

Strophic Poems in the *dīwān* of Šelomoh Bonafed

Angel Sáenz-Badillos & Judit Targarona

Among the many monorhymed poems in the still partially-unpublished *dīwān* of Šelomoh Bonafed (Aragon, fourteenth to fifteenth century) are six strophic compositions written according to the classical Andalusian Hebrew tradition. We would like to edit them here with some comments, in honor of a distinguished scholar who has made so many contributions to furthering our knowledge of this tradition.

From the six strophic poems preserved in the extant part of Bonafed's *dīwān*, four are explicitly called "*muwaššah*" by their author. It could be argued that only two of them are strictly speaking *muwaššahāt* in the classical meaning of the term and have all the classic characteristics of this poetic type (although the "*kharja*," or final lines, are in Hebrew rather than in Arabic or Romance); the other two have a number of strophes that correspond more to our definition of "*zajal*-like poems" than to the true *muwaššahāt*. The two remaining strophic poems are liturgical compositions that may also be regarded as *zajal*-like poems. Only one of these poems was edited in A. M. Bejarano's doctoral dissertation;¹ all the rest are published here for the first time, on the basis of the only manuscript in which the text of the most important part of Bonafed's *dīwān* has been preserved: Ms. Oxford, Bodleian Library 1984 (.ג).

Bonafed was aware of the particular difficulty of writing *muwaššahāt*.

1 Šelomoh Bonafed, *poeta y polemista hebreo (s. XIV–XV)*. Universidad de Barcelona, 1989, I, 331 ff.

When trying to describe in one of his poems the main tenets of his *ars poetica*, he advised one of his friends: “Do not follow the way of the rhymes, nor the subjection of the *tajnīs*, in order not to destroy your harvests.”² “Rhymes” alludes here to poems with internal rhyming, the most representative example of which is for Bonafed the *muwaššah*. In his introduction to two of his *muwaššahāt*, written in honor of a contemporary sage, in an attempt (prompt by “writer’s envy”) to surpass the poems written to the same sage by Vidal Ben Benvenist and Vidal Ben Labi’, Bonafed wrote:

I composed for him two *muwaššahāt*, although *muwaššahāt* are particularly precious, they are not seen frequently (cf. 1Sa 3,1) like the rest of the poems, since they are very strict with regard to the rhymes, and have a different atmosphere.³

At the same time, he advised his friend to follow carefully the way of the classical poets:

Follow the path and the footprints of the poetry of the ancient ones,
nothing is comparable to the light of their constellations.⁴

Describing his own poetry, he wrote:

My poems are twins of the poetry of the elders,
I am the primordial brook, and they are like the Qišon.⁵

He compared himself with the best poets of old times:

The ancient ones had an arm with poetic strength; my potency will
be a model for those who will follow.

If I had existed in their time, I would have been sitting at their left
and done wonders.⁶

2 *zekor ha-šir*, f. 33–34 v., v. 65.

3 F. 47v.

4 *zekor ha-šir*, f. 33–34 v., v. 58.

5 *resqni la-‘āssor*, f. 38, v. 5.

6 *‘ālu li mi-qese ha-‘ares*, 58v–60, 26 f.

Among all the classical poets, he particularly admired Yehudah ha-Levi:

From the primordial brook I derive my poetry;
the verses of Yehudah [ha-Levi] are my quarry.⁷

Yet another allusion to the poets of the Golden Age includes “Ben ‘Ezra’ ... Gabirol ... and the house of the Levites” (a reference to Yehudah ha-Levi).⁸ With such explicit manifestations of fidelity to the old traditions and to the best poets of the past, it is no wonder that Bonafed’s poetry, and in this particular case, his strophic poems, follow in their main characteristics the classical patterns.

Two of the four compositions labeled as *muwaššahāt* clearly point to the *lahn* or “melody” that they reproduce. This is a clear sign that the poet was following the Golden Age models: Yehudah ha-Levi in the first instance and Abraham ibn ‘Ezra’ in the second. As we shall see, a third *muwaššah*, without any reference to melodies, follows a well-known classical metrical pattern found in a *muwaššah* by Yehudah ha-Levi and in several other compositions. These three cases are all instances of *mu’ārada*, “imitation,” a very common technique in Arabic and Hebrew poetry.⁹ In the fourth *muwaššah*, which is actually a “*zajal*-like” poem, the

7 *le-ka ’eš’ag*, f. 31v–32, v. 12.

8 *pelīte šir*, f. 23v–24v, v. 25.

9 This phenomenon of “imitation” is well-known both in Arabic and in Hebrew secular and liturgical poetry. It was studied by S. M. Stern in his article “Hiqquy muwaššahot ‘arabiyim be-širat Sefarad ha-‘ibrit.” *Tarbiz* 18 (1947), 166–186. Among the numerous studies on this subject by different scholars, see T. Rosen, “Le-toledot ‘mišpaḥah’ ’aḥat šel šire ’ezor.” *Tarbiz* 52 (1983), 523–528; E. Fleischer, “Additional Data concerning the Poetry of R. El’azar ben Chalfon,” in *Occident and Orient: A Tribute to the Memory of A. Scheiber*. Budapest/Leiden: Akadémiai Kiadó/Brill, 1988, 137–153; Y. Yahalom, “Aportaciones a la prosodia de la moaxaja a la luz de la literatura hebrea.” *Miscelánea de Estudios Arabes y Hebraicos* 34 (1985), 2, 5–25, and Y. Yahalom, “The context of Hebrew imitations of *Muwaššahāt* in Egypt,” *Poesía estrófica*. Eds. F. Corriente, A. Sáenz-Badillos, Madrid: Universidad Complutense, etc., 1991, 357–366; Y. Yahalom & I. Benabu, “Towards a History of the Transmission of Secular Hebrew Poetry from Spain” (Hebrew). *Tarbiz* 54 (1985), 245–262. The topic has been extensively studied in the doctoral dissertation of S. L. Einbinder, *Mu’arada as a key to the literary unity of the muwashshah*. Columbia University 1991, and recently in the doctoral

poet mentions the musical or rhythmic pattern of a Romance composition unknown to us. He may have also been imitating a certain model of strophic poetry, probably in Catalan, that was known in his day.

Two *muwaššahāt*, as already noted, are panegyrics written in honor of the sage Senyor ben Me'ir, who is only known to us thanks to the references found in Bonafed's *dīwān* and other contemporaneous poems.¹⁰ He may have been a few years older than Bonafed, and, as we learn from the first poem, well versed in writing poetry.¹¹

In the heading of the first *muwaššah*, 'im ne'uray we-re'ay,¹² the poet explicitly states that he is walking "in the footsteps of the poets of old," following the melody of *yeš 'ārukah*,¹³ a liturgical poem by Yehudah ha-Levi. The "imitation" is in this case only partial: Bonafed's *muwaaššah* has the same meter or melody (and consequently the same number of syllables), but the rhymes are different. The rhymes of the *asmāt* are similar but not coincident: *-bi* in Yehudah ha-Levi, *-bah / -ba'* in Bonafed, whereas in the *aghssān* they are not at all the same. Both poems have, however, a corresponding set of rhymes: *ab/cb. de/de/de/ab/cb*. Whereas the "original" has only four strophes (with the acrostic Yehudah), the imitation has seven. The contents are different, of course, as can be expected from a panegyric imitating a liturgical *ge'ulah*. There are,

dissertation of M. Alvarez, *La mu'ārada en muwaššahāt hispanohebreas*. Universidad Complutense, Madrid, 2001.

- 10 Senior, or Šenior (Yarden suggests: Šeneur, a very unlikely name) is only known in the poetry of the time emanating from the Saragossa circle, as an important person who knew the art of poetry, but we possess no details about his life or place of residence. Two of the published poems by Vidal Ben Benvenist are panegyrics dedicated to Senior: *tebel ke-kallah*, T. Vardi, *Šire Don Vidal Benvenist*, M. A. Dissertation, Jerusalem: The Hebrew University, 1984, III, 64 ff., and *libbi le-qallel*, *ibid.* 66 ff. See D. Yarden, "Libbi le-qallel ha-zeman pillal — šir kabod wi-ydidut hadaš, mi-don Vidal ben Ben Benist le-ḥakam Senior." *Yerušalayim, rib'on la-sifrut*, 14 (1980), 25–28. In the Christian documentation of the time there appear several persons called "Bonsenior."
- 11 Bonafed states that "the troops of poetry are his property" (v. 8), and that he has "stolen" his verses from Senior himself (v. 7).
- 12 Ms. Oxford, Bodl. 1984, ff. 48v–49r.
- 13 Cf. D. Yarden, *The Liturgical Poetry of Rabbi Yehuda Halevy*, Jerusalem, 1978, I, 185. The meter of both compositions is: *tenu'ah-yated- tenu'ah-yated-tenu'ah*.

however, a few verbal coincidences: the quotation of Job 10:17, *hālifot we-šaba'*, appears in both poems,¹⁴ as do some significant words, such as *yesuraw*,¹⁵ *meromim*,¹⁶ *nes*,¹⁷ *yam we-darom*,¹⁸ and *ne'urim*.¹⁹ The influence of the “original” on the imitation can be discerned in the allusion to the light that shall appear beside Senyor “in the predetermined days” (v. 34).

In the case of the *muwaššah šalom 'ele yahalom*,²⁰ another panegyric in honor of Senyor, only three strophes have been preserved in the manuscript. In this instance, Bonafed gives no indication regarding the melodic pattern followed. The metrical structure of the poem is distinct: two long members (each consisting of two *tenu'ot*, *yated* and two *tenu'ot*), and a short member (two *tenu'ot*, *yated*).²¹

The metrical pattern of this *muwaššah* coincides with that of other known poems. These include Yehudah ha-Levi's well-known secular poem, *mi-pa'āte hekal*,²² Yosef ibn Šaddiq's *numi 'āhah nigzal*,²³ 'El'azar ben Khalfon's *kaletah le-ka'eli*,²⁴ the anonymous *muwaššah libbi me'od niḥal*,²⁵

14 In the v. 8 of Yehudah ha-Levi's poem, and in the first verse of Bonafed.

15 See v. 17 of Yehudah ha-Levi, *yesuraw*, and v. 32 of Bonafed, *yesuray*.

16 See v. 16 of Yehudah ha-Levi, *meromim*, and v. 9 of Bonafed, *merome*.

17 See v. 20 of Yehudah ha-Levi, and v. 14 of Bonafed.

18 See v. 18 of Yehudah ha-Levi, while in v. 14 Bonafed has *yam we-teman*.

19 See v. 12 of Yehudah ha-Levi, and v. 1 of Bonafed, *ne'uray*.

20 Ms. Oxford, Bodl. 1984, f. 49r–49v. In our edition, ג.

21 It can be described as a modified *basū*. See F. Corriente, A. Sáenz-Badillos, “Apostillas a las *xarajāt* árabes en *muwaaššahat* hebreas.” In *Romania Arabica. Festschrift für Reinhold Kontzi zum 70 Geburtstag*. Ed. J. Lüdtke. Tübingen: Gunter Narr Verlag, 1996, 290.

22 H. Brody, *Dīwān des Abū-l-Hasan Jehuda ha-Levi*. Berlin: H. Itzkowski, 1901, I, 182. A panegyric in honor of Yiṣḥaq ibn Barūn.

23 Ed. Y. David, *The Poems of Joseph ibn Zaddik (Hebrew)*. New York: American Academy for Jewish Research, 1982. # 1, p. 21. It is also a panegyric in honor of Yiṣḥaq ibn Barūn.

24 See in particular E. Fleischer “Additional Data concerning the Poetry of R. El'azar ben Chalfon.” *Occident and Orient: A Tribute to the Memory of A. Scheiber*. Budapest/Leiden: Akadémiai Kiadó/Brill, 1988, 140, 144, note 27 and 150.

25 H. Schirmann, *Širim hadāšim min ha-Genizah*. Jerusalem: Israel Academy of Sciences and Humanities, 1965. # 170, pp. 342 f. The manuscript (Cambridge, UCL, T.-S., NS 108,111) indicates that it follows also *mi-pa'āte hekal*.

Vidal ben Labi's *ne'sar be-tok mišmar*,²⁶ and Šelomoh de Piera's *mi-pa'āte mizrah*.²⁷ The same metrical pattern is found in another secular poem by Yehudah ha-Levi, *'ek ma'yenot 'eni*,²⁸ which nevertheless has its own different Arabic *kharja*, with some minor differences in the rhymes. What we have before us, then, is one of the most significant groups or "families" of *muwaššahāt*, which consists of no less than seven or eight poems with the same metrical pattern²⁹ — all (with the exception of 'El'azar ben Khalfon's *'ahābah*) secular panegyrics. Of course, the mutual relations between these poems are far from being homogenous. Yehudah ha-Levi's *mi-pa'āte hekal* seems to occupy the beginning of the chain — a conjecture confirmed by the headings of at least three of the poems.³⁰ Its *kharja* was apparently adopted by Ibn Šaddiq's poem, which happens to be dedicated to the same person, Yishaq ibn Barūn. This same *kharja* probably appeared at the end of the anonymous and only partially-preserved *muwaššah libbi me'od niḥal*, which also has rhymes in *-li* in the *asmāt*. These three compositions seem particularly close to each other, while the others in the group diverge, sharing only a few "imitated" elements. Common to all of them is the metrical pattern: aab/aab. cde/cde/cde. aab/aab. Only Yehudah ha-Levi's *'ek ma'yenot 'eni* has a somewhat different pattern — abc/dec — in the *asmāt*, in accordance with its Arabic *kharja*; the strophes include the similar, common pattern fgh/fgh/fgh. The *kharja* is # 91 in Monroe-Swiatlo, and,

26 Published recently by T. Vardi, "Šire Yosef ben Labi'." *Qobes 'al yad*, N.S. 15 (25) (2001), 242 f. Comparing this *muwaaššah* with the following one, it seems very likely that this could be Ben Labi's composition that originated the answer by De Piera.

27 S. Bernstein (ed.), *The Diwan. Šelomo b. Meshullam Dapiera*. New York: Alim Publication, 1942. # 9, pp. 22 f., an answer to Vidal ben Labi' in whose heading the poet states that he has followed the structure of the poem written by his student with the *lahn* of the poem *mi-pa'āte hekal* by Yehudah ha-Levi.

28 Brody, *op. cit.* I, 199. "To his friend."

29 H. Schirmann, Y. David, E. Fleischer, and other scholars, had already observed the similarity of several compositions of the group. Now, we can have a more complete perspective. For practical purposes, we shall refer to them bellow with the following abbreviations (according to the order we have mentioned them): Bon, YhL, YiŠ, El, An, VbL, ŠdP and YhL(2).

30 That is, *libbi me'od niḥal*, *kaletah le-ka 'eli* and *mi-pa'āte mizrah*.

as noted there,³¹ also appears in an Arabic *muwaššah* by at-Tutīlī,³² with some variants.

Of this entire group of poems, 'El'azar's '*ahābah*' is the most autonomous, sharing its subject-matter and vocabulary with none of the other poems.³³ The other seven poems have more elements in common, including many of the topics and conventional images of the panegyrics and the songs of friendship: absence (*nedod*³⁴), which is common to all seven poems, praises (*mahlal*,³⁵ etc.) of the addressee's glory (*hod*,³⁶ etc.), beauty (*hen*,³⁷ *yofi*, *miklol yofi*³⁸) and power (*miśrah*³⁹), as well as his attire (*lbs*⁴⁰), the turban (*snf*⁴¹) that Time (*zeman*⁴²) or God placed upon him, and his occlusion (*šfn*⁴³) — with images of light ('*or*,⁴⁴ '*or sahar*,⁴⁵ *zarah*⁴⁶), the pen ('*et*⁴⁷), poetry and its sweetness (*mtq*, *suf*, *nofet*),⁴⁸ etc. References to the '*ofer*,⁴⁹ the *deror* (in both its meanings, as a type of

31 "Ninety-three Arabic Hargas in Hebrew Muwaššahs: Their Hispano-Romance Prosody and Thematic Features." *Journal of the American Oriental Society* 97.2 (1977), 156.

32 A blind poet born also in Tudela, Navarre, and who died about fifteen years before Yehudah ha-Levi (See A. R. Nykl, *Hispano-Arabic Poetry*. Baltimore, 1946, 254 ff.). His Arabic *muwaaššah* (*Dār* 30,80) could also be compared with this group of Hebrew *muwaaššahāt*.

33 A very unusual reference to Ha-Levi's poem could be the word *hekal* in v. 2.

34 Bon v. 2, YhL 24, YiS 12, An 1, VbL 2,12, ŠdP 29, YhL(2) 6.

35 YhL v. 7, YiS 22, VbL 27.

36 Bon v. 2, YiS 17, VbL 26, ŠdP 15,24.

37 YhL v. 20, VbL 26, YhL(2) 13.

38 YhL v. 6, YiS 21, ŠdP 19.

39 Bon v. 14, YiS 23, An 16, VbL 14.

40 Bon v. 9, An 3, ŠdP 19.

41 YhL v. 13, VbL 8.

42 Bon v. 8, YhL 6,13, ŠdP 3,11.

43 Bon v. 9, YhL 3, (YiS 24).

44 Bon v. 12, YhL 4, VbL 20, ŠdP 1,31,32, YhL(2) 19.

45 Bon v. 1, An 4, VbL 17.

46 Bon v. 4, ŠdP 1.

47 YhL v. 9, YiS 15,16,18, ŠdP 31.

48 VbL 10, ŠdP v. 4,29, YhL(2) 7,21.

49 YhL v.20, YiS 2,13, YhL(2) 13.

bird⁵⁰ and as “liberty”⁵¹), as well as the motif of the prison (*'sr*⁵²), are present in many of the poems. Explicit repetitions of words or expressions (such as *wa-'omrah*,⁵³ *pa'āte*⁵⁴) are also to be found.

Such similarities are particularly evident among the three earlier poems, which share the same *kharja*, and also among the three fifteenth-century *muwaššahāt* (which lack a true *kharja*). Bonafed's *muwaššah* shares some common elements with the first group, but is closer to the poems interchanged by Vidal ben Labi' and De Piera. These two late panegyrics respond to each other, though not word-for-word. The rhyme of their *asmāt* and *kharja* is *-od / -or*, respectively. Ben Labi's poem may very well be the poem that De Piera mentions in his heading, since it has Yehudah ha-Levi's melodic structure and similar significant elements: in addition to the abovementioned *hod*, *mtq*, *'or*, *wa-'omrah*, there are coincidences such as *'osar*,⁵⁵ *sar*,⁵⁶ and, in particular, an allusion to the resurrection.⁵⁷ The first word of Ben Labi's poem, *ne'sar*, probably inspired the *'asur* of De Piera's last verse.⁵⁸

Another *muwaššah* which alludes directly to the melody or metrical pattern of earlier compositions is *šallal mahālal*,⁵⁹ a wedding poem in honor of “ha-Qašlari.”⁶⁰ The poem, according to its own heading, follows

50 YhL v. 8, ŠdP 21, YhL(2) 13.

51 YhL v. 10, ŠdP 34, YhL(2) 14.

52 VbL 1,11, ŠdP v. 34, YhL(2) 14.

53 Bon v. 4, YhL 5, VbL 11, ŠdP 21.

54 Bon v.3, YhL 1, ŠdP 1.

55 VbL v. 26, ŠdP 15.

56 VbL v. 11, 26, ŠdP 13.

57 VbL v. 18, ŠdP 10.

58 Strictly speaking, some clues could suggest that Ben Labi's composition was the answer to De Piera, and in this case we would be missing his first *muwaššah*.

59 Ms. Oxford, Bodl. 1984, ff. 102v–103v. In our edition, 1.

60 Two persons with this name, father and son, are frequently mentioned Bonafed's poetry. The name “ha-Qašlari” could derive from a Catalan town called Castellar (“Castellari”). I. Baer (*Historia de los judíos en la España cristiana*. Madrid: Altalena, 1981, II, 445) mentions the father, En Bonaguda (Yehudah), as one of the representatives of the Girona community in the Dispute of Tortosa and the grandson of a well-known doctor. Bonafed had a long relation with both, and left us in his *dīwān* many references to them. The father, En Bonaguda or Bonagua, was apparently of the same generation of

the melody of *be-rum galgal*. Although some scholars have had doubts concerning the author of this last poem,⁶¹ I. Levin (basing his conclusion on several manuscripts) includes it without hesitation among the liturgical poems of Abraham ibn ‘Ezra’. In his edition, Ibn ‘Ezra’s *rešut le-qaddiš* has only three strophes, and may be incomplete.⁶² Bonafed’s wedding song has eleven strophes — considerably more than the accepted number in a classical *muwaaššah* — and is thus closer, in this regard at least, to the pattern of the “*zajal*-like” compositions. Both Ibn ‘Ezra’s and Bonafed’s poems have the same metrical pattern as the *‘ahābah* of Ibn Gabirol *le-ka*

Bonafed, and, like him, wrote poetry. Bonafed mentions him in many occasions and has a significant literary correspondence with him. See, for instance, a friendship song, *hā-yastirun pene sahar* (f. 6v–7r), alluding to an encounter with him in Bellpuig; it is followed by a prose letter to him (f. 7r–7v); when Bonafed receives a couple of verses from Bonaguda (f. 8v), he answers with another similar poem, *‘āni kol ma’āseh* (f. 8v), with many praises, and the *qasida ‘im godleka ‘anwateka* (f. 8v–9r); the *dīwān* includes another panegyric sent by Bonaguda to Bonafed, *mī ya’āleh ‘el har* (f. 18v), with its *siman*, and the answer by Bonafed, *kokbe beqarim* (f. 19r–19v) and *hā-yakol hāsar kol* (19v). As it is usual in the epoch, when the son, Yahse’el ha-Qašlari sent his first verses to Bonafed asking for his opinion about his qualities, Bonafed had very nice words about him. He received two panegyrics sent by the young poet, with a couple of verses of his father, and answered first to the father, with the poem *hā-yuklun gelilim* (f. 39r–39v), and then to the son, with poems sharing the same rhymes and meter, *te’alah ‘aletah* (f. 39v–40v), *lo’ saf debir* (f. 40v), a short love poem, *‘āhabtika hāšaqtika* (f. 40v), and *‘al na’ teribeni* (f. 40v–41r). The *dīwān* preserves another letter by En-Bonaguda to Bonafed (f. 44r) and two liturgical poems by Bonaguda (f. 44r–44v), with the answer by Bonafed which we publish and comment upon infra, *‘elohe qedem* (f. 44v–45r), followed by a rhymed prose piece (f. 45r–45v) sent by En-Bonaguda. Bonafed’s relation with the latter’s son, Yahse’el, seems to have been more complicated. In the poem *‘al tiš’alu* (f. 61v–62v) we are informed that sometime later Yahse’el did not like some wedding poems written by Bonafed, who answered him furiously. However, in another well-known poem in honor of Profeit Duran, Bonafed praises Yahse’el as being the hope of the unconverted Jews remaining in Aragon (*‘ananim ša’ālu*, f. 41r–42r). The wedding song that we edit here is dedicated to this Yahse’el.

61 As can be seen in Davidson’s references, see *‘Ošar* 1683ב, and in H. Brody, M. Wiener, *Mibhar ha-Širah ha-‘ibrit*, Jerusalem 1923, 230, attributing it to Berakyah ben-Yišhaq ha-Levi.

62 The acrostic “bareki,” “bareku,” o “berakyah,” according to Levin himself, can not be used in order to prove that it is complete or incomplete.

'*El hay*,⁶³ although no direct relation can be established between these poems and Ibn Gabirol's '*ahābah*. The only striking similarity between the three compositions is their rhyming pattern: aa/aa. bc/bc/bc/aa/aa (etc.).⁶⁴ Unlike many similar poems, the language of Bonafed's poem is remarkably poor in biblical expressions.

Bonafed's '*muwaššah*' is particularly close to Ibn 'Ezra's poem,⁶⁵ thus confirming its heading. However, since the two '*muwaššahāt*' are so different in both aim and subject-matter, and lack any discernible common elements as regarding their content, it is difficult to detect any particular dependence or imitation in this case. But even if the rhymes of the strophes are different, there are many similarities in the rhymes of the '*asmāt*'. For instance, the '*simt*' of Bonafed's eighth strophe uses for its rhyme the same four words (in a different order) used by Ibn 'Ezra' in his introductory lines (*matla'*): *nidgal / galgal / ma'gal / yiggal*. Many other rhyme-words used by Ibn 'Ezra' in other '*asmāt*' are also present in Bonafed's '*asmāt*': *miklal*,⁶⁶ *mahlal*,⁶⁷ *ma'lal*,⁶⁸ '*olal*,⁶⁹ *mimšal*,⁷⁰ *mašal*,⁷¹ *yehdal*,⁷² *yigdal*.⁷³

The last strophe of Bonafed's wedding song requires an explanation, since it represents a complete shift in contents: leaving aside the praises of the bridegroom, it includes a direct reference to the most distinguished poets of the generation, Vidal Ben Benvenist and Vidal Ben Labi', both of whom are held in very high esteem by our poet. Remarkably, this

63 Yarden, *The Liturgical Poetry*, p. 485, # 158. The metric pattern in the three cases is: *yated*, two *tenu'ot* / two *tenu'ot*, *yated*, two *tenu'ot*.

64 Albeit there are some exceptions, particularly in the Introduction of Ibn Gabirol's poem, but his might have been due to a mistake of transmission.

65 Ibn Gabirol's poem is actually very different from these two from the point of view of the concrete rhymes.

66 v.6 / v.6.

67 v.6 / v.1.

68 v.7 / v.2.

69 v.7 / v.11,12.

70 v.11 / v.26.

71 v.12 / v.27.

72 v.16 / v.57.

73 v.17 / v.57.

reference to the two great poets of the so-called “circle of Saragossa” leaves out Šelomoh de Piera, the most significant and masterful poet of the period. Was he already dead? Was the poem written after 1414, the year of De Piera’s and Ben Labi’s conversion?⁷⁴ Whereas Ibn ‘Ezra’s liturgical poem ends with an exaltation of the Divine Name, Bonafed’s wedding poem articulates the idea that as long as the great poets are exalted, the light of poetry dimmed in a generation full of sufferings would never be extinguished. Thus, a poem dedicated to glorifying the Name of God (the word *šem*, “the [Divine] Name,” appears at the beginning and end of the liturgical composition), is transformed by Bonafed into an exaltation of the bridegroom⁷⁵ and the great poets of the age.⁷⁶

The poem *ke-'or boqer yizrah*⁷⁷ is described by Bonafed as “a *muwaššah* in the form of *mustajab*,⁷⁸ which I wrote about a girl with beautiful eyes...” The name of the girl is Šemeš (“Sol,” “Sun”).⁷⁹ As is usual in these poems, there is no meter, and every verse has a different number of syllables. There is no reference to any known melody, and the poem has no internal rhymes. As in most other simple strophic poems of this kind, there is a large number of strophes, fifteen in this case, with four short verses (three lines and the refrain) which borrow many Biblical expressions and follow the pattern a.bbba/ccca/ddda. The refrain in all of the strophes consists of a biblical quotation ending with the same word — *šemeš*, “sun” — alluding to the name of the girl. What is unusual, though, is that these features appear not in a liturgical piece, but in a secular love

74 In any case, a possible explanation would be that these two poets were present in the wedding, in a situation similar to that described in fol. 47v of the Oxford manuscript, where the two poets present their poems to Senior, what stimulated Bonafed to write to the same person.

75 Mentioned in vv. 21 and 26.

76 v. 57.

77 Ms. Oxford, Bodl. 1984, ff. 103v–104r. In our edition, 7.

78 On this kind of composition, usually of liturgical nature, see E. Fleischer, *Hebrew Liturgical Poetry in the Middle Ages* (Hebr.). Jerusalem 1975, 379 ff.

79 On the social atmosphere reflected in this poem see E. Gutwirth’s study “A *muwaššah* by Solomon Bonafed.” In *Poesía estrófica*. F. Corriente, A. Sáenz-Badillos, eds., Madrid: Univ. Complutense, 1991, 137–144.

song — which is probably why the poem does not include an acrostic. Hence, despite Bonafed's own description of the poem as a "*muwaššah*", we ought to consider it a "*zajal*-like" piece.

The last two strophic poems are "*zajal*-like" liturgical compositions, which Bonafed does *not* designate as *muwaššahāt*. The first, *me 'ay me 'ay 'oḥilah*,⁸⁰ consists of an introduction and five strophes, with the acrostic "Šelomoh ḥazaq." The heading refers to the melodic pattern followed in the poem,⁸¹ with some Romance words (probably in Catalan) in Hebrew letters: *yw wy 'wn' q'b'nyh*, which could be read as "jo vei una cabanya."⁸² This is the only strophic poem in the series of *rešuyyot* that Bonafed, who was in Serós at the time (after having recovered from a severe illness),⁸³ wrote and sent to his friends in Agramunt, En Vidal Š'alti'el Bonafos and Nastruc Bonsenyor. As befits its liturgical nature, the content offers a consoling depiction of the reconstruction of the Temple in Zion and the return of the exiles, with words of consolation for the community. Despite Bonafed's own claim that the composition has no meter (*mišqal*), it is in fact very close to the syllabic meter: the verses tend to have seven syllables, with possible rhythmic accent on the even syllables. The rhyming pattern is ab/ab.cccb/dddb/eeeb, etc.

The strophic poem *'Elohe qedem*,⁸⁴ edited by A. M. Bejarano in her dissertation,⁸⁵ is a response to a similar *gemar*⁸⁶ sent to Bonafed by Yehudah (En Bonaguda) ha-Qašlari (nine strophes in three verses, terminating in a short refrain with the word *'eḥad*, "one").⁸⁷ Bonafed's poem — which, in his own words, was written "in its image, after its

80 Ms. Oxford, Bodl. 1984, f. 55r–55v. In our edition, 7.

81 Instead of *lahn*, the Hebrew term *tamrur* is employed, probably with identical meaning.

82 Or: "yo ví una que venía," as suggested by A. Bejarano in her dissertation, I, p. 65. Unfortunately, for the time being, we have no other clues for identifying the composition to which the heading alludes.

83 See the letter in f. 53r f.

84 Ms. Oxford, Bodl. 1984, ff. 44v–45r. In our edition, 1.

85 I, pp. 331 ff.

86 On this kind of liturgical poem, related to the *selihah*, cf. E. Fleischer, *Hebrew Liturgical Poetry*, 203, 408 f.

87 Included also in Bonafed's *dīwān*, Ms. Oxford, Bodl. 1984, f. 44r–44v.

likeness” — has twelve strophes written in the same measure (with the refrain always including the word *'eḥad*, “one”), without an introduction. None of these compositions have meter, nor do they have a fixed number of syllables. There are no references to any known melody. The rhyming pattern in both cases is aaab/cccb/dddb/ etc. — same as in the strophes of the previous poem we have discussed.

These six compositions were among the very last strophic poems written in Sefarad before 1492. Bonafed was acquainted with the classical traditions and forms and generally followed them, remaining faithful to the old models and imitating them according to the rules of the *mu'āraḍa*. But the *muwaššah* of the fifteenth century had already evolved. Other authors had already renounced the *kharajāt* in foreign languages and had become oblivious to the original function of the *kharja*. They chose to increase the number of internal rhymes, without setting a clear limit to the number of strophes, and without differentiating between the true *muwaaššah* and “zajal-like” compositions. For Bonafed, as for other poets of the Saragossa circle, strophic poems were a challenge, allowing a display of true virtuosity, while at the same time sustaining the poets' sense of being firmly rooted in the old Andalusian traditions.

[א]

מוֹשֶׁחַ לַחֵן "יֵשׁ אַרוֹכָה". יִסְדַּתְיוֹ עַל אֲדָנָי תְּהִלּוֹת הַחֶכֶם הַנּוֹזֵר, שְׁקִלוֹ לְבִי
בְּפֶלֶס רַעֲיוֹנָיו דּוֹרֵף בְּעֵקְבוֹת הַמְשׁוֹרְרִים הָיוּ לְפָנָיו לְהַגִּיד בְּאַמֶּת לוֹ נִמְצָא בְּעֵינָיו.

עִם חֲלִיפוֹת וְצָבָא
עוֹד יְנוּכוֹן בְּשִׁיבָה

אִם נְעוּרֵי וְרַעֲי
חֲלָפוֹ הֵן זְמִירֵי

מִדְּבָרֵי שִׁיר וְחִידוֹת
אֵיךְ אֲדַבֵּר נְגִידוֹת
הֵא מְלִיצַת חֲמוּדוֹת
כִּי אֱלֹהִים חֲשָׁבָה
מִשְׁנִיֹּר גְּנָבָה

שְׁאֵלוֹנֵי עֲלָמוֹת
אֲחֵרֵי מוֹת נְעִימוֹת
יַעֲנוּנֵי מְזֻמוֹת 5
יַחֲשָׁבוּ כִּי יְדוּעֵי
אֵף יְלִיד מֵאֲמֵרֵי

בֵּין וְשָׁכַל פְּקִידֵיו
עַל מְרוֹמֵי חֲסָדֵיו
הַעֲמִיד לְעַבְדֵיו
כָּא וְתִדּוּן דְּאָבָה
נִס וְרָבָה עֲזוּבָה

לוֹ גְדוּד שִׁיר סְגָלָה
נִכְנָתָה עִיר תְּהִלָּה
הוֹד יִקְרַע עִם גְּדָלָה 10
בְּחָלוֹם עַל יַצוּעֵי
אֵף בְּכַנְפֵי שְׁחָרֵי

שֵׁם כְּבוֹדוֹ וְשָׁכְלוֹ
נִס יִקְרוּ וְדָגְלוֹ
יָד כְּתָב מִהֶלְלוֹ
שֵׁם וּפְלֵב נְתִיבָה
יְהִדְפוּנֵי בְּאֵיבָה

מִנְשָׁרִים יַעוּפֵף
יָם וְתִימָן יַחֲוּפֵף
יָב יְרוּפֵף בְּנוּפֵף 15
בֵּית זְבוּל בֵּין צִלְעֵי
אֵף לְרַחֲקוֹ חֲצָרֵי

טַל בְּעֵתוֹת רְצוּנוֹ
מִפְלְשֵׁי עַב חֲרוּנוֹ
שֶׁת עָלֵי צוּאָרוֹנוֹ
רוּץ יְרוּצֵץ לְתַאֲבָה
יִצְאוּ לוֹ לְצָבָא

הֵן שְׁחָקִים מְרִיקִים
אֵף בְּרָקִים מְפִיקִים
עֵשׂ וְכִימָה עֲנָקִים 20
אֲחֵרֵי כָּל רְקִיעֵי
וְצָבָא חֵיל מְאוּרֵי

אֶל חֲכָמִים קְדִימָה עַל נְאוֹת בֵּין וְעֶצְמָה כָּלְלוּ הוּא וְחֲכָמָה כַּעֲרַפֵּל סְבִיבָה נַעֲשׂוּ לוֹ לְעֶרְכָה	לוֹ בְמַעֲלָה וְסֹדֵר אֵט יִנְהַלֵּם כְּעֹדֵר בְּאֵמֶת שֵׁם וְגֹדֵר הוּא כְּשֶׁמֶשׁ וַיִּוֹדְעֵי הוּא כְּשָׁרוֹן וְשָׂרֵי	25
גַּם נִתְּנוּ לְמוֹפֵת הוּא כְּרֹאשׁ כְּצֶפֶת בֵּין שְׁפָתַי כְּנֹפֶת אֵשׁ תְּשׁוּקָה וְאַהֲבָה אֶהְבִּיהוּ נְדָבָה	יּוֹצְרוֹ הָאֱמִירוֹ אֶל זְמַנּוֹ וְדוֹרוֹ לֹא רְאִיתִיו וְזָכְרוֹ לֹא רְאִיתִיו וּמַעֲצֵי תֹאכְלֵם כִּי יִצְוֵרֵי	30
כֶּךָ גְּבִירֵי שְׁגִיאוֹר עִמָּךְ נַחֲזָה אוֹר תִּהְיֶה לִי לְמֵאוֹר וְחִזּוֹתְךָ לְקִרְבָּה נִגְדֶדֶךָ הַנְּנִי כָּא	בְּשָׁרוֹנֵי יְדִידִים כִּי לְיָמִים יַעֲוִדִים מִמְעוֹף צוֹק נְדוּדִים אֶסְפְּרָה כָּל רְגַעֵי בֵּין מַגְלַת סְפָרֵי	35

- א כ"י: ב. (א49–48) לא פורסם 1. חליפות וצבא (איוב י יז) 4. אדבר
נגידו (ע"פ משלי ח ו). 5. חמודות (דנ' ט כג) 9. עיר תהלה (יר' מט כה)
11. על יצועי (תה' סג ז) ותדוץ דאבה (ע"פ איוב מא יד) 12. בכנפי שחרי (ע"פ
תה' קלט ט) ורבה עזובה (ע"פ יש' ו' יב) 13. שם כבודו (תה' עב יט)
17. יהדפוני באיבה (ע"פ במ' לה כא) ט 19. מפלשי עב (איוב לז טז) 26. כערפל
סביבה (ע"פ תה' צז ב) 29. בראשם כצפת (ע"פ דה"ב ג טו) 32. אהביהו נדבה
(ע"פ הושע יד ה) 35. ממעוף צוק (ע"פ יש' ח כב) 37. הנני בא (זכ' ב יד)

[ב]

מוֹשֵׁחַ אַחַר לוֹ

אור סְהָרוּ
הוד תְּאָרוּ

זיו זְהָרוּ יְבֹלֵם
לי יְחֹלֵים בְּחֹלֹם

שְׁלוֹם אֲלֵי יְהוָה
אם בְּנִדּוֹד יְהוָה

בָּא בְּחֹלֹם
זרח הָלוֹם
הִלֵּךְ הָלוֹם
בית סְהָרוּ
זיו צְהָרוּ

עַל פְּאֲתֵי עָרֶשׁ
וְאוֹמְרָה: חָרָם
כְּחֵי כְמוֹ חָרָם
שֵׁם מִחֲזָה אֵיִם
נִפְשֵׁי רְאוּת כִּיּוֹם

הֵהוּא אֲשֶׁר אָמַשׁ
אֵיִם כְּמוֹ שְׁמֵשׁ
עַת מֵאֶפֶל יִמַּשׁ
גִּזּוֹל כְּבוֹדֵי יוֹם
לוֹ אֲתַנָּה פְּדִיּוֹם

5

עַת כּוֹנְנוּ
וַיִּצְפְּנוּ
צוֹר חוֹנְנוּ
לְמִשְׁחָרוּ
אור זְהָרוּ

לְעִשׂוֹת יָקָר יוֹתֵר
לְבֶשׁ וּבִקָּה כּוֹתֵר
וַיְהִי לְדוֹר כְּפֹתֵר
רְכַב יָקָר יִרְתוֹם
כַּסְפְּכֵי זְבוּל יִחַתֵּם

הַנְּהַזְמֵן נִלְאָה
אַחַר מְעִיל הַנְּאָה
עַל אֶף זְמַן נִרְאָה
מִגֵּן לְהִלְכֵי תוֹם
פִּי יוֹדְעִים יִסַּתֵּם

10

צָרָה שְׁמָה
מֵה־נִּצְעָמָה
נִתְחַכְמָה
הוא פְּאָרוּ
עַת דִּבְרוּ

תִּכַּל לִישְׁבֵי בָה
אָרְץ מְאֹד רַחְבָּה
לוֹ צִעְקוֹ הָבָה
שְׁמְעוּ דוֹר עֲרוֹם
וּגְלִיל זְבוּל יִפְרוֹם

טָרָם גְּבִיר גְּבָרָה
בוֹ נִשְׁגָּבָה מִשְׁרָה
חֲכָמָה וְגַם תּוֹרָה
מִיָּם וְעַד דְּרוֹם
יְרוֹם עַדֵי מְרוֹם

15

ב כ"י: ב. (ב49א.49) לא פורסם 4. חרס זרח (עפ"י איוב ט ז) 5. ימש
(עפ"י שמ' י כא) 13. תכל ליושבי (עפ"י תה' כד א) 15. הבה נתחכמה (שמ' א

(

[ג]

מְרֹשַׁח שְׁלַחְתִּי לְקַשְׁלָאֲרִי נִרְ לַחֲזַן "בְּרוֹם גְּלָגַל" בְּיוֹם חֲתוּנָתוֹ

יִלְבַּשׁ וַיְתַהַלֵּל
יִפִּי וְטוֹב מִעֲלָל

שָׁלַל מִהֲלָל
יָדִיד כָּלֵל

גִּדְּל בְּלִי שֶׁפֶל
עָפַל בְּלִי גִפֶל
מָאוֹר בְּלִי אֶפֶל
לְבַשׁ זָמַן שׁוֹלָל
עִפְרָה נְאֻה פֶּלֶל

מְרוֹם דְּגָלוֹ
וְחוּג אָהֶלוֹ
וְאוֹר שְׁכָלוֹ 5
לְבוּשׁ מְכָלֵל
בְּעֵת חוֹלָל

פְּאֲרֵי תִהְלוּתִי
עַל רֹאשׁ פְּעֻלוּתִי
עֵקֶבֶי בְּחוֹרוּתִי
תוֹם מִעֲלָל עוֹלָל
פְּאוֹרוֹת פְּאָר עוֹלָל

מָאֵד נְעֻמוֹ
וּמָה עֲצֻמוֹ 10
אֶפֶל הֶלְמוֹ
הֶכִי עוֹלָל
כְּשֶׁב נִפְלָל

חֲכָמוֹת עָלִי שְׁכָמָן
שִׁי אֶל זָמַן אֶלְמָן
שְׂאֵל וְאָמְרוּ מִן
בּוֹ חֵי לְכַב חֲלָל
עַם טַעֲמוֹ הוֹלָל

נְשֹׂאוֹהוֹ
וְקִרְבוֹהוֹ
וְהוּא מָה הוּא 15
וְצוּף נִבְלָל
וְאִישׁ הוֹלָל

טַעַם וְחֵן רְצוּף
יַעֲשׂוּ דְבוּרִים צוּף
יִשִּׁית רְצוּף יָם סוּף
אֶל עַל צָבָא מִעַל
מִעֲלוֹת בְּדוֹר מִעַל

בְּמִלְקוּחוֹ
וּמִלְקוּחוֹ
וַיִּינ רְקוּחוֹ 20
שְׁמוֹ יַעַל
וְהוּא גָעַל

שִׁיאוֹ לְלֵב גְּאוּהָ
חֲסִדוֹ לְרֹאשׁ עֲנָהָ

חֲנִית לְהַב
וְזֹר זְהָב

<p>שָׁפֵל וְרָם נִכְוָה אִישׁ שָׁח וְעַז נִכְפָּשׁל כָּל שִׁיר וְכָל מַשְׁל</p>	<p>25 וְכוּ יִרְהַב שָׁמוּ מִמַּשְׁל וְכוּ נִחְשָׁל</p>
<p>יְנִיף צְנִיף גְדֹלוֹ נִוְדַד לְמִשְׁאָלוֹ צִיץ הוֹד יִשְׁוֶה לוֹ עֵץ בֵּין עֲדֵי נִגְמָל חֶסֶד לְדוֹר קָמָל</p>	<p>30 אֲשֶׁר הוֹנֵף וְכָל כְּנָף וְכָל עֲנָף וְלֹא גָמַל יָדִיד גָּמַל</p>
<p>אֶל הַהַדְס אָרַח רֵיחַ שָׁמוּ יֵרַח תוֹף גֵּן יָקָר פָּרַח תוֹף צֵל הַדְס יִצְהַל עַם פּוֹכְבֵי מִצְהַל</p>	<p>35 רָאוּ עֶפֶר אָבַל כֶּפֶר אָמִיר שֶׁפֶר לְעֵין קָהַל וְהוּא יֶאֱהַל</p>
<p>סְפִיר וּבְרִקַת שָׁלַג מִחֻבְקַת כִּימָה מִנְשָׁקַת דוֹרֵף עָלַי גְּלָגַל עֲנֹה וְתוֹם יִגַּל</p>	<p>40 בָּטוֹר שְׁנִי וְאֵשׁ פְּנִי וְאוֹר עֵינָי כְּרוֹב נִדְגַל לֵיד מִעֲגַל</p>
<p>גֵּן חֵן עָלַי נִהַר עַם בַּת אַחֹת סִהַר חֵיל בֵּין לָךְ נִהַר שָׁמַע אֲשֶׁר אֶצֶל קוֹלוֹ בְּעַת סִלְסַל</p>	<p>45 פָּרַה וְרִבָּה וְשִׁים נֹוה וְקוֹם וְשָׁבָה לָךְ צִלְצַל עֲדֵי אֶצֶל</p>
<p>עַל הַרְרֵי עֲצָמָה מִצְנַתְרוֹת חֻכְמָה אֶל עַם לָךְ יִצְמָא לִכְּךָ בְּשִׁיר יוֹכֵל שִׁי שִׁיר לָךְ יוֹכֵל</p>	<p>50 רָאִי מוֹצֵק וְחֵן מוֹצֵק נְעִימוֹת צֵק אָחִי יוֹכֵל לְזֹאת יֶהְבֵּל</p>

לְבִי וְרַעֲיוֹנִי	לִבְּנֵי לְבִיא
בֶּן בָּאֵן בְּנִשְׁתָּ עֵינִי	וְלִפְרוּבֵי
בָּהֶם וּמַעְיָנִי	55 וְכָל טוֹבֵי
אוֹר הַזְמִיר אֶפְל	בְּדוֹר שָׁפֵל
כָּל עוֹד שָׁמָּה יִגְדֵל	וְלֹא יִחְדַּל

ג כ"י: ב. (103–102) לא פורסם 8. פארי (עפ"י שמ' לט כח) 9. ומה עצמו
 (עפ"י תה' קלט יז) 12. נפלל (עפ"י יח' כח כג) 24. עננה — לפי ועננה-צדק
 (תה' מה ה) 43. פרה ורבה (עפ"י בר' א כב) 48. ראי מוצק (ע"פ איוב לז יח)
 50. צק (מ"ב ד מא).

[ד]

מוֹשֵׁחַ בְּדַמּוֹת מְסַתְגֵּאֵב עֲשִׂיתִי עַל יַפֶּת הָעֵינַן, זָכְרוּהוּ עַל הַיַּיִן, וּשְׁמָה שְׁמֵשׁ

כְּאוֹר בְּקָר יִזְרַח שְׁמֵשׁ

שְׁמֵשׁ זָרְחָה וְנוֹדַד כָּל גִּילִי
 לְכוּ אַחֵי שְׁמַעוֹנִי וּפְגַעוּ לִי
 וְאַגִּידָה לָכֶם אֶת כָּל עֲמָלִי
 5 שְׁעַמְלָתִי תַחַת הַשְּׁמֵשׁ

אַהֲבַתֶּיהָ אֶהֱבֶת כְּלוּלוֹת
 עוֹד מְעַט בְּגֵדָה בִּי וְהִלְכָה בְּגַבּוּלוֹת
 וּתְשֵׁב הַשְּׁמֵשׁ אַחֲרָנִית עֲשׂוֹר מְעָלוֹת
 נִגְדֵי יִשְׂרָאֵל וְנִגְדֵי הַשְּׁמֵשׁ

10 הִנֵּה לְשָׁלוֹם מֵר לִי מֵר
 כִּי קוֹמָה כְּתָמָר דְּמָתָה לְתָמָר
 כְּפִסְתָּה פְּנִיָּה וְכַתָּה נָמָר
 וְתַחֲשׂוּ הַשְּׁמֵשׁ

אֲחֲרַי בְּלִמְתִּי הִסְתָּה אוֹתִי
רוּחַ אֲהַבֶּת אֲחִתִּי רַעֲיָתִי 15
כָּל זְמַנְתָּה הִשְׁבַּתִּי וּמְחַצָּה רֹאשׁ שְׁמִחָתִי
וְתוֹךְ הַשָּׁמַשׁ

עֵינַיָּה יוֹנִים תְּצוּדִינָה נֶפֶשׁ יִקְרָה
כִּי בַחֲנֹם הִרְשַׁת מְזוּרָה
לְזֹאת קִירוֹת לְבִי שְׁמִתִּי לְמַטָּרָה 20
לְעֵינַי הַשָּׁמַשׁ

מֵה נְאוּוֹ דְבָרֶיהָ פָּרָשִׁי מְכַמֶּרֶת
אֲמֹר תֵּאמַר נְאוּם מַעֲשֵׂי כְּקִטְרֹת
אֵל תִּרְאוּנִי שְׁאֲנִי שְׁחַרְחַרְתָּ 25
שְׁשׂוּפְתַנִּי הַשָּׁמַשׁ

רוּחַ חֵן עַל פְּנֵיהָ מְרַחֶפֶת
עוֹרָה שָׁחַר וּכְמוֹ שָׁחַר נִשְׁקָפֶת
יוֹצְרָה חֲנֻנָה חֵן וְתַחֲמָרָה בַּחֲמֹר וּבְזֹפֶת
וְחֹם הַשָּׁמַשׁ

בַּחֲבָלֶיהָ נָפְלוּ לִי חֲבָלִים 30
וְלִבִּי מִשְׁכָּה אֲהַבְתָּה בַּחֲבָלִים
וְקִנְאֵת בֵּיתָה אֲכַלְתָּנִי כִּי קִנְאֵתִי בַּהוֹלְלִים
בְּאֲנָשֵׁי בֵּית-שָׁמַשׁ

חֲשַׁבְתִּיהָ שָׁמַשׁ צְדָקָה וְהִנֵּה צָעָקָה
אָהָה לַיּוֹם נִקְשַׁרְתִּי בְּשִׁרְשָׁרוֹת חֲשָׁקָה 35
וְלִבִּי יִקְרַב אֵלֶיהָ כָּל עוֹד רַתְּקָה
וַיִּלֵּן שָׁם כִּי-בָא הַשָּׁמַשׁ

לְמַצָּא חֲפָצָה נְדַרְשַׁתִּי וְנוֹצְרֹתִי לְעֵבֹד לוֹ
וּבְצֵת אֲמַר לְבִי לְהַפִּיק מִשְׁאָלוֹ
הַעֲזָה פְּנֵיהָ וְתֵאמַר לֹא 40

יִזְרַח הַשָּׁמֶשׁ וּבֹא הַשָּׁמֶשׁ

צִירֵי הַחֶשֶׁק נִתְקוּ מוֹרְשֵׁי לְבָבִי
 וּנְשָׁמָה לֹא נוֹתְרָה בִּי
 כָּל עֲצָמוֹתַי הוּצְאוּ מִקְרָבִי
 וּשְׁטָחוּם לְשָׁמֶשׁ

45

לְבִי לְבִי אֶתָּה סְבוֹתָ
 כִּי אֶהְבֶּתָ אֵיבֹתַי וְאוֹתַי רִיבוֹתָ
 הֵן קְלוֹת יוֹם לְהַעֲצִיבִי הַכִּינּוֹת
 הֵן קְלוֹת יוֹם לְהַעֲצִיבִי הַכִּינּוֹת
 מְאוֹר וְשָׁמֶשׁ

נִיחַמְתִּי כִּי הִמְלַכְתִּי אֵיבֹתַי בְּלִבִּי 50
 גַּם אֶהְבֶּתָה גַּם שִׁנְאַתָּה אֶרְחִיק מִסְבִּיבִי
 וְלֹא אֶבְחַר עוֹד לְשֵׁים לְרַכּוּבִי
 אֶת מְרַכְבוֹת הַשָּׁמֶשׁ

זֶה חֶלְקִי מִכָּל עֲמַל חֶשֶׁקִי 55
 כִּי הַזְמַן עוֹשֶׁקִי וְלִבִּי מְצִיקִי
 אֶכְתֹּב מְרוֹת לְצוּרֵי וּמְעִיקִי
 וְיִתֵּר לְרֹאֵי הַשָּׁמֶשׁ

הַיּוֹצֵר לְבָה לֹא יֵשֵׁיב עֲמָלָה בְּרֹאשָׁה
 אֶהָה מְתוֹקָה כְּדָבָשׁ הַשְּׂבִיעַתְנִי מִמְרוֹמֵי רוֹשָׁה
 וְלֹא אֶפְלֹתִי בְּאֲנִי מִיַּעֲרָה וְדָבָשָׁה 60
 וּמִמְגֵד תְּבוֹאֵת שָׁמֶשׁ

- ד כ"י: ב. (א104–ב103) לא פורסם 1. כאור בקר יזרח שמש (ש"ב כג ד)
 2. שמש זרחה ונודד (נחום ג יז) 3. שמעוני ופגעו לי (בר' כג ח) 4. את כל
 עמלי (בר' מא נא) 5. שעמלתי תחת השמש (קה' ב כ) 8. ותשב השמש: (יש'
 לח ח) אחרנית עשר מעלות (מ"ב כ י) 9. נגד ישראל ונגד השמש (ע"פ ש"ב יב
 יב) 10. הנה לשלום מר לי מר (יש' לח יז) 12. כסתה פניה (בר' לח טו)

13. ותחשך השמש (ע"פ קה' יב ב) 14. אחרי בלתי (בר' יח יב) הסתה אותי (ע"פ מ"א כא כה) 15. אחתי רעיתי (שה"ש ה ב) 16. זמתה השבתי (ע"פ יח' כג כז) ומחצה ראש (ע"פ שו' ה כו) 17. ותך השמש (יונה ד ח) 18. עיניה יונים (ע"פ שה"ש א טו) 19. כי בחנם הרשת מזרה (ע"פ מש' א יז) 20. קירות לכי (יר' ד יט) 21. לעיני השמש (ש"ב יב יא) 22. פרשי מכמרת (יש' יט ח) 24. אל תראוני שאני שחרחרת (שה"ש א ו) 25. ששזפתני השמש (שה"ש א ו) 26. רוח חן (זכ' יב י) על פניה מרחפת (ע"פ בר' א ב) 27. עורה שחר (ע"פ איוב ל ל) וכמו שחר נשקפת (ע"פ שה"ש ו י) 28. ותחמרה בחמר ובזפת (שמ' ב ג) 29. וחם השמש (שמ' טז כא) 30. נפלו לי חבלים (ע"פ תה' טז ו) 31. משכה אבהת בחבלים (ע"פ יר' לח יג) 32. וקנאת ביתה אכלתני (ע"פ תה' סט י) כי נאתי בהוללים (תה' עג ג) 33. באנשי בית שמש (ש"א ו יט) 34. שמש צדקה (מל' ג כ) והנה צעקה (יש' ה ז) 35. אהה ליום (יואל א טו) 37. וילן שם כי בא השמש (בר' כח יא) 38. למצא חפצה (ע"פ קה' יב י) 40. העזה פניה ותאמר לא (ע"פ מש' ז יג) 41. וזרח השמש ובא השמש (קה' א ה) 42. מורשי לבבי (איוב יז יא) 43. ונשמה לא נותרה בי (ע"פ דנ' י יז) 45. ושטחום לשמש (יר' ח ב) 46. אתה סבות (לפי מ"א יח לז) 49. מאור ושמש (תה' עד טז) 53. את מרכבות השמש (ע"פ מ"ב כג יא) 56. אכתב מררות (ע"פ איוב יג כו) 57. ויתר לראי השמש (קה' ז יא) 58. ישיב עמלה בראשה (עפ"י תה' ז יז) 60. ולא אכלתי באני (ע"פ דב' כו יד) 61. וממגד תבוא שמש (דב' לג יד)

[ה]

עוד לתמרור יו וי אונ קאבאניה (jo vei una cabanya), ואין לה משקל

ציון על שד גולין
לבנות את היכלין

מעי מעי אוחילה
אף עוד לאל אוחילה

שפכי לבך במים
לפני אל בשמים
ושאי אליו בפנים
על נפש עוללך

5

למה תלפי קודרת

סַגְרַת וּמְסַגְרַת
צִיּוֹן מְלֵל-תְּפִאֲרַת
מַה טָּבוֹ אֶהְלִיךָ 10

מְקַדֵּשׁ מֶלֶךְ הוֹאִילִי
לְבָנוֹת וּבְעַמֶּךָ גִּילִי
וּכְבוֹד מְלִיכָךָ הוֹחִילִי
כִּי עוֹד יִזְרַח עֲלֶיךָ

הֵן אִם צְרוֹת אָרְכוּ 15
וַיְמִי מוֹעֵד נִמְשָׁכוּ
דְּבָרֵי חוֹזִים תִּמְכוּ
לֵב בְּנֵי שְׁכוּלֶיךָ

חֲזָקִי עֲדָה נְחַשְׁלָת 20
כְּמַעֲט תְּהִי נִגְאָלָת
לְבָשִׁי בְּגַדֵי תוֹחֶלָת
כִּי עוֹד תַּעֲדִי פְּלִיךָ

- ה כ"י: ב. = 55-55א) לא פורסם 1. מעי מעי אוחילה (יר' ד יט) על שד
(יש' כב ד) 3. שפכי לבך כמים (ע"פ איכה ב יט) 4. לפי אל (איוב טו ד)
5. ושאי אליו כפים על נפש עולליך (ע"פ איכה ב יט) 8. סגרת ומסגרת (יהו' ו א)
10. מה טבו אהליך (ע"פ במ' כד ה) 11. מקדש מלך (עמ' ז יג) 12. גילי (זכ'
ט ט) 14. יזרח עליך (ע"פ יש' ס ב) 16. וימי מועד (ע"פ הושע יב י'
17. דברי חוזים (ע"פ דה"ב לג יח) 22. עוד תעדי (יר' לא ג).

[ו]

וְאָנִי בְּרֵאוֹתַי הִפְלַגְתִּי נֶעַם הַסְּלִיחָה יַעֲצוּנִי רַעֲיוֹנַי לְחַבֵּר גְּמַר אַחֲרֵת בְּדַמוּתָהּ
בְּצִלְמָה וַיִּסְוֶתָּה עַל שְׁלֶשֶׁה עֶקְרִינַי וְאֵינָם פְּסוּדִים

גְּמַר

אֱלֹהֵי קָדָם שׁוֹפֵן עַד בְּכַבּוּדוֹ
בְּיִרְאָה וְרֵעַד יִרְחַשׁ לְבִי יְחוּדוֹ
כִּי מִי הוּא אֲשֶׁר תִּשְׁיַג יָדוֹ
אֶת הָאֶחָד

5 נִמְצָא וּמַעֲיִן יְצוּרֵי נַעֲלָם
יִוְדַע דְּרָכֵי אִישׁ וּבְרִצּוֹנָם הַמְּשִׁילָם
חֻקַּת עוֹלָם שֶׁם לְעַמּוֹ וְהַשְּׁפִילָם
מִצְדָּה הָאֶחָד

10 זֶה מִמִּית וּמַחֲיָה רַב לְהוֹשִׁיעַ
לְנַבִּיאָיו מֵאֵין תְּמוּנָה הוֹפִיעַ
לְרַבִּים יַצַּע דְּבַר הַמְּלֶךְ וְדָתוֹ מִגִּיעַ
עַל פִּי עַד אֶחָד

15 יוֹשֵׁב עַל כֶּסֶף רָם לְגַמֵּל
לְאִישׁ כְּדָרְכָיו וּלְשִׁבִי פֶשַׁע לְחַמֵּל
לְכֵן שׁוּבוּ עַרְלֵי-לֵב לְהַמֵּל
וּלְעַבְדוֹ שְׂכָם אֶחָד

20 שׁוּמְמַתִּי לְכַבֵּד רַע מִעֲבָדֵי
בְּשִׁתִּי לְפָרֵשׁ כִּפְּי אֶל שְׂדֵי
אֶבֶל רַחֲמֵי עוֹדְדוֹנֵי וְתַמְכוּ בְּיַדִּי
מִזָּה אֶחָד וּמִזָּה אֶחָד

לְזֹאת קִנְיַתִּי לְבָרוּחַ

לְצַל חֶסֶדְךָ הוֹלֵךְ שְׁחוֹחַ
הַרְבֵּה לְסִלוּחַ לְקִרְאָה בְּכַח
” אֶחָד וְשֵׁמוֹ אֶחָד

25 מָה אָנוּשׁ כִּי תִפְקְדֵנוּ אֵל
אֶף הַכֹּל אָדָם וּבְפֶתַח חֶטָּא יִתְגַּאֵל
אֲחֵרֵי מִי יֵצֵא מִלְּךָ יִשְׂרָאֵל
אֲחֵרֵי פְרַעֲשׁ אֶחָד

30 הִטְבַּעְתִּי בֵּינוֹן מְצוּלַת עֲוֹנֵי
נִכְלַמְתִּי לְהָרִים אֵלַיךְ פָּנֵי
הָאֲסִתִּירָם אֲדֹנָי וְזִדְוֹנֵי לְפָנֵי
קָמוּ גַד אֶחָד

35 חֲטָאת נְעוּרַי עַד כֹּה סִבְבוּנֵי
שָׁהִם מְשׁוּב לְיֹצְרֵי הַרְהִיבוּנֵי
עֲתָה נַחֲמֵתִי וְסַעֲפֵי לִךְ יִשְׁבִּיבוּנֵי
וְשֵׁמוֹ לָהֶם רֵאשׁ אֶחָד

40 חָרְדוּ יְצוּרֵי כִּי עָצַם חָלִי מְרִי
שׁוֹטְטֵתִי רְפוּאוֹת וּבִידֵי צָרֵי
אִם שׁוֹב אָשׁוּב לְיֹצְרֵי הַן מִחֲלָי
לֹא מֵת אֶחָד

זָכַר רַחֲמֶיךָ וְהִיָּה בְּסִמְכֵי נַפְשִׁי
לְצִאתִי חֲפָשִׁי מִזְמַן מוֹקְשִׁי
כִּי בְעוֹד לִבִּי אָסִיר יְצָרֵי וְכַחֲשִׁי
אֵיכָה יְרִיף אֶחָד

45 קָבַל שׁוֹעֵת גּוֹי אֶחָד
בְּקִהְלֶךָ כְּבוֹד יְחִוֶּדְךָ תַּחַד
הִבֵּט נָא כִּי עָלֶיךָ הִרְגָנוּ יַחַד
תַּחַת אֶחָד