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This Volume of Te’udah 19 which is divided into a Hebrew part (twenty articles) and an English part (two articles), is dedicated to Yona David, scholar of the Hebrew Literature in Italy and Spain. He was born in Romania 8 September 1919 and studied at the University of Bucharest where he had a degree in aesthetics and philology in 1946. He published poems in Yiddish and emigrated to Israel in 1949. He then studied at the Hebrew university Hebrew literature. In 1965 he received his PhD on a study of the poetry of Mosheh Haim Luzatto (1707-1746). From 1966 he taught more than twenty years at the University of Tel Aviv.

The Hebrew articles are divided into several chapters, all of them covering a field of research of Yona David: starting with 1. Hebrew poetry in Moslem Spain and its branches; then 2. Hebrew literature of Christian Spain; followed by 3. the Ashkenazi liturgical poem and 4. the Hebrew literature in Italy. The English part contains two articles dealing with the Spanish school of Hebrew poetry.

The first article of the English part, by Ross Brann, entitled: “The Hebrew Lyric in Critical Perspective”, is an abbreviated and revised version of an earlier article that appeared in William Paden, ed., Medieval Lyric: Genres in Historical Context, Urbana and Chicago: University of Illinois Press, 2000, pp. 317-333. The author of the article discusses some major works on Hebrew Andalusian and later medieval Hebrew poetry, such as by Israel Lewin, Dan Pagis, and Tova Rosen. He discusses their approach quoting for instance Dan Pagis’ opinion (p. 10*) that “not...all of medieval poetry was impersonal”. He concludes that “all of medieval poetry was impersonal stylisation”, while admitting that some genres can be very personal. Part of his article is dedicated to the Hebrew muwashshah (“girdle poem”), in which the work of Tova Rosen is mentioned with its study of its aesthetic structure and style (strophic love songs may be descriptive, dramatic, and narrative, and the working of the muwashshah as a lyrical poem (how formulaic diction governs the thematic relationship between the penultimate strophe and the kharja or “exit”)”). Ross Brann also notices as a unique development in Hebrew secular strophic love poetry the emergence of strophic epithalamia (with poets such as Judah ha-Levi and Judah ibn Giyḥāth).

The article by Angel Saenz-Badillos and Judit Targarona, (p.21*) entitled: “Strophic poems in the diwan of Shelomoh Bonafed” deals with six strophic poems (muwashshahs as well as zajal-like poems) from the Diwan of the fourteenth to fifteenth century Aragonese poet of which only one was published earlier; the other five are now published for the first time on the basis of the most complete and important manuscript ms. Oxford, Bodleian Library 1984. The poems are edited, explained and introduced by the two authors. The zajal-like poems are according to a rhyme scheme bbbA, while the muwashshahs are with the rhyme scheme bbbAA being introduced by a stanza consisting of the AA lines only.

The twenty other articles of this bundle are in Hebrew. Many of them are in fact short pieces with textual editions and comment. So, for instance, Tova Beeri (Tel Aviv University) deals with “A New Love Poem by Yehuda Halevi(?)”, beginning with the words “Emshach be-chel切d/asim be-fi fi khaddi” (“I am happy with my portion I put the brim of the jar at my mouth”), which is a refrain (pizmon) that is repeated after the main part of every strophe. This is one of the poems by Yehudah ha-Levi discovered after the edition of his secular poems by Brody a century ago. The edition of this poem is based on three manuscripts (Firkovic Petersburg, Berlin and New York). The Arabic kharja about the eyes of the beloved one wounding the heart of the lover seems to be not yet attested in any of the Arabic muwashshah anthologies. It goes: “yā ‘aynā-ki yā sawādī, ta’mil jarah fi akbdī” (“O Eyes of yours, O my melancholy, you made a wound in my heart”).

Other textual editions are by Binyamin Bar-Tikva (Bar Ilan University) discussing the pizmon [liturgical poem] for Hanukka by Shelomoh Ibn Gabirol entitled “Ava’er be-Milah Metukanah” (“I shall explain with a well-chosen word”); Yehudali Ratzaby (Bar Ilan University) publishes and comments six “New Piyyutim from the Treasures of the Geniza”; Menachem H. Schmeitzer (Jewish Theological Seminary, New York) deals with a poem found in a thirteenth century manuscript of Franco-German liturgical poems at the library of the Jewish Theological Seminary of America, #8972, f. 163b “An Unknown Ma’ariv Piyyut for Shemini ‘Azéret /Simhat Torah”; Alessandro Guetta (INALCO, Paris) comments Moshe da Rieti (1388-1467)’s ‘Elegy at the Death of his Wife”; Dan Almagor (Tel Aviv) deals with “Fourteen Love Poems” by Joseph Zarfati (Rome-Florence; died 1527), giving a critical annotated edition of fourteen hitherto unpublished love-poems based on Ms. Bodl. 554; Dvorah Bregmann (Ben Gurion University) deals with “Five Wedding Poems by Moshe Zacuto (c. 1610-1697)” and Zvi Malachi (Tel Aviv University) with “Five Poetical Hebrew-Italian Riddles for Weddings”, a popular genre in Hebrew literature in Italy and the Netherlands during the eighteenth century. Last, but not least, we have to mention Eli Yassif (Tel Aviv University) who edits and comments the funny and pornographic story called “The Fire between her Legs”, a fourteenth century narrative text in Hebrew with the same motif as the “Virgil in the Basket” stories in other medieval literatures. This erotic-magic novella is included in a historical, authoritative work on Jewish history Sefer ha-Zikhronot [Book of Memories], a strange surrounding.

Other articles are more thematically oriented, not linked to a specific text, but to a genre or group of texts, for instance the article by Yosef Tobi (Haifa University), entitled “The Religious Aspect in War Poems of Shemu’el ha-Nagid and in Andalusian Arabic Panegyrics”. This author whose book Qerew u-Dehiya (Haifa University Press 2000) recently came out as a translation into English (“Proximity and Distance. Medieval Hebrew and Arabic Poetry”) at Brill’s (Leiden, 2004), wrote an excellent chapter about war poetry by Samuel ha-Nagid (993-1056) in the mentioned book and now deals again with this poet’s war-poems, which comprise the first part of the poet’s Diwan and is remarkable because of the many historical notes alluded to in the poetry. Now the author especially focuses upon the religious themes in this poetry in comparison with Arabic war-poems. The main Arabic poet he deals with as a comparison is Ibn Darrāj al-Qalqallī (958-1030), one of whose panegyric war-poems is presented here in full Hebrew translation. Ibn Darrāj’s poems deal with praise of Muslim rulers who fought against either the Christians in northern Spain, or against other Muslim rulers. Unlike the Arabic panegyrics Shemu’el Ha-Nagid’s war-poems are addressed to God. Arab poets write their pan-
egyrics for political purposes, Samuel ha-Nagid uses his poems as thanksgiving to God, who intervenes for the benefit of the Granadine armies.

Matti Huss (Hebrew University) deals with “Misogyny in the Hebrew Andalusian School of Poetry”. Seeing this subject of Hebrew Andalusian misogyny against the background of earlier Arabic literature and referring to earlier studies in the field, he gives a lot of quotations from earlier famous Hebrew Andalusian poets such as Samuel ha-Nagid, Solomon ibn Gabirol and Moses ibn Ezra, dealing with various kinds of poetry such as didactic and moral poetry, panegyrics, poems of friendship, love poems and elegies. Even “Fate” and “World” is dealt with as with an allegorical female figure.

Haviva Yishai (then Tel Aviv University, now Beer Sheva) deals with “Text as Intertext: Medieval Hebrew Love Poetry and Medieval Arabic Prose”. This article which I have heard several times in the form of a lecture, for instance in Toledo and in Leiden, discusses intertextuality of Hebrew poetry and Arabic prose love stories. One of the key passages quoted by her is an Arabic kharja of a Hebrew muwashshah in which the word yaftariqū refers to the separation of the beloved, which word is also almost literally [ya-fta-raqū] to be found in a poem occurring in the Arabic love story story of ‘Urwah and ‘Afra’.

Masha Itzhaki (INALCO, Paris) provides us with a study on “Biblical Allusions as an Encoding Technique in Abraham ibn Ezra’s Riddles”. We know of other articles by Masha Itzhaki, for instance, her article in the series Pirqe Shiraḥ (From the Hidden Treasures of Jewish Poetry) vol. II, Bar Ilan University 1999, pp. 49-52, entitled “Four New Riddles by Abraham ibn Ezra”, which contain riddle poems from Abraham ibn Ezra’s Diwan. From these examinations the author apparently got insight into the encoding techniques which Abraham ibn Ezra has used (for instance hidden paronomasia with reference to Biblical names). Because the other poets of the Hebrew Poetry School in Spain did not use this kind of devices, the author has a strong feeling that two riddles referring to a wine party have to be attributed to Abraham ibn Ezra.

Reuven Tzur and Idith Eynath-Nov (Tel Aviv University) deal with “Artistic Devices and Mystic Qualities in Hebrew Devotional Poems”. They explore rigid mystical formulas in mystical poems from the Spanish Golden Age, adopting Anton Ehrenzweig’s psychoanalytic view that society defends itself against artistic devices that have “too dangerous” expressive power by turning them into rigid formulae and frozen ornaments (Isaac Ibn Ghiyath, Ibn Gabirol).

Joseph Yahalom (the Hebrew University), in his “From Lyric to Liturgy Ibn Gabirol’s Tradition”, is about personal prayer as a liturgical genre as introduced by Shelomoh ibn Gabirol.

His short personal religious poems (reshuyot) were adopted as parlilurgical texts. The worshipper turns through them to God and to his own soul, seeking inspiration and permission (reshut) to utter a new song before Him.1) Ephraim Hazan (Bar Ilan University) deals with “The Dove Symbol in an Unknown Poem of Mandil Avizimrah of Algiers [lived between 1540-1610]”. The poem is constructed around the metaphor of the dove as Knesset Israel (the Israelite nation).

Yehudit Dishon (Bar Ilan University) deals with “Exile and Redemption in The Book of Takhemoni by Judah Alharizi”, two important issues which were discussed in several maqāma [chapters in rhymed prose] of the mentioned book, e.g. the 22 nd, 25 th, 28 th, 47 th and 50 th maqāma.

Tova Rosen (Tel Aviv University) has an interesting essay about “Meshal Sekhel ‘ale Ahav: Eros and Intellect in the First Maqāma by Jacob Ibn Eleazar”. This thirteenth century author speaks about the human Soul, personified as a haughty and pretty princess, who is in love with the Intellect embodied as a military commander. The Body, a brutish scoundrel, tries to prevent their rendezvous. Philosophy, a tempting woman is the Intellect’s beloved, and the medium through which the Soul will reach its intellectual goal. The “I” author also interferes and interacts in the narration. After putting this allegory against the background of European models, it is stated by the author that the pictorial-sensual level of this maqāma is no less significant than is moral, abstract level.

Aviva Doron (Haifa University) talks about “Shelomo Dapiera’s Concept of Poetry Against the Background of Poetical Changes in Christian Spain”. Most of Aviva Doron’s works in general are often concerned with the influence of the Romance literature of Christian Spain on Hebrew poetry and I heard many a lecture of hers about Gonzalo de Berceo “El mester de clericia,” or the Cantigas de Santa Maria in connection with Hebrew poets such as Todros Abul-Afiyah, Shelomoh ben Meshulam Dapiera (Aragon, second half of the fourteenth century and beginning of the fifteenth) and others. The author takes the Arabic adage “the best of poetry is it’s lies” as we find it for instance in Moses ibn Ezra’s Muḥdara as exponent of the Arabic and Hebrew Andalusian tradition and contrasts it with Alphonse’s and Gonzalo’s poetry on the one hand and the Hebrew poetry of the same period by Shelomoh Dapiera and Shem Tov Falaquera on the other, poets who emphasize the truth-value of poetry. Shelomoh Dapiera defines the truth expressed in his poem as a message received from a supreme source.

Israel Levin (Tel Aviv University) deals with “Voices from the Past in the Present. The Study of the Influence of Medieval Ashkenazic Chronicles and Piyyutim on Poems by H.N. Bialik”. The article examines the ties between the Ashkenazic qinot [elegies] and poems by Bialik on Jewish martyrs in past and present, e.g. his poem “Im yesh et nafsheka la-da’at” “[If your soul desires to know the source from which your brethren, put to death, ...drew comfort]” and his Be-‘ir ha-harega (“City of Slaughter”). All kind of Chronicles and facts from Jewish history are dealt with, e.g. the Ritual Murder Accusation at Blois May 1171, and the Kishinev Pogrom of 1903.

Between the Hebrew section and the English section there is a list of publications of Yona David, including books, bibliographies, encyclopaedia articles, studies in periodicals, daily newspaper articles and reviews.

This book is of much interest, even for colleagues not working in the specific fields. All of the authors who contributed to this volume, are well-known for their contributions to the different fields such as secular Hebrew poetry and maqāma in Moslem and Christian Spain, liturgical poetry,
and Medieval and Renaissance Hebrew literature in Italy. Therefore this book gives an excellent survey and contemporary document of what is presently done in the respective fields. The volume shows no doubt that the study of Medieval and Renaissance Hebrew poetry and belles-lettres literature is very much alive still in our present days, due to the dedication to these subjects of scholarly generations as those of Haim Schirmann, and after him those of Yona David.

Amsterdam, June 2005
Arie Schippers

ARCHEOLOGIE


Die Einführung und das Schlußkapitel haben die beiden Autoren gemeinsam verfaßt. Die prähistorischen Abschnitte vom Epipaläolithikum bis zum Chalkolithikum stammen aus der Feder von Akkermans, für die Abschnitte vom Spätpaläolithikum bis zur Seleukidenzeit zeichnet Schwartz verantwortlich.

Anhand der wichtigsten Fundorte für die einzelnen Epochen wird vor dem Hintergrund einer intensivierten Feldforschung der letzten Jahrzehnte die kulturgeschichtliche Entwicklung Syriens innerhalb der Vorderasiatischen Archäologie dargestellt.


