GASTER HEBREW MS. 4 IN THE JOHN RYLANDS LIBRARY: 1 A YEMENITE TIKHLAL OF THE SEVENTEENTH CENTURY 2

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GASTER HEBREW MS. 4 in the John Rylands Library, which contains a tikhlal—a Yemenite Prayer Book for the whole year 3—forms part of a collection assembled by the late Dr. Moses Gaster. This study of it I dedicate to my revered teacher and friend Professor Edward Robertson, who was instrumental in obtaining the collection for the Library in 1954.

The Gaster Collection includes over 350 codices in Hebrew, over 300 in Samaritan and some 12,000 Hebrew and Arabic fragments, on parchment and paper, from the Cairo Genizah. 4 It is among the 350 Hebrew codices that four takhlal (pl. of tikhlal), are found. 5 Our tikhlal appears to be the oldest of the four, and also the best preserved. It contains 408 folios, the first two and last two of which are blank, measuring 293 × 203 mm. Each folio comprises thirty to thirty-one lines, neatly

1 I am indebted to Dr. Nehemyah Alloni for having drawn my attention to a group of manuscripts in this collection, one of which we are concerned with in this article.

2 The following abbreviations occur in the article: DT= Thesaurus of Mediaeval Hebrew Poetry (4 vols.), by I. Davidson, New York, 1924–33 (a supplement appeared in Hebrew Union College Annual, xii–xiii, pp. 750–823 (1937–8)); KEH=S. Krauss, Essays . . . to Hertz, 1943; Bacher = "Der Südarabische Siddur" by W. Bacher in Jewish Quarterly Review, xiv (1902); RPT= Ratzaby’s articles on and bibliography of Yemenite piyyü’tim in Kirjath Sepher; RST = "Mi-Shı’rê Temān" in Sinai, December 1952–January 1953.

3 The Hebrew-transliterated Arabic wording recorded on 2a which reads סדרו סאמר לאלבנחת . . . כום נמיי שלואל . . . אללאומת מי קלח tells what the book is about, is similar to that usually found on the opening page of other takhlal. Cf. e.g. British Museum Or. 1479; Or. 2417; Or. 2418.

4 See Bulletin, 37, no. 1, 2–6.

5 The tikhal originally had no numbers on its folios, and I am grateful to the staff of the John Rylands Library for having numbered them for me, as well as for other kindnesses rendered to me in the preparation of the present article.
written in strong black ink. By far the greater part of the manuscript employs the square Yemenite hand. Only a few of the first and a few of the last folios use a semi-Rabbinic Yemenite-style of writing.\(^1\) The material on which it is written is a coarse paper of a peculiar brownish hue—due, in part, to the elements and to the constant use of the text diligently made by its various Readers. (An interesting point here is that the brownish hue is less visible on a number of folios containing poems, thus enabling us unexpectedly to gain some insight into the literary taste of the Reader and his congregants.) It is reasonably well bound, the binding having been made at a fairly recent date, perhaps by Dr. Gaster himself. The damaged edges of the folios, however, seem to have been repaired at a comparatively early date. The tikhalal, as is the case with the greater number of known takhālil, has no title-page, on which are usually recorded data about the name of the scribe, the date and the place of writing. However, though the latter details are not directly mentioned, they may be inferred. As to the place of writing we may perhaps learn something from a sentence embodied in the formula of the kethubbāh (marriage contract) on fol. 186a (henceforth “fol.” will be omitted), which reads אַלמֶנְרַחֵיקוּ לָאֲלֶפֶתָלֶזָתְלָע פִּי מָרִינֶה חוֹנֶאְעָא פִּי סָטֵק אָלֶארַזוֹ, the translation of which is “[He has to give her something] which is known as silver in the goldsmiths’ market-place in the town of San’a.”\(^2\) As to the date, we find the following heading to the calendar provided by the scribe: הָשִּׁלֵל אָלמֶנְוַר תָּקֶפוֹת תָּלִךְ אֲלֶנִאַה סְמַוּחֹת לְדֶל (176a), which, freely rendered, means “[The following is] the calendar with which begin the seasons of the present year”. The “present year” is then given as הַשִּׁלֵל דוֹז for the Creation Era and הַשִּׁלֵל דוֹז for the Seleucid Era, namely, 1637.\(^3\) We thus have a compara-

\(^1\) For similar square Yemenite writing, cf. Neubauer’s Portfolio of Facsimiles, Pl. XXXV (dated 1561), and for the semi-Rabbinic writing, cf. S. A. Birnbaum, The Hebrew Script (London, 1954–7), no. 229 (dated 1607). In both instances, however, the similarity is partial.

\(^2\) San’a appears again in another prescribed form, called פִּי פַּרַּכַּב (189b).

\(^3\) The scribe seems to have used a vorlage-tikhalal of 1473 at least for his פִּי פַּרַּכַּב (170a ff.), a Hebrew-transliterated Arabic treatise dealing with the method of the intercalation. Here the year הָשִּׁלֵל דוֹז, according to the Creation Era, and דָּוַו פַּרַּכַּב, according to the Seleucid Era, is given.
tively early copy of a tikhhal made most likely in San'a, the capital of the Yemen, at which place, or in its vicinity, a Jewish community is known to have existed for a long time.\(^1\)

The systematic investigation of the numerous takhālil manuscripts\(^2\) is still in its early stages,\(^3\) and a full examination of any tikhhal, whether comparatively old or new, is bound to bring forth interesting information. Here are some of the matters worthy of study in the present manuscript:

A. Influences affecting the ritus.
B. The transliteration of Arabic words into Hebrew characters.
C. Palaeography and abbreviations.
D. The (partial) commentary.
E. The Hebrew style of the scribe.
F. Marginal remarks revealing peculiar beliefs.
G. Variants in Biblical texts.
H. Variants in Talmudical texts.
I. Vocalization of the various texts.
J. Piyyūṭim and poems.

A and B will be touched upon only slightly and C-I omitted altogether.\(^4\) Only J will be dealt with fairly fully, and three of

\(^1\) See 'Ebhen Sappir (Lyck, 1866), I, pp. 99b.

\(^2\) Due to the lack of printing in the Yemen, the art of copying manuscripts of all sorts was highly developed amongst the Jewish inhabitants and many takhālil manuscripts are known to be in existence. See, e.g. D. Sassoon, 'Ohel David, i. 330-4; British Museum Catalogue, ii. 396-450. With the virtual transference of entire Jewish communities from the Yemen to Israel the known number of takhālil in existence has increased.

\(^3\) A description of a tikhhal copied in 1652, which used a much earlier manuscript as its vorlage (now in the possession of the Hebrew University National Library in Jerusalem, where it is "Heb. 4° 93") is given by Y. Ratzaby in Tarbiz, vol. xii, no. 1. Another description of a tikhhal of a comparatively recent date (1885) is in KEH, pp. 75-90. For a meticulous examination of a printed tikhhal prepared during 1892-7 (originally edited by R. Yahya ibn Salih), see Bacher, pp. 581-621.

\(^4\) I hope to make elsewhere the detailed study of J which it undoubtedly deserves. Briefly, by far the greater part of the manuscript is pointed with the superlinear Babylonian vowels, containing some interesting characteristic features —features which are generally also observed in the few remaining folios which employ Tiberian vowels.
its hitherto unknown poems will be given with reconstruction, revocalization,\textsuperscript{1} annotation and translation.

A. It is known that Yemenite Jews were strongly influenced by the teaching of both Saadyah Gaon and Maimonides, this being reflected \textit{inter alia} in their Prayer-Book,\textsuperscript{2} and a comparison of the rite and all that it entails as shown in our manuscript with, say, that exhibited in the \textit{tikhlal} edited by Yahya ibn Salih would be rewarding.\textsuperscript{3} It may also be of interest to study the influence of printed Prayer-Books which might have reached the scribe from places outside the Yemen.\textsuperscript{4} An instance of this kind is evidenced from a note in the margin of 9a which reads דואס הלטישינס (“ printed versions: ‘ and to the slanderers ’ ”), referring to the initial word of the so-called \textit{Minh\textsuperscript{a}n-Benediction} which in the manuscript is \textit{לטישינס (“ and to the apostates ”). Another instance is in the margin of 20b. Here we have ... ופי אלמיוור אלקמל (“ and in the Palestinian \textit{Sidd\textsuperscript{u}r} the reading is ... ”).\textsuperscript{5}

B. The many laws concerning the prayers, etc., are given in a mixture of Hebrew and Arabic, with an occasional slight blending of Aramaic, and it is of particular interest to examine the way in which Arabic words are expressed in Hebrew characters. Is it in accordance with classical Arabic grammar? What is the impact of the colloquial Arabic spoken in the Jewish ghetto of the Yemen? What is the relationship between Arabic and Judeo-Arabic as seen in medieval manuscripts?\textsuperscript{6}

J. Liturgical pieces, \textit{piyyut\textsuperscript{m}} and poems in the \textit{tikhlal} are very numerous. Many of them are arranged under various headings and include hitherto unknown pieces. The latter, however, begin mainly from 124b, and for technical reasons I shall confine myself only to:

1. 124b–125b, containing elegies;

\textsuperscript{1} See preceding note.
\textsuperscript{2} See \textit{Siddur Saadja Gaon}, Assaf’s introduction, pp. 23–30.
\textsuperscript{3} See end of n. 3, p. 507.
\textsuperscript{4} On the scarcity of printed books in this out-of-the-way country and the esteem felt for them by the Yemenite Jews, see ‘Ebhen Sappir, p. 61b. See also Bacher, p. 621.
\textsuperscript{5} See S. D. Goitein’s philological introduction to \textit{Teshubhoth R. Abraham b. ha-Rambam} (1938).
\textsuperscript{6} See Bacher, p. 564.
2. 125b-146a, containing selihoth;
3. 198a-200b, containing poems. 146a-159a, containing pieces some of which are in Aramaic by Yemenite writers (under the heading נזדールארדיסים ("Order of Mercy")), will not be discussed. There will be one or two digressions which I hope the reader will excuse.

Before embarking on our examination, the following remarks about Yemenite Jewish poetry in its broad sense may not be out of place.

The origin of Yemenite poetry is uncertain; it is difficult to know exactly when it started. There are no records of the existence of original Yemenite poetry of any kind prior to the fourteenth century. The first verses which reach us are those of Nathan’el ben Yesha’yah of the fourteenth century, the author of the Midrash מידראשהאלתלמאתים ("The Light of the Darkness").1 We are left to conjecture either that in the preceding centuries very little was composed and that in the various upheavals which the Yemenite Jews sustained this, being scanty, was lost, or that Yemenite Jews contented themselves solely with the abundance of works of Babylonian origin and, at a later period, of Spanish origin, without contributing anything of their own. Be this as it may, a modest Babylonian influence on the Yemenite rite is evidenced by the Aramaic piyyuṭim of the Gaonic Period included in the Yemenite Prayer-Book as well as by the (non-Aramaic) Ḥōsha’nōth by Saadyah Gaon, and a strong Spanish influence by the many Spanish poems in the Yemenite Mahzōr. Indeed, by sheer quantity, to say nothing of quality, the Spanish poems inevitably predominated over those of Yemenite origin. The Yemenite Jews held them in great esteem and embellished with them much of their day-to-day life, allotting them, along with their own compositions, an honourable place in the synagogue and in the household and associating them with their joys and sorrows. Relying so much on Spanish works and being at the same time restricted to their own quarters and hardly coming into contact with their Arabic neighbours, whose standard of culture was in any case low, it is little wonder that the poetry which the Yemenite Jews succeeded in developing was not of

1 See J. Schirmann’s note in RPT, xix. 65, end of n. 1.
the first rank and that its form and content echoed strongly those of its Spanish mother. However, unlike the Jews in Spain, who, together with their sacred poems, produced an abundance of genuine secular poetry, the strictly pious Yemenite Jews produced proportionately little of the latter. Moreover, even these poems are not free from sacred elements, which, when they are pronounced, as often happens, make it difficult to determine their nature. A guide, however, to the original intention of their author and to the occasion on which they were actually used is provided first and foremost by the author himself. Secular Yemenite poetry, as opposed to sacred, almost invariably employs the *yahed* and *teni'ah* metre, prevalent in secular and, to a slightly lesser extent, sacred poetry of the Spanish School. It also employs the *muwashshah*,¹ and this perhaps in greater variety than in its Spanish counterpart. In wedding-poems the first few verses in many cases would also begin with undoubtedly secular, even erotic, lines.²

The above remarks, however, need some qualification. They apply only to the period prior to the sixteenth century, before the emergence of the Messianic Movement and before Kabbalistic notions, emanating mainly from the mystic Lurianic School *of Safed penetrated into the Yemen and ultimately produced the mystic poet Shalom Shabbezi (died after 1677) and his followers. The so-called Shabbezi School almost completely eliminated Spanish influence from Yemenite poems, imbuing them instead with allegorical elements, esoteric notions and Messianic aspirations. One such typical poem in our manuscript is that which begins with the refrain כוֹז בֶּן רָבָן ("Rejoice, rejoice, scholars") (114a). Written in Aramaic, employing an alphabetical order and a primitive rhyme, it was intended to be recited on *Simhath Torah*. It is permeated with a great yearning for redemption and Messiah, as a translation of the first few verses will show: "Messiah has come and redeemed His people. / He built the Temple and set up its Shrine. / His might startles the whole

¹ See p. 525, n. 5.
² Numerous poems of this kind may be found in A. Z. Adelzhon-H. Torczyner's *Shirê Temân* (Cincinnati, 1930); RST, pp. 200-4. They are also found in our manuscript. See further, p. 520.
³ After its founder, Isaac Luria (1534-72).
The content of the poem, especially in the first half, which is in the past tense ("Messiah has come, etc."), has unexpectedly led G. H. Dalman, who came across this poem in a *tikhal* manuscript, to relate it to Jesus.¹

Before returning to the folios selected for examination here, it is appropriate to mention that on 77a, following the heading סדר סירות לליל יום אסמת, an interesting remark is made by the scribe: "[The following is] the order of Selihoth for the 'Watch Nights' and the *Maḥazōr* of *Rosh Hashanah* and *Yom Kippur* according to the Sepharadi rite, properly arranged, including new *piyyûṭim*, hitherto contained in no other *Maḥazōr*, meticulously revised (כתוב בכרך אחד), assuring the removal of errors. These are accompanied by a commentary, explaining unfamiliar words,² so that he may run that reads it and understand the words uttered by his mouth, not being like a free bird."³ As we shall see, the scribe's assertion that he is giving new *piyyûṭim* is true, especially with regard to poems composed by Yemenites.

1. 124b–125b, comprised under the heading מָסְפִּדוֹת (pl. of מָסְפִּד, "wailing", "lamentation", and here, "dirge"), consist of seventeen elegies to be recited on the occasion of deaths. These contain in the main, as do elegies of this sort composed by Jewish communities other than those of the Yemen and by Karaite communities,⁴ an acknowledgement of the justice of Divine

¹ See G. H. Dalman, *Die Worte Jesu* (Leipzig, 1898), n. 309. See also H. Leshem, *Herut*, 21 Tishre, 1958. This use of the past tense with reference to an event which it was passionately believed would be realized in the immediate future, as was the case amongst the Yemenite Jews at this time, was apparently not unusual. For Biblical examples of this kind, cf. among many others, Is. xliv. 23; Jer. xxxi. 11.

² In fact, only one or two words are briefly explained in the margin.

³ The Hebrew here is צָרֵר דֵּרוּ, a play on Lev. xxv. 10 and Prov. xxvi. 2. The last remark, as are some of the others, is written in a pure and beautiful Hebrew.

⁴ For some touching and well-developed elegies of this type according to the rite of the Karaite communities in Egypt, see C. Roth, "Mi-Shirē ha-Qaraṭim", in *Melilah*, v. 177–201.
Judgment, known as Ziddūq ha-Dīn. They are based on "He is the Rock, His work is perfect . . . , just and right is He" (Deut. xxiii. 4), and usually begin with the opening words of this Deutonomistic verse. The greater part of these elegies, and perhaps all of them, seem to be of Yemenite origin. They are short and simple in style and employ no metre. Phrases, some hackneyed, which occur in one elegy are often repeated in others. The only one which appears to be hitherto unrecorded is that which begins with ושעוה נאה (125a). An elegy which seems to have been recorded only by Ratzaby is worthy of mention because of the fine Hebrew style with which it clothes the notion of predestination. It is the best of its banal companion elegies. Referring to God by attributes, the initial letters of which run from 'aleph to he, it is the only elegy with an acrostic of some sort. It also contains a rudimentary rhyme רד, used mainly in the lines other than in those employing the Divine attributes.

1 RPT, xxvii. 381, item 69. The word "seems" is due to the uncertainty of its continuation in Ratzaby's text; see p. 514.
2 The initial word of Deut. xxxii. 4, which is likely to serve here as a refrain.
3 A Divine attribute. So are the adjectives in lines 3, 4, 13 and 14.
4 More correctly, יִרְאָה. However, the singular in similar cases is not uncommon in the Bible.
5 Cf. Ps. cxvi. 15, which led to the use of the masculine נֶפֶשׁ (line 5) instead of the feminine required here. For the Qal verbal noun נֶפֶשׁ, meaning "death", cf. among others, Bab. Bath. 16b. Cf. also Gen. xxv. 8. The Biblical נֶפֶשׁ (Isa. xxiv. 22) has of course a different meaning.
We acknowledge the sentence of the Beloved One—that of our Lord, our King—
In whatever befalls us, be it meted out kindly or with justice.

We acknowledge the sentence of the Blessed-One,
We acknowledge the sentence of the Mighty-One.

Precious in our eyes is
The death of our brother,
But can one [un]do the thing decreed
By God in whose hands are both life and death?

Today we are on the earth, but tomorrow earth will be on us,

For God’s wheels turn within us—
If He (wishes) us to live
We shall live, but if He ordains death (as our lot) we shall die.

O, Rock! We acknowledge the sentence of The Judge;
We acknowledge the sentence of His Glory.

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1 Lit., "counselling against us". For the force of עליות here, cf. Jer. xlix. 30.
2 Line 9, echoing 1 Sam. xxviii. 9, and this line, echoing the Talmudical saying למלוחה תמצות, are original in form.
3 The author in the last two lines makes use of 2 Kings vii. 4 with effect, but in following it he also employs here, wrongly, the pl. יחמור.
4 See p. 512, n. 2.

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At the end of the elegies there comes the peculiar Yemenite abbreviation which stands for the Aramaic "It is finished, but the mercies of Heaven are not finished"—fitting words following mourning-pieces.¹

2. 126a–146b, contained under the heading *?X*, begins with p^tf 'Sl^tt?, 126a,² embodying the acrostic (a Yemenite poet ?), after which follow eighty-seven choice *piyyuṭtìm*, the first beginning with 'azel l^al^al,³ by Yehudah Halevi and the last with 'orci sh^u^vah ro'utom,⁴ embodying the acrostic 'inyâl.⁵ Each of these, marked by the scribe on the margin from 'aleph to pe-zayin, is preceded by 'azel mel'kh.⁶ The greater number of them are renowned, the more famous being those by the major Jewish poets of Spain, such as Yizhaq ibn Gayyat, Solomon ibn Gabirol, Mosheh ibn Ezra, Yehudah Halevi and Abraham ibn Ezra, with whom one meets not infrequently. The hitherto unrecorded poems, however, are by other than Spanish poets—perhaps by Yemenites. These are:

(a) r^rfw n worms (127b), with the acrostic 'izk^m k^noi, n^x (127b), with the acrostic
(b) r^rfw n worms (134a), a long poem with an acrostic.⁶
(c) r^rfw n worms (134b), with an alphabetical acrostic.
(d) 'or k^noi (134b). (See further.)

Another poem in this section, recorded only in Ratzaby's bibliography,⁷ is that which begins with (132a). It is of interest for its structure, contents and language. An alphabetical acrostic and the name of its author run through its many verses, which contain an epic narrative, beginning with the creation of the universe.

¹ This abbreviation is also found elsewhere in the manuscript not in connection with dirges. (The common abbreviation in such cases in non-Yemenite texts is 'azel sh^u^vah.)
² See TD III, shin, 1309.
³ See TD II, yodh, 3184.
⁴ See TD II, daleth, 364.
⁵ The opening of the Thirteen Divine Attributes (see Exod. xxxiv. 6–7), recited before certain liturgical pieces (see TD I, 'aleph, 3822).
⁶ This is an acrostic where the alphabetical order and the p'înî order (namely, the alphabetical order in reverse) run through the lines of the poem.
⁷ RPT, xxii. 3–4, p. 251, item 6.
and ending with the children of Israel crossing the Red Sea. It is sprinkled, especially in its first part, with some pseudo-philosophic notions and deserves full treatment. However, here I shall deal neither with this poem nor with a, b, and c, but with d, containing, as it does, some features not found in its companion piyyutim.

\( d \) comprises six strophes, the first containing three a-and-b lines and the others, five a-and-b lines. Each line of the first strophe, including its closing refrain-line, which is a full Biblical verse,\(^1\) rhymes with \( \mathcal{J} \) in its a and with \( \mathcal{D} \) in its b. Its following five companion strophes have independent rhymes, except for their fifth lines which are guided by the refrain-line of the first strophe and terminate with the word \( \mathcal{D} \). They are guided by it in another respect; they, too, constitute Biblical verses.\(^2\) But unlike the Biblical verse of the first strophe,\(^3\) the as of these rhyme with the bs of their respective strophes.

The poem has no metre and no acrostic, unless the author, whose name might have been \( \text{D} \), had it in mind to spell it, making an attempt to do this in the initial letter of the second strophe and the two initial letters of its fourth line, thus producing a partial acrostic. Be this as it may, the name \( \text{D} \) by itself is as good as anonymous in the case of a Yemenite poet.\(^4\) And a Yemenite poet he appears to be! For though the poem contains one known favourite idea of Abraham ibn Ezra\(^5\) as well as other ideas expressed in a language which may not be alien to ibn Ezra,\(^6\) the historical detail “He orders me to dismount from my riding-seat”\(^7\) points to a Yemenite as its author. We have here a poet of some ability (especially if a “Yemenite” criterion is applied) of, say, the middle of the sixteenth century, who has assimilated contents and modes of expression prevalent in poetry of the Spanish School. Apart from anguish and groans caused

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1. See p. 516, n. 8.
2. Slightly modified, with the exception of the fourth strophe.
3. The rhyme of a at the end of this first strophe, is out of key.
4. There are a few Yemenite poets with the name Abraham (see RST, p. 189), but it is hard to distinguish between them owing to the paucity of their works and the lack of idiosyncrasies in their writing.
5. See n. 6, p. 518.
6. See respective notes on the Hebrew text.
7. See line 18 in the poem (p. 518).

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by the heavy yoke of the rulers under whom he and his con­
gregants have dwelt, expressed in numerous lines in the poem,
which, admittedly, also may be applied to other suffering Jewish
communities in their dispersions, the line, which no doubt refers
to the humiliating enactment against the Jews forbidding them
to ride an ass, mule, horse or camel, bears witness to the origin
of the poet and to the place where the poem was written. Al­
though this decree seems to have existed in past centuries in
other regions of the Middle East, nowhere did it persist in such
a manner and nowhere has it been practised with such rigidity as
in the Yemen.1 I understand that this decree was in force up
to at least the first few decades of the present century under the
Mutawakkilite Kingdom ruled by the Imams.2 The following
is the poem:

\[
\text{אַחַרְנֶר הָגְזָלְתֶּה} / \text{אֵלָי שְׁמָיָּאִים},
\]

\[
\text{עָלָי שְׁמוֹאָלְהוּ} / \text{עָלָי שְׁמוֹאָלְהוּ}.
\]

\[
\text{לֹא שָׁמֶנֶת} / \text{כְּהִיָּה} \text{אַדְגָּוְיָא}.
\]

\[
\text{לַיְשׁוֹעְתֶּה}.
\]

\[
\text{בְּעָלִים} / \text{בְּעָלִים,} 5
\]

\[
\text{בְּעָלִים} / \text{בְּעָלִים}. 10
\]

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1 See Halakhoth Teman by J. Kapíb, p. 291.
2 So in a private letter from Mr. Y. Ratzaby, a Yemenite-born Jewish
   scholar, now residing in Tel-Aviv.
3 The second person is dictated here by the rhyme. See translation.
4 The reference is to the worshippers.
5 The waw of עָלָי in this circumstantial clause indicates a statement of the
   concomitant condition. Similarly, the waw in vs. 4 of Gen. xi. 4. "yoke",
   is used here paronomastically with reference toغال"מ לִפְתַּה שָׁמִים, "the yoke of the
   kingdom of heaven" (Morning Prayer, beginning with לְשׁוֹאֵל), on the one
   hand, and to Gen. xxvii. 40 on the other.
6 Strictly, "necklace" (cf. Cant. iv. 9). The form is obviously due to the
   rhyme. For the whole line, cf. Isa. xxvi. 13.
7 Cf. Gen. xlix. 18.
8 This, which is repeated at the end of each verse, is the initial word of the
   refrain contained in line 3.
9 Similarly, 1 Kings viii. 22.
10 A newly coined word modelled on וְנַעֲמָה (See Ps. xvii. 8 and Lam. ii. 18.)
This word, which obviously means here "although", is a favourite with many poets of the Spanish School. For this connotation in the Bible, cf. Isa. i. 18; Hos. iv. 15; Amos ix. 2-4, where it is followed by the imperfect.

2 Pl. of קֵסֹת, common in the Paytanic literature. The paronomastic use of קֵסֹת (being in the neighbourhood of קֶסֶן, for which, cf. e.g. Isa. x. 25; xxx. 27), which means here "my face", is obvious. (For a play on ק of another sort, cf. Prov. xxx. 33.)

3 Cf. Ps. xciv. 19.
4 Cf. Ps. cxix. 156.
5 Cf. Ezra xliii. 10.

6 For the meaning of בָּקָל, to be taken here adverbially (cf. דבר בָּקָל, Ezra iii. 15), cf. Nahum iii. 11.

7 In the manuscript בָּקָל, but it is obvious that this reading of the scribe is due to his unfamiliarity with the hapax פָּרָי (2 Sam. xviii. 9). His pointing may also be due to his having an unpointed text in front of him which retained the kethibh פָּרָי.

8 The Niph'al is quite common in post-Biblical texts of the Middle Ages. For a Biblical echo, cf. Isa. i. 6.

9 For the meaning of בָּקָל, "porch". Here, perhaps, "temple" is meant (cf. 1 Kings vii. 21), where he may offer his prayer. For בָּקָל, "seek deity in worship", cf. Deut. iv. 29. The play on בָּקָל, "but I shall . . ." (Job v. 8), is arresting.

10 The pl. of בָּקָל ("answer", but here "pleading", "prayer"), not uncommon in medieval texts, poetical and otherwise.

11 Cf. Gen. xxix. 32.
A rendering of Lam. i. 5. Cf. also Jer. xii. 1. The Qal of נָצַר, not found in
the Bible, is now common in Israel with the meaning given it here.

2 Cf. Lam. v. 5. Manuscript reads by mistake חָי בָּאָה.

3 נַחֲלַה, "riding-seat". Here, metaphorically, "horse" or "donkey".

4 In the text, erroneously, נַחֲלָה (in its equivalent Babylonian vocalization).

For the historical reference of this line, see p. 516.

5 בַּשָּׁם = Jacob (cf. Gen. xxv. 27), and here, Israel. The Qal of נֶבֶר, is not found
in the Bible, nor, as far as one can ascertain, in post-Biblical Hebrew. The idea
of submission in suffering is common in medieval Hebrew poetry.

6 The idea of the succour and joy given by the writings of the prophets to the
down-trodden Jew in exile is cherished by Abraham ibn Ezra (see BULLETIN, 44,
no. 1, 246-8).

7 מִשָּׁם, which in the Bible (Ps. xiv. 3; Job xv. 15) means "be corrupt morally",
has assumed here a meaning of "dejected", "despised". Similarly in מִשָּׁם
by Israel Najara, the Turkish mystic poet of the sixteenth century.

8 Lam. iii. 31.

9 The reference is to the candlestick with its seven lamps. See Exod. xxxix.

10 Used often in piel for יְסַל, cf. Job viii. 2. See following note.

11 Elliptical for יִסָל עָבָד. The pointing of this word is that of the manuscript,
taking it as a stative verb. For the whole line, cf. Halevi's יִסָל עָבָד . . . וְיִשָּׁר
(H. Bordy, iii. 81).

12 Cf. 1 Kings xi. 36.

13 אַחַר יְמִינָם. See following note.

14 Elliptical for אַחַר יְמִינָם. See following note.

15 Cf. Dan. ix. 17.
I and my congregation invoke the Hope (inspired by) Thee
While the yoke of others than Thine is weighing on our neck,
(For) I am awaiting for Thy salvation, O Lord.
For I am awaiting. . . .

5 I lift up my hands towards the heavens
And my eyelids to the upper regions.
And although my face fully bears (signs of) Thy wrath,
Thy comforts reign in all my thoughts,
For Thy mercies are many, O Lord.

10 For I am awaiting. . . .

I am confounded because of the multitude of my sins,
(For, lo!) I sit swooning under the suspicious gaze directed towards me,
My body beaten by the hands of my tormentors.
But in my prayer I plead for the (restoration) of the Temple,

15 Hoping that God may see my affliction (from there).
For I am awaiting. . . .

My enemy is tranquil, but I have no peace.
He orders me to dismount from my riding-seat.
Yet I, the innocent, though greatly mortified, do not even sigh,

20 For I, (now) despised, will surely yet rejoice in the prophet's oracle:
"Truly, the Lord will not cast off for ever."
For I am awaiting. . . .

Until when will the Candlestick be dimmed?
(How long) will there be no one to elevate the Illustrious Kingdom?

25 God, in Thy mercy, do not (for ever) ban them.
Cause (Thy face) to shine (once more) upon Thy Sanctuary, and rebuild
The desolate Temple, for (Thy) sake, O Lord.
For I am awaiting. . . .

1 Cf. I Sam. xvii. 8. יִדְעָא, which is to be taken as a vocative, refers to the members of the congregation. Cf. מֵאָרֶם of line 1a.
2 Cf. Ps. xxxiv. 8 and Isa. ii. 2. In the manuscript זָרְעָא.
3 Cf. Mal. iii. 16. See end of n. 1 above.
4 Niph'el rarely used. Cf. Gen. Rab. s. 80.
5 This theme is often referred to in psiyʿāṭim of various schools. See Bulletin, 44, no. 1, 251.
6 Cf. Ps. xxxv. 27.
O, my men of worth! Choose well a song for yourselves;
Purify (your) hearts and stream to (the place) of the Lord,
For (only) then will God's worshippers commune and join together in prayer.
The deferred Messianic Age will then suddenly and quickly approach,
So that you have cause to say "All hail to the Eternal".
For I am awaiting.

3. 198a-200b, grouped under the heading שירים湳הבאות, consist of twenty-one poems. Following the first five, which are dedicated to various festivals, are some secular, amatory wedding-poems, containing sacred elements, of which בן פורה by Yehudah Halevi and את וראה入户 by Yehudah Halevi and which follows it are striking examples. Ten poems in this group, which are greatly inferior to the others and can hardly be called secular, are, as we shall see, by a Yemenite with the name of Sa'adyah or Sa'id. Here are their openings in the order in which they appear in the manuscript:

(a) אשייר בציור קרה
(b) שלום כנני וככפי מצללה
(c) שוחר אבקשי מותי והמשניה
(d) ספדה את
(e) קום שלוהי
(f) שמיע מני דרעי מאמני
(g) לכלאת שבת אמא בהובה
(h) מסני הפור אחותיו
(i) שמ עלי ויר
(j) יום טעמלת כמוני חמה

The poems embody names acrostically as well as directly. 
\(a\) has the name שלום acrostically in its second-fifth strophes which is repeated directly in its first strophe; \(b\), the acrostic שלום in the first-fourth strophes and the direct name שלום in the fifth strophe; \(c\), שלומי acrostically in its five respective strophes; \(d\), the acrostic שלומי אבר ב in its eleven respective strophes;

\(^1\) See p. 510.  \(^2\) See TD II, beth 882.  \(^3\) See TD II, yodh 8544.  \(^4\) This poem breaks off in the middle, the following page being missing. Only two and a half strophes, the first in Hebrew and the second in Hebrew-transliterated Arabic, are left. See further p. 525.
e, the direct names תַּמִּיק in its fourth strophe and מַקְדִישָׁה in its twenty-first—its last—strophe; f, the straightforward name לְבָנָה יַרְדָּן in its eighth strophe; g, the acrostic מַקְדִישָׁה in its second-fifth strophes; h, the acrostic בֵּית אֱבָרָהָם in its second-eleventh strophes and the direct name תַּמִּיק in its seventh strophe; i, the acrostic מַקְדִישָׁה in its five respective strophes; j, the mutilated acrostic שָׁעָרִי in its second-third strophes.

Examining the names. מַקְדִישָׁה read in וְֹצָרֵךְ (with-${}^1$ yields, usually applied to oriental Jews residing in Arabic countries whose Hebrew name is Saʿadyah. מַקְדִישָׁה, prompted in the first place by the rhyme and metre required in this particular poem containing this word, most likely means “the Sharonite” (cf. 1 Chron. xxvii. 29), which, according to the common practice of pars pro toto in Paytanic literature in general, is the equivalent of “the Israelite”. כְּבָרָה יַרְדָּן חוֹדָם, taking account of the contents of the poem, refers to Saʿadyah’s father. The long list of names can thus be reduced to מַקְדִישָׁה (with samekh or sin; with he at its end, which is once substituted by yodh, or without it) בֵּית אֱבָרָהָם יַרְדָּן חוֹדָם, the author bearing the name of his grandfather.

From certain distinctive expressions and ideas occurring in most of the poems, one is inclined to say that at least the greater number are by the same author, Saʿadyah ben Abraham ben Saʿadyah. This is supported by the fact that, unlike the poems

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Footnotes:
1. For this type of acrostic, common amongst Yemenite poets, see p. 514.
2. Actually used also by Saʿadyah.
3. See, however, Birnbaum, The Hebrew Script, no. 225, where we have a Yemenite scribe תַּמִּיק יַרְדָּן, a contemporary of our scribe, and therefore also of Hazmaq.
4. The full hemistich in which the name is found, rendered into English, reads “his name is Abraham the son of Hazmaq of whom I am proud”. For מַקְדִישָׁה “son”, cf. 1 Chron. xiv. 4.
5. The variations in the spelling of the name are the result of corresponding poetical schemes.
6. Here are a few examples, מַקְדִישָׁה (a, third strophe); בֵּית מַשָּׁה (ibid. fourth strophe); מַקְדִישָׁה (i, fifth strophe)—all with reference to the redemption of scattered Israel.
7. Though Saʿadyah is a very common name amongst Yemenite Jews, one is for the same reasons inclined to think, though with less confidence, that the poem beginning with מַקְדִישָׁה, having the acrostic מַקְדִישָׁה (see RST, p. 200), is also by the same author. Two other poems, the one by Abraham b. Saʿadyah
under the other headings in the tikkhal, which are by divers intervening authors, all the ten by Sa‘adyah are given in succession. The scribe who asserted that he included in his manuscript hitherto unknown poems has, it would appear, in this case copied the whole from a diwan by Sa‘adyah, who was most likely his contemporary.

If the identity of the author be accepted, the following data may be assembled: The place where he lived is עיר מסף. For in e we read: "[O, my messenger...] your son Hazmaq calls you loudly. Listen to the voice which comes from עיר מסף." This is a place situated some twenty miles west of Sana‘a, where a Jewish community seems to have been in existence. Something about the author and his time may be inferred from h, where we read

**Mas pe‘er ma‘at al‘alama**

"...i.e. the translation of which is:

"... One does not know the nature of Time; My cheeks have been lacerated, my hair has gone grey... And in the year 931 he has torn down my gate."

(ibid. pp. 191–2) and the other by Hazmaq (ibid. p. 207), may or may not be by our author’s father and grandfather respectively. Two poems with the acrostic Sa‘adyah (with samekh), published by S. Bernstein (Tequphah, London, 1943, pp. 461–2), seem to have no characteristics in common with those of ours.

1 See p. 508.
2 See above, p. 511.
3 See further, p. 520.
4 Thus in its fourth strophe made up of a Hebrew line followed by an Arabic line in Hebrew characters.
5 Thus Y. Ratzaby.
6 Each of its seven strophes is made up of alternate Hebrew and Arabic lines.
7 Fifth strophe.
8 A theme about pre-ordained events and their complexities often used in Hebrew poems of the Spanish School.
9 For applied to cheeks, cf. Ber. 56b. Here, his cheeks, hollowed by suffering, are seen as if their flesh had been torn out.
10 By = 931, is meant the Seleucid Era, to which Yemenite Jews adhered until the last few generations when they began counting according to the Creation Era. (See KEH, p. 81). We thus have here A.D. 1620.
11 Viz. the oppressor.
12 The Hiph‘il in the sense of Filpel. Cf. (Isa. xxii. 5).
The author obviously recalls here an event which occurred in his lifetime, perhaps before the untimely greying of his hair. In the year 931 (i.e. 1620) a calamity of some sort had befallen the Yemenite Jewish community confined within the gates (= ghetto) of San'a or its vicinity. That Sa'adyah served as some kind of spiritual head of this community may be conjectured from expressions such as “I wish Thou be a prop to me and all my congregation”; “May peace... come upon all the community”; and “I conclude this poem in the company of the assembly which is dear to my heart”. This community, we are further told by its head, “meditate [in the Torah] day and night... and know the time of prayer through [both] the covert and the overt devices”—perhaps a reference to a sun-dial or some other primitive contrivance for showing the time which the community could easily master, the offering of the three daily prayers at a correct hour of the day being essential where life was strictly regulated by the Torah which they so assiduously studied. If this interpretation is correct it provides us incidentally with a further instance (if one is needed) of the backwardness of the country in which the Yemenite Jewish community lived; a clock must have been difficult to obtain in this place in the seventeenth century.

Sa'adyah seems to have believed that he was endowed with divine power. For he further tells that in the middle of the night, while asleep, he saw visions (“not [mere] dreams”), enabling him “to communicate God’s words” “and arouse the hearts [of his congregants]”. At times, animated by prayer, he did not sleep at all: “Hazmaq shakes off slumber, forsakes sleep, so as to praise the living God.” As to his knowledge and
intelligence, he declares: "Hazmaq the son of Abraham is versed in many subjects. He discerns things hidden [from the eyes of others] and is capable of composing [poems] of all [manner of] structures along with their kether"—kether, which literally means "crown", seems likely to serve here as an eponym of metre, which Sa'adyah uses. This last assertion is borne out by his employing, though not always with great skill, Arabic metrical schemes which were prevalent amongst Spanish Jewish poets. In the poem just quoted, for instance, a sort of kamil is used, but not with conspicuous success. The knowledge which he claims to possess of various matters does not seem to have been profound, judging from the sketchy references he makes to some themes so well dealt with by the gifted Spanish poets whom, as an epigone, he obviously tries to emulate. High-sounding phrases, such as "ember and wheel respond ringingly with awe / (And) celestial spheres and planets take their course by day and by night", are abruptly introduced without any relation to context. Truncated are also his passages alluding to the "four elements" and to God "who created all shapeless matter and forms" and, again, "the creator of all form". As to his knowledge of Hebrew, although he makes no direct boast, it seems to have been thorough, though when limited by metre he readily had recourse to doubtful morphology and syntax and the repetition of conventional phrases.

Following a practice common amongst Spanish and Yemenite poets, Sa'adyah would sometimes borrow freely from others. The beginning of c, for instance, is drawn almost verbatim from a poem by Gabirol with the same opening. Again, g, which is dedicated to Sabbath, begins with the same words as a Hebrew

1 b, last strophe.

2 Dictated by the metre, הבן לאלת is used here instead of the common medieval astronomical term המבש אליית.

3 a, second strophe.

4 a, first strophe and e, twelfth strophe. The four elements (earth, water, air and fire, considered by medieval writers to constitute the main substances of which all material bodies are compounded) are referred to in numerous Hebrew poems of the Spanish School. See Bulletin, 43, no. 1, 257 and 262.

5 b, second strophe; j, third strophe, respectively.

6 Cf. e.g. lines 7a and 12a; 13 of d, respectively.

7 Cf. e.g. 2b, 6a and 11b, of d.

8 Shīrē ... ibn Gabirol, ed. Bialik... , 2nd edition, III, poem 43.
Aramaic poem with דואד as its acrostic\(^1\) and terminates with Halevi's famous line וילא על אוהבך אשר הנני\(^2\) slightly modified. And again, \(j\), apparently a wedding-poem,\(^3\) uses an opening very similar to that used by others.\(^4\) The more common themes in his poems are the humiliating exile, redemption, the building of the holy Temple, and the return to the Promised Land.

Though, as the above examination shows, Sa'adyah's stature as a poet was mediocre, and his inner urge for writing poetry not always compelling, he deserves study for the subjects of his poems as well as for their metrical and structural schemes and for their language, although this is occasionally trite. The lyrical and devotional effusions in the poems are also of interest. However, above all, the information they inadvertently provide as to the place where the author and his community lived, suffered and hoped, will engage attention, for rarely is such information supplied by Yemenite poets. Finally, the three poems made up of alternate Hebrew and Hebrew-transliterated Arabic lines pointed with Babylonian vowels claim special attention and constitute a study in themselves.

The following is \(d\)—a poem which may reasonably be said to exhibit the average quality of Sa'adyah's other poems. Written on 199b, it comprises eleven verses, the first of which is apparently intended as a refrain to be repeated melodiously at the end of each of the four-hemistich verses. The refrain rhymes with the syllable \(ri\) and serves in this respect as a guide to each of the last hemistichs of its following ten strophes—strophes whose other hemistichs employ independent rhymes: \(s\text{m}, w\text{ah}, b\text{him}, \text{etc.}\) We thus have here a poem of the muwashshah\(^5\) type, containing eleven different rhymes of the so-called “Proper Rhyme”, known as \(h\text{aruz} r\text{a'uy}.\) Its metre is an abridged version of the ramal (known in Hebrew as \(h\text{aqqal}a\text{'a},\) namely, — — — / — — — for all its opening-hemistichs (\(d\text{elathoth}\)) and closing-hemistichs (\(s\text{ogherim}\)), except for \(1a\) which is short of a \(ten\text{u'ah} (—)\) at the beginning of its second unit.

\(^1\) See TD III, \(lamedh, 1370.\)
\(^2\) See TD III, \('aym, 424.\)
\(^3\) Only two of its strophes are extant; see n. 4, p. 520.
\(^4\) See TD II, \(yod\text{h}, 3361.\)
\(^5\) An Arabic term, borrowed from the girdling of a girdle set with diamonds, etc., which may be translated as “girdle poem”. 
The acrostic is דפנ, the letters of which are embodied in the initial words of the eleven verses of the poem.

1. "ספנ" גג הלאיר, "ספנ" גג הלאיר.
2. "ספנ" גג הלאיר.
3. "ספנ" גג הלאיר.
4. "ספנ" גג הלאיר.

*Homophonic.*

1. See p. 520.
2. This hemistic is short of one תּוּנָה.
3. Here, "commitment", "promise". For this approximate meaning, cf. Yebhamoth ii. 1.
5. For the phrase, cf. Deut. xxxii. 6. The pointing of the 'aleph, however, unlike that in Deuteronomy, is, as the metre dictates, with חטפ-сх"ול, for which, cf. Prov. xx. 20.
6. Metaphorical for exile, used often by our writer (cf. lines 6a; 11b). ש"ו, elliptical for כ"ש, ש"ו.
7. = refrain. According to L. Zunz (Synagogale Poesie, pp. 88; 367-8), of Greek origin.
8. Perhaps elliptical for ... זמְיר דמְיר for which cf. Lev. xix. 16. However, cf. also Judges vi. 31, where it implies "to take a stand against ...".
9. Cf. Exod. i. 11, the reference being perhaps to forced Jewish labour-bands formed by the Imam for public service.
11. Metre dictates this form here, though it was obviously meant as a Jussive. See translation. For וַעֲשָׂנ, "answer kindly", "grant request", cf. 1 Kings xii. 7. But perhaps read וַעֲשָׂנ.
12. The manuscript reads ד*ה*ת*י*ה. This impairs the metre and, in addition, makes no sense in relation to its following word. (The extra ד may be explained as a homoioateleuton, the copyist’s eye having wandered to the word that follows it which terminates with these two letters.)
For the force of "m in the Pi'el followed by lamedh, cf. Isa. xxx. 10. The emphatic imperative followed by nu reinforces the entreaty. Hence my translation.

2 The last two words to be treated as a circumstantial clause. For the rather strange expression, cf. perhaps Dan. xii. 21.

3 In Gen. xxxvi. 40, a place in Edom. In keeping, however, with the common use of *pars pro toto* in Paytanic literature in general it seems to be applied here to the whole of the exile. For my rendering of the *wāw*-conjunctive, cf. the *wāw* in *םֶפַּר הַלְּשׁוֹן כֶּשֶׁדֶם* (Dan. i. 4), treating *םֶפַּר* as a *nomen regens*.

4 The absolute form is here dictated by the metre. See translation.

5 Metre dictates this vocalization—infinitive construct with suffix. For the Qal, used often in *piyyuṭ*, cf. Ezra i. 11.

6 For metrical reasons, the cohortative without any collateral sense. For *ירָד* with reference to mountains, which contains a seeming contradiction in terms, cf. Judges xi. 37 and see translation.

7 A rendering of *יִנְּקָה עַד שִׁירָה* of Jer. viii. 16 with the probable use of *עַד בִּבְרֵי* as a paronym in the sense of "Arabs".

8 The manuscript has the last two words in reversed order; this is contradicted by the metre.

9 Cf. Gen. xxvii. 29.

10 Cf. Ezra xviii. 19.

11 For the implication of "counsellors" in this obscure passage, cf. Isa. ix. 5 and xli. 28; "counsellors" in the literal sense will hardly suit the Jews in the Yemen under the Imams.

12 A paronomasia on *עיֵיבָה וְעַרְגֵּרַת*, "the kidneys are the seat of deliberation" (Ber. 61a). The interchange of כָּלָה with כָּלָה is not uncommon in the Bible (cf. e.g. Gen. xxiii. 6 and 1 Sam. vi. 10). On the metaphorical form, as if from כָּלָה, cf. Gesenius, par. 75, 21c.
Lit., "bodies". Here, a poetical collective abstract noun. See rendering.

2 Cf. Ps. cxlvi. 5. The spelling of this word with samekh is common in post-Biblical Hebrew.

3 The manuscript has this anomalous pointing (in its equivalent Babylonian pointing)—and I have not changed it, having in mind the metre.

4 Viz. Messiah. Cf. Sanhedrin 38b, where Yinnôn shemô of Ps. lxxii. 17 is taken as "his (Messiah’s) name is Yinnôn". This attribute is common in various post-Biblical texts. It is also found even in Karaite literature.

5 A circumstantial verbal clause which amounts to דניאנשנש. Cf. n. 2, p. 527.

6 Cf. Ps. cxxxiii. 1.

7 Cf. Job xii. 11.

8 Cf. 2 Sam. xxii. 29.
1 Cf. Isa. lii. 7.
2 Cf. Cant. ii. 8.
3 See Judges v. 21. It is interesting that our Yemenite composer seems to take this word as a proper noun (so the LXX, about which he certainly knew nothing) against the traditional Jewish view which takes it in the sense of "ancient", qualifying the river Kishon. (See, e.g. Targ. and Rashi on Judges v. 21.) Manuscript, erroneously, בִּרְמֶשׁ.
4 Referring here paronomatically to הבָּנֶן of the preceding hemistich, taking it elliptically as הבָּנֶן המורֶה, "the hill of Moreh", which is situated to the east of Qedumim (= Kishon). (See The Westminster Historical Atlas, Pl. VIII).
5 For the unusual form of בָּנֶן in the construct, cf. Job v. 3.
7 The composer, judging from the metre, seems to have taken the השֵׂעָה (erroneously, if the accepted rules are to be observed), as a השֵׂעָה mobile.
8 Cf. Amos iii. 7. The "reveling of the revealed" being rather strange, a meaning other than the obvious one had to be looked for. Hence my translation.
9 This preposition denoting motion to or direction towards lends support to my translation of the preceding hemistich—of 19b.
10 Porch in Solomon's temple (see 1 Kings vii. 19). Here, "temple".
11 Cf. "... Solomon... whom alone God has chosen". (1 Chron. xxix. 1).
Tell, O my friend, (tell of)
The promise made by my Saviour, my Light—
(By) Him who is the pupil of my eye and my luminary—
(That) He will draw me out from the Pit.

Contemptible people seek my blood
While I, in their midst, serve as a task-worker.
I offer a request to Him who often performs miracles (saying)
"May He set up the Temple (once more)", and wish that He may grant (it).

Soothe me, I pray Thee, by saying "With gladness
Shall we rise from the depth of the exile of Aha
To the Land of Beauty, the Land of Splendour,
Where tranquillity will be our lot ".

(Since) the day on which we sadly parted
We wander about the twilight hills,
Into the place of enemies and adversaries
Who detest the law of Jacob.

Must we (stay for ever) in the den of lions?
Must we councillors be confined in prison?
I ask the Creator of Man,
The Succour-giver, the King and the Hope-(inspirer).

O, my Creator, my Rock and Possessor,
Draw me up from the abyss of exile.
Hear my voice and answer me
And send *Yinnôn* to deliver me.

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1 A twin echo of Gen. xxiv. 50 and Ps. iii. 9.
2 Cf. Deut. vii. 6.
3 Cf. Deut. xxxiii. 4. Here, "the ingathered exiles".
4 Cf. Isa. xvii. 4. I have, however, given it a free rendering.
13 We shall rise while in joy
From the place of briars and thistles.
14 We shall dwell together as brothers
In the Land of Glory.

pizmon

15 (Then) will my palate discern taste,
Remembering my Owner and Sovereign,
16 Whose name alone brings light into the dark;
My heart will then be gladdened in my song.

pizmon

17 The Herald of Salvation has already arrived.
(Lo!) he moves swiftly from mount to hill—
18 (Even to the hill) adjoining Qedumim
He will gather (the exiles) into the Delightful Habitation.

pizmon

19 God-in-Heaven who revealed himself at (Jacob's) ladder
Will show both the highway and the hidden path
20 (Leading) to the Palace-Temple—
Built by the Chosen-one.

pizmon

21 From the Lord cometh redemption;
It is He who will gather all the Treasured People,
22 (And) on the day of my beholding them
I shall surely rejoice, gaining in vigour and thriving.

pizmon