The Compunctuous Poet, Cultural Ambiguity and Hebrew Poetry in Muslim Spain
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Jacqueline Bismuth investigates the influence of the Italian
dolce stil novo
with that of the Arabic and Hebrew Andalusian tradition, on
it with related phenomena in other literatures and daily life.

All in all, the book is a very useful and rewarding study
of Arabic poetry. The subtitle “Studies in Medieval Arabic
and Hebrew Poetry” is somewhat misleading, since only
the last article deals with Medieval Hebrew literature.


Hebrew Andalusian secular poetry appears from the tenth
century onwards as a new phenomenon in Hebrew literature.
Literature until then was confined to religious topics. The
call “emancipation” of Hebrew literature in Muslim Spain (al-
Andalus) was largely due to the positions certain Jews then
occupied, which made the community rich and prosperous,
also intellectually.

Under Muslim rule the Jewish community of Spain had
many possibilities for development, because of its special
social position in that diaspora: the Jews had established
themselves on the Iberian peninsula as early as the first cen-
tury. They were there before the arrival of the Visigoths at
the end of the fifth century, and when the Visigoths became
hostile towards them, they saw the Arabs as their liberators
when they (the Arabs) conquered the majority of the Iberian
peninsula in 711. According to historical sources they even
helped the Arabs in their conquest. Furthermore, the Jews
were to be found in all walks of life, landowners, merchants,
artisans, and labourers; from the highest to the lowest
classes. They had their own cities, such as Lucena and
Granada. In wealthy Muslim Spain, Jewish science and cul-
ture were greatly stimulated, thanks to Jewish functionaries
at the courts of Muslim kings. Under the influence of Arabic
grammar, Hebrew grammatical studies flourished, although
Hebrew had already disappeared as a spoken language in the
second century CE, and in Spain first Romance, later ver-
acular Arabic, had taken its place. The focus of Hebrew
grammatical studies was on the Classical Hebrew of the
Holy Writ. Secular Hebrew Andalusian poetry came into
being under the influence of the study of Hebrew grammar
following the methods of the Arab grammarians. This study
was much encouraged by the famous Meacenes and Cor-
doban vizier, Hasday ibn Shaprut (ca. 910-970).

The study of the Biblical Hebrew inspired the Hebrew
poets to use that language for their new forms of secular
poetry. They used Arabic metres and themes. The first poets
of the new Hebrew Andalusian school made use of poetry as
a means of correspondence in courtly circles and among
friends. One of the first poets, who made a living out of
poetry, by travelling around and singing the praise of Jewish
viziers and Maecenates, was the poet Ibn Khalífun (ca. 970-
c. 1020). The Hebrew Andalusian poets wanted to demon-
strate that Classical Hebrew had the same possibilities as
Classical Arabic for writing secular poetry. The Golden Age
of Hebrew Andalusian poetry did not last very long. It
started under the caliphate in the tenth century, and reached
its peak during the period of the party kings in the eleventh
century, when Muslim Spain was divided into several Mus-
lim kingdoms lead by ethnic Arabs, Berbers, Slavs, or
Negroes. The eleventh century had a rich cultural life at the
courts, whose inhabitants competed with each other in wine
drinking and poetry parties. Hebrew Andalusian poetry took
over the main themes of Arabic poetry such as poetry dedi-
cated to wine, love, nature descriptions, war descriptions
and praise of the patron or king. Among the themes werealso elegiac themes around Death and Perdition.

After the twelfth century, not only did Hebrew Andalu-
sian poetry decline, but also its model, Arabic poetry does
not develop as much as in earlier times. However, as far as
Hebrew Andalusian poetry is concerned, this decay is some-
times denied, because in later ages, poets like Todros Abul-
‘Afíyah (1247-after 1298), and a metrical theorist-poet Sa’ádyah Ibn Dannán (d. after 1505) still have a poetic pro-
duction of high quality, not consisting merely of imitations.
But they were exceptions: the successive arrival of the
Berber dynasties from Morocco, of the Almoravids and
Almohads had been disastrous for the cultural climate, espe-
cially for the Jews who fled over the frontier into Christian
Spain and Provence, while others made their way to the
more tolerant Muslim east (e.g. Egypt). In Provence,
Hebrew rhyme-prose in the style of the Arabs continued to
flower along with Judeo-Arabic culture. Even in Italy,
Hebrew poetry was written according to the principles of the
Hebrew Andalusian school. The impact of Hebrew Andalu-
sian poetry was also quite conspicuous even in the Ottoman
Empire.

The religious poems (the piyyútim) in Al-Andalus, and
afterwards elsewhere, were also influenced by secular
Hebrew Andalusian poetry, especially in their form, metres
and rhymes. The importance of the Hebrew Andalusian
poetry lies not only in the fact that this poetry is deliberately
secular — a fact which probably could exist only in the
rich and privileged diaspora on the Iberian peninsula —, it
also gives an idea of how Arabic poetry was received in
Andalusia).

The book starts with an introduction about the Jews on
the Iberian peninsula and their deteriorating relationship
with the Visigoths; with the description of the changes
brought about by the Arabo-Islamic conquest; and the im-
pact of arabization which, for the Jews, led to an increasing
urbanization. It gives an overview of the several ethnic
groups of al-Andalus and the different reigns and periods. It
describes the role of the famous Jewish courtiers in promot-
ing Jewish cultural life, such as Hasday ibn Shaprut (d. c.
The first chapter explains the concept of “The compunctuous Poet”. The term has to do with the cultural ambivalence of the Jews who wrote Hebrew poetry in Arabic style and the ambiguous position of poetry in the medieval Islamic world in general (i.e., appreciated in courtly circles, but not by certain lawyers, pietists and philosophers). Dúnash ibn Labrat (mid-tenth-century; famous because of his answering poem to a wine invitation in which he mentions the desolate situation of the Mount of Zion) and Samuel han-Nagid (993-1056) were the ones who adapted the Arabic metres to the Hebrew ones. Secular verse was written in the service of courtly ideals, as against the pīyyūṭim serving the community of Israel. In the formal aspect pīyyūṭim were without rhetorical ornamentation, which occurred so much in secular poetry. The secular verses were collected and edited by friends into a Diwan, whereas the pīyyūṭim were preserved by diverse communities. The sacred and the profane was sometimes mixed in the strophic poetry by Yehudah hal-Lewi (1075-1141), especially bridal songs. In using the Arabic themes from wine and love poetry, the true pleasures of Golden Age Hebrew poetry, Hebrew poets were entranced by a rhetorical ideal of life perfectly suited to courtly society. The second chapter is especially devoted to the relationship of Andalusian Hebrew poetry and the Hebrew Bible. In composing their Arabic-styled poems the Hebrew poets used the language of the Bible. They competed with the model posed by the Arabic language and its poetry. The poets used Hebrew as a prestigious linguistic tool, without references to context and associations imposed by the original biblical phrases which they took the words from. Ross Brann traces the origins of this literary approach to Scripture, examining the development of comparative linguistics and the adaptation of Arabic prosody to Hebrew, and the incorporation of secular themes in Hebrew verse and the controversies surrounding these innovations. Those innovations went together with a socio-economic change and demographic movement of the Jews from Baghdad toward the western Mediterranean. The Jews declared their critical independence from Arabic learning, but at the same time, they assimilated to Arabic critical norms in their adaptation of foreign methodologies to the study of traditional Jewish texts. This tension and duality enhanced Jewish self-confidence as reflected in their new poetry. The lexicons, grammars and exegetical texts reveal us how they understood the sacred language, which they used in verse. The duality and tension was also reflected in the attitude of “progressives” and “conservatives” among them, towards questions such as the legitimacy of comparative grammar, the use of Arabic prosody and the introduction of profane themes into Hebrew poetry. The tension between the religious and the secular remains visible in the poetry of one of the first great poets, Samuel the Nagid. In his poems, he celebrates the synthetic nature of courtly culture. The poets are writing in Hebrew, their wisdom is Greek, their metres are Arabic. Abraham ibn Ezra’s poem about the different occupations of the peoples is quoted (i.e., Arabs occupy themselves with love, Christians with war, Jews with the Hebrew Bible. The poet was compelled to leave his family between 1090-1095, for mysterious reasons. This exile in Castile and Navarre was a turning point in his intellectual life. In the following forty years he was always complaining about his exile. Ibn Da’ud noticed Moses ibn Ezra’s predilection for seclusion. However, he suffered from the lack of intellectual refinement in Northern Spain. In exile, Moses ibn Ezra endeavoured to give to future generations his vision of Andalusian Hebrew culture, its manifold achievements and manifest flaws. According to Scheindlin [quoted by the author with support] the Muhādārah is essentially an ambivalent defense of golden age poetry. The real problem addressed in Moses ibn Ezra’s poetics was the legitimacy of [Arabic style] Hebrew poetry. The art of poetry had to be mastered, because it was desired by kings and counselors. Discourse about rhetoric and poetry was another matter, the Andalusian courtier-rabbi was guided not by the rhetorical ideal of life alone. Religion and philosophy competed with poetry. So from the point of philosophy poetry was a waste of time, and not an endeavour to produce “truthful discourse”. Moses ibn Ezra had no predilection for...
panegyric and satire, and shamed himself for his youthful sins. But he defends the use of figurative language. He is against the traditionalists’ opinions and their repugnance for metaphors. Sa’adyah refers to metaphors in explaining enigmatic biblical prophecies. According to Scheindlin [again quoted with support], the arguments of the Muhādārah could bolster Jewish morale against claims of cultural backwardness, but are ultimately focused on legitimizing Arabic-style Hebrew poetry. Moses ibn Ezra is anxious to identify the Andalusian Hebrew poets as legitimate heirs to the literary tradition of ancient Israel.

Chapter four deals with Yehudah Halevi, a poet who surpassed all expectations as a poet. However, at about the age of fifty, he began publicly to question the learning and matters of his country and society, and decried society’s religious complacency and its philosophical scepticism. This had also to do with his piety, directed to the Holy Land and Jerusalem to which he has come in 1141. Then Ross Brann mentions the so-called “conversion theory”, together with a second view about YhL’s struggle to supplant society’s attachment to the Arabic language with commitment to the Hebrew language, and a third view about “mystical rebirth”. Those views are combined often into a composite Halevi. But it is difficult to reconstruct a medieval Hebrew poet’s view of his craft. Biographical data often introduce enigmatic questions.

The idea of YhL’s repudiation of Andalusian Hebrew poetry is based on three sources, i.e., the Kuzari, his metric treatise, and a statement of his pupil Solomon ibn Parhon about his resolution just before his death, to never write poetry again. On the basis of documentary evidence, it is stated that the Kuzari must have been written before 1138, probably sometime after 1130; in any case, before his journey to Egypt. Some of the letters describe how YhL’s encounter with Egyptian society has transformed him from a penitent pilgrim back into a poet, reversing the typological opposition between youth and old age. Despite his disdain for quantitive prosody, and not withstanding his concern for its corruptive effect upon Hebrew, the poet could not tune out the “delightful” quantitative meters. He wrestled with the conflicts of cultural ambiguity, but could not accommodate the impossible. His revolt against the anxiety of influence was neutralized by social reality and his own love of poetry.

In the fifth chapter of the book, called “Echoes and Epigones: Shem Tov Falaqua and Todros Abulafia”, after a short introduction about the survival of Hebrew Andalusian secular poetry after the domination of Arab culture in Northern Spain was over, the author looks for the compunctuous poet in those later times. Hebrew literature, then, developed more and more as a non-courtly belles-lettres literature in imaginative rhymed prose. Poetry and maqamat were directed more and more to a “socially varied audience”, accompanied by a progressive detachment from the court. The Arabic example was less prominent. In the Christian territories, the Andalusian legacy of judaeo-Arabic was by no means lost, but the scientific and religious literature was increasingly translated into Hebrew. Al-Harizi let his narrators and protagonists develop a nostalgic view about the golden Time of Hebrew Andalusian poetry which now is past and lost, whereas his contemporary Abraham Bedersi [i.e., from Béziers] deployed in his writings a kind of ecumenical but less historical view, mentioning Hebrew poets of the Andalusian school side by side with Occitan troubadours, such as Folquet de Marseille and Peire Cardenal and Arabic literati, such as al-Hariri and Ibn Qozman. Arabic culture in Christian territories, however, was still present among the Jews but in scientific and religious writings Hebrew supplanted the Arabic. The “Compunctuous Poet” existed also in those times. In religious circles and traditional circles, poetry remained in the margin of society. Especially the deceit of poetry and its deliberate dishonesty remained target of criticism. In Shem Tov ben Joseph ibn Falaqua’s (1224-1295) Book of the Seeker, the ex-poet tells of his repentance of his juvenile poetic sins near his 40th birthday. The protagonist is an ex-poet, vexed by a modern sense of ambiguity. His quest of the truth has an itinerary through the sciences. In the Book of the Seeker, however, the aim is not the defense of the poetic style, the seeker is even more severe than the author himself: the second part of the book is not even written in rhyme-prose.

Qalonymus’ Eben Bohan (“Touch Stone”) is another call for repentance, but it contains mainly a rhyme-prosed satire of social manners, and personal confession. The second half is written in unrhymed prose. He derides misleading spending of energy in poetry and the poet’s pursuit of gain. He probably never composed a metrical poem.

Ross Brann introduces the concept of the dissembling poet (p. 137), the poet who feigned distinction from his peers. It was the other poets who lied, if not in fabricating extravagant metaphors then in falsifying facts. This attitude was inherited by their successors in Christian Spain, Provence and Italy. New genres, such as the maqamah [Rhyme-prosed story], influenced the Hebrew poets to embrace the persona of the dissembling poet. However the fabulists of the maqamah saw themselves as poets. Authors such as Al-Harizi make no secret of the artifice of their narratives. They advise us that the characters depicted and the adventures related are nothing but fictitious inventions. And so too Yosef ibn Zabbârâ’s Book of Delight has to be considered (d. c. 1140), Juda ibn Shabbetai (1168-1225) and his humorous tale about the Sone ha-Nashim (“The Women hater”) is mistaken taken as a piece of misogynist literature, but separates fiction from reality by the intervention of the author’s persona. The satirical and farcical tone of Hebrew rhyme-prose was an effective method for drawing attention to the society’s many hypocrisies, such as in al-Harizi’s story of the pompous cantor or that of the niveau-riche merchant.

The topos of the dissembling poet also blossoms in the works of two thirteenth-century poets of Christian Spain, Meshullam da Piera and Todros Abul-‘Alīyāh. Da Piera was adhering to the Andalusian metres, but his repertoire of motifs was misleading, especially those dealing with the controversy of Maimonides. His voice consists of different personae. His love motifs and motifs about grey hair are different from the Arabic model. He calls his satiric persona the lying poet.

Also Todros ben Judah hal-Lewi Abu l-‘Alīyāh was a poet speaking through a poetic persona, sometimes ironic, sometimes satirical. He is an ambiguous and even evasive poet. Ross Brann deals with several contradictions in which a cultural ambiguity is shown “quite different from the Andalusian model”. Born within a good family he was...
familiar with Arabic culture but lived within a Christian society, at the court of the king Alfonso El Sabio. This monarch depended on Jews because of his love for scholarship, but he also needed Jews as financiers and courtiers. Solomon ben Sadoq and his son Isaac accepted the poet in their entourage. Hence a large part of his Dhīwān consists of laudatory poetry: he depended very much on the rich and the grand. During the upheavals of 1279, and 1280-81, several court Jews were executed or attacked. Todros too, was imprisoned. A group led by Todros the kabbalist, consisting of rabbis, denounced the way of life of their aristocratic rivals. They appealed for repentance of the community. They did not like the frequent relationships of the Jewish courtiers with gentle women. Todros had been a dissolute poet in the tradition of the Arabic strophic poet Ibn Quzmān. He cultivated the persona of the libertine. Ross Brann considers women in Todros' poetry more tangible imbodiments of beauty than the nameless and faceless archetypes of loveliness of other's "gazelles" in Andalusian literature. The women are especially Arab, Christian (Edomit) or Slavic (Bat Kena'an). He had a notorious reputation as a lover in real life. An incident with a muslim servant girl provoked an exchange of poems with Abu Umar Yosef ibn al-Saraqusti. In the introduction to his diwan he tried to satirize his poetic persona. But he argues that he did not mean to offense anyone, his only aim was to promote Hebrew and to show that the Holy Tongue is as mellifluous as the Arabic. Ross Brann also sees a tendency towards a more "realistic" and personal poetry, which Hebrew poetry of the time shares with Romance lyrics. In his realism he is virtuosic in his feigning. During his period of unfortunate incarceration, the poet produced a cycle of confessional poems, bemoaning his fate and renouncing his courtly life. Todros ascribes his promiscuous behaviour to his lusty reality he has a life of bliss. The erotic introductory passage is often from Romance kharjah. In later poems, even in his 

1. When there is a panegyric, it is preceded by an erotic introduction. Has every eloquent poet, who composes a poem, to be some one foolish with love?

2. My love for 'Abdallah (the praised person) is closer to me, because with him a good mention begins and finishes.

This Mutanabbian theme (also mentioned by David Yellin, Torat ha-Shirah has-Sefardit, Jerusalem, 1940 [repr. 1972] has been elaborated by Todros Abu l-'Afīyah in several poems of his among which the above mentioned meta-qaṣīdah. The other remark of mine which proves Abu l-'Afīyah's attachment to the Arabic tradition, concerns his interest in women of other peoples other than the Jewish. The topic of foreign women as objects of love is derived from the drinking scene in which the pourers of the wine are the objects of love. In Arabic poems we see boys and girls who pour the wine belonging to non-Islamic or non-Arabic peoples: Christians, Jews or, in later poetry, people of Indian or Turkish descent. In Hebrew poetry such as the wine poems in Moses ibn Ezra's Sefer ha-Anaq the beloved ones from the wine scene are Arabs or Christians. Thus the sins of wine drinking and love for young boys and girls are neutralised in a way and made less serious because anonymity is better guaranteed, when they are perpetrated with foreign people. Abu l-'Afīyah's sticks to this rule, his women are taken from foreign peoples. We see this in several poems, even in his muwashshahāt (strophic poems), where the same rule is valid: the girl of the kharjah [refrain-like part of the fifth and last strophe] is often from Romance and Christian origin. As we have seen above, he even practised love with these women in reality, which gives his poems a touch of realism, as we are accustomed to in the Oriental poetry by Abu Nuwas. Unlike Abu l-'Afīyah, it was Yehudah hal-Lewi who revolted against the customs of devoting love poems only to foreign women. This revolt is clear from Yehudah's following poem, which uses elements of the Arabic literary tradition in a different context:

The lovely doe [The Jewish people], far from home, / whose lover is angry, why did she laugh? / She laughed at the daughter of Edom [the Christian girl] and the daughter of Arabia [the Arabic girl] / who covet her beloved. / They are wild asses, and how can they compare / to the doe [who nestled against her gazelle]? / etc.

The third remark I wish to make about Abu l-'Afīyah's attachment to the Arabic tradition, is the fact that he was also following later developments in Arabic literature such as composing poems in the form of trees, which took its origin probably from the Arabic poetry of the Fatimid period in Egypt. This gives me the impression that Abu l-'Afīyah was proud to belong to both poetical traditions, the Hebrew and the Arabic, without contradiction between the two, especially in view of the fact that he was one of the few who preserved this tradition within Christian territory. These remarks of mine, however, are not meant to detract from the brilliant analysis of Todros' poems made by Ross Brann.

Following these remarks, I would like to praise the author of the present book, for his use of the many sources and secondary sources, which makes the book very useful, not only for the beginning student in the field of Hebrew
Andalusian literature and culture, but also for the specialists in the field. The notes of the different chapters are of considerable erudition. It is also the interesting problem of the "compunction" of the poets which deserves attention and which provides a good instrument for dealing with the history of Hebrew Andalusian literature. It is interesting not only for those who study Hebrew and Arabic, but for those interested in literary problems in general. The compunctuous poet is to be found in almost all literature.

Amsterdam/Leiden, January 1994

A. SCHIPPERS


Ibn Khalfun (ca. 970-ca. 1020) is to be considered as one of the first poets of the new movement in Hebrew Andalusian poets who dedicated themselves to secular poetry in Biblical Hebrew in accordance with the Arabic poetic tradition. They were inspired by the themes of Classical Arabic poetry (especially those of poets such as Abu Nuwas, Abu Tammâm and al-Mutanabbi) and took over the Arabic metre, adapted to their poetic Hebrew by their "founder" Dunash ben Labrat (ca. 925-ca. 990). The name Ibn Khalfun has been the object of many conjectures about its correct transliteration: here we will use Ibn Khalfun [analogous to Ibn Zaydun and Ibn Khalduin], which is the proposed transliteration by Aharon Mirký who edited the Hebrew original (Jerusalem, 1961). There also exists a twelfth-century religious Yemenite Hebrew poet of approximately the same name (Abraham ibn Khalfun or ben Halfon whose poems were edited recently by Yosef Tobi, Tel Aviv, 1991). As far as our Yishâq ibn Khalfun is concerned, the confusion about his name started rather early, when the famous eleventh-century poet and literary theorist Moses ibn Ezra (1055-1138), in his famous Kitâb al-Muhaddarah wa-l-Mudhâkarah (31b), called him Ibn Khalfun, but the consonants of the name have been preserved in several acrostichs and they point to Ibn Khalfun or Ibn Khalifon.

In the above-mentioned book, Moses ibn Ezra also mentions that Ibn Halfun was the first poet who made a living out of poetry. "He composed poems with the sole aim of getting presents; he travelled through many towns, being provided with everything he desired by the eminent". Now Carlos del Valle, head of the Hebrew department of the Consejo Superior de Investigaciones Científicas in Madrid, has recently made a full translation into Spanish of Ibn Khalfun's poems based on Mirký's edition, with an introduction and comments. This translation is especially interesting in view of the fact that three years earlier another translation in Spanish appeared by María José Cano, who is professor of Hebrew at the University of Granada [Yishâq ibn Jalfun, Poema cortesano cordobés, Ediciones El Almen­dro, textos judeo-andalusies, Córdoba, 1989 (17.75 cm, 108 pp.). ISBN 84-86077-66-4]. However, María José Cano's booklet is obviously less pretentious, the poems of her collection are not introduced or commented upon such as in the book by Carlos del Valle Rodriguez, and she has left out poems which are dubious or too fragmentary. So from the start Carlos del Valle's book has the advantage of informing us more about the poems and of having justified a lot of his translations in learned notes. Del Valle also follows the order of the poems as it was in Mirký's edition, mentioning even the manuscripts from which the Hebrew originals derive, whereas Cano directs herself to a less scholarly public, mentioning only some secondary sources in the preface, and arranging the poems by her own arrangement according to "genres": correspondence poems directed to Samuel ha-Nagîd (without mentioning Samuel's answers), elegias, panegíricos, cantos de amigos y quejos and cantos de amor. However, some of Cano's cantos de amor would have fit in the cantos de amigos section, and the other sections or chapters have many overlaps with each other because this poetry consists mainly of occasional pieces, directed to Maecenates whom he addressed as were they friends and colleagues. The laudatory genre is the most developed genre in Ibn Khalfun's poetry collection, and complaints about gifts and money he has not yet received for his poems, are a substantial part of this genre, next to praise. It is not surprising then, that a lot of introductions to his poems are devoted to general complaints about Time, but its abstract vicissitudes often refer to the fact that the poet is not paid enough for his poems by munificent patrons. The gifts are sometimes described in a concrete manner (the poet complains about receiving cheese [gebînah] instead of wine, at other times in a hidden manner: what does a gift of perfumed wood mean, in Arabic 'ud raṭib and Hebrew 'ase besamîm? As far as non-laudatory poems are concerned, there are only some love poems directed to gazelles or fawns, and one of the correspondence poems (Mirký, no. 7) contains an eulogy of the wine, which is better than ordinary medicine, the wine being "a virgin, not known by a man, secluded from the day they took her" (= one of the well-known Abu Nuwasian stock motifs). A traditional nasîb has been preserved in poem no. 20.

In Ibn Khalfun's work, a prominent position is taken by the poet's correspondence with Samuel ha-Nagîd (993-1056), who was born in Córdoba and lived there until 1013 when the Berbers' riots took place, and he fled to Málaga. Ibn Khalfun corresponds with the young Samuel, who at that time was not yet at the Granadian court of the Zirids (where he was kâtb from 1020) and was not yet nagîd (leader of the Jewish community, which he was from 1027?) and certainly not the leader of an army (which he was only from 1038, see also Del Valle, p. 20 note 15). Samuel was considerably younger than Ibn Khalfun. Their acquaintance may have originated from Córdoba where Ibn Khalfun passed part of his life, but after 1013 they lived in different towns, the latter apparently in Toledo. In Samuel ha-Nagîd's Diwân a lot of correspondence poems between them have survived. He was married to someone from the Ibn Caprón family (to which the famous tenth-century Hebrew grammarian Yishâq ibn Caprón belonged) and corresponds with Abu Sulayman David ibn Caprón. According to some, he also wrote a poem to the famous Abu Ishaq al-Mutanabkîl ibn Hasan ibn Caprón, known as Yequitiel and famous as