalah* meaning ‘receiving.’

<sup>708</sup> The word-play here is between *vatahmerah* (and she fortified it) and *humrinn* (stringencies).

(Exodus 2:4) *And his sister stood by from a distance*

– this is his *Hokhmah*;

Thus, it is written:

(Proverbs 7:4) *Say to wisdom: 'You are my sister'...*

(Exodus 2:4) *...and she stood...*

- of it: (1 Samuel 3:10) *And YHV" H came and stood...*

*...from a distance –*

(Proverbs 31:14) *...from a distance she brings her bread.*

And furthermore... *And his sister stood by...*

- this is *Hokhmah*;

*...from a distance...*

- at the time that Israel are distanced,  
from the wisdom of the 'receiving of Moses,'  
and it is distant from them.

At that time:

(Exodus 2:5) *And the daughter of Pharaoh went down  
to bathe by the river...*

The attribute of judgement<sup>709</sup> descended  
to prosecute them,

and to bathe from the blood (*dama*) of Israel,  
which are their moneys (*damim*),  
which are their lives.

And all is because

### **ZH 35b**

{cause} of that light,

of which it is stated:

(Genesis 1:4) *And ELHYM saw the light,  
that it was good*

- meaning the light of the Torah,  
for they were becoming distant from it  
- the light of Moses, specifically.

(Exodus 2:5) *...and her maidens were walking by the river*

– these are the nations, that are 'the mixed multitude;'  
as well as all the nations of the world

---

<sup>709</sup> In ZH Munkatsch and Margoliot there appears here the abbreviation: מ"ה"ד. The text other editions reads מידת  
ההד"ה (the attribute of judgement).

that confer<sup>710</sup> about them, Israel,  
to uproot them from the world;  
and all because of *that* light  
– this is ‘...by *this* river.’<sup>711</sup>

<sup>712</sup>{At that time,  
Rabbi Shim’on raised up his eyes  
and he cried, and said:  
‘Woe to whoever shall be present at that time,<sup>713</sup>  
for when the blessed Holy One comes to ‘visit’ the doe,  
He shall look at who they are that stand with her.’  
Until here I have found. HRN”Sh.<sup>714</sup>}

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<sup>710</sup> *ityy’a-ttin* (conferring); *Matoq Midvash* and other editions read *mitya-’attin*, both possibly related to the Hebrew *’eitzah*, although Jastrow:1068 indicates only a noun. *PZ* 2:54, for *ity-’attu* provides the equivalent ‘plotted,’ which is perhaps more poetic, but less subtle.

<sup>711</sup> There is a complex word-play here: the word from the verse is *HaY-AUR* (the river) which, by the edition of an aleph, can be read as *haiy aur* (‘this’ light).

<sup>712</sup> It is not completely certain that these parenthesised lines belong to the Tiqqunic stratum; many editions omit them. *ZH* Salonica (69a) includes them but without parenthesis and without the editor’s signature statement.

<sup>713</sup> The expression *d-yizdamen b-hahu zimna* is found variously throughout zoharic texts and is awkward to translate alliteratively. The exact words here are found in *Z* 2:7b and see *PZ* 4:25. The intention is towards the end of days.

<sup>714</sup> Rabbi Naḥum Shapira, an editor of *Zohar Ḥadash*. His words “Until here I have found. HRN”Sh” are not present in *ZH* Salonica.

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## Conclusion

*Tiqqunei Zohar* is poetry.<sup>715</sup>  
(Kohen, 2002[1979]:148)

At the outset of this thesis, I stated that I saw my research as contributing to what can be said about translating sacred texts. I proposed to outline a methodological approach to the translation of a very dense and mystical set of sacred revelatory texts, the *Tiqqunim* of the *Zohar*, and then demonstrate the application of that approach in translation. I do not know if my contribution is applicable to the translation of *all* sacred texts, because my methodology has been guided by the special nature of the texts I have translated; the *Tiqqunim* are symbol-saturated revelatory texts whose inner hermeneutic is addressed to readers within a tradition that prioritises the exactitude of language. Even more so than the main literary stratum of *Zohar* - itself, ecstatically revelatory – a literal-equivalent translation of the *Tiqqunim* is almost unavoidable if any sense of it is to be retained. Nevertheless, it would pertain to the conclusion of this thesis to isolate one or two aspects of this project that could be counted among the things we can say about the equivalent translation of sacred-texts generally.

The method by which I have translated the *Tiqqunim* was developed to address a set of theoretical concerns which essentially comprised a question about equivalence and poetics: whether it was possible to transmit the ‘effect’ of a text’s linguistic surface – to reflect its idiomatic surface in addition to its meaning, while retaining loyalty to the norms and expectations of communities of sacred-text readership. By submitting to the *actual* language of revelation my translation of the *Tiqqunim* has created an inter-lingual experiential equivalent to the effect of the text on the source reader through equivalence in semantic meaning and reflection of poetic style.

The exegesis presented in this thesis is an exploration of equivalence in translation from an internalist perspective towards the sacred-text; the *actual* language of the source *does* matter. The literature of the *Tiqqunim* is not merely sacred in name; its content is revelatory, and reduction to message-led translation is impossible without substantial loss of the *mysterium* that makes it sacred, because ‘meaning’ is encapsulated only through the faithful transmission of the bewildering associations of symbols and mystical referents. In the face of such

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<sup>715</sup> In Hebrew, the word *shir* means both poetry *and* song.

revelation, loyal equivalence demands that the translator completely submit to the linguistic contours of the source, and to resist all urges towards the imposition of meaning. That submission, which is the fusion of revelation and equivalence, is demonstrated in my translation.

I set out, in the exegesis, to outline and to illustrate the special challenges to literal equivalence pertaining to a sacred-text translation which strives to reflect the poetic idiom of the source text. The challenges I identified are: the disparity in lexical range between ST and TL; a literary style whose mandate of meaning can only be encapsulated in reading the text with specific rhythms; and the seduction of translators by scholarship, whether in relation to individual words or the edited version of an entire textual corpus. I therefore sought: a reduction of the lexical range of the TL; an enabling of reader experience by a formal equivalence to the *act* of source reading; the formal imposition of a thematic rhythm; and the establishment of a normative version of the text for translation. In the case of the *Tiqqunim*, I suggested four basic strategies by which to resist the drift towards deviations inherent in literal equivalence: the application of B&R *Leitworte* would serve to equalize the lexical range of source and target texts; this device tempers the poetic urges of the translator-poet, limits the range of possible equivalents, and anchors recurring symbols in recognisable signs. I argued that the introduction of B&R *cola*, based upon the minimum sense unit, would enable equivalence to the readerly experience of symbolic parataxis, and that the grouping of *cola* into thematic strophes could release the authentic rhythm of the text by exposing the poetic style of free association. I also discussed the importance of establishing a translation upon a version of the text equivalent to the norms of its community of readers.

My translation of the three tiqqunic excerpts embedded in the main body of the *Zohar* employs the methodology of this thesis to reproduce the *Tiqqunim* in English. What my translation reflects is at least three relationships, and this is where my research becomes relevant to the translation of all sacred texts. Firstly, the translated representation of the actual language of the revelatory sacred source text strives to be total – where every element of the source text, whether lexical, syntactic or editorial, is loyally accounted for - because it aims to reflect an equivalence to the relationship *between* the words of the language of revelation. Translators can represent SL poetics inter-lingually through poetic structures and ‘effect’ when they equivalently demonstrate that relationship.

Secondly, the translation is a representation of the relationship between two language systems. When the *Tiqqunim* were composed - in a language distilled of two thousand years of Aramaic literature - the English tongue was tilling the ground for Chaucer. Now, English becomes a language of revelation, and Zoharic-Aramaic becomes sanctified. Yet despite the many differences between contemporary English and Zoharic-Aramaic, between a pseudepigraphic literary linguiform of the late-thirteenth and early-fourteenth centuries, and a widely adaptive twenty-first century language, this purpose would be close to the heart of Walter Benjamin's call for inter-linearity as the true way to release (rather than 'capture') the pure language of the sacred. In an obvious symmetry of metaphor, the reader of an inter-linear translation of the *Tiqqunim* would experience revelation in the same way that the symbolic language of the *Tiqqunim* encapsulates divine reality: in the transcendent space that the two languages share as they contort to accommodate and be accommodated. This space, which is translation, can change the world, and it has changed the world.

And thirdly, my translation is a representation of the relationship between language and faith, between a text and its communities of readers; a relationship that seeks truth in equivalence. This thesis has not subscribed to the view that translation is, of necessity, "a well-intentioned betrayal" – the much-worn *belles infideles* metaphor. An inter-lingual translation of divine revelation will always be subject to limitations but infidelity is not an inevitable outcome. Internalist perspectives of sacredness, within which my thesis is situated, see sacred revelation as a quality that adheres to language, where something more than information is transmitted through lexical and syntactic components. This perception has already formed a context for fidelity between the ST and the reader's expectation of the TT; a literal-equivalent translation does not create the bridge that spans that relationship but spreads across it and strengthens it. Some readers of my translation are likely to have begun their journey with only an external perception of the sacredness of the *Zohar*, for if they possessed the type of literary training required of a source-reader of the *Tiqqunim*, they would be reading it in its original form. If such a reader were to be drawn into an apprehension of something transcendent in the poetic and symbolic teachings of the *Tiqqunim* through my translation, then revelation has transpired, and the lexical and syntactic elements of the English language have become a conduit for that revelation. The translation could thus appeal to readers of esoteric and symbolic poetry, opening up the later-strata of the *Zohar* to a new, unexpected readership.

There is, of course, another type of reader: the reader of the *Tiqqunim* who wishes to confirm their understanding of the ST by triangulating with linguistic translations, and here I hope to have contributed to an understanding of Zoharic-Aramaic philology, on the one hand, and towards a synchronic picture of English through an immortal ancient text, on the other.

As I stated in the Introduction to this thesis, I have sought to bring together the two disciplines of Translation Studies and the scholarship of Kabbalah; and so this thesis has been written to be readable to both a student of translation and a translator of the *Zohar*. Zoharic Scholarship's great strength is the application of context to the subjects of translation, and the documenting of its effect on textual cultures; while Translation Studies brings a greater awareness to scholars of the theoretical and methodological underpinnings of the sacred-text translations they produce, quote and study. Scholarship has much more to say about the specific content of the *Tiqqunim* than I have been able to present in the exegesis or in the annotation to my translation. Almost every symbol and image has been analysed, contextualised, researched and written about in some form in zoharic scholarship; on some of the more prominent symbols and themes, entire books have emerged. But the contribution of this thesis is to demonstrate to the academic scholarship of Kabbalah, that Western translations of the *Zohar* do not just 'appear;' as I have shown in the various historical surveys and documents included within the exegesis and appendices, every translation of the *Zohar* sits in relation to the progress of scholarship of which it is a product, but the translational challenges remain the same.

This thesis, from the point of view of an English reader/translator of the *Tiqqunim* of the *Zohar*, is but a starting point for future research into the role of methodology in kabbalistic text translation generally. As pointed out in the exegesis, one possibly rich direction is linguistic fusion - between English and Aramaic - through rhythmic encapsulation: the imitation in English translation of the syllabic emphatic beat of the ST clause. This, together with the application of other read-aloud techniques, would represent a further elaboration upon where I have situated my work, within what might properly be termed 'experiential translations' – those which strive to reflect the existential experience of source readers, and not just their cognitive acquisition of the text's semantic meaning. My translations have sought to establish that the true poetics of a text reside in the total effect of language upon a reader; and they have demonstrated that, through the application of discrete strategies, something of that experiential effect is replicable interlingually.

Indeed, Translation Studies has much more to say about equivalence, poetics, form and language generally, than I have included in my discussion; but since my exploration is the first of its kind, I have naturally focussed upon quite fundamental ideas about translation, those which are conducive to be applied, by way of introduction, to sacred-texts within the Hebraic-Judaic mystical tradition. I have guided my research towards that aspect of the discourse of zoharic scholarship which constitutes or contributes to its single most influential interpretive act - that of translating its sacred-text - an act at once initiatory and culminative, revelational and equivalent.

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## Appendix 1

### Translated excerpts from Paul Vulliaud's *Etudes et Correspondance de Jean de Pauly Relatives Au Sepher Ha-Zohar*

The first composer of an encompassing translation of the *Zohar* into a modern European language was the Albanian-born French Christian mystic Jean de Pauly (JdP) whose *Sepher haZohar – Le livre de la splendeur* was published between 1906 and 1911; although JdP had died in 1903 and did not see his translation published in his lifetime. Aspects of JdP's translation are discussed in the exegesis pertaining to this thesis.

In 1933, in Paris, Paul Vulliaud<sup>716</sup> (1875-1950) published an annotated compilation of Jean de Pauly's writings about that translation, which he called *Etudes et Correspondance de Jean de Pauly Relatives Au Sepher Ha-Zohar (Studies and Correspondence of Jean de Pauly Related to the Book of the Zohar)*.

The excerpts which follow are extracted from JdP's letters to his publisher Émile Lafuma-Giraud. I have chosen extracts relevant to the theory and methodology of *Zohar* translation, particularly in relation to the effect of ideology on equivalence. Of special note are: JdP's fascinating etymological analyses of words in the search for equivalents, prior to many of the resources modern translators take for granted; his contributions to the discussion on the antiquity of the *Zohar*; his original Christological interpretations of zoharic ideas; messianic speculations, which are intimately linked to his rampant self-belief in the fidelity of his translation; and the scornful manner in which he dispenses with views that are not his own. Towards the end of the correspondence, which spans a period of just over three years, from June 1900 to September 1903, we see flashes of genuine humility and generosity of spirit.

This translation from French is my own. I extend my sincere thanks to Elisabeth Hobbes for translating the Latin quotations in JdP's letters. Although, in the original text, Vulliaud

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<sup>716</sup> An excellent overview of the life and work of Vulliaud, and his relationship with JdP is provided by Jean-Pierre Brach, "Paul Vulliaud (1875-1950) and Jewish Kabbalah," in Boaz Huss (editor), *Kabbalah and Modernity*, Brill Books Online, 2010; pp.129-150. (See also Fenton, 2000:45-69.)

provided footnotes to many of JdP's points, I have not translated them; the footnotes in this appendix are mine, where I have sought to bring useful information to the reader.

Orléans, June 22, 1900.

Your agreement with respect to the French translation of the *Zohar* delights me greatly, for it enables me to hope that one of my most ardent desires will soon be fulfilled.

Orléans, June 25, 1900.

You ask me in what spirit I undertake the translation of the *Zohar*. As I already had the honour of telling you in my previous letter, I strongly desire to translate the *Zohar* in order to make a truly useful work worthy of being bequeathed to posterity.

By "useful work" I mean a book suitable for enlightening men, and thus contributing to the glory of God: *Quantum est situm in nobis et opem et salutem Deo ferre debemus.*<sup>717</sup> Nothing is more fit for this purpose than a translation of the *Zohar*, whose teachings, although prior to Christianity, corroborate Christian truths. Since you speak of St. Augustine, allow me to quote the following sentence (S. August, I, 13): *Res ipsa, quae nunc religio Christiana nuncupatur, erat apud antiquos, nec defuit ab initio generis humani, quosque Christus veniret in carnem unde vera religio quae jam erat, caepit appellari Christiana.*<sup>718</sup>

Orléans, August 10, 1900.

The belief in the primitive creation of man as androgyne is already ancient. Plato, in his *Symposium*, says to Aristophanes: that formerly our nature was not the same as it is today, but androgynous; for at one time, in truth, it had the shape and name of the two natures forming the same, together male and female.

As for the attribution to the divinity of the two natures (male and female), we know the famous verse of Orpheus. Zeus is father, Zeus immortal is virgin.

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<sup>717</sup> "We ought to bring forth to God as much help and salvation as is within us." Paraphrase of Cicero.

<sup>718</sup> "This matter, which is now called the Christian faith, was already with the peoples of old, and neither was it lacking from the very beginning of humankind, for which Christ came into flesh, and from which point, the true faith began to be called 'Christian'."

And Virgil (Aeneid, II, 632): *Descendo ac descente deo*,<sup>719</sup> which Servius explains: The poet speaks here from those who think that the gods partake of one and the other sex.

By attributing a similar belief to the Jews, Eusebius misunderstood.

[...]any comparison of God with man on this subject must be avoided since the Talmud says verbatim: "How! Was man originally created with two faces? But then it would not have been created in the image of God!" I cannot dwell longer on this subject.

You are a thousand times right in saying that to understand the expressions of "The Creator and his *Shekhinah*," in the manner attributed to the Jews by Eusebius falsely, is an absurd anthropomorphism.

The *Zohar* itself does it justice. "Cursed be man," said the *Tiqoune Zohar* (Tiqun, xviii), "who corroborates the holy (God), blessed be He, and lends to the *Shekhinah* female organs! " <sup>720</sup>

The Yajurveda predates the writing of the *Zohar*. But if it is prior to the *Zohar*, there is no evidence that it was prior to the Jewish tradition reported by the *Zohar*.

I refer to the assertions of the Talmud or the *Zohar*, because I consider them as Jewish traditions; but I am not disposed to take seriously the words of an almost contemporary rabbi (1561), when, not indicating any source, he pretends to be on his word. I am rather inclined to take all these details for so many reveries, of which the modern Rabbis are only too habitual.

I received the *Specimen Theologiae Zoharicae* from Sommer.<sup>721</sup> The translation of our author is almost correct.

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<sup>719</sup> The words of the Aeneid are apparently misrepresented here, and should read *Descendo, ac, ducente deo* whose translation is: "I came down, and with God leading me [sentence continues]"

<sup>720</sup> I am unfamiliar with any location in *TZ* where these words appear as JdP has quoted them, however a similar sentiment is expressed in *TZ* 97b, and the message could also be extrapolated from the editorial warning inserted into the text of *TZ* 121a-b.

<sup>721</sup> Gottfried Christoph Sommer, whose treatise on the *Zohar*'s compatibility with the New Testament, containing Latin translations of selected zoharic passages, was published in 1734.

Here Sommer makes a grave mistake. *Shekhinah* does not mean the Son of God, but the Holy Spirit. This is the result of several hundred passages of the *Zohar*. *Matron* is not synonymous with *Shekhinah* either. The word *Matronitha* means a great lady, a lady of quality, like *matrona* in Latin, or *οικοδέσποινα* in Greek.

It is only when the *Zohar* speaks of *Matronitha ilaya*, or the celestial matron, that this word designates the Church.

Thus, the word *Malka* designates the King of Heaven, when accompanied by some attribute which indicates that the text speaks of God; without which, this word simply designates a king.

These are the mistakes of all those who, instead of studying the context, are satisfied with a few detached, faked sentences and, hence, misunderstood.

I can assure you that your interest in the *Zohar* will increase as you go on reading.

As to the accuracy of the translation, I beg you to believe - and the competent scholars will unanimously vouch for it - that no translation was more precise, more faithful, and more exact.

Each sentence, and even every word, undergoes a thousand examinations and a thousand mental operations before being definitively fixed on paper, and while endeavouring to write a clear, or at least intelligible, French, I never cease to imitate as much as possible the text of the *Zohar*.

I have constantly endeavoured to give each sentence the colouring of the original, to be written sometimes with rapidity, sometimes with slowness, sometimes with chill and sometimes with coldness, sometimes concisely and sometimes with prolixity, in short, to reproduce the movement of the original, to take the effects, to vary the style and, finally, to observe the transitions.

If, resurrected, Rabbi Simeon ben Jochai saw the translation of his work, he would exclaim, I am certain: "In truth, these are my own words as I have spoken in the Chaldean language."

If I tell you all this, it is so that you know that by reading the translation you read the same original, so great is the resemblance of the style. It would be superfluous to tell you that the version is rigorously exact; this is the essential duty of any translator.

Orléans, September 23, 1900. ·

It seems to you that the *Zohar* alters the text by giving it an affirmative meaning, whereas it is, according to all the versions of the Bible, interrogative.

Who proves to us, in fact, that in the original text the words did not have the interpretation which the *Zohar* lends them?

I will even say that I believe this hypothesis very probable.

Orléans, October 2, 1900.

Jewish tradition concerning the alternative government of archangels is found in the *Zohar*, and even in several places. It is not since 1878, but since 1863 that the Government of St Michael began, according to the *Zohar*.

However, the Government of St Michael had to last 90 years, and as it must end in 1953, it necessarily began in 1863.

In the midst of the 9th and last government of St Michael (1912) will arrive, according to the *Zohar*, the great events announcing the "second reign" that will precede the end of the world.

Among other predictions, the *Zohar* tells us that at this time, the mysteries contained in the *Zohar* will be revealed and made available to all.

Everything leads us to believe that the 330 of the "second reign" will begin in the midst of the government of St. Michael, in 5671 (1912), since the end of the world is announced for 6000 (2242).

Orléans, November 25, 1900.

Far from interpreting our Zoharic text in a way unfavourable to the doctrine of the Trinity, Pico della Mirandola finds an affirmation on the contrary.

Orléans, December 30, 1900.

You say about the children of God who, seeing that the daughters of men were beautiful, took for women those that pleased them: there is a contradiction. "What contradiction?" Let us, therefore, pause for another ten or so pages, and we shall be quite satisfied on this point. But do not precipitate things.

Orléans, February 11, 1901.

In your penultimate letter you expressed astonishment that my translation of fol. 51 a, concerning the fire or the white flame, has no resemblance to that given by Franck.<sup>722</sup> Pardon me, but Franck did not translate fol.51a of the first part, but fol.128 a and 128b of the third part.

I could not resist the urge to compare his so-called translation with the original. Well! You are curious, no doubt, to know the result? I will not tell you. I will make you the judge. I will send you this week (today I'm too busy) my translation of the fol. 128 of the third part, and you will read it with Franck's.

Orléans, July 21, 1901.

So I always translate according to the meaning of the verse.

The name *Zohar* appears for the first time in Moses Botarel (1409).

Your author is mistaken in asserting that Pico della Mirandola attributed the *Zohar* to Recanàti. The passage that Pico cites in this place is incorrectly translated. But in any

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<sup>722</sup> Adolphe Franck (1809-1893) was a French philosopher, spiritualist and scholar of Judaism. His *La Kabbale ou Philosophie Religieuse des Hébreux*, on the relationship of the *Zohar* to other mystical schools of antiquity, was published in 1843.

case, we see by this that Pico della Mirandola attributed the very ancient and very famous book of which he speaks to R. Simeon.

Orléans, July 28, 1901

You ask me the relation between these titles and the divisions indicated by Karppe,<sup>723</sup> p. 331. None. The division given by Karppe is fanciful.

*Raza derazin* exists only in the imagination of this author; it is the same with *Saba* and *Yenouga* [sic].

I know what brought him into this error. It would take too long to give you all the details. But I will tell you in two words what it is. All the quotations contained in this volume have been drawn not from the *Zohar* itself - the author is incapable of reading it - but from the *Mischpahath Sopherim*, printed in Lemberg (Austrian Poland), in 1865. The author of this book has given, or rather has pretended to give, in good Hebrew, the most important passages of the *Zohar*.

But this author is a great ignoramus and, in the same year, the great Rabbi of Lemberg (Joseph Nathanson), the greatest Talmudist scholar of the century (died 1887), published a work entitled *Beth Israel*, in which he put Jews on guard against "the dead leaf" (it is his own expression) of an impostor who claims to give a version of the *Zohar* in Hebrew, even though he does not understand a single word.

All the quotations contained in the volume of Karppe are copied from the Hebrew book I have before me; he naturally reproduces all its grossest faults.

You quote to me p.324, but the *Zohar* says clearly: *ten times six times ten*, and further, *and after six hundred years of the sixth millennium*. But he never saw the text of the *Zohar*.

Are you edified? You cite pages that you think are inaccurate; what is the use of citing pages? I defy anyone to quote me a single sentence of this book, as regards the *Zohar*, which is exact!

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<sup>723</sup> Salomon Karppe, author of *Etude sur les origines et la nature du Zohar*, Paris 1901; discussed in Waite, *The Holy Kabbalah*, pp.567-8.

You also quote me, p. 317, where he translated: *At the beginning of King Hormouthouza* (??). If the author was able to consult a dictionary (Syriac), he would see that *harmanoutha* means "permission."<sup>724</sup>

He, the Jew, was to know the liturgy that the Jews of the whole world recite in the synagogues on the first day of Pentecost (Schebuoth), the beginning of which is as follows: *Aqdamoth millin verscharayoth schantha* [sic], *avla schaqilna HARMAN urschoutha*. So *harman* means "permission".

Orléans, August 5, 1901.

I do not blame you that you continue to ask me for clarification on Karppe's *oratio confusa*.

You are asking me what I think of the word *basaliku*, which Karppe mentions on page 370. You will answer for yourself, when I have taught you the following fact. An English author, Rodolphe [sic] Cudworth,<sup>725</sup> in his work, *Systema Intellectuale hujus Universi, seu De veris naturae rerum originibus Commentarii*, says that a Rabbi had asserted that the *Zohar* associates the epithet *basaliku* with the first *sephirah*. But it does not indicate where that word is in the *Zohar*. It is evident that this Rabbi wanted to amuse himself a little at the expense of the poor Christian scholar, for the word *basaliku* does not exist in the *Zohar* any more than the word Karppe. In rabbinical circles one still laughs today, with throat extended, from the misfortune of poor Cudworth. But the funny thing is to see Karppe transcribe the word into a note and give as reference "Zohar, L. 72"!<sup>726</sup>

Orléans, August 7, 1901.

I wonder today whether Karppe did not take the word *bissliqou* in fol. 172 for *basaliku*? What makes me suppose that is the coincidences of the fol. 72 and 172. If that were the case, it would be over the top!

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<sup>724</sup> The word *hormanuta* does mean authority or permission, but in the context of Z 1:15a, the word has a more nuanced meaning; *PZ* 1:107 translates as "potency," *SZ* as "decision.," *SZ* 1:63.

<sup>725</sup> Ralph Cudworth (1617-1788) was a leading figure of the Cambridge Platonists; his *Systema* was first published in 1671.

<sup>726</sup> Here Vulliaud points out, in a footnote, that no reference to the *Zohar* is found among the 1208 pages of Cudworth's *Systema*.

Orléans August 22, 1901.

As far as I can remember, Drach<sup>727</sup> used the Sulzbach edition.

This passage does not appear in any edition of the *Zohar*, except in that of Sulzbach,<sup>728</sup> which contains a few extracts from the Midrash Ruth printed in small characters on the margin of the folio. The passage in question is fol.12a, col. 46. The translation of Drach leaves something to be desired, because he has translated only a few bits.

Orléans, September 18, 1901.

[... ] May God hear you and help you to publish all the *Zohar*; This would be the greatest happiness of my life (I speak in all sincerity of my soul), if I saw this work spread throughout the world in my lifetime. For it is my most useful work.

Orléans, October 22, 1901.

As I already had the honor of telling you, I am so sure of the fidelity and accuracy of my translation that if Rabbi Simeon were to resurrect I would want no other expert but himself. I am convinced that R. Simeon would exclaim with Lucretia: *E tenebris tantis tam clarum extollere lumen Qui primus potuit.*<sup>729</sup>

For it is no small thing to translate the *Zohar* well!

What surprises me a little is the desire of your friend, that his appreciation should be hidden from me! Why flee the light? That it is sometimes desirable that personal information be kept secret, is easily conceivable. But why do you want to hide when it comes to a purely scientific debate? Am I hiding when I tell you that there is not a single quote from the *Zohar* in Karppe that is not false and insensitive? Do I hide when I censor Franck or others? A scientist sure of his subject never hides.

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<sup>727</sup> David Paul Drach was a Jewish convert to Catholicism who occupied the position of Librarian of the college of Propaganda in Rome; he authored *La Cabale des Hébreux* (Rome, 1864).

<sup>728</sup> On the 1684 Sulzbach edition of the *Zohar*, which was a unique collaboration between Jewish and Christian kabbalists and printers, see Huss, 2006.

<sup>729</sup> “Out of darkness, he who was the first was able to raise up a great light.”

But, finally, I want to hope that your friend is really as scholarly as you think, and that he will motivate his appreciation by proofs. In any case, his judgment leaves me unperturbed. If he is really rabbinizing, he can only praise my translation; but if he is only a jester who wants to appear what he is not, be persuaded that a single reply of mine would put him to flight precipitately and would show him the correctness of the adage of Horace *Ne sutor ultra crepidam*.<sup>730</sup>

Orléans, December 16, 1901.

You also do me the honour of asking my opinion on *Eschnoga* which the *Zohar*, III, fol. 282 a, gives as etymology of the Greek word "Synagogue".<sup>731</sup> I do not know the book of Munk.<sup>732</sup> But this comment was already made two decades ago by Rabbi Hirsch of Ziditschub, in his book *Beit Israel* fol.22a. This Rabbi wonders whether this passage of the "Faithful Shepherd" (for it is not in the very text of the *Zohar* that this etymology of *Eschnoga* is found, but in the *Raayah Mehemnah*) is authentic, and if we should give over a foreign word to a Hebrew etymology; and if Munk does not give the name of the true author of this remark, he is only a plagiarist.

As to the substance of the question, I would say that in my opinion Rabbi Hirsch is wrong to doubt the authenticity of this passage of the *Raayah Mehemnah* because of the etymology in question.

No one doubts the authenticity of the Talmud, and yet I find it proceeds in the same way. I will transcribe to you the words and the titles of treatises in French characters, so that you may communicate them to your friend if you think fit; for I am sure he does not know what I am going to communicate to you, since I do not think he is a learned man at all.

In the Talmud, Tractate *Baba Bathra*, fol. 25a, we read the following: "What does the word *Oriah* signify? (The Talmud means *Oriens*, "the East," but, as is customary, it corrupts the word). What does *Oriah* mean? This word means *Avir yah* (the air of

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<sup>730</sup> "Let the cobbler stick to his last."

<sup>731</sup> Critical studies of the 19<sup>th</sup> and 20<sup>th</sup> centuries pointed to this word as evidence of the Spanish origins of the *Zohar*, since it seemed to be based upon the Spanish term *sinagoga*. See Scholem, 1974:228.

<sup>732</sup> Salomon Munk (1803-1867) was a German-Jewish and French Orientalist, whose *Mélanges de Philosophie Juive et Arabe*, (1859) contributed to the 19<sup>th</sup> century debate on the antiquity of the *Zohar*.

God).” Note that in Hebrew the same word can be pronounced *Oriah* as also *Avir yah*. Thus, the Talmud gives a Latin word a Hebrew etymology.<sup>733</sup>

In the Talmud Tractate *Abodah Zarah*, fol. 24b, it reads: "Whence comes it that in the Persian language a woman during menstruation is called *Daschtana*? This word comes from the Hebrew *derekh nashim* ("the way of women" - Genesis, xxxi. 35). This is another Persian word to which the Talmud gives a Hebrew etymology.

In the Talmud, Tractate *Rosh Haschanah*, fol.24b, Tractate *Megilla*, fol.29 a, and Tractate *Abodah Zarah*, fol.43b, the name of a city in Nahardea is given two Hebrew words for etymology.

Notice that it is always by TWO Hebrew words that the Talmud explains the etymology of foreign words. This speaks, on the contrary, in favour of the authenticity of our passage from the *Raayah Mehemnah*.

As for the alteration of the word "synagogue," it is rash to conclude that it stems from the corrupting of language by the Spanish Jews. Where then does the Talmud quote a word without corrupting it? In Tractate *Sanhedrin*, fol.110b, the Talmud says that in Greek they call a child *pathia*, and it gives to this word the etymology of the Hebrew word *pethie* (naive, foolish). Now, it is the corruption of the word παῖς, παιδός. In Tractate *Rosch-haschanah*, fol.26a, Rabbi Aqiba informs us that during his journey to "Gallia" he heard that the Gauls nominated a menstruating woman as *galmudah*, and he gives this Celtic word an etymology also derived from two Hebrew words. Now, in Celtic, according to the meaning which it gives of this word, it is the term *ohlmigd* and not *Galmudâ* or *Galmoùdâ*.

With regard to the word "synagogue," the *Midrasch Rabba*, *Vaigasch* section, reads: "What does the word *senigo* "mean? In the Greek language the word *senigo* refers to the house where one assembles to pray." Can this corruption also be attributed to the Spaniard? Yet everyone recognizes the authenticity of *Midrasch Rabba*!

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<sup>733</sup> JdP has not expressed the Talmud's deconstructive analysis properly here, nor does he seem to have understood the point. It is not the same word that can be pronounced differently, but the one word can be 'read' differently by transposing the letters Vav and Yud. JdP has also omitted the central context of this statement, which indicates that Rabbi Abahu, who was in Babylonia, not Rome, was referring to the West. Interestingly, the translators of the *Soncino Talmud*, *ad loc*, note that the word (which they spell as *Uriyah*) is a Persian word meaning 'evening.'

For all these reasons, I believe that Rabbi Hirsh is wrong to doubt the authenticity of the passage of *Raayah Mehemnah*.

Turin, March 19, 1902.

Let us now see the meaning of *Metatron* - "*Shekhinah* incarnate." You may recall the Zoharic passage (I, 21a) concerning the domain of Metatron. We can distinguish four regions or four worlds: *Aziluth* (emanation), the supreme region, is super-intelligible; it cannot be grasped even by thought because it is above. This is what makes the *Zohar* say that the beings who inhabit this region are as elusive to our understanding as the essence of God Himself. *Beriah* (creation), the second region, is that where understanding begins, which thought can grasp. *Yetzirah* (formation), the third region, is that in which forms begin, but are not yet bodies. They are forms imagined in thought but have no real bodies. Finally, *Asiah* (making) is the world of bodies, such as our world and other celestial bodies.

"Metatron lives in the *Yetzirah* region and he holds his head in the *Beriah* region!" Thus Rabbi Simeon expresses himself. What does he mean by that?

It is evident that these four worlds are not superimposed like a four-story house - "God is all and everything is in God," says the same Rabbi Simeon (Z. III, ii2a) – rather, the same world has four different aspects.

But for a celestial body, such as the adorable body of Jesus Christ, conjugal union was not necessary. "That is what the *Zohar* says. The body of the *Schekhina* is not from *Asiah*, but from *Yetzirah*. It is thus that one can explain the mystery of transubstantiation in the Holy Eucharist. By absorbing the sacred body of Jesus Christ, we elevate our own bodies of *Asiah* into *Yetzirah* as the body of Adam before sin.<sup>734</sup>

Turin, March 1, 1903.

I have sent you this morning the *Mischpatim* section, which is the hardest, the most incomprehensible, and consequently the most difficult to translate.

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<sup>734</sup> This fanciful Christian interpretation of the four worlds seems to ignore the fact that the 'four worlds' theory of Kabbalah post-dates the *Zohar*. Its early development, as four creative processes, can be seen in the later-strata texts of the *Tiqqunim*.

The *Idras*, and in particular the one I am now commenting on, are so obscure that to translate them without explaining them would be of no greater help to the uninitiated reader than to leave them in the original language.

Turin, March 6, 1903.

The disapproval of divorce is not, in the least, an indication of non-authenticity, since the tradition reported by the *Zohar* at the end of the fol. 102b, whereby "The Altar sheds tears when someone turns away his first wife by divorcing" is also found several times in the Talmud (*Kethuboth*, *Yebamoth*, *Kiddushin*, and elsewhere).

I will even admit that, in my humble opinion, the Saviour himself has well known this tradition reported by the *Zohar*, and a thousand others.

And to tell you everything in a few words: I consider the *Zohar* as a healthy and holy book; it hides invaluable treasures, it contains truly divine truths. And the more I study it, the more I admire it and venerate it.

It is a great pity that this sacred book has been preserved in the archives of the rabbis, who have altered it by additions, inversions, and additions, without indicating what is original and what is noted. It was not bad faith that made them act, for such was their habit. In the editorial of the Talmud the same fault was committed.

There are Societies of Dante, whose task is the study of the "Divine Comedy." In Germany there are societies of Goethe, in England of Shakespeare, etc. Oh, my God, it would be to wish, for your glory, that there were also societies of the *Zohar*!

15 March 1903.

I must also tell you that I have certain reasons to believe that I am the only man in the world capable of translating the *Zohar* according to the truth. Why the only one? It is my secret that I will carry to the grave.

14 April 1903.

Those who attacked the antiquity of the *Zohar* are all without exception adepts of the school of Reformed or modern Judaism. They are ignorant of Rabbinism and Cabala almost as much as Christians, such as Pico della Mirandola and Rosenroth.<sup>735</sup>

17 April 1903.

I received your letter of the 12th, in which you were good enough to point out to me the nine principal objections to the antiquity of the *Zohar*. I thank you, and as I have already written to you in the foreword of *Idra*, after our reply, all these objections will vanish.

We shall prove the antiquity of the *Zohar* by solid and irrefutable proofs.

In this same letter you tell me to alleviate these objections. I am certain that the term ‘attenuating’ does not correspond to your thought. We attenuate a thing whose gravity we recognize, but which honour, interest, or self-love require us to conceal as much as possible by artificial means. I am sure you do not want us to alleviate the objections in question, but to demonstrate their absolute falsehood, and that is what we are going to do.

Believe me if I had only a shadow of a doubt about the authenticity of the *Zohar*, I would be the first to say it. What interest do I have, or what interest do you have in making others believe something we doubt ourselves? One does not serve God, by using a lie, and even if I should arrive by a false assertion to convert all the Jews of Europe, I could only expect heavenly chastisements for my mischief instead of hoping for a reward for the unfairly obtained conversion.

But I repeat it in my soul and conscience, the *Zohar* is authentic for the most part at least, and I will demonstrate it in the pamphlet we are about to publish.

In your letter of the 14th, you say that Mr. Karppe "finds my translation astonishing." What does this illustrious rabbinist mean by astonishing?

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<sup>735</sup> In a footnote here, Vulliaud writes: “The reader knows the enormous injustice of this last judgement.”

Does it mean that my translation is badly done? If such is really his opinion, I am very glad of it, for a favourable opinion on his part would have greatly alarmed me.

Lyon, August 9, 1903.

Before your departure for the East, I will give you a letter for a rabbi from Smyrna. You will not regret seeing this man. He is the greatest contemporary cabalist, and he enjoys among the Jews the reputation of a miracle worker. He speaks Greek and Italian very well and understands French a little, you could talk very well with him.

I urge you to go and see him, for he is a great figure, as we very seldom see, alas, even among practicing Christians. He lives only for God and in God. What is lacking is what is lacking in all Israel: it is to know the eternal truth that Jehovah is Elohim, and that to reach the 'Ancient of Times,' one must go through the *Shekhinah*.

"But at the hour of death," says the *Zohar*, "everyone sees the *Shekhinah*, even the pagan." This holy Jew, of whom I speak, will certainly see it too, and like St. Paul on the road to Damascus, will ask him: "Lord, what do you want me to do?" And the *Shekhinah* will reply: "Your faith has saved you."<sup>736</sup>

Lyon, August 22, 1903.

The passage from fol.188b, concerning the arrival of the Son of David, is not in contradiction with the frequent affirmations of the *Zohar* concerning the coming of the *Shekhinah* in this world. You will not find anywhere in the *Zohar* that the Messiah has already come. For Israel, the Messiah did not come, neither at the time of Rabbi Simeon, nor even today when the Messiah already exists (which no one denies in Israel denies - Talmud, Tractate *Sanhedrin*, 99b); but for Israel he has not yet come.

Lyon, September 12, 1903.

I have the presentiment that I shall no longer see the impression of the *Zohar*. May God do according to his will! I now have only one desire: I have lived badly; may God help me to die well.<sup>737</sup>

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<sup>736</sup> At this point, Vulliad brings a note to this correspondence from its addressee Emile Lafuma: "In publishing this essay to translate the *Zohar*, the goal we have always pursued is to bring this light into the hearts of the Israelites. What a reward for our fifteen years of trouble, if only one soul were enlightened. That would be the beginning of the solution of the Jewish question!" (Em. Lafuma).

<sup>737</sup> Vulliaud concludes with the following note: "Jean de Pauly was soon to finish his strange and tragic destiny, and not to see the edition of the *Zohar*! (P.V.)"

## Appendix 2

### Transcription and translation of unpublished tiqqunic text from Ms 5-015 Friedberg Collection (University of Toronto Library), and Ms 598 (JTS)

...we cannot hope through textual scholarship to recover an ideal text like a well-wrought urn, but only to increase the self-awareness and internal consistency of the choices that we make in constituting the monument for our own time. (Bornstein, 1993:2)

#### Working with manuscripts to arrive at textual determination: a ‘think-aloud’ protocol

In my translations for this thesis, I worked with very ‘established’ editions of the *Tiqqunim*, those which have undergone centuries of editorial standardisation through numerous prints for a discerning readership. To demonstrate my methodology upon a much less established text, and to illustrate the affect of editorial scholarship upon translation, the following is a process documentation, or ‘think-aloud protocol’<sup>738</sup> for the translation of a never-previously printed passage of zoharic text that appears in (at least) two<sup>739</sup> known manuscripts of tiqqunic material: Ms Friedberg 5-015<sup>740</sup> f51a (University of Toronto), and Ms 598 f2<sup>741</sup> (Jewish Theological Seminary). Not only has this text never been translated, it has never been published; even in Aramaic, it has probably been seen by less than a dozen people in the last 500 years.

This is how the relevant text appears in both manuscripts - my transcription and translation represent the entire page in each image:

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<sup>738</sup> On ‘think-aloud protocol studies’ in Translation Studies, see: Krings, 1987:159-176, and Kussmaul & Sonja Tirkkonen-Condit, 1995:177-199. Kussmaul understands four phases of creative process: preparation, incubation, illumination and evaluation.

<sup>739</sup> I have not yet seen the text in other manuscripts, but Amiel Vick, whose doctoral research is on the manuscripts of *TZ*, has informed me that it does appear elsewhere. Indeed, the variations in spelling and punctuation between the two manuscripts suggest that others must have existed at some time. In any event, its likely rareness can be deduced from the fact that it was never printed.

<sup>740</sup> Ms Friedberg 5-015, referred to in scholarly circles as “Toronto” is regarded by scholarship as a most remarkable zoharic manuscript (see Elqayam, 1998:345-387). Professor Malakhi Beit Aryeh has dated ‘Toronto’ at 1414, originating somewhere in Byzantium, making it easily the earliest extensive ms of the *Tiqqunim*. In fact, the first 87 folios of Ms Friedberg represent the first manuscript evidence of the composition of any later-strata material; and it is the only known manuscript of *Tiqqunei haZohar* datable to prior to the Islamic conquest of Byzantium (a fact to which its text may also attest).

<sup>741</sup> Ms 598, housed at the Jewish Theological Seminary in New York, which presents only fragmental zoharic passages, is one of a group of manuscripts estimated to have been circulating throughout Southern Europe in the last quarter of the 15<sup>th</sup> century. On the division of manuscripts of the later-strata of the *Zohar* into ‘families,’ see Giller, 1993:131, n.9.



# יש צדיקים

שיתקיים לימים כמעשה הרשעים וכן לא אדם  
 והכל למצב החטבה נבאעשה לאימן יהי מחשב  
 משב מה והשכמה ליה דאיהו אדם לילע אדם קדמאם נחאכ כמעשה לא מעשה  
 בבאעית דאיהו ה עילאה כח דיליה דאיהו כללג חכמ אמתון קרא קדמאה ד  
 דאיהו עבדא בבאעית ואיהו בבאעית ברא ילקים וכן כח אמתון דחמלכין  
 בזי פין דלילג בבב שבע ובין דא יש צדיקים שיתקיים לימים כמעשה  
 הרשעים דאימן סמיל ומש . מובה דלמאה אכל מאילג דען דרעה טוב ונד  
 לעברו ערבבאע בסטין דלמלא ומתקן משפחה ערב כב לפרא דאמל בהון  
 כח שילג ה סטין מובה דיליהו רען מטא עד דרין בתקצין ואמסזט עד  
 דעברו יתעלג ובין דא אמקלל כל חר ד ילקין לקבל ד מוכן . משג עליה  
 אמתר כגלג זה הל . נהא אוקמנה בשאם זה משג אפסזני אפני לתת סטין  
 כד ילקין ה בהל ש בשפ ר אפמי שר מתת הכל דרפב עליה נשפיה נ  
 ואמעבר ש הרבה לה ין הכל ש נדאי ד ענשין עליהו אפמר הן כל ליה סעל  
 ל שעתים שלג עס נכר . אמר ליה ההוא סבא דהנה בתר טולג דו שמש  
 ד לא אמתר הכ לא יקן שרצא דאילג מתן משג ליה נארכב ליה מתא  
 דלא אמתר אפמר ליה מתקן דהא חסד מתקן ה למכוני השס שלג ביה נאפסיה  
 נשע ליה בימיג דמתן ה ין אברהם ביה נשפחט וכה אמר לשרצא ובין  
 דא מולך ליתין משג ומתקן יהיב ה דילה דאיהו אנריחא ההד מיומית אמ  
 דת למע מיומית מסר . אנט נצורה דת עמירא דאמציבירא . למו נבא נפוד .  
 בהון אפפסטא ה דילה ה אצבען דימיג צימן ה אער ודאי זרוע דהצ  
 ה דא נ זרוע תפצמרנו נבה בקע היס מייס נאוריחא קדמיהון למיהני ליה  
 שס עגלי . נהאי ה דמשה היא נמשכנעל עד דיסרוק לן זמנא פנינא .  
 ובין דא נאמר אברהם אברהם נאמר משה משה למיינא ביה נשג שהיה נוא  
 שיהיה . נבהווא זמנא אפסיס ביה אנו ישיר משה . שר סינאצ דיסאצ בימא  
 דיסאצ דיסאצ בימא צב . ודא רוצא דאפסזט אב איהו י מחטבה וביס דאמל  
 נשית דאיהו בבאעית ואפמר ילם ובין דא ניסרז משה שטנו קי ובין דא  
 צוסמל כמובא בעבר קרס דיית לעלמא נרוא דמלה **בראשית** ידג  
 בשר כס כ על שר נאבס בבשפ ובין דא ניסרז  
 שטנו כ יוא אהבט ודאי אטן משוכן מכסין על עיין דלת לן דאן לאסמלג  
 ככה נאכגפיה נאמעברו נהור כהיין דאמתי בהו נמשט כרנאעפ בארעם  
 ההד עד אשר לא רמשך השמש נבוצא אמתקן דלג אשכדל באונירצ ובין דאסרז

The text is immediately identifiable, in both style and content, as belonging to the tiqqunic stratum. Its location within Ms Friedberg 5-015 shows that it is clearly a part of that manuscript's version of (what was to become) *Tiqqunei haZohar*, one of the two central texts of the later-strata of zoharic literature. Yet in the entire history of publication of tiqqunic material, this textual passage has never apparently been printed and, of necessity, this implies that my textual construction for translation cannot utilize a later, published base-line for comparison or comprehension. Without reference to such a later text, one that has undergone numerous editorial revisions, layouts and commentaries, it is often difficult to know how the text is 'meant' to be read from the perspective of a 21<sup>st</sup> century reader.

### Transcription

Observations and analysis pertaining to the following transcription are based upon considerations of translation. In the absence of a clear prescription for creating a stable text, it seemed sensible, as a first task, to create a comparative transcription. Because Ms 598 is dated as the later manuscript, I utilised it for the base-line comparison. Annotated, therefore, with points of difference arising from textual comparison with Ms Friedberg 5-015 f51a-b, my transcription of Ms 598 Org f2a is as follows [line breaks follow the manuscript and the text inside square brackets is from Ms 5-015]:

1. יש צדיקים שמגיע אליהם כמעשה הרשעים וכו ודא אדם
2. והבל דחאבו במחשבה ובמעשה דאינון י"ה י' מחשב'
3. חשב מ"ה ותשכה ליה דאיהו אד"ם דלעילא אדם קדמאה.<sup>742</sup> וחאב במעשה דא מעשה
4. בראשית דאיהו ה' עילאה כ"ח דיליה דאיהי כלילא מכ"ח אתוון דקרא קדמאה
5. דאיהו עובדא דבראשית ואיהו בראשית ברא אלקים וכו' כ"ח אתוון דמתלבשין
6. בז' תיבין דכלילן בבת שבע ובגין דא יש צדיקים שמגיע אליהם כמעשה
7. הרשעים דאינון סמאל ונחש. חובה תליתאה אכלו מאילנא דעין הדעת טוב ורע
8. דעבדו ערבוביא בסטריין דלעילא ומתמן אשתכחו ערב רב לתתא דאתמ' <sup>743</sup> בהון
9. כי שם בלל ה' שפת<sup>744</sup> וגו חובה דילהון תמן מטא עד דרין בתראין ואתפשט עד
10. דעבדו ית עגלא ובגין דא אתגלגל<sup>745</sup> כל חד ג' גלגולין לקביל<sup>746</sup> ג' חובין. משה עליה
11. אתמר בשג"ם זה הבל.<sup>747</sup> והא אוקמוה בשג"ם זה משה אתפזרו אתווי לתלת סטריין

<sup>742</sup> Possibly a full-stop here; absent in Friedberg 5-015.

<sup>743</sup> Friedberg 5-015: דאיתמר

<sup>744</sup> Differences in Friedberg 5-015: without שפת; and וגו instead of וכו

<sup>745</sup> Friedberg 5-015: איתגלגל

<sup>746</sup> Friedberg 5-015: לקבל

<sup>747</sup> Full-stop is absent in Friedberg 5-015.

12. בג' גלגולין ה' בהבל ש' בשת ת' אתחזי<sup>748</sup> שת תחת הבל דרכיב עליה נשמתיה
13. ואתעביד<sup>749</sup> ש' הרכבה לה' מן הבל ש' ודאי ג' ענפין עלייהו<sup>750</sup> אתמר הן כל אלה יפעל
14. אל פעמים שלש עם גבר. אמר ליה ההוא סבא דהוה בתר טלא דר' שמעון
15. ר' ר' לא תימא הכי אלא **ש** שרשא דאילנא תמן נטע ליה וארכיב ליה חמא
16. דלא אצלח אעקר ליה מתמן {<sup>751</sup> ונטע ליה בשם חמא דלא אצלח אעקר ליה מתמן}
17. דהא חסר מתמן ה' למהוי השם שלים ביה ואעקריה
18. ונטע ליה בימינא דתמן ה' מן אברהם ביה אשתרש וביה אחיד לשרשא ובגין
19. דא מוליך לימין משה ומתמן יהיב ה' דיליה דאיהי אוריתא הה"ד מימינו אש
20. דת למו מימינו חסד אש גבורה דת עמודא דאמצעיטא למו נצח והוד
21. בהון אתפשטא<sup>752</sup> ה' דיליה ה' אצבען<sup>753</sup> דימינא אינון ה' אור ודאי זרוע דהאי
22. ה' דא ו' זרוע תפארתו וביה בקע הים מים ואוריתא קדמיהון למהיו ליה
23. שם עולם. והאי ה' דמשה היא במשכונה עד דיפרוק לון זמנא תנינא.
24. ובגין דא ויאמר אברהם ויאמר משה משה לקיימא ביה משהיה הוא
25. שיהיה. ובהוה זמנא קיימא ביה אז ישיר משה. ש"ת סיומא דאלפא ביתא
26. רישא דאלפא ביתא א"ב.<sup>754</sup> ודא רזא דא"ת ב"ש<sup>755</sup> א"ב איהו י' מחשבה גרים דאסתלק
27. משית דאיהו בראשית ואשתאר {<sup>756</sup> ש"ת ומאן אסתלק מן מוחא ה' אסתלק מן לב ובה הוה הבל ותרויהו יה
28. מן אלהים גרם דאסתלק יה דאיהו מחשבה ומעשה ואשתאר} אלם ובגין דא ויסתר משה פניו וגו' בגין דלא
29. אסתכל בחובא דעבד קדם דייתי לעלמא ורזא דמלה **בראשית** יר"א
30. בש"ת כסי ב' על שת ואכסי בבשת<sup>757</sup> ובגין דא ויסתר משה
31. פניו כי ירא מהביט ודאי אינון חשוכין מכסיין על עיינין דלית לון רשו לאסתכלא
32. בקב"ה<sup>758</sup> ושכינתיה ואתעבדו<sup>759</sup> נהור דנהירין דאתמר בהו וחשכו הראות בארובות
33. הה"ד עד אשר לא תחשך השמש ובמאי אתחשך דלא אשתדלו באוריתא ובגין דאפרישו
- {<sup>760</sup> בין יה ובין יה}

<sup>748</sup> Friedberg 5-015: אחזי

<sup>749</sup> Friedberg 5-015: ואיתעביד

<sup>750</sup> Friedberg 5-015: עליהו

<sup>751</sup> Following is in Friedberg 5-015.

<sup>752</sup> Friedberg 5-015: איתפשטא

<sup>753</sup> Friedberg 5-015: אצבעאן

<sup>754</sup> Full-stop is absent in Friedberg 5-015.

<sup>755</sup> Full-stop here in Friedberg 5-015.

<sup>756</sup> Following is in Friedberg 5-015.

<sup>757</sup> This word absent in Friedberg 5-015.

<sup>758</sup> Friedberg 5-015: קודשא ב"ה

<sup>759</sup> Friedberg 5-015: ואתעברו נהור בנהירין

<sup>760</sup> The following words are found in Friedberg 5-015.

## Analysis

Of the roughly 18 textual differences (variations) noticed between the two manuscripts, 8 noted variations concern differences in spelling that carry no significant impact for translation. Ms Friedberg 5-015 has a tendency to write words with an additional letter Yud to indicate the diacritical marking of the letter Aleph with the vowel sign *hireq* (for example, in line 36, איתגלגל (“is/was reincarnated”) instead of אתגלגל); while this possibly represents a pseudo-Aramaic affectation which is interesting in its own right, it is a known device of some copyists.

Additionally, one further difference (line 31) involves the presentation of the appellation ‘the blessed Holy One’ (*Qudsha Brikh Hu*) in extended versus abbreviated form, with no significant implication for translation. Similarly, the variations presented in line 9 are cosmetic: Ms 598 adds an extra word of the verse fragment quoted from Genesis 11:9 (remarkably coincidentally, a significant verse for translation theory<sup>761</sup>) which I have retained in translation because it aids in reader identification; and the abbreviation used for “etc.” is a known and common alternative ( וכו' v. וגו' ).

Four differences concern MSU punctuation (and thus translation) in the form of full stops. Of those four, three cases demonstrate the existence of full-stops in Ms 598 that are absent from Ms Friedberg 5-015, and one case where Ms Friedberg 5-015 has a full-stop that is absent from Ms 598. Punctuation can be an important factor in determining sense; but there appeared to be no significant implications for translation in the variations between the manuscripts of this text. The most significant variation is the case of the inserted text inside square brackets found in lines 27 and 28. I have placed those words inside the text of Ms 598, in both my transcription and translation in curly parentheses, even though it comes from the other manuscript, because it makes sense of the whole section, and is almost certainly an unnoticed lacuna of Ms 598.<sup>762</sup> This is evident when seen in the context of my translation. I was confident in performing this textual transaction, because I was aware – due to the efforts of scholars – that Friedberg 5-015 is an older text. A similar insertion is made in line 16, where nearly an entire line present in

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<sup>761</sup> Jacques Derrida would, almost certainly, have greatly appreciated this particular zoharic text, which talks of the displacement of Shem, and the descent of the soul into (linguistic) confusion. The participle שם refers to the proper noun Shem *as well as* the regular word for “name” (the point made by Derrida about the word Babel, see Derrida, 1992:218-227.), and it also means “there;” all three meanings are present in the passage of Genesis.

<sup>762</sup> It seems clear that the copyist of Ms 598, or of the source text being copied, has skipped from an occurrence of the word אשתאר (there remained) to a following occurrence of the same word. Ms Friedberg 5-015, which is considerably older has a more complete version here, and evidences how the text looked before the error.

Friedberg 5-015 is missing from Ms 598, even though that line seems integral to the point being made (namely, that the name She”M is equivalent to the name MoShe”H (Moses) minus the final letter – and thus the reincarnation of the primordial soul was incomplete).

Another important variation is found in line 32. On close examination of the forms of the letters in Ms 598, it is almost certain that the copyist has written ואתעבדו (“and were made”), in contrast to ואתעברו (“and were passed”) in Ms Friedberg 5-015. Orthographically, the difference lies in one letter, a Reish (ר) instead of a Dalet (ד) (which are similar), but the ‘meaning’ is very different. Both senses are somewhat oblique in the context – and exact syntax is difficult to ascertain – but, I chose the variation presented by Ms Friedberg 5-015 because it ‘seemed’ be slightly more likely to make more sense in the context of ‘the light of the eyes’ which pertains to the subject matter of the text and of Ecclesiastes 12:3. As both editor and translator, I began to ask myself whether I was also drawn to this textual variation because of a growing bias towards the older manuscript.

Another interesting variation appears in line 12, where Ms 598 presents the passive אֶתְהוּי (“is seen”), and Ms Friedberg 5-015 presents the causative אֶתְהוּי (“shows”). On this occasion I decided Ms 598’s version was more suited to present the syntax of the point made, namely that the soul of Abel “is seen” (or “appeared”) in Seth.

The theme of the text, which retains similarity with some parts of *Tiqqun 69* and *Tiqqun 70* of *TZ*, is the reincarnation of the primordial soul of Adam and his son Abel which ultimately, after journeying through Seth, Shem and Abraham, resides in the Messianic Moses (Moses’ name itself is a composite of Shem, which means ‘name’ and the letter Hei which, as the text informs, is the creative power of letters; one sub-textual theme could therefore be that ‘the power of the Name,’ in written language, is the true redemptive power – an allusion that would signal the automatic writing techniques discussed in the exegesis). The remarkable teaching of ‘the sin of Abel’ is discussed in the footnotes to the translation.

## Translation:

(Ecclesiastes 8:14) ...*there are righteous ones,  
to whom it happens,  
according to the act of the wicked etc.*<sup>763</sup>

And this [refers to] Adam and Abel,  
who sinned,<sup>764</sup> in thought and in act,  
which are Y”H:

Y is ‘thought’ (*mahashavah*)  
[composed of] *hashav ma”h* (he thought ‘what’).

And you will find that he is  
ADa”M of On High - the Primordial Adam.  
‘And he sinned in act,’  
- this is the act (*ma’aseh*) of ‘*In the beginning,*’  
which is Higher Hei - its power (*Ko”aH [=28]*),  
which is comprised of the 28 letters of the first verse [of Genesis],  
which is the deed (*uvda*) of ‘*In the beginning,*’  
and it is: (Genesis 1:1) *In the beginning, ELHY”M created etc;*

Twenty eight letters,  
that are en clothed in seven words,  
that are comprised in ‘the daughter of seven;’  
and, because of this,  
*there are righteous ones  
to whom it happens, according to the act of  
the wicked* - who are Samael and the snake.

The third<sup>765</sup> sin:  
they ate of the tree of the knowledge of good and evil,

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<sup>763</sup> In this case, the “etc.” is important. The continuation of the verse in Ecclesiastes is “...I said that this also is vanity” which forms the basis of the mystical exegesis presented here. *Hevel*, the word for ‘vanity’ (not in the sense of ‘vain’ but in the sense of ‘in vain’) is the same word as the Hebrew name of Abel, the son of Adam. The expression ‘that also’ (*shagam*) directs our attention to a known exposition of the Talmud (*BT Hullin* 139b), by which the word *b-shagam* (in that also) of Genesis 6:3 is the same numeric value as the name *Mosheh* (Moses); alluding to the revelation that Moses is a reincarnation of Abel.

<sup>764</sup> In an inversion of the traditional reading of Cain and Abel, the *Tiqqunim* sees Abel not simply as the victim of fratricide but as deserving of punishment; see *TZ* 94a and 102a. The sin of Abel was that he had “gazed” at the Divine Presence. The mystical interpretation of ‘the sin of Abel’ is elaborated upon in later Kabbalah – see R. Hayim Vital, *Sha’ar Haklaim*, Ch.10 - but the only possible source I have seen for Abel’s sin prior to *TZ* is the reference found in Menaḥem Reqanati’s *Ta’amei Hamitzvot*, 73b (cited in *NZ* on *TZ* 112a, n. 15 as 16:2). See also *The Commentary of Rabbeinu Bahye* on Genesis 27:1, where ‘gazing at *Shekhinah*’ is said of Isaac, for which his eyes later became weak; and on Exodus 3:6 where the same term is used of Adam when bringing a sacrifice (*l-ma’alah min hahasagah* – “Above the level of [his] comprehension”), thus incurring the death penalty. The sin of Abel, expressed in this way, has echoes in the tragedy of Ben ‘Azzai and Ben Zoma, as recorded in the account of the ascent quest of the four Rabbis, in *BT Hagigah* 14b.

<sup>765</sup> Because this text represents a break from that which precedes it, the teaching regarding the first two sins is not known.

for they caused admixture in the sides of On High,  
and from there were found 'the mixed multitude' below,  
of whom it is stated:  
(Genesis 11:9) *...for God did there confuse the language of... etc.*

Their sin there reached until later generations,  
and extended until they worshipped the calf,  
and because of that they were reincarnated,  
each one, three reincarnations,  
to parallel three sins.

Of Moses it is stated:  
(Ecclesiastes 8:14) *...in that also this is vanity (hevel).*  
And thus have they established:  
*in that also (b-shegam[=345]) is Moses.*

His letters were scattered to three sides,  
in three reincarnations:  
Hei in *Hevel* (Abel),  
Shin in *Shet* (Seth),  
Tav is seen [in] (Genesis 4:25) *instead of (taḥat) Hevel,*  
whose soul rides upon him,  
and Shin is made a vehicle for Hei of *Hevel*;  
Shin specifically, three branches,  
about them it is stated:  
(Job 33:29) *Behold all these will EL do,*  
*twice or thrice with a man.*

That Elder,  
who was behind the shade of Rabbi Shim'on,  
said to him:  
"Rabbi! Rabbi! Don't say thus!  
Rather שׁ (Shin) is the root of the tree;  
there He planted it and grafted it;  
He saw that it was not successful;  
He uprooted it from there!  
{and planted it in *Shem*;  
He saw that it was not successful;  
He uprooted it from there}

For Hei was missing from there,  
[thus preventing] the name from being complete;  
and He uprooted and planted it in the right,

for there is the Hei of Abraham,  
through which it became rooted  
and in which it holds to the root.

And therefore:

(Isaiah 63:12) *He leads to the right of Moses...*,  
and from there he gives his Hei  
which is the Torah,

this is what is written:

(Deuteronomy 33:2) *from His right hand a fiery law for them:*

*from his right hand - H̄esed;*

*fire – Gevurah;*

*law – the Middle Pillar;*

*for them – Netzah and Hod;*

through them his Hei [=5] extends,

the five fingers of the right hand are the five [mentions of] light,

the ‘arm’ of this Hei is Vav,

*the arm of his glory,*

and with it he split the sea,

the waters and [of] Torah before them,

to be for them (Isaiah 63:12) *...an eternal Name (shem ‘olam).*

And this Hei of Moses is on pledge<sup>766</sup>

until he redeems them a second time.

And therefore:

(Genesis 22:11) *And he said: “Abraham! Abraham!*

[and] (Exodus 3:4) *And He said: Moses! Moses!*

In order to fulfil thereby:

(Ecclesiastes 1:9) *That which was (MaH SheHayah) is what will be.*

And at that time, it is fulfilled through him:

(Exodus 15:1) *Then shall Moses sing.*

She”T (Seth) is the end of the alphabet,

the beginning of the alphabet is A”B (father).

And this is the mystery of [the code of] A”T B”Sh;

A”B is Y’

– thought caused it to withdraw from ShYT,

which is B-REiShYT (*In the beginning*),

and there remained

{She”T, and it became withdrawn from the brain,

while Hei became withdrawn from the heart,

and through it was *Hevel*,

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<sup>766</sup> See Z 3:114a; PZ 8:236-7, and notes 39-40; and TZ 142a.

and both of them are Y”H from ELHY”M;  
it caused Y”H to be withdrawn,  
which is thought and deed, and there remained }  
ELe”M (mute), and therefore:  
(Exodus 3:6) *And Moses concealed his face... etc.*  
in order not to look at the sin he had committed  
prior to his coming to the world,<sup>767</sup>  
and the mystery of the word **B-REiShY”T**<sup>768</sup> (*In the beginning*)  
[is] YR”E (fear of) BoShe”T (shame)  
– the Beit covered over She”T,  
and he was covered with shame (BoShe”T).

And therefore:  
(Exodus 3:6) *And Moses concealed his face for he was fearful of gazing*  
– surely these dark ones (*hashukhin*) cover over the eyes,  
for they have not permission to look  
at the blessed Holy One and His *Shekhinah*,  
and the light that streams forth is passed by,  
of which it is stated:  
(Ecclesiastes 12:3) *and the seers in the windows are darkened;*  
this is what is written:  
(*ibid*) *until the sun be not darkened.*

And why was it darkened?  
Because they did not strive in the Torah;  
and because they<sup>769</sup> separated  
{between Ya”H and Ya”H}

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<sup>767</sup> i.e. when he was previously incarnated as Abel.

<sup>768</sup> This word is enlarged and bolded in both manuscripts.

<sup>769</sup> And not ‘they were separated,’ as the following words from Friedberg 5-015 demonstrate.