ONE of the outstanding features of Rylands Hebrew MS. 6, which contains a Passover Haggadah, is, as my account in the BULLETIN, xliii. 243–72, shows, the collection of eighty-two sacred poems (piyyüțím) incorporated in it. Of these, seventy-three are known to be included in various other collections and are recorded in I. Davidson's Thesaurus of Medieval Hebrew Poetry with most of their composers identified. Of the nine unrecorded and unpublished poems, which have been indicated in my article according to their position in the


A full assessment of the illuminations of this Haggadah and the light it throws on the history of the illumination of Hebrew manuscripts in general is given in Bulletin, xliii. 131–59, by Dr. Cecil Roth. (See also Dr. Helen Rosenau, Bulletin, xxxvi. 468–83.) Here one may note that Dr. Roth's view (pp. 142 f.) that the Passover Haggadah in Heb. MS. 6 originated in Provence, rather than the Iberian Peninsula, appears plausible. One may, however, still refer to it as "the Spanish Haggadah" in the broad sense, since in the Middle Ages Provence was culturally nearer to Spain than France; this is particularly true with regard to its Jewish community.

FOUR UNPUBLISHED POEMS

The following are four more unpublished poems from the same manuscript, namely, 43, 51, 72 and 75, 43 embodying the acrostic "Ahabhah" or the "girdle poem" (muwashshah) type, is recorded on fols. 44r-44v of the manuscript. It is composed of nine verses, five of which (the first, third, fifth, seventh, and ninth) are the muwashshahat, "girdling" as they do the four strophes (the second, fourth, sixth, and eighth). Each of the muwashshahat consists of two lines each of which is made up of an opening hemistich (deleth) and a closing hemistich (sogher). Each of the strophes consists of three deleth-and-sogher lines. The first verse of the poem, called the "leader verse" (pethithah) of the muwashshahat, sets the metre of the whole nine verses. The metre is, with the exception of some slight deviations, _______ for both the twenty-two opening-hemistichs (delatotth) and their parallel closing-hemistichs (sogherim). With regard to the rhyme, however, its "leadership" is confined only to its companion muwashshahat and not to the strophes, each of which has its own independent rhymes. All told, there are three rhymes for the muwashshahat and eight for the strophes.

The initial letters of the first lines of the first, second and third strophes combine acrostically to make the name Ṣenam as the author of the poem. At first sight this Ṣenam suggests Mosheh Ibn Ezra. For Mosheh Ibn Ezra's piyyutim have been cherished by Spanish Jewish communities who have included a great

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1 See WHMS, pp. 248-52.
2 For its meaning as a term in piyyut, see WHMS, p. 249, n. 2.
3 For its meaning, etc., see WHMS, p. 253, n. 4.
4 Born in Granada in 1055 and died in Christian Spain in 1138.
number of them in their Mahazorim (one such piyyût was actually included also in our “Spanish” collection); further, the poem does not lack poetical power and expresses in the best tradition of the Spanish Jewish poets genuine feelings of longing for redemption from exile not alien to those expressed by Mosheh Ibn Ezra elsewhere. However, this suggestion is not borne out by closer examination. Doubts arise principally from the language in which the poem is clothed; it is out of harmony with the rigorous requirements laid down by Ibn Ezra in his Kitāb al-Muḥādara wa’l-Mudḥākara with regard to the words and idioms, grammar and syntax to be employed in the composition of poetry. The repeated and detailed guidance given in this book (of which the greater part is devoted to the art of writing poetry) concerning the absolute clarity of expression—a guidance generally taken heed of in practice by its author in his hundreds of both secular and sacred poems—is strikingly ignored in our poem. We are, then, left with two other poets of the name Mosheh who could be considered as possible authors. The one is Mosheh ben Nahman. Though not generally known as a poet, he possessed considerable poetical skill and some of his piyyûtim were recited by a number of Spanish Jewish communities. The other is Mosheh Hacohen Ibn Chiqatilla.

1 Beginning with פְּרוֹנָה נַחַמְנֵי, fol. 52v. See Thesaurus II, yêdh, 1136.
2 The present author used B. Halper’s Hebrew translation of this work which he (Halper) freely rendered Shirath Isrâ’el (Leipzig, 1925).
3 See the appropriate notes on the Hebrew text.
4 Born in Gerona in 1194 and known as Nahmanides and in some circles as Bonastruc da Porta. In this respect, cf. his long poem beginning with נוֹחַ בְּגַן נוֹחַ (Mibhbar, pp. 281-6) addressed to Rabbi Jonah of Gerona in which are feelingly expressed the grief brought about by exile and the hopes for the Epoch of Redemption. The resignation to tribulation alluded to in line 5 and more explicitly expressed in line 13b of our poem (see n. 1, p. 243) is featured also in this poem. The fact that most of the poems assembled in the manuscript date from the Classical Period of the so-called Hebrew Golden Age in Spain, mainly from A.D. 1020-1150 (see WHMS, p. 252), should not disqualify Nahmanides. Witness, for instance, the poet Nahum, also of the thirteenth century, three of whose poems are included in the manuscript (see WHMS, p. 252, n. 5). However, the violations of grammar and syntax exhibited in the poem appear too serious even for Nahmanides, and for that matter also for Mosheh Ibn Chiqatilla (see following note).
5 Born in Cordoba in the eleventh century. For a collection of some of his poems, see H. Brody, Yedîʻoth, iii, 73-90.
FOUR UNPUBLISHED POEMS

1 Cf. Isa. lviii. 5; lxi. 2.
2 Cf. Isa. lixiii. 4. The verb טִיוֹנַנְנַנְנַנְנַנְנַנְנַנְנַנְנַנְנַנְנַנְנַn of line 1b and the lamedh of line 1a are to be applied twice (see translation). The peculiar syntax is obviously due to the metre. See n. 4 below.
3 "W 1?, instead of t|0''0 (cf. 1 Sam. xxvii. 1), but the lamedh seems to stand here for מְיָרִים.
4 Cf. Lev. xxv. 29 and note the play on the phrase, this making nְּרָה homonymous with that of line 1b and not its mere repetition. The calculation and the forecasting of the exact date of the Messianic redemption is much in evidence in poetry of the Spanish School. See n. 1, p. 251.
5 (= min 1? ^OIK *6 -O), anomalous syntax.
6 Elliptical for psn 1JQ. Cf. perhaps Ezek. xxvii. 20. In post-Biblical Hebrew, however, f Dn implying any object is common.
7 The manuscript reads niN33 . . . ^Btf.
8 The waw introduces here a statement of the concomitant condition; hence my translation.
9 Among the many other references, cf. Deut. vii. 6.
11 אָב followed by the imperfect with the meaning of " though " (for which cf. Isa. i. 18; Amos ix. 2-4) is a favourite with numerous Hebrew poets of the Spanish School.
12 Lit., " And his return is . . . ."
13 In the manuscript מְעַעְּשּׁ. This is denied by the metre. Further, Isa. lxi. 1-3, on which the whole hemistich is modelled, does not seem to support this reading.
1 Cf. Neh. ix. 8.
4 Namely, I, in my plight and wandering, possess no instrument with which to consult God. The phrase is borrowed from 1 Sam. xxiii. 6–9, where we are told about Ebiathar the priest who, when he fled, came down with an ephod—a priestly vestment—in his hand which David consulted.
5 The metre is out of step here, —ο—ο—ο—ο, instead of —ο—ο—ο. Read perhaps, then, נעז instead of נעז.
6 In the manuscript נעז . . ., a reading which makes no sense here; it seems to be due to homoioteleuton (see line 12a). For the corrected reading, cf. Job xxxiv. 8. By נא is here meant God, as commonly taken in the Midrashic literature. Cf. e.g. Sabbath 63a.
7 Elliptical for . . . וְרֵאשֵׁהוּ. The use of ו here followed by the imperfect is irregular, as it does not seem to introduce, nor does it seem to point to, an ensuing event, as the case is, for instance, in Exod. xv. 1 and Deut. iv. 41. See SRDT, p. 32. For a Biblical echo of the last two words, cf. 2 Sam. vii. 23.
8 Cf. line 11a and Cant. viii. 14. 9 Cf. Cant. i. 12.
10 For the Niphal rather than the (more common) Qal, cf. Isa. xxxviii. 12. For the anomalous use of the perfect with the definite article, cf. Jos. x. 24; Ezek. xxvi. 17; Ezra viii. 25. The application in this hemistich of הלוא to the words that follow it is peculiar. Line 12 was copied (erroneously) twice in the manuscript. The theme of the friend who wandered away is a favourite with secular poetry of the Spanish School, being borrowed from the Arabs.
Without particle, for the sake of the metre. The idea of submission in suffering expressed in the hemistich is not uncommon in medieval Hebrew poetry. Cf. e.g. ṣananı̂̄̄d, etc., (ZYH, iii. 223). Cf. also line 5 in the poem.

2 Cf. Dan. xii. 6. For my translation of נַעַם, see V.T. iv. 2, pp. 211–13.

3 = "אָחַבְּהָ הָלֵשֶׁבֶת וּמַכְמָרְבִי הַשָּׁוֶד" paralleling line 15a.

4 A cherished notion in piyyuṭim of the Middle Ages. For a Biblical echo, cf. Isa. x. 3. In the manuscript "הָלֵשֶׁבֶת אֵלֶּל הָלֵשֶׁבֶת". This, if the shevad mobile under (the daleth) is to be taken into account, violates the metre.

5 Emblematical term for Israel (cf. Exod. xix. 5). The whole syntactically involved hemistich reflects הָלֵשֶׁבֶת "I will love them (the children of Israel) freely" (Hos. xiv. 5).

6 Cf. Job xli. 4, where the reference is apparently to the crocodile’s graceful symmetry. Here it is obviously parallel with its following "בְּשֵׂרִית מַעַלְּנָה לְבַנְיָם". It is so taken by Targum and Rashi as well as by the Midrashic literature. Cf. e.g. Mid. Rab. 49 (towards the end) and Tanhuma (Buber) Wayyera' 46. It is extensively used in this sense also in the Paytanic literature of the Palestinian School. See following note.

7 For the idea contained in the last two hemistichs, cf. בְּשֵׂרִית וּבַכְשֵׁה (Gen. xlviii. 22). וְָהִרְּדְפְּיָה מַעַלְּנָה, כַּשִּׁשְׁתָּה (Baba Bathra 123a). Among other Midrashic sources, showing the play on כַּשִּׁשְׁתָּה, cf. Mekh. Beshallah 14, 10. Cf. also Targ. on Gen. xlviii. 22, where the rendering כַּשִּׁשְׁתָּה ובכְשֵׁה reflects the Midrashic interpretation.
I wait (for the Goodwill-day)—(for the day) of the restoration of the dominion; I hope for the Redemption Year.

My spirit renews itself within me; It has not despaired of the Days of Release.

My heart awakens to the hope That I may see no (more) the desired mantle Being donned haughtily by base men While I, above (other) peoples sanctified, (am left out).

My soul ails not, nor is it troubled Though pain is perpetually renewed;

(For) even an exile may clothe himself with strength, And return from his captivity enwrapped in glorious raiment.

(Thus) I found my heart firm; Indeed, I have cured it with ease.

1 Cf. Isa. xli. 27; lii. 7.
2 Cf. Prov. xiii. 12. The change from the Pu'al to the Qal is obviously for metrical reasons.
3 Cf. Num. xiii. 27 and Cant. ii. 3, this being explained in the hemistich that follows it.
4 Cf. Ezek. xx. 37 and 2 Sam. xxiii. 5. For the last two hemistichs, cf. Cant. Rab. on Cant. ii. 3.
5 Cf. Isa. xli. 8 and note the change of אֵל to אֵלַי, dictated by the metre. Note that the V-ם occurs twice in the last two hemistichs—alluding to the type of the poem which is an 'Ahabbāh. An integral feature of the 'Ahabbāh in general is the mention of the V-ם in any form in its last verse.
6 Cf. Ezek. xix. 5. 'וִי followed by the perfect with the waw consecutive is anomalous, dictated by the metre.
8 Tranquil was I in the days of my youth,
     My splendour (abiding) in the House of Antiquity.
9 Now, having wandered away from my abode,
     I carry no ephod in my hand.
10 I found no vision, o my lords,
     Since I strayed far and wide.

11 Where is the Beloved One who accompanied me——
     (The Beloved One) whose desire at that time was to perform great deeds?
12 Having fled from my banqueting-hall——
     (Where did he land) if not amongst the exiled?

13 The hardships have dismayed me——
     (The hardships) which I willingly bowed (myself) to bear.
14 Since they weigh upon my shoulders
     There is no change in my increasing sorrow.
15 My heart (yearns) for the Epoch of Wonders——
     For the Epoch reserved for (the renewal of my) glory.

16 To You shall I fly for help,
     (Knowing that Your) love for Your Valued Treasure is given freely.
17 Though defeated, I still clasp my sword——
     Nay, my solemn request, my melodious prayer.

18 My face is set towards my destination——
     To my country (where) kingship is (destined) to be renewed,
19 Expecting (there to behold) the Herald and my king,
     (And thus) will end a hope deferred.
20 (Due) to This-my-fruit-which-is-sweet-to-my-palate——
     (To the) ancestral bond and the ordered covenant——

21 I shall hear with my own ears the tidings
     (Saying:) “I shall speedily awaken love and compassion,
22 “O, ye seed of My beloved Abraham;
     “Once more ye will be My peculiar treasure”.

Poem 51

This poem, recorded on fol. 46v of the manuscript, is, like poem 43, a 'Ahabhāh of the muwashshāh type. In structure it is similar to poem 43, except for its “leader” muwashshāh which contains only two rhymes, māh and bḥāh, followed by the four “led” muwashshāhat.

Its metre is --u--/-- v -- for the delāthōth of both muwashshāhat and strophes and - o -- / - - o -- for all their sōgherim.

The name מֵרָדָא is spelt acrostically in the following order: the first letter, the 'aleph, at the beginning of the first muwashshāh,
and the remaining four letters at the beginning of the four strophes, respectively.

Who is this Abraham? Poets named Abraham who may be considered as possible authors of a poem such as ours—which is incorporated in a manuscript dating from the beginning of the fourteenth century—are Abraham Ibn Ezra;2 Abraham Haḥazzān of Gerona; and Abraham Abulaphia, the mystic of Saragossa.3 All are poets of renown whose poems gained places in Mahazorim of the Spanish rite. However, a comparison of our poem with the relatively large number of poems known to have been written by Abraham Ibn Ezra, on the one hand, and the relatively few of the extant poems of Haḥazzān and Abulaphia,4 on the other, tends to suggest that the former was its author rather than either of the two latter. The following are a few of the features peculiar to Abraham Ibn Ezra’s poems which are manifest in our poem but absent from those of the other two:

(a) References to prophets and prophecy. Allusions to prophets, invoking their utterances on delivery from exile, etc., which are quite prevalent in Jewish liturgical poems of all types,

1 See WHMS, p. 243. See also above p. 238.
2 Born in Tudela in 1092 he went to Italy about 1140 where he stayed for some eight years. In 1154, when Henry II succeeded to the throne of England, we find Ibn Ezra in Angers, the centre of Anjou. In 1158 he came to London where he found some followers and where he composed his Yesodh Mōrā’ and conceived his ‘Iggereth ha-Shabbath. He died in 1167 (in England?). (For further details of Ibn Ezra in London, see Cecil Roth, The Intellectual Activities of Medieval English Jewry, pp. 19–20.)

Ibn Ezra is known in the Christian world mainly as an exegete and grammarian, but in fact he was equally eminent as a scientist and poet. His large number of both secular and sacred poems have not, however, as yet been collected in one volume and from time to time new poems are published. Since D. Kahana’s (first) edition in 1894 of his poems there have appeared five new groups of his poems, among them those in Yedtōth . . . vi. 1–45 (by H. Brody) and Sinai, xx. 71–84 (by N. Ben-Menahem). A recent publication is “An unpublished poem by Abraham Ibn Ezra” in Between East and West, pp. 107–11 (by S. M. Stern).

3 Both of the thirteenth century. For the likelihood of thirteenth-century poets being included in our manuscript see p. 240, n. 4.
4 Even if one identified Abulaphia with the poet Abraham ben Shemu’el (for this possibility, see Schirmann ii, pp. 454 f. and 457) the total number would still be small.
including those of the Spanish School of 1020–1150, have a strong idiosyncratic ring in Ibn Ezra’s poems, rendering them easily distinguishable from those of other writers. Considering prophecy to be an inseparable part of the divine, Ibn Ezra approaches it pleadingly and frequently urges that sympathy should be shown for the suffering of his people. In our poem there are two references of this nature, the first in lines 1–2 and the second in line 14a. Similar to the first are those references in Ibn Ezra’s poems in which there comes first, as in our poem, an expression of sorrow concerning the state of oppression, followed by words containing in various forms the roots נזך, הנה, and sometimes also חנה, חתן, חטב, or, again, שלח in the passive participle. The following are a few examples of this: “How long will they sustain derision . . .? How (can the) . . . thirst for the sealed prophetic oracle (be prolonged)?” And again: “. . . Why, then, is the Epoch of Redemption of a scattered people late to come? Behold . . . , in its enslavement its heart is fixed on the writing which the prophet has written.” Prophets and prophecies are given full play in Ibn Ezra’s Ge’ullah, beginning with ’אוא איוו. Here three prophets, Isaiah, Ezekiel and Daniel, are solicitously called upon, and the lines with reference to Isaiah, freely rendered, run “I have studied the prophets’ books; and Isaiah’s oracle, saying ‘Salvation is at hand’, has come to my notice. But (alas!) generation after generation elapses and God’s people is still pain smitten; its fall continues for the last thousand years.” The second reference alluded to, in line 14a where prophecy is invoked (the verbs used resembling those used in the first instance) along with expressions of a belief in ultimate deliverance,
resembles references made by Ibn Ezra elsewhere in his poems: "(Though) shattered . . . , it still hopes for the . . . Redeemer, (for), lo, here is His writing in which are embodied the signatures of so many prophets." And again: "You, who are considered dead in captivity, avail yourself of balm—the product of seers and prophets. The utterances enshrined in their written visions (will surely) heal (your) pain."

(b) The dialogue. The dialogue in its rudimentary stage was not uncommon in both sacred and secular poetry preceding that of Ibn Ezra. However, it was Ibn Ezra, ever eager to introduce innovations in Hebrew letters, who cultivated dialogue, giving it a more developed form. And while he is known to have introduced in secular poems fully-fledged dialogues between various objects representing abstract ideas, he seems to have introduced a new subject into the embryonic liturgical dialogue—a subject related to the religious disputations forced upon the Jews from time to time by the Christians. One of Ibn Ezra’s poems which appears to refer to these Christian-Jewish polemics is that which contains the following lines: "Many wonder why a people that worshipped its God all the days and hoped for the Year of Redemption . . . has not lived long enough (to see it come about). (To this) I answered them. . . ." A more obvious polemical poem of this kind, recalling lines 5-7 of our

1 Mibhhar, p. 198. 2 Schirmann, I., poem 276.
3 Here it usually assumes the form of a conversation between God and the people of Israel, a conversation animated by similar Midrashic questions and answers. For traces of this type of dialogue in poems of the Palestinian School, cf. e.g. Qallir (Mibhhar, pp. 44-5), and in those of the Spanish School, cf. Gabirol, iii. 11-12; 13-14, and ZYH, iii. 166-7; 213-14.
4 See Yellin, pp. 311-19 passim. This practice seems to have been influenced by the Arabs (see ibid. pp. 310-11).
5 Cf. e.g. his poems, the one containing a dispute between summer and winter; the other between beasts and man; and the other between bread and wine, etc. (Kahana, i, poems 105-8).
6 References to these polemics without, however, the dialogue form given them by Ibn Ezra, are not rare in liturgical pieces (as, indeed, they are not rare in other branches of Hebrew literature of the Middle Ages). Cf. e.g. the poem beginning with תיב אביו by the ninth-century ‘Amittay ben Shephatyah of Oria, Italy (Mibhhar, p. 47). Cf. also the poem by Ibn Ezra’s German contemporary ‘Ephrayim ben Yizhaq of Regensburg (Habermann, Yed’oth . . . iv. 135-6).
7 Schirmann, I., poem 276.
poem, is the one that comprises a string of questions and answers exchanged between Zion ('Amerāh Žīyyōn) and the Enemy ('Āmar 'Oyēbī). Here we have such lines put into the mouth of the Enemy as: "Where is, pray, (where is) your God? Let Him arise and save you!"; "The hope of the Exalted Children has gone . . .; the strength of my hand has overpowered their Rock"; "Your prophets are no more . . .; what are you hoping for?" Our poem also seems to allude to the same enemy (in our text Zar) who, too, utters biting words against God, His people and His prophet to whom he refers sarcastically as pelōnī. Perhaps also the words "Arrogant people have come to slander me" (line 8a) refer to the same enemy. Again, the words put into the mouth of Zion saying: "God's enemies, have you not heard His prophets' oracles? . . .; how, then, (dare you) taunt His law? . . .; Now He will rouse His mighty right arm and destroy you", recall lines 14–16 in our poem, spoken by God to the Mistress.

(c) The ellipsis. The ellipsis was practised as a literary device by Ibn Ezra in common with Hebrew poets of the Spanish School in general in the following manner: Biblical phrases were interwoven in the lines of poetry but words, one or more, were omitted from them. These were expected to be supplied by the reader, who was supposed to possess a thorough knowledge of the Bible. The aim was to occasion in the reader's mind a feeling of surprise and of resulting satisfaction when he was able to supply the omitted words and thus produce what seemed, in their view, an aesthetic response. Ibn Ezra, however, is known to have employed this device more freely than many other poets. In our poem it is outstanding. Though comparatively short, the poem comprises as many as five ellipses, all connected with Biblical passages. These occur in lines 1a, 6b, 7b, 8b, and 22b.

(d) A peculiar grammatical rule affecting metre. A grammatical rule touched upon by Ibn Ezra in his commentary on

1 Yalqūṭ ha-Piyyūṭīm by A. Mirski, p. 258.
2 This was apparently influenced by Arab poets. Ellipses are, however, not unknown, though in a different form, in the Hebrew Bible. See Yellin, pp. 206–7.
3 Gābirol is known to have made use also of other types of omission. See Yellin, pp. 208–9.
Lev. x. 19 and formulated in various places of his M'oznayim and Zahóth,1 teaches that a shewá is mobile only if the letter under which there is the shewá has a dāghēsh or if the shewá belongs to the first of two identical letters (e.g. הָלְלִי); otherwise, once it is preceded by a vowel it is always quiescent. It is true that in practice, as illustrated in many of his poems, Ibn Ezra did not observe the rule with consistency. In our poem it is applied in (2b, 3a), 6a, 6b, 8b, 10a (11b, 12a), 14b (16a, 16b, 17a and 20a).2

(e) Rhyming. Ibn Ezra is known to have held definite views about rhymes in Hebrew poetry, the views being reflected in his commentary on Ecc. v. 1. Again, in his famous epigram לֹּא בְּהוֹוָּר בֵּשְׂרֵר תִּמְרוּ, etc.3 we see his taste for the so-called Proper Rhyme,4 which generally requires the identity of two of its terminating letters in addition to the identity of one of their vowels or vocalic letters. These views, which do not seem to be contradicted by the rhymes exhibited in his other poems,5 were held equally by the writer of the poem under question.

(f) Other peculiarities. For other peculiarities in the poem which appear also to be those of Ibn Ezra, see nn. 5, 7 (p. 251), 5, 7 (p. 252), 11 (p. 254), and 3 (p. 255) on the Hebrew text.

If the suggested authorship be accepted, it should be added that the poem cannot be said to rank among the better of Ibn Ezra's poems. This constantly wandering polyhister could not but write a good deal of his works in haste, his poems not excepted. The poem under review seems to have been written in this way; it is not sufficiently polished and shows a number of shortcomings. Yet, it deserves a thorough study for some of its tender devotional lines, and particularly for its historical and philological content.

2 For the application of the rule by Ibn Ezra elsewhere, cf. among others, Schirrmann, i, poems 253, line 3; 260, lines 10, 22, and 24; 263, line 6; 264 line 5; 266, line 1.
3 A play on Deut. xxii. 10, where we read... שָׁרוֹן אָל “do not plough...”
4 Known in Medieval Hebrew as Ḥarûzîtīm.
5 See I. Davidson, Maphtéah Ḥarûzîm in J. Q. R. xxx. 4, pp. 301-5.
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and some similar words bearing on time are often used in poetical Hebrew pieces of the Spanish School, under the influence of parallel Arabic pieces, connoting pre-ordained events and their complexities, the causes of which are unknown, originated as they are by some mysterious power. Here “time” implies the pre-ordained trouble-laden exilic period, which, according to the poet’s calculation based on “scripture of truth” (see nn. 5 and 6 below), should have already come to an end. Cf. lines 1–2 of poem 43 and see n. 4 thereon. See also p. 247.

2 In post-Biblical Hebrew הָלַךְ is often used in the sense of “a certain number”, מִתָּנוֹן would then mean “many”, and the last two elliptical words imply the Biblical והָלַךְ מִתָּנוֹן (Cf. Zech. vii. 3). See p. 247, n. 3.

3 Cf. Dan. x. 8 and Isa. lx. 20.

4 Cf. Ps. lxix. 4 and Isa. xli. 17.

5 Cf. “I will show thee that which is noted in the scripture of truth” (Dan. x. 21). See pp. 245–8. והָלַךְ מִתָּנוֹן (which refers to the nomen rectum), rather than והָלַךְ מִתָּנוֹן, is due to the metre. However, cf. the somewhat similar cases in Judges xix. 24; Jer. xliv. 4. Cf. also Ibn Ezra’s דַּבַּרְיָה נַעֲצוּת נְצִיּוֹת (Yedid’ath, vi, poem 26, line 20). See p. 247, n. 4.

6 Cf. דַּבַּרְיָה of line 2b.

7 Cf. Job xxxii. 6 and see Ibn Ezra on this verse.

8 In the manuscript שִׁמָּה with qāmeẓ.

9 In the manuscript כַּפֹּעֶר, an obvious mistake.

10 אָבָא נְתִי, the attributive relation being expressed here by simple coordination.

11 In the manuscript אַרְמָא, a reading which violates the metre.

12 In the manuscript רָכֵּם. My vocalization רְכֵּם tallies with the accepted grammatical rules. The qāmeẓ here, however, is considered from the metrical
point of view as a *shewa* mobile, an example of poetical licence. The last two 
hemistichs seem to allude to Christian-Jewish religious disputations often held 
in the Middle Ages (see following note). For the last three words, cf. Ps. xviii. 
32 and Ezek. x. 8.

1 The pejorative sense meant to be applied here to this word is obvious. 
See p. 249.

2 Elliptical for *ךלמה* see Ibn Ezra on *ךלמה* of Gen. xlix. 4. See p. 249.

3 For *ךלמה* as characterizing mighty phenomena in nature, cf. *ךלמה* (Ps. xxxvi. 7). Cf. also Ps. xviii. 11 and Isa. xiv. 13. Here *ךלמה* seems to be taken 
more literally (cf. *ךלמה* in Gen. xxxiii. 3). See the translation. In this 
respect, Ibn Ezra’s *ךלמה* (in the poem beginning with *ךלמה* see p. 249), 
which refers to the exalted children of Israel, is of interest, for in Ps. xxi. 
1 * IID D meaning “sons of the mighty”. (Comparing, however, Hos. ii. 1, it may 
be elliptical for * IID D). For ellipses in Ibn Ezra’s poems see p. 249.)

4 Cf. Ps. xxxiii. 10 and Num. xxxii. 7.

5 Lit. “brother and maid servant”. “Brother”, however, appears to be 
here an emblematical term for Esau (cf. Mal. i. 2), namely, the Edomites, and 
“maid servant” for the mother of Ishmael (cf. Gen. xi. 10). (Halevi used these 
two terms similarly. Cf. ZYH, iii. 562.) The phrase seems to reflect, as do 
many similar phrases in poems of the Spanish School, the political state of Spain 
at the time of the composition of the poem, the inhabitants being ruled alternately 
by Arabs (Ishmaelites) and Christians (Edomites). Note that the Almoravids’ 
conquest at the end of the eleventh century, which compelled many Jews to 
escape from Muslim Andalusia to Christian Spain, was not so far-off. In this 
respect, Ibn Ezra’s “... Should I (venture to) go to my Servant (= Ishmael, 
the son of Hagar, the maid servant; cf. Gen. xvi. 16), I am beaten, and should I 
come to my Brother, I am smitten ” (Kahana, i, poem 130) as well as his “... I 
am enslaved... to the sons of both Brother and Maid Servant ” (in his *Reshâth 
beginning with *האשכו*; *Mibhhar*, p. 195) deserve attention both for 
their content and for the identical emblematical terms they employ. See p. 250, 
item f. See also p. 261, nn. 3 and 7.

6 Elliptical for *ךלמה* (Job xli. 1). For ellipses in the poem, see 
p. 249, item c.  

7 Cf. Ps. xxxi. 21 and note the slight deviation. The meaning given here to 
this dubious phrase (see BDB, v. *ךלמה* is of exegetic interest. See Ibn Ezra on it 
in Psalms. For its possible historical reference, see p. 249.
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8 For my translation, cf. the Qal in Ps. xv. 3. In the manuscript (gimel without dāghēsh), a reading which makes no sense here. See preceding note.

9 The hemistich seems to play on *'a? (Ps. xlv. 14), and is likely to stand here as an adjective (cf. Ezek. xxiii. 41) qualifying the omitted noun. See p. 249, end of item c.

1 In 1 Kings viii. 13 (cf. 2 Chron. vi. 2), Vot JV3 refer to the “house built by Solomon for God to abide in”.

2 The manuscript reads ונמדדה. The metre, however, dictates here 1X . . . The emendation, then, of its preceding word to read DIBITI, in the construct state, needs no justification. The reference here is to the Holy Land; cf. Ezek. xx. 6 and Dan. xi. 16.

3 The manuscript reads 6fPn, a reading hard to explain in this context.

4 Cf. Hos. ix. 7.

5 Cf. Jer. xiii. 18, where _DIGEST is in the Hiph’il. The manuscript reads, strangely, 2 disruptions.

6 An emblematical term for Israel (cf. Cant. vi. 4), extensively used by poets of the Palestinian School and to a lesser extent by those of the Spanish School. Cf. e.g. Halevi’s 121 (ZYH, iii. 643) and again 121 (ibid.).

7 Cf. Deut. xxviii. 37.

8 The manuscript reads here 6fPn, in the Qal. However, the whole phrase, echoing 6A (Hos. i. 6), I have pointed it as a Pu’al. (Note the absence of the pausal form, due to the metre.)

9 Cf. Lam. i. 1.

10 A masculine segholate noun (cf. 6A, זכר). More likely, however, infinitive construct Qal. Cf. 121 (Isa. xiii. 19). This line and a few other
lines in the poem recall parts of Halevi's poem beginning with קִנ֑וּל חַלוֹמִי נִנְמוּ רַמְלָּם (ZYH, iii. 227-8) in a few ways. In this respect, cf. another of Halevi’s poem, ibid. p. 240.

1 In the manuscript, by mistake, שָׁמַי.
2 See p. 247.
3 This, if read דָּרֵך, has the metrical scheme - - o, which is in conformity with that of the sŏgherim.
4 In the manuscript יָמָה, a senseless reading, which is also denied by the metre. See following note.

5 An emblematical term for the “daughter of the Chaldaens” (cf. Isa. xlvi. 8). Here the reference is to any oppressor. It is similarly used by Halevi (ZYH, iii. 271); Gabirol, in his elegy on Hai Gaon, (Gabirol, i, poem 113); and Yizhāq Ibn Gayyat (Schirmann, i, poem 1 25). It is obvious that the copyist did not understand the meaning of נָקָה here; this led him to the corruption of its preceding word.
6 The manuscript reads לַלָּמָה, a reading denied by the metre. See following note.
7 Cf. Judges v. 11.
8 Viz. the return of the ancient glory. See Cant. Rab. on Cant. iii. 11 (end).
9 Cf. Cant. iv 14 and Exod. xxx. 23-5. 10 = דָּרֵך; cf. Gen. xxv. 31.
11 Cf. Cant. iv 11 and note the play on words—a play bordering on a pun, and in its sharpness recalling that of Ibn Ezra’s known puns. See p. 250, item (f).
My (bad) lot has lasted long;  
Dignity has gone, and the sun declined and set.

My throat is parched dry, thirsting  
For the faithful oracle which was once recorded.

Tarrying in captivity, I wait for the fulfilment of the prophetical word.  
Rest has not been mine for days and years.

Pain-stricken and shrunken-away with fear, I sit  
(Reflecting on) the torturer who has taken all my treasure.

How is it that the adversary, who leads his people (into) my Holy of Holies,  
Says to (my) sons: ‘Who, who pray, is your rock?’

‘Some fellow, some prophet of yours has cunningly misled  
‘You and vanished. It is not true that a divine host

‘Has arisen to restrain the heart-desire of Edomites and Ishmaelites.  
‘Know well that (your hope) is in vain.’

—“Arrogant people have come to slander me,”  
Said the Stately Lady while confined in the prison house.

“My sons were expelled from my cherished abode—  
“And preciousness and the delight of the Land of Beauty

1 Syntactically difficult, but apparently meaning that although His mind is full of distress and is occupied with measures to punish the oppressor severely, the old love for Israel will not be forgotten.


3 A sing. masc. noun from the assumed דוד, used, as far as one can ascertain, only by Ibn Ezra. (Cf. Kahana, i, poem 74; Brody, Yed’oth, poem 25, line 5.)

4 Cf. Jer. i. 19.

5 Disregarding the reading of the MS., I have placed the word מָה at the end of the hemistich. This is supported by both metre and rhyme. See following note.

6 This hemistich is a faithful quotation of Cant. vii. 6, minus its last word. For the וְ in the last verse, see p. 244, n. 5.
"Are (now) held by sodomites, who say to me
'The day of visitation is come, stay low!'

Ah, now! O Lord, have mercy on the (once) Awe-inspiring Woman,
'So that she does not become a by-word, (and known as) The Undignified.
'Pining-away with affliction, she has borne (her) ignominy—
'While sitting solitary, (searched and) tried.'

'O, Mistress, desist from multiplying words;
The sound of thy cry has reached My ear.
'There in the Books a prophetic vision is enshrined, (saying):
'(I) God, thy judge and lawgiver,
'Will speedily raise and lift up My hand,
'To pour out My wrath on thy oppressors.'

And I shall take a stand with the greatness of My excellence
'To execute vengeance upon the children of Her Who is given to Pleasures.
'Thou wilt utter to My name a melodious song,
'For the time of espousals is surely at hand.

'Myrrh and aloes, aromatic reed and cassia
'Thou wilt compound along with cinnamon of sweet odour.
'On this day shadows will flee away, and the Master will redeem
'Thee, (and) thou shalt rejoice in Him once more.
'And the multitude of ignoble men who made thee defiled—
'My king with his sword will make them (as) offscourings.

(And though) a day of distress and anger for Me, the old love
'For (My) Dove will be remembered, and I will bring back
'The many family-heads of My Daughter, calling out:
'How fair and how pleasant art thou, O Love!'"

Poem 72

This poem, a Muharrak, recorded on fols. 51r–51v of the manuscript, is also included with some slight variations in B.M. I. (42r). It is, like the two preceding poems, 43 and 51, of the muwashshah type and resembles them as far as the number of its muwashshahat and its strophes and their respective lines is concerned. With regard to the rhyme the scheme is as follows: la, the deleth, which terminates with the syllable rf, leads all the first deláthoth of the other muwashshahat; 1b, the sogher of the first line of the same muwashshah, which ends in ëo, leads the corresponding sogherim; and so on. 1b has an inner rhyme, rf,

1 See WHMS, p. 248, n. 8. 2 See WHMS, p. 251, n. 3.
rhyming with the last syllable of la, and 2b an inner rhyme, li, rhyming with the last syllable of 2a—rhymes which are followed by the corresponding hemistichs of the other muwashshahat. The strophes have independent rhymes for the delāthōth and sōgherīm respectively, with the first and the third strophes, however, resembling. The metre of the muwashshahat is rather mixed; it is either --υ/-υ- for the delāthōth, and --υ/-υ-υ/-υ/ for the sōgherīm, or --υ/-υ-υ/-υ/ for the delāthōth, and --υ/-υ/-υ/-υ/-υ/-υ/-υ/ for its sōgherīm with the last predominating. That of the strophes is --υ/-υ- for the delāthōth and --υ/-υ- for the sōgherīm.

The name of the author is not embodied acrostically in the poem and it is difficult to conjecture who he may have been. The poem is of outstanding merit, and some of the ideas contained in it are known to have been favourites with Yehudah Halevi as expressed in his Kuzari and supplemented in many of his poems. Man's yearnings to God and his inadequacy to comprehend His deep secrets, His performances on the earth below while abiding in the heavens above (lines 1-7), is one such idea. History as a corroborating testimony of the existence of God (line 8) who manifests Himself through His miraculous deeds (originally a Scriptural notion)—man perceiving His workings rather than His qualities (lines 9-10)—is another such idea. Again, the notion of offering prayers to God in a house of worship rather than in private (“Souls long . . . to possess a seat in Thy house of prayer”) so as spiritually to be more fitted to experience the impact of the Divine Presence (lines 13-15), finds also its parallel in Halevi's works. However, conceptions such as these, with the possible exception of the last, can also be traced in poems by Solomon Ibn Gabirol and, to a lesser extent, in those by Yizhaq Ibn Gayyat, Mosheh Ibn Ezra and Abraham Ibn Ezra, all of

2 See WHMS, pp. 255, 257.
3 Among others, cf. Kuzari, ii. 2; ZYH, iii. 120, 121, 129, 133, 658.
4 Among others, cf. Kuzari, iii. 18 (“Community prayer is preferable for many reasons . . . ”); ZYH, i. 19; iii. 137, 181, 299, 489-90(1), 686, 691.
5 Born about 1021 and died between 1053-8. He lived mainly in Saragossa. See n. 5, p. 259.
6 Born at Lucena in 1038, died at Cordoba in 1089.
7 See p. 239, n. 4.
8 See p. 246, n. 2.
whom have one or more poems in our manuscript. The allusion to the political situation in Spain, harmfully affecting her Jewish communities, which seems to be contained in lines 16-17 of the poem and is common in Halevi’s poems, is also featured in numerous poems of these four authors.

1 Ibn Gabirol, 8; Yizhaq Gayyat, 11(?); Abraham Ibn Ezra, 7; Mosheh Ibn Ezra, 1. See WHMS, p. 252, n. 5.  2 See p. 252, n. 5.

The existence and meaning of which are, according to modern lexicographers, dubious and which is indeclinable (as are, e.g. מתי and מזא), is seen here in its declined form, with the approximate meaning given it in our translation. A literal translation of מתי would then be “my desire”. This is in keeping with the view held by medieval Hebrew grammarians (see, e.g. Jannah, Sepher Hashorashim, 22, and Qimhi, Sepher Hashorashim, v~n~nt). מתי with this connotation is common in the poetry of Halevi (cf. e.g. ZYH, iii. 200, 415, 542, 588, 541) and in that of Abraham Ibn Ezra’s (cf. e.g. among others . . . תדנ in the poem beginning with הכות sober נמש).

For its meaning, cf. Hos. xiv. 9, where it is used in the accusative. See following note.

The metre requires here a shewa mobile, hence לאתי and not . . . לשו. Cf. however, Ps. cxlv. 44 and Ezek. xxxiv. 4. The metre dictates this pointing.

For the form and meaning, cf. Judges xiii. 18.

Here in the sense given it in Prov. i. 4, where it implies discretion. See n. 7, p. 259.

For Biblical echoes of the last line, though without the peculiar philosophical touch, cf. Amos viii. 12 and Dan. xii. 4. It is worthy of note here that the V~ וש in the Polel form often connotes in medieval Jewish philosophical works the meaning of “reflect”, “examine”, “mentally observe” (cf. e.g. Maimonides, Guide of the Perplexed, iii. 19).

Instead of רומיה, a form not uncommon in Medieval Hebrew poetry. See end of n. 5, p. 259.
1 Meaning similar to that which it has in Ps. lxxv. 4, but here applied to the human body. See following notes.

2 In Job xvii. 7, where it occurs in the plural, the reference is to the members of the body. In early Hebrew liturgy of the first/third centuries it occurs often in the sense used here by the poet.

3 For its meaning in Biblical Hebrew, cf. 2 Sam. xvii. 13 and Amos ix. 9. Here it is obviously taken figuratively in the sense of “dust” or “earth”, from which, according to Jewish tradition, the body of man is moulded. See following note.

4 Post-Biblical for “move”, “shake”, “handle”. Here the reference is to the process of kneading matter and pressing it together into a mass. The poet no doubt is mindful of “at three hours of the day He collected (עבָה) his dust, at four He moulded him, at five He shaped him, at six He made him into a body, etc.” (Lev. Rab., beg. of s. 29). For the last 2 hemistichs, cf. Job x. 8–12. See following note.

6 לֶשׁ, a hapax (2 Sam. vi. 7), is disputed (see BOB, p. 1016b). Here it apparently means “fault”, “flaw”, “inadequacy”. It is similarly taken by Jannāb and by Qimḥi, who derive it from מְלֶשׁ. For the form לֶשׁ, cf. כִּי and רָא, Isa. xxviii. 10. The manuscript reads לֶשׁ, shin with seghōl and so does B.M.I. (43a), for which cf. 2 Sam. iii. 27. This reading, however, the meaning of which is “in quietness”, “privately”, makes no sense in our context. Lines 1–7 embody some of Gabirol’s ideas contained in a number of his Resḥiyyoth (see Gabirol, iii, poems 35, 41, 46; cf. especially מְרָמוּתוּ לָא לִי לְעָל וּלְבָנָה of line 3) and in various places of his Kether Malkhūth (Gabirol, iii, 62–78). Lines 6–7 echo in particular the greater part of Gabirol’s Baqqāshāh, beginning with בָּשְׂרוּת (Gabirol, iii, poem 49). See p. 257.

6 Cf. Deut. iv. 32.

7 Cf. Job. v. 12, where the reference is derogatory: “He disappointeth the desires of the crafty.” Here דָּגֶשׁ (in the manuscript mem with dagesh) is taken in its good sense. Cf. Prov. xiv. 18. See n. 8, p. 258.
The manuscript reads "nWK Iptn, but this is denied by both context and rhyme. (Cf. the companion words of יאשורי in lines 1, 6, 16 and 21). B.M.I. reads והשך אשורי. For והשך as fem., cf. Job xxxi. 7.

2 A pluralis excellentiae. Cf. בְּשַׂמְתּוֹת (Ps. cxlix. 2). Cf. also Job xxxv. 10; Isa. xxii. 11; and liv. 5. והשך והשך, then, seems to echo והשך והשך (Ps. xxxvii. 23). Cf. also Ps. xxxvii. 31 and xl. 2. The manuscript points והשך and the B.M. I. reads הנspent, neither yielding any sense.

3 The implication here seems to be "prayer" with which devotional praise to God is inevitably interwoven. The theme of prayer is again in evidence in lines 13-15.

4 This is the pointing in the manuscript and, relying on Prov. xxix. 6, I have not altered it.

5 For the Pilpel form, cf. Prov. iv. 8. This verb with reference to song, which seems to be based on Cant. Rab. on Cant. i. 1, is used extensively in piyutim of the Palestinian School.

6 Cf. Isa. xxvi. 8. והשך instead of והשך, however, lends the whole phrase a more distinct medieval ring.

7 Note the denial of anthropomorphism inherent in the last two lines and cf. Ps. xxvii. 4.

8 The manuscript reads בְּדַבְּרֵך. This is denied by the metre. Medieval Hebrew poets use בְּדַבְּרֵךְ which in the Bible means "Holy of Holies" (cf. e.g. 1 Kings vi. 5), in the sense of "synagogue". Cf. e.g. ZYH, iii. 682, 714. For lines 14-15, cf. "Lord, I have loved the habitation of Thy house etc." However, the verb והשך of line 15, which is applied to places in a house of worship seems to be under a non-Hebrew influence (Arabic?). One can hardly quote here 1 Kings i. 51. In this respect, Halevi's ... והשך והשך (ZYH, iii. 708) is of interest.

9 (The manuscript reads 'aleph with haṭap̄h-seghol). Cf. Judges xv. 14. Here the reference is to the people's suffering in exile, the account of which is given in lines 16b-17b.
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1 Qal of בָּחַר. Cf. Ps. xviii. 15, which according to Ibn Ezra and Qimbi (V. בָּחַר) is to be understood as "... He multiplied His lightnings and discomfited them."

2 Both our manuscript and B.M. I. read סְכֵל. This does not make sense. Our reading, a (declined) newly-coined segholate noun (cf. סְכֵל, Isa. xlvii. 8 which was, however, not used here for metrical reasons), fits the context very well here. See following note.

3 The last three words seem to reflect נַעֲרֵי בַּנֵי מֵשֶׁה (Job xviii. 13) which the poet took, in common with medieval Jewish commentators (Jannah, Rashi, Ibn Ezra and Qimbi; see also Targum), as meaning "his children will be devoured by an all-consuming death" (the reference being to the death-lord or the death-chief who is great in his power of destruction). I have, however, translated them freely and in keeping with the context. See p. 258.

4 A much used word in poetry of the Spanish School. Cf. end of line 19.

5 In the manuscript סְכֵל.

6 Both our manuscript and B.M. I. read רַבְּעֶל. This gives no sense here.

7 Cf. Zech. xi. 15, where the reference is to the ruler who led Israel into exile (see Medieval Hebrew commentaries on Zech. xi. 15 and Dan. xi. 2-3). The reflection in lines 16-17 of the changing governments in parts of Spain is obvious. See p. 252, n. 5. In the manuscript, senselessly, רַעְשָׁנָא.

8 Cf. Ps. cix. 4, the noun having here the force of a verb (cf. perhaps, also Ezek. xvii. 12). See SRDT, pp. 252 ff.

9 For the lapse into -- --, see p. 257. 10 Cf. Deut. xxix. 21.

11 In Medieval Hebrew passages concerned with medical matters, "remedy", "cure". Cf. e.g. Maimonides, Perush Ha-Mishnah, Sab. 67a.

12 Thus in the manuscript, which reading I have retained because of the metre.

13 In the manuscript קַטְנֶה. For my translation of the whole hemistich, cf. זָרַע יִשְׂרָאֵל לֶחֶשֶׁב (Isa. xlix. 6).

14 Lit. "a people of the fortress and wall" (יִשְׂרָאֵל = יִשְׂרָאֵל). For this conception, cf. Num. xiii. 18-19.
I yearn for my Rock;  
I yearn as I look on His creation—

(A creation full of) rare and ungraspable secrets.  
Who am I, with my (mortal) intelligence, to comprehend it?

(My) devices are astir to gain knowledge of You,  
Whose seat is in the heavens above  
And Whose work is on the earth (below).

Who has ordered my frame?  
Who has collected my elements and moulded them?  
(Lo), there is One who has brought me into being,  
But it is not I with my frailty who can fathom Him.

Enquire of the days (that are past) and they will tell.  
(Nay, His) mighty deeds will relate;  
(His) wise plans will speak.

My step is growing firm  
Through my Maker whom I remember to praise.  
(Absorbed) in Him, I forget my toil,  
(Animated) by Him, my flute rings out in His exaltation.

Souls long for the remembrance of You,  
(Desiring) to behold the fair beauty of Your splendour;  
(Wishing) to possess a seat in Your house of prayer.

Pray, loosen my bonds!  
My overlord, in his treachery, has increased my bereavement  
(And) multiplied my suffering. Lo, my possession  
Is destroyed by a people (guided) by a foolish shepherd.

But I pray to my Maker—  
(Knowing that) though He has pained and ailed (me) because of my unfaithfulness  
His mercy is a cure for every illness—:

1 Cf. O^VTlDn . . . "DH (Gen. xxxviii. 25). Here, however, IDn is given the sense it has in Ruth ii.10, and VnS) alludes to an object which gives honour to its possessor (see Gen. Rab. s. 85).  
2 In the manuscript heth with seghol.  
3 In the manuscript דותא, which neither makes sense nor is in keeping with the metre. B.M. I. רכאתו The reference here is to the standards and ensigns which the children of Israel pitched about the tabernacle (see Num. ii. 2). Cf. Halevi's דנהל ספרב לatronלע (ZYH, iii. 266).
21 "May He again restore the Preserved,
   "Making him powerful (as) a well-fortified people,
22 "May He once more regard my glory,
   "My pleasurable ensign and standard in His tabernacle.

Poem 75

The poem, recorded on fol. 52r, is a (Reshûth to a) Qaddîsh.¹ It comprises six delâthôth-and-sôgherîm lines with the rhyme ni for the delâthôth and mekhâ for the sôgherîm and does not contain an acrostic. The metre is −−ο/−−ο−− for all the hemistichs. We thus have here the metre known in Arabic as mujthath and in Hebrew as ha-qâitu’a, a metre not frequently used by Spanish Jewish poets.² In form, content and language it follows the fine tradition established by poets of the Spanish Jewish School. Short as it is (and this type of poem—the Reshûth—is usually very short), the poem contains, as do so many Jewish liturgical pieces, allusions to Jerusalem and the Temple³ as well as to the vicissitudes of exile. It terminates with an hemistich which constitutes the Hebrew rendering of the first few Aramaic words of the doxology.⁴

¹ See WHMS, p. 250, n. 5. ² Gabirol’s mujthath poem, beginning with וְרָאִיתָ בָּקָרָיָא (Gabirol, i, poem 2), is one of the few. ³ See n. 5 below. ⁴ See n. 8, p. 264.

The allusion seems to be to the Temple. Cf. the Talmudic oath " by the Temple!" (Toseph. Keth. iii. 2). Cf. also Targ. on 1 Sam. ii. 29, where the ambiguous words רַעֲשֵׁי מַעְמָל (see, e.g. S. R. Driver, Book of Samuel, 2nd edn., pp. 38–9) are rendered בָּכִי תְּפִלָּה . . . דְּפִירַת מְכֵרָה, a rendering reflected in numerous Medieval Jewish commentaries.

⁶ In the manuscript מַעְמָל. See n. 6, p. 264. For וְצֵפֶן as transitive cf. e.g. Prov. xxiv. 24.

⁷ Cf. Ps. xxvii. 9 and xvi. 11. The metre dictates here the observance of the rule about the pausal form, ignored in many other cases in poems of the Spanish School.

1) "יַחֲדָשׂ
2)ifornר יַעֲרֵי וְצֵפֶן
3)יַחֲדָשׂ
O, my God, will you forget for ever
And strengthen the hand of him that denounces you?
(Will You for ever), because of my great presumptuousness,
Hide Your benevolent face?
(Pray) O, my Rock, draw me out of the captives' pit;
Do battle with those battling with You.
Impute no iniquity to me;
And let Your mercy come to meet (me).
Do not prolong any more my staying captive;
Restrain Your indignation (towards me)
And for Your sake, not for mine,
Will You (thus) sanctify Your name, inspiring it with awe.

1 By a twist of Ps. xxxv. 1, where we read "do battle with those battling with me", the idea that Israel's adversaries are God's adversaries was brought out.
2 Cf. Ps. xxxii. 2.
3 Elliptical for נא. Cf. Ps. lxxix. 8. For ellipses in Spanish Hebrew poetry, see p. 249.
4 נָא seems to have here the sense it has in its Arabic equivalent. (This sense may be applied to נא in 1 Kings xii. 16; Cant. v. 8; viii. 4. See Jannah, Sêpher ha-Shorâshîm on Cant. viii. 4 and Targ. on 1 Kings xii. 16.)
5 For the connotation of נא, and that of any other nouns implying time, see n. 1, p. 251.
6 In the manuscript נא, apparently confused with that of line 1 b (see nn. 6 and 7, p. 263). The whole hemistich is a rendering of Ps. lxxxv. 4.
7 The pathâh under the 'ayin is considered here as a shewâ quiescent. The metre is thus not impaired.
8 The wording of the hemistich bears on the type of the poem which is a Qaddish. Cf. the concluding lines of poems 43 and 51 and the respective notes to them. See the introductory notes to the poem.