



UvA-DARE (Digital Academic Repository)

Some remarks on laudatory poems by Yehudah hal-Lewi (Andalusia 1075-1141)

Schippers, A.

Publication date

1992

Document Version

Final published version

Published in

Publications of the Juda Palache Institute

[Link to publication](#)

Citation for published version (APA):

Schippers, A. (1992). Some remarks on laudatory poems by Yehudah hal-Lewi (Andalusia 1075-1141). *Publications of the Juda Palache Institute*, 7, 72-102.

General rights

It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations

If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: <https://uba.uva.nl/en/contact>, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.

Some Remarks on Laudatory Poems by Yehudah hal-Lewi (Andalusia 1075-1141)

• ARIE SCHIPPERS

A. Introduction to the Arabic laudatory qaṣīdah

In the light of some recent research done by Sperl¹ on laudatory poetry in relation to mannerism and classicism, we will try to analyze the main structures of laudatory poems by the Hebrew Andalusian poet Yehudah hal-Lēwī, both on the level of the sequence of 'modes' within the polythematic qaṣīdah (which we could call macrostructure), as well as on the level of the inner organisation of the poem with respect to figures of speech and choice of words (the microstructure).

a. the succession of modes and motifs

Originally in pre-Islamic times, the polythematic poem or qaṣīdah may have developed itself out of heterogeneous parts set together in one poem.² This impression we get easily, if we look at the Mufaḍḍaliyyāt,³ a collection of pre- and early Islamic poems. However, the book by Renate Jacobi on a collection of pre-Islamic

¹ See S. Sperl, *Mannerism in Arabic Poetry: A Structural Analysis of Selected Texts (3rd century A.H./ 9th century A.D.- 5th century A.H./ 11th Century A.D.* (Cambridge 1989)

² See e.g. Wagner, *Grundzüge der klassischen arabischen Dichtung* [Vol. 1: *Die altarabische Dichtung*] (Darmstadt 1987). I do not believe Sperl [op.cit. (n.1), pp. 12-13] and Stetkevich's idea about the qaṣīdah having been developed from an idea of rites de passage. (S.P. Stetkevich, "Structuralist analyses of pre-Islamic poetry: critique and new directions," in: *Journal of Near Eastern Studies* 43, pp. 85-107.)

³ See the remark by A. Hamori, *On the Art of Medieval Arabic Literature* (Princeton 1974).

poets proves how the six main poets of the Jāhiliyyah organized the poem according certain possible successions of motifs.⁴ Gradually, the succession of modes or thematic units within the qaṣīdah became more or less fixed, as is also clear from the ideal laudatory qaṣīdah of Ibn Qutaybah.⁵

In a famous theoretical passage about the qaṣīdah, in the introduction of his Book on Poetry and Poets, Ibn Qutaybah (IXth century), describes the polythematic laudatory poem as consisting of an a l l scene [the weeping on the remnants on the encampment of the beloved one], followed by a camel trip (raḥīl), and finally a transition to the laudatory passage (madiḥ) on the Maecenas or mamdūḥ [praised person].⁶ Recent research has established that the description in Ibn Qutaybah's passage is not valid for the bulk of the pre-Islamic qaṣīdah's, nor for most of the later Abbasid ones, but is perhaps an idealization of what in the Umayyad period in certain circles was considered as the Standard qaṣīdah.⁷ In Abbasid times, the raḥīl or 'camel trip' was reduced in importance, and so at least two parts of Ibn Qutaybah's scheme still occur: the aṭlāl/nasīb part and the madiḥ.⁸ Next to these two parts qaṣīdahs of that period may contain many other elements as well: e.g. nature and wine description as introductory elements.⁹

⁴ See R. Jacobi, *Studien zur Poetik der altarabischen Qaside* (Wiesbaden 1971); she based herself on W. Ahlwardt, *The Divans of Six Ancient Arabic Poets* (London 1870).

⁵ See also Hamori, op. cit. (n.3), p. 17, on the development of nasīb as counterpart of the madiḥ; see on Ibn Qutaybah's scheme of the qaṣīdah: *Ibn Qutaibah, Introduction au Livre de la poésie et des poètes [texte arabe, traduction et commentaire par Gaudefroy Demombynes]* (Paris 1947); Jacobi, op. cit. (n.4), pp. 5 sqq.; G.H.J. van Gelder, *Beyond the Line: Classical Arabic Literary Critics on the Coherence and Unity of the Poem* (Leiden 1982), pp. 43-44.

⁶ See Ibn Qutaibah, op. cit. (n. 5).

⁷ See R. Jacobi, "The Camel Section in the Panegyric Ode," in: *Journal of Arabic Literature* 13 (1982), pp. 1-22; M.M. Badawi, "From Primary to Secondary Qaṣīdas," in: *Journal of Arabic Literature* 11 (1980), pp. 1-31.

⁸ Ibidem.

⁹ Ibidem.

In his analyses of the laudatory poem, Sperl tightly relates the *nasīb* to the laudatory part. Sperl sees the relationship between *aṭlāl/nasīb* and *madīḥ* as follows:¹⁰

The relation between *aṭlāl* and *nasīb* on the one hand and *madīḥ* on the other is essentially antithetical. A very large number of binary oppositions relate and contrast the two parts. Some are oppositions of concepts and motifs, other of imagery and in some poets there are oppositions of phonetic and grammatical structure.

The *aṭlāl* and the *nasīb* portray a situation which is altogether negative to the poet, the main protagonist. His beloved has left him, she did not keep her promises, and all he can do is bemoan a past love. They are both victims of the vicissitudes of Fate which rule life and against which they are powerless. The ruins of the campsite and the greenery which has returned to it, remind him of the relentless passage of time. He is an old man: his hair has turned white, his powers have weakened.

The *madīḥ* is the antithesis. Here, the individual is protected from all evil by the sovereign. In contrast to the beloved, the latter keeps his promises and gives nourishment to the treedy. In his bounty, he rejuvenates his subjects and dispels all danger. His acts are at one with divine ordenance; his dynasty is rooted in a sacred past and faces a glorious future.

The simple justification of common features of *aṭlāl/nasīb* and *madīḥ* suggests a structure which moves per aspera ad astra, from affliction to redemption. The relationship between the two consists in a sheer juxtaposition of opposites, a structural feature of the parallelistic style of Arabic poetry. The polarities between them are best illustrated by their main thematic entities. There are three pairs: the figure of the beloved and that of the ruler; the power of fate and the power of the ruler; the *aṭlāl* and the state.

Thereupon he makes a list of obvious points of contrast between the two: e.g. whereas the ruler has moral qualities, the beloved has

¹⁰ See Sperl, op.cit. (n.1), p. 19.

physical attributes; the ruler fulfills every hope and causes happiness; the beloved leaves the hope she has raised unfulfilled and causes unhappiness.

b. *Figures of Speech and choice of words* *Mannerism and Classicism*

In his above mentioned book, Sperl has dealt with an important phenomenon in Classical Arabic poetry, mannerism.¹¹ Mannerisms are introduced in Arabic poetry after the great functional change of it between the 6th and 8th centuries, when the original tribal role of poetry was modified into a role of propaganda for the ruling class and dynasties.¹²

In the 7th/8th century Arabic poets introduced a new style called *badīʿ*, consisting of the accumulation of stylistic features. In contrast with Sperl's definition, Heinrichs identified *badīʿ* more or less with "mannerism". Heinrichs has both defined *badīʿ* and mannerism as terms with respect to Arabic poetry. "Badīʿ may be defined as rhetorical embellishment which is constantly sought after by the poets and thus gradually evolves as a principle of art rather than a mere instrument of it."¹³

In the sixties Arnold Hauser¹⁴ and Hugo Friedrich¹⁵ tried to explain mannerism in the political context and had a very negative opinion

¹¹ See Sperl, op. cit. (n.1).

¹² See G. Schoeler, "Ein Wendepunkt in der Geschichte der arabischen Literatur," in *Saeculum* 35 (1984), pp. 293-305; A. Schippers, "The Genitive-Metaphor in the Poetry of Abu Tammām," in: *Proceedings of the Ninth Congress of the Union Européenne des Arabisants et Islamisants* [Amsterdam 1st to 7th september 1978]. Ed. by R. Peters (Leiden 1981), pp. 248-60, especially pp. 248-49.

¹³ W. Heinrichs, "Literary Theory: The Problem of Its Efficiency," in G.E. von Grunebaum, *Arabic Poetry, Theory and Development* (Wiesbaden 1973), p. 25.

¹⁴ A. Hauser, *Mannerism. The Crisis of the Renaissance and the Origin of Modern Art* (London 1965), vols. 1-2.

about it. Friedrich has pointed at Tacit's opinion¹⁶ who looked for the causes of mannerism in the decline of democratic freedom, the decay of moral and education, the growth of wealth and luxury, and the flight of the intellect from the tyranny of the emperor in idle virtuosity.'

Friedrich is of the opinion that the 'aims of expression and representation of artistic language recede in the face of a dictatorship of linguistic artifice.'¹⁷ He observes 'a shift of emphasis from colloquy of objects to soliloquy of words.'¹⁸ According to him, 'language and content, nay, language and world, no longer converge, but diverge.'¹⁹ Other characteristics of mannerism are, in the words of Friedrich, the feeling of superiority fostered by the manneristic poets, 'main characteristic of manneristic poetizing and its main aim is wanting to overtrump.'²⁰ The 'utmost subjectivity becomes visible in the exaggerated function of the style'²¹ and the 'hypertrophia of the artistic means on the one hand, and the atrophía of the content on the other.'²² As typical manneristic Friedrich has characterised the 'naturalized' metaphor, 'a metaphor, in which an image suddenly is considered literally, as referring to a real, existing thing, and this intervenes in an event or thought.'²³

Friedrich also says: 'No figure of speech is in itself manneristic, even if very complicated. Manneristic figures of speech can only be, if they occur in great accumulation and near to each other and if they are not necessary for the thing which has to be expressed nor are functional for it.'²⁴

¹⁵ H. Friedrich, *Epochen der italienischen Lyrik* (Frankfurt am Main 1964), especially pp. 533 sqq. ("Barocke Lyrik"), pp. 593 sqq. ("Manierismus") and pp. 636 sqq. ("Conceptismus").

¹⁶ Friedrich, op.cit. (n. 15), p. 564.

¹⁷ Ibidem.

¹⁸ Ibidem, p. 563.

¹⁹ Ibidem, p. 558.

²⁰ Ibidem.

²¹ Ibidem.

²² Ibidem.

²³ Ibidem, p. 661.

²⁴ Ibidem, p. 610.

Heinrichs²⁵ and Bürgel²⁶ developed the term mannerism for Arabic literature. Heinrichs abandons, however, Friedrich's negative bias towards mannerism, and qualifies it as 'a possible and legitimate "Grundform" of poetic expression'. His description is as follows: 'The correlate of mannerist poetry is not reality, but literature, i.e. language formed and formalized. The resulting effect is, so to say, one of language at play, or as Friedrich says, an "ignition from within"'. Parallel to this, the representational character of language becomes increasingly insignificant.'²⁷ (p. 128). Heinrichs apparently sees no avail in Curtius' dichotomy between Classical and mannerism.²⁸

In dealing with Abbasid poetry, Bencheikh²⁹ uses more or less the same description of the style of the mannerist poet Abu Tammām. Bencheikh describes how Abu Tammām's fellow poets criticized the latter because of his extravagant style:

'In the eyes of [Di^cbil, Abu-I-^cUmaythal, Ibn al-A^crabi] he distends in an exaggerated manner the tie that links reality with expression; the speech is not established in an immediate limpidity; the distance between object and means of expression grows; the imagery contains only a far remembrance of the thing that made it appear; the pertinence is no longer the central aim of creation; indeed, people, reproach him, he goes so far in his farfetchedness in the field of language, that he is the only one to be able to comprehend his poems.'

In his book Sperl is aware of the graduality of mannerism: one poet is more manneristic than others. Depending of the standard of reality

²⁵ W. Heinrichs, "'Manierismus' in der arabischen Literatur," in: R. Gramlich, *Islamwissenschaftliche Abhandlungen Fritz Meier zum 60. Geburtstag gewidmet* (Wiesbaden 1974), pp. 118-28.

²⁶ J.C. Bürgel, "Die ekphrastische Epigramme des Abu Tālib al-Ma'mūni. Literaturkundige Studie über einen arabischen Conceptisten," in: *Nachrichten der Akademie der Wissenschaften in Göttingen* [Philol.- hist. Klasse, Jhr. 1965, nr. 14] (Göttingen 1966), Vol. 1, pp. 217-322.

²⁷ Bürgel, op. cit. (n. 26), p. 128.

²⁸ Heinrichs, op. cit. (n. 25), p.128; E.R. Curtius, *Europäische Literatur und lateinisches Mittelalter*, 8th edition (Bern, München 1973), pp. 277 sqq.

²⁹ J.E. Bencheikh, *Poétique arabe: essai sur les voies d'une création* (Paris 1975), p. 63.

of the poem he speaks of classical mimesis or manneristic mimesis.³⁰ Both can occur in one poem. He explains the manneristic features of individual poems and poets and discusses every individual style separately.

By certain triangular schemes he shows when there is an overlap between signifier and signified. He uses the term "Classical" for those Abbasid poets in which the description is subordinate to a universal hierarchy of values: the description of things is of immediate relevance to the moral message conveyed by the poem. In mannerist mimesis the moral significance of the objective world is irrelevant. There is no overlap between signifier and signified. "In seeking mimesis of the semiological system, any object may serve as a catalyst, may be transformed into metaphor to spread the wings of linguistic ingenuity."³¹

According to Sperl,³² at least some of the poetry of the early ninth century represents a form of Standard Classicism. He apparently uses sometimes the term 'archaic' for earlier poetry.³³ He objects against Heinrichs³⁴ and Schoeler,³⁵ who see in the techniques of *badiʿ*, as developed by the early Abbasid poets, the onset of mannerism in Arabic. He is also aware that the existence of rhetorical diction does not in itself make a text mannerist.³⁶ "Certain stylistic devices and

³⁰ Sperl, op. cit. (n.1), pp. 155-80.

³¹ Ibidem, p. 159.

³² Ibidem, p. 166.

³³ E.g. Ibidem p. 173. Sperl is the first, to my knowledge, who is aware of the fact, that the term Classical can better be used for ninth-eleventh century poetry than "Neo-Classical." The early or "archaic" and pre-Islamic poetry can better not be called "Classical" since its form has not yet established itself, and is not reflected upon. Also my colleague Van Gelder seems to welcome Sperl's consideration about the Standard Classicism of some of the early ninth century poetry. Cf. G. H. J. van Gelder, "Review of: S. Sperl, op. cit. (n. 1)," in: *Bulletin of the School of Oriental and African Studies* 15 (1990), pp. 343-44.

³⁴ Heinrichs, op. cit. (n.25), p. 122.

³⁵ G. Schoeler, *Arabische Naturdichtung, Zahriyyāt, Rawḍiyyāt und Rabiʿiyyāt von ihren Anfängen bis aṣ-Ṣanawbarī* (Beirut 1974), chapter three.

³⁶ Sperl, op. cit. (n.1), p. 166.

illusionist (*takhyīlī* in the sense of *Jurjānī*)³⁷ images which, in a European context may seem mannerist, need not be so in an Arabic one."³⁸ "That is why, rather than focus only on single lines and extracts, I have taken whole poems into account and tried to identify their place in the literary tradition. For in the last resort, it is only with respect to works as units and their interaction with other works that mannerism and classicism can be discussed."³⁹

With reference to Hebrew Andalusian poetry, Dan Pagis⁴⁰ had noticed the accumulation of ornatus in a poem by Moses ibn Ezra,⁴¹ in which words with a literal meaning are a minority in comparison with those with a metaphorical meaning. Speaking about the relationship between imagery and ornatus Dan Pagis noticed the 'calectoscoped system' of poetry.⁴² How the poet chooses his images and combines them. The images come from many semantic fields: precious objects, imagery borrowed from warfare, and from erotical spheres (the wise man marries Wisdom and presses her bosom.)

This system looks like what Ernst Curtius has said about the poetry of the Spanish poet Calderón:⁴³

'In Spanish theater the medieval style of accumulation has been practiced until its last possibility. Calderón mastered all universal registers: all the fields of nature were at his disposal as multicoloured pebbles. They could be put together to cherished precious showpieces. In a caleidoscopic manner every time new figures arose: rhetorical showpassages, whose abundance was poured out as a waterfall. Who looked somewhat nearer, would observe that everything was well-ordered and symmetrical.'

³⁷ A. al-Q. al-Jurjānī, *Asrār al-balaghah*. Ed. by H. Ritter (Istanbul 1954), p. 253.

³⁸ Ibidem.

³⁹ Ibidem.

⁴⁰ D. Pagis, *Shirat ha-Ḥol we-Torat hash-Shir le-Mosheh Ibn ʿEzra u-vene doru [Secular Poetry and Poetic Theory; Moses Ibn ʿEzra and his Contemporaries]* (Jerusalem 1970), pp. 35 sqq.

⁴¹ M[oses] Ibn Ezra, *Shire ha-ḥol*. Ed. by H. Brody, Vol. 1. (Berlin 1935/5695), poem no. 20: lines 1-4.

⁴² Pagis, op. cit. (n. 39), pp. 87 sqq.

⁴³ Curtius, op. cit. (n. 28), pp. 103; Pagis, op. cit. (n.39), p. 65.

Pagis notes the abundance of the use of figures of speech such as genitive metaphors (he does not mention this term!),⁴⁴ especially in Moses ibn Ezra's poems no. 99 and 158,⁴⁵ he goes deeply into the treatment of paronomasia and other rhetorical features such as fantastic argumentation and fantastic aetiology. In the cases of paronomasia he shows that the form, the figure of speech determines the contents of the imagery to a great extent, sometimes being mere linguistic virtuosity (*virtu'oziyut leshonit*).⁴⁶

This linguistic virtuosity Moses ibn Ezra himself called *badīc*.⁴⁷ According to Moses ibn Ezra, Solomon ibn Gabirol has introduced *badīc* in Hebrew Andalusian literature.⁴⁸ Moses ibn Ezra himself wrote a whole work with poetry ending with paronomasia for his Maecenas, who apparently liked *badīc* style very much.⁴⁹ In the following we will try to use Sperl's criteria in judging the laudatory poems by Yehudah hal-Lewi, one of the Hebrew Andalusian poets who practised *badīc* and had a very rhetorical style.

a. Yehudah hal-Lewi's laudatory *qaṣīdahs*

The laudatory poems⁵⁰ by Yehudah hal-Lēwī are rich with garden, wine, nature, and even heaven descriptions, which are copiously

⁴⁴ Pagis, op. cit. (n.39), p. 64; p. 65, n. 2. Pagis mentions however the term "Genitive link" which occurs in C. Brooke-Rose, *A Grammar of Metaphor* (London 1965), pp. 146 sqq. See above the quotation of n. 31: "linguistic ingenuity."

⁴⁵ Ibn Ezra, op. cit. (n. 40).

⁴⁶ Pagis, op. cit. (n.39), p. 93.

⁴⁷ See above the quotation of note 13.

⁴⁸ M[oses] Ibn Ezra, *Kitāb al-Muḥāḍarah wa-l-Mudhākarah*. Ed. by S. Halkin (Jerusalem 1975/5735); and by Montserrat Abumalhan Mas (Madrid 1985-86), 37ab (according to the folia of MS Neubauer 1974 of the Bodleiana, mentioned in the margin of these two editions).

⁴⁹ See Ibn Ezra, op. cit. (n.40), pp. 297 sqq (the Arabic introduction of his *Sefer ha-ʿAnāq* directed to his Maecenas Ibn Muḥājir).

⁵⁰ Y[e]huda[h] al-Lēwī, *Dīwān*. Ed. by H. Brody. Vol. 2a (Berlin 1904/5664), pp. 1-204 [contains 138 poems]. Contrary to Brody, I quote

elaborated. Remarkable are the functional transitions which are always smoothly achieved. We will try to analyse the inner cohesion of his laudatory poems from two points of view: a. from the point of view of their macrostructure: i.e. the cohesion in the succession of themes within his corpus of laudatory poems; and b. the cohesion of style within the poem (we will take poem nos. 94 and. 100 as examples).

a. Correspondence of *nasīb* and *madīḥ* in Yehudah hal-Lewi's poems: the succession of modes and motifs

At first sight, we find in Yehudah hal-Lēwī's poetry the same dichotomy between *nasīb* and *madīḥ* as in Arabic poetry.⁵¹ In the *nasīb* the poet suffers from lovesickness and despair, in the *madīḥ* the poet looks for consolation and happiness in his addressee. Examples for this traditional dichotomy are found in his laudatory poems nos 87, 94, 100.

Laudatory poem no.87, directed to Yosēf ibn ʿEzra.

lines 1-4: the poet describes his sadness; the poet wants to make peace with Time.

lines 5-14: the poet describes his love affair with a gazelle (ʿofer): the poet had lived in peace until the day of separation, when he was hit by the bow of Time; the poet had staked his age as a guarantee (*pidyon*) for his gazelle, whose eyes were deadly weapons, while the honey of its lips was a vivifying medicine. In his sleeplessness the poet seems to be appointed as a watcher of the night and a leader of the herds [of stars] of the zodiac: he thereupon describes the constellations and says he has perceived the moon in all its phases, which points to his considerable sleeplessness.

lines 15-16: the transition, in which the poet asks: '[the Biblical patriarch] Joseph is not living any more: for whom then are the stars throwing themselves in the dust?'

the poetry according to lines, not to hemistichs. Cf. about Yehudah hal-Lewi's poetry: Y. Yahalom, "Poetry and Society in Egypt: An Examination Based on the Attitude to Judah ha-Levi's Secular Poetry" [in Hebrew], in: *Zion* 45 (1980), pp. 286-98.

⁵¹ See above the quotation of n. 10.

lines 17-35: people answer his question by saying that the stars are bowing to a splendid person (sas) from Spain.

lines 36-39: the poet wishes for the safety of his addressee, while directing himself every day to the West, where Yosēf lives, and inhaling the air which comes from there.

lines 40-41: a benediction from God (lines 40-41).

Laudatory poem no. 94, an answer of the poet to Solomon ibn Ghayyāth [or: Ghiyāth].

lines 1-6: the poet begins by describing his pangs of love and sleeplessness, and the remnants of the encampment which do not answer his questions.

lines 7-26: while awake, the poet looks at the sky with its stars, which remind him of his beloved. The moon trembles and moves over the Western sea like lead; with its flaming lightning it castigates the Earth; Heaven and its stars is like a golden tongue on an embroidered coat; the Earth is covered with the dust of struggle; meanwhile the poet weeps because of the departure of the daughters of the Great Bear; and is jealous of the Pleiades, which remain eternally together; the moon is like a wound, spreading itself on the skin of a negro as a light spot; then comes the joyful morning: the sky has now become like the skin of a panther; the poet despaired of the arrival of the morning, but now the morning wind is blowing in the gardens with myrtles, birds, morning rain, and dew and fragrances like myrrh and frankincense.

lines 27-28: the transitional passage: the poetry of Solomon can be connected with the darkness of the night and the brightness of the morning, light and darkness are therein together, because the lines are darkness and the themes light, like a girl whose splendid cheek is covered with dark hair.

lines 29-35: the poet continues his praise of Solomon's poetry, whose lines are compared with Bedouin tents, whereas the paper is similar to Solomon's pavilions; and like a garden woven by thoughts.

lines 36-44: the poet dedicates his poem to Solomon (hē lak peri shir ; qaḥ mik-kebad peḥ sefat ṣaḥot yeṣuqah be-faz), ending with a greeting of friendship (hi bat yedidut).

In laudatory poem no. 100, devoted to Yehudah ibn Ghiyāth.

lines 1-17: the poet describes first his grief about the departure of the lad who has stolen his heart, because the poet-lover has plucked some of the roses of his cheeks (i.e. has stolen kisses from him); in his extreme sadness, the poet even has a dialogue with the walls of his own heart.

lines 18-20: the transitional passage (takhalluṣ); the poet does not want to judge the mischiefs of the gazelle in this poem, but to dedicate it to rabbi Yehudah.

lines 21-32: the poet praises Yehudah and wants his pupils to put him in contact with their master. Yehudah is called a lion's cub and Granada thanks its renown to him.

A clear difference with the nasīb in Classical Arabic poetry which we find in some of Yehudah hal-Lēwī's poems is that the poet himself does not suffer from lovesickness, but uses instead a young lady as stand-in. This is the case, for instance, in his laudatory poems no. 13 and 14.

laudatory poem no. 13, directed to Solomon ibn Feruzel.

lines 1-12: the description of a charming young lady (ba'lat keshafim), who is provided with wine and has a lute at her bosom like a mother, weeping out of love.

lines 13-14: transition ('what is the matter with the gazelle that she is weeping as if Solomon the Master had wandered away...?').

lines 15-18: the consequences of the departure of Solomon for the World lines 19-20: a request to Solomon to return.

Laudatory poem no. 14, directed to Lēwī ibn al-Tabbān.

lines 1-9: a beautiful lady is described, weeping for the departure of her beloved.

lines 10-34: a poem of Lewi is suggested, to give rest, and a laudatory passage on Lēwī follows.

Here the injustice of the beloved who caused unhappiness to the woman by not corresponding her love is contrasted with the justice of the praised person who causes happiness. The poet himself compares himself with the woman and hopes not to be deserted by his praised person like she is deserted by her lover. This deviation from the Classical norm by introducing a female stand-in, however, is perhaps

not such a strange fact in the Andalusian perspective, where in the *kharjah's* at the end of the *muwashshah* strophic poetry, a lovesick lady occurs, whose distress is sometimes compared with the distress of someone else in the poem. But to compare her distress to the distress of the poet would be really an innovation. Another difference with most of the Arabic poetry is that Yehudah hal-Lēwī's main theme often is not just praise of his addressee, but feeling himself separated from him. In contrast with the Arab ruler, the addressee of so many Arabic poets whose benefacts are asked in their very neighbourhood, Yehudah hal-Lēwī's addressee often is a learned colleague or a friend: instead of receiving money or high positions at the court, the Hebrew poet asks letters and poems and learned correspondence.

Therefore in Yehudah hal-Lēwī's poetry there is sometimes no antithesis between the *nasīb* and the *madiḥ*, which could be called *strofe* and *antistrofe*.⁵² For instance, in his laudatory poem no. 52, where the poet seems to begin with a *nasīb* motif, namely the visit of the beloved in the dream, he immediately intends his addressee. The addressee, the praised one is identified with the cruel beloved one from whom he is separated.

Laudatory poem no. 52, is devoted to Yehudah hal-Lēwī's separation from Moses ibn ʿEzra.

lines 1-3: the poet speaks in the plural to his beloved ones, who even prevent their images (Hebrew *yešur* or in Arabic *ṭayf al- khayāl*) from visiting him.. He asks them if they will continue to shed his blood and tears.

lines 4-8: in a dialogue people ask him if he has sown love, whereupon the poet answers: 'It did not come up.' The poet is now living alone and has enough of his own thoughts; for what reason should he bother about beloved ones who do not think of him?.

lines 9-16: the poet describes his separation from Moses ibn ʿEzra.

line 17: the poet asks God's help to meet Moses ibn ʿEzra.

A thing which is very unusual in Arabic poetry is the complete identification of the beloved in the *nasīb* with the praised person or

⁵² See Sperl, op. cit. (n.1), p. 25.

addressee. This is the case in Yehudah hal-Lēwī's laudatory poem no. 138. Still this poem has not the character of a common love poem, since the whole aim of the poet is to correspond with his addressee and to receive a letter or poem back. In the introductory passage, however, the poet uses *nasīb* love terminology and *nasīb* love motifs.

Laudatory poem no. 138, dedicated to Abū l-Ḥasan ibn Morīl.

lines 1-5: The poet begins by describing how his eyes are coloured with the ointment of sleeplessness because of the absence of the beloved; his heart has been lacerated; a letter from his correspondent would do miracles and would cure him of his lovesickness.

lines 5-11: the poet describes his love and loneliness.

lines 12-17: the poet describes the roe deer (*ṣebi*) into whose love trap he has fallen because of the effect of its eyes, which weaken even lions; and its teeth like pearls and its breasts.

lines 18-21: the poet asks his friend about the souls which are gathered and placed under his yoke.

lines 21-31: after having described his love for his friend and having said that his heart is poisoned by the poison of separation, he addresses himself to the roe to ask him if he would not forget his friend (*yedide-ka*), or his love; the poet reminds him of the sultry nights that they lay in each others arms (*zekhor lēl nishkeḥu ṣarot*) 'remember the nights that we forgot the calamities'; he remembers kissing the lad, while not being afraid of his lances; and finally asks him to restore him to health by his letter and his words.

lines 32-34: the poet asks his friend to read his poem and not to forget or to wait to reply and to find grace in the face of God, greeting him thus: 'may my love for you overflow as a river of peace, which reaches to heaven like pavilions.'

In this poem the mingling between the notion friend (*yedid*) and roe (*ṣebi*) is very evident. Still the contrast between the first part and the second part of the poem remains: the *nasīb* motifs suggest hopelessness and despair; the second part (about the letter and the poems he hopes to receive) is more hopeful in tone.

Other laudatory poems by Yehudah hal-Lēwī, in which the introductory lines do not contrast with the *madiḥ* part are those which begin with a nature description. Nature then is described as giving a

welcome to the addressee. The whole nature greets that righteous and just one. This kind of sequence of themes namely the description of a garden followed by the description of the lofty deeds of the addressee has already been found in from Abbasid times on in Classical Arabic poetry, where garden and spring description often substitute the original *nasīb* completely. In the oeuvre of Yehudah hal-Lēwī, his laudatory poems nos. 60 and 78 are of this kind.

Laudatory poem no. 60, dedicated to rabbi Yiṣḥāq hay-Yatom.
lines 1-18: a description of spring with a drinking-bout in a garden whose colours are described as pearl-white, ruby red, carbuncle green; the woman gazelle (*ṣebiyyah*), the wine (*bat gefen*) cool but provoking heated moods; the cup (*keli shoham*); the shadows in a garden which laughs because of the weeping of the rain (*ginnah le-bikyat ha-rebīb shoḥequet*); its dew drops like precious stones; birds; and a young girl dancing behind a screen (*‘almah be‘ad masak roqedet*); nature is humanised: the branches of myrtles and dates clap at the singing of the birds.

line 19: the transitional passage ('the date is clapping at the sight of Iṣḥāq, going to and fro, while the World is laughing').

lines 20-24: Then follows the laudatory passage.

lines 25-32: followed by the dedication of the poem with eulogistic words directed to the addressee in the second person.

Laudatory poem no. 78, composed in Damietta, directed to rabbi Natan bar Samuel ha-ḥabēr, a *sofēr* in Cairo.

lines 1-8: a description of spring: Time has put off its garment of fear and has clothed itself in desirable clothes. The land of Egypt (with its towns like Pithom, Ramses, and the river Ye'or or Nile) has wrapped itself in precious garments; women like gazelles with heavy bracelets seduce the heart, which forgets its old age.

lines 9-12: the transitional passage: the sheaves, moved by the sea wind, bow or prostrate themselves as if to God, thanking rabbi Natan, their master, as his servants.

lines 13-16: the laudatory passage.

lines 17-26: the poet turns to the first person, announcing that he will try to equal his friend in laudable deeds, and saying that it is amongst his ambitions to visit the Holy Land.

lines 29-30: the poet directs himself to his correspondent, asking him to accept his poem (*qeḥah shirot, qeḥah zimrat zemīrot*).

lines 31-34: the poet thanks God.

b. Figures of Speech and choice of words in Yehudah hal-Lēwī's laudatory poems. Mannerism or Classicism

In this part we will give analyses of two of the poems by Yehudah hal-Lewi dealt with in chapter B.a. Those two poems belonged to the ones that had a *nasīb*- *madiḥ* dichotomy conform the examples from the Classical Arabic period as mentioned by Sperl,⁵³ i.e. poems nos. 94 and 100.

1. Analysis of poem no. 94

As we have seen in one of the previous sections (B.a.), poem no. 94 consists of two main parts: a. the poet's description of his sleeplessness, followed by the description of Heaven (lines 1-6 and 7-26), and b. the laudatory passage (28-35), at the end of which the poet dedicates his poem to his addressee (36-44). The real *nasīb* consists only of a few lines (lines 1-6).

1. A generous eye which swerves like a woman merchant [*soḥeret*], taking away sleeplessness and giving pearls and red [?] precious stones (= tears; white marble = *soḥeret*; *tarṣī‘ tāmm*).
2. Drops of crystal whose pearls - if the fire had not burned them - would have been strung as a necklace on a neck;
3. She (i.e. my eye) goes weeping over the remnants of the encampment of the beloved, which do not hear a sound, let alone a speaker.
4. Was the destruction of their camp not enough, next to sleeplessness, so that the walls of my heart destroy its beams?
5. They are strangers to me as if I have never known them, but my heart recognizes what my eye does not recognize.
6. Towards my Lord was the path of [their] wanderings taking away with them the sleep of my generous eye which scatters the multitude of its wealth.

⁵³ See above the quotation of n. 10.

The poet describes the pangs of love. In the first six lines we see the poet's predilection to use *tajnis* or *paronomasia*; the whole passage begins and ends with the same words: a generous = abundantly weeping eye (*ʿayin nedibah*, lines 1 and 6); another key word of the beginning and end line is *nedudin/nodedim* "sleeplessness" and "wanderings"/"wanderers" to express the great distress and sleeplessness because of the separation from those who went away to my Lord. In the middle (lines 4 en 5) we find the same notions of weeping (*bako*) and sleeplessness (*nedod*) respectively. Also the eye swerves and is thus compared with the wanderers. In the first line the *paronomasia* makes the parallel between the woman merchant (*soḥeret*) and red precious stones (*soḥeret*). *Dar* and *soḥeret* are white and black marmor according to early sources, but here probably white and red pearls or precious stones are meant, indicating tears of distress, especially the red ones. Line 2 parallels the *gargaraw* (its grains) and *gargeret* (neck). In this line the tears are drops of crystal which are burnt by the burning pains of the poet/lover. The tears are put on a metaphorical level by calling them precious stones and crystal; then the metaphor is naturalized: for a moment they are real crystals, which can be strung as a necklace, but the fire of passion, another naturalized metaphor, has burnt them. This naturalization is often considered as one of the characteristics of *Mannerism*. In lines 3 and 4 the destruction of the campsite is mentioned.

The eye is personified: it goes weeping over the campsite, which is paralleled with the destroyed heart.⁵⁴ In both lines occur derivatives of the stem *ḥrb* "destroy" (*ḥorbat newē 'ohabim/ haḥrēb newē-hem*) ("remnants" or "ruins of the encampment of the beloved[litt. "lovers"]"/"the destruction of their camp"). In line 5 the poet feels alienation from this campsite as if he never knew the beloved who were there once: their traces are almost completely erased, he hardly recognizes any detail, except from his heart: different derivatives from the root *nkr* figure in this line: *yitnakkeru/ yakkir/ menakkeret* ("they are strangers/recognize/not recognize"). The abundant eye "which scatters the multitude of its wealth" is probably a parallel to line 39, in

⁵⁴ See also poem no. 100: line 12 (*infra*).

which the poet says that he follows the generous gifts bestowed to the ones who write poetry.

7. I would have consoled myself for the wandering of the armies of gazelles somewhat, had not the armies in heaven reminded me
8. Of the fact that the moon is linked with her king (i.e. the sun), although she thinks that he has moved away and has dived into the sea of the west (sunset);
9. Then she unsheaths the flames of the swords of the lightning and castigates the back of the Earth with rods (whips) of fire;
10. With shining of lightning which dances and jumps around like the dancing of an antelope on the wing of a veil of gold;
11. The Earth lifts [or: wraps] herself up in brigandines [armour] of darkness, and stars throw a lance, girdling it with sparks.
12. She runs and becomes tired but still she stands up again [tarries, delays] on the face of Heaven like a tongue of gold on a [dark] garment;
13. The face of Earth is covered with the dust of struggle like the face of a woman dominating her troops [i.e. the stars].
14. I pastured a herd and with difficulty I led it as if there was in my herd but sick ones and broken ones;
15. I wept because of separation from the daughters of the Great Bear and I was jealous of the Pleiades because they are together for ever.
16. Do they [the Pleiades] support their sky with a hand-shape in order that the sky will not fall, or do they use the span of a small finger to measure the tents of the firmaments?
17. If the chariots of the sun stop and if the regions of the east wind are shut up and if her way is blocked,
18. Then, when the precious [carbuncle] stone will turn into a pearl and when the cheek of daybreak will desire [to appear] after the black veil?
19. I am disgusted in my night until the moon in my eyes is like a wound and spreads herself on the skin of a negro like a light spot;
20. When I see a tongue of fire coming, I am cheerful; perhaps she will bring good tidings with the coming of dawn.
21. Is the night which is like a negro changing its skin for ever; the firmament is like a panther, but how does it not have a stripe?
22. Until the eye despairs, waiting to look at the brightness of the sun, who waits on the steps of her chariot.

23. The wind softly explores among the gardens, and out of the heart of a myrtle appears a hidden love;
 24. And the bearers of wings whistle, while the dove from afar utters barbarous sounds, to me speaking pure sounds.
 25. A graceful rain she drips and she showers a lovely dew like manna when she empties her wings from the nightly drops;
 26. Does she burn incense or does she loosen the bundle of myrrh or does she connect Solomon's poetry to her wing?

In the second part of the *nasīb* (lines 7-26) the poet tries to console himself. A sky description follows which is usual after a description of sleeplessness. The poet expresses himself by means of *paronomasia*: he would have been consoled for the separation with the armies of gazelles (= beautiful beloved ones) (*nedod šib'ot šeba'im*), were there not armies (*šeba'im*) on the sky to remind him of his separation. He notices cases of eternal separation and union in the sky. In the sky he sees that the moon (a queen) is linked with the sun ('although she thinks that it has moved away and has dived into the sea of the West') [line 8] and the separation between the daughters of the Great Bear and the eternal union of the Pleiades make him sad and jealous [line 15].

In the next passage there is a personification of the Moon and its heavenly army and the dark Earth: lightnings come from the Moon to punish the Earth, probably because of the sun which has disappeared and has dived into the western sea. The Earth is wrapped in an armour of darkness and throws a lance [line 11]. In this passage also the contrast between light and dark prevails. The lights come from heaven, which are *beraqim* ("lightnings") or *šibtē 'ēš* ("rods of fire") [lines 9, 10] or "tongues of gold and fire" (*lešon zahab/ lešon 'ēš*) [lines 12, 20]. Earth, on the contrary, is dark, clothed in an armour of darkness (*be-siryonot afēlah*) [line 11], and covered with the dust of struggle (*ba-abaq haq-qerab*) [line 13]. Especially in lines 10 and 13 the impact of repeated sounds is conspicuous, like those *z*, *b*, *r* and *q*:

10. *birqē beraqim meraqqedet reqod ya'aleh / bi-knaf redid paz mefazzezet//*

13. *u-fenē adamah mešunnim ba-abaq haq-qerab/ ki-fnē geberet hayale-hamegabberet//*

One of these stars (the Pleiades) with the shape of a hand perhaps supports heaven to prevent that it falls or perhaps uses the span of a small finger to measure the tents of the firmament (line 16). The poet however looks at the eastside of Heaven: he longs towards the morning; the poet is disgusted (lines 17-19). Then he sees the morning arrive as a tongue of fire, but his eye dispairs again, waiting to look the brightness of the sun (20-22). But then the garden is described with its wind at dawn (23-28) and connected with the transition to the laudatory passage. Also the birds of the garden are described, and the little morning rain or dew. The wind of the morning and its rains is compared to burning incense and loosing a bundle of myrrh.

26. Does she burn incense or does she loosen the bundle of myrrh or does she connect Solomon's poetry to her wing?
 27. Until the morning cleaves the rows of darkness, light and darkness are therein connected together in the same way.
 28. Because the lines are darkness and the themes light, like a girl whose splendid cheek is covered with dark hair.

Thereupon the black/white distinction night/morning is developed in connection with the praised person Solomon and his poetry. The lines are compared with the darkness of the the night, the bright themes of his poetry are compared to the light. This light/dark antithesis again is compared to the well-known antithesis of bright face and black hair of beautiful girls (line 28).

29. A poem that is sworn to be hewn as only one from mountains of myrrh without being perfumed with myrrh.
 30. Lines as the tents of Qedar and paper as the cutains of Solomon, comely and black (Cant. 1: 5,6).
 31. Never the eye of a man has seen comely lines like stones of fire until it sees his poetry in a letter.
 32. His writings contain the spark of its words and they heap fire in their bosom without a fire descended in a tow (Isaiah 1:31).

33. By them are laid up in store like his letter in my heart engraved sign upon sign, they are given into custody in it.

34. It [the poem] is the flowerbed that the hands of thinking have woven; around it they have pitched and it is put as a crown (chapter).

35. A choice fruit of choice things calls for a palate and a song of poetry my tongue will sing it at the lute.

The poet continues his praise of Solomon's poetry (lines 29-35), whose lines are compared with Bedouin tents (the root QDR is also connected with the meaning "black"), whereas the paper is similar to Solomon's pavilions (connected with "white"). The praised Solomon implicitly is equated with the king Solomon, the presumed author of the Book of the Songs (*Šir has-širim*), from which first chapter he uses expressions like the ones in line 30:

30. Lines as the tents of Qēdar and paper as the curtains of Solomon, comely and black (Cant. 1: 5,6).

In this passage the same keywords are noticed as in the foregoing passage: flowerbeds of the garden, myrrh, tents and pavilions, and the blackness of the lines, contrasted with the spark of its words. In line 34 now a garden has been woven by means of the hands of thoughts. There is a small semi-paronomasia to express this concept:

34. hi ha-^carugah aregu-ha yedē ra^cayon/ ḥanu sebibāh we-husamah le-koteret//

In line 35 there is a pun between the singing [at the line] and the wine drinking and the choice fruit which the poetry of Solomon is compared to:

35. zimrat megadim we-zimrat šir le-ḥēk qore'āh/^cal haz-zemorah lešoni bāh mezammeret//

Finally (lines 36-44) the poet dedicates his poem to Solomon (*hē lak peri šir ; qaḥ mik-kebad peh sefat šaḥot yešūqah be-faz*), ending with a greeting of friendship (*hi bat yedidut*).

36. See here for you the fruit of a song which is the firstfruit of all months, but love gives birth anew every part of time again.

37. From your friend whose name will found itself mentioned even in the last time after the the good time has passed away.

38. He belongs to its recited poets, and if its name will not be written within the scriptures, it is not ashamed that he is like a massoret [a chain, masoret; or: Tradition] for his posterity.

39. He is running after his generous bestowers in order to be joined to their company and on the day when they will be like a liver, he will be for them the lobe.

40. Common people sleep until daybreak will waken them, but his soul is awake, and awakens the heart of daybreak.

41. In order to watch over the love for his beloved and to smelt for him his love like some one who is at the outside and surrounding;

This part of the poem contains a self-praise of the poet. There are several keywords which already figured in the first parts of the poem. We mentioned already the word *nedibaw*. Also important are the words *šaḥar* (morning, dawn), because of the dawn description in the first part of the poem and the word *ahabah* (love), because of the role of the lost beloved in the first part. The first part and the second part belong together as a unity. In the first part dominates the unhappiness of someone who has lost his beloved: sleeplessness and the abundantly weeping or generous eye belong to the effects. The heaven with its stars is symbolic for his loneliness and separation. When the night comes to an end? The coming of dawn finally terminates the poet's distress: the wind goes through the garden at dawn which is connected with the poetry of Solomon. Solomon is the high moral leader who brings happiness. His poetry is like a garden. Then the poet praises his own poetry which deserves its fame and otherone's generosity. His name makes remind us the Golden Times from the past. The poet resumes the contents of the poem by saying that the faces of all his friends and lovers are his daybreak (*šaḥar*). The poem is a fruit of friendship, bright as the day with its gold and embroiderments:

42. Accept from the liver of a mouth a language of clear words, melted with gold, laid on embroiderments of poetry as a chain;

43. This poem is a daughter of friendship and hewn from the mountain of love hastening to serve as a dowry for the daughters of your love to buy them for me.

44. Spirit of the daybreaks, the faces of all lovers are my daybreak, and may a greeting for Solomon always been repeated.

2. Analysis of poem no. 100.

As we have seen above (B.a.), poem no. 100 comprises the following parts: the *nasīb* (lines 1-17); and the transition to the laudatory part and the laudatory part (*madiḥ*) itself (lines 18-32).

1. What is the matter with me that I irrigate the surface of the earth with my tears? I am drenching the earth which does not belong to my sown land;
2. Because I came across the ruins of the abode of the gazelle [*yesod bēt ḥaṣ-ṣebi*] in order to ask, where has he gone to, while I do not ask whither has gone my heart;
3. The remnants of the encampment of a lover [*tēl 'oholē dod*] I embrace, while I announce bitter complaints and I weep for their desertedness, and they (= the remnants of the deserted encampment) weep for my burning passion;

In the first part of the poem, the poet describes the campsite in relation to his sadness. The campsite is indicated with many different terms: *yesod bēt ḥaṣ-ṣebi*,⁵⁵ *tēl oholē dod*,⁵⁶ *ḥaṣrot yedidi*,⁵⁷ *šomemot bēto*,⁵⁸ *meqom ḥibbuq ašer he'ebid ruḥi*⁵⁹ ("the ruins of the abode of the gazelle", "the remnants of the encampment of a beloved", "the deserts of his abode", "the courtyards of my beloved", "a place of embracing that has destroyed my soul"). He also describes his heart as a landscape and ruined campsite. Whereas the poet is 'irrigating' and 'drenching' the campsite, the 'earth which does not belong to his sown land', the *lad* or gazelle is 'plowing his ways amidst the pieces of the poet's heart'. Line 4 expresses this parallelism:

⁵⁵ Line 2.

⁵⁶ Line 3.

⁵⁷ Line 6.

⁵⁸ Line 4; Cf. line 3 (*šimamotaw*).

⁵⁹ Line 8.

4. He has travelled away and ploughed his ways amidst the pieces of my heart, while I find my way between the deserts of his abode;

This parallel between the heart and the campsite is continued in line 12 where the walls of the poet's heart are compared to the walls of the campsite; the walls of the heart are moved and ask; the walls of the campsite are inexorable and do not answer:

12. The walls of my heart have uttered [lamentations] to the walls of his camp, from the time when I asked them, but they were [too] weary to give answer to me;

13. Would that my heart gave it (= the camp) the stones of its own building, lest it should become weak because of my sighs!

The normal theme in Arabic poetry is that the campsite does not answer: then the camp looks like an effaced writing. Rains and time have effaced its traces. But in the earlier passage the campsite spoke, and it are not rains and time which now efface the traces, but the poet's tears. At their complaints the poet/lover offers his own dust. His death will be near and he will be buried on the very campsite. His heart has become black as a raven, is that not one of the well-known ravens of separation that announce his own death?

5. Ruined walls [of these remnants] cry with bitterness: 'What is the matter with you that you are here, and who are you?'; I answer them: 'Wait a moment in order that I may dig my grave';
6. The courtyards of my beloved dominate [this] meadow! I weep for them and they melt away because of my weeping [i.e. the traces of the camp are becoming effaced];
7. From the day that your dust (i.e. of the walls) will be scattered, my flesh will be your dust; and in the [nearly effaced] footprints of a gazelle (i.e. my beloved) I will seek my rest;
8. I go to look for a place of embracing which my soul has destroyed, and would that my loss (= my death) might be there!
9. There are found only the ravens of departure [*ʿorbē nedod*] which have changed my heart into a [black] raven because they have taken away my surety (or: pledge);
10. Therefore on the day that I hear the ravens of departure, I will ask: "Is this my heart or is it the raven of my separation (=my death)?"

It is clear that several characteristics that are often described as manneristic, are present in the *nasīb* of this poem. The personification of the walls and the heart; the connection between different concepts by means of colour: "his heart is black as a raven" makes the connection between the sadness and death. The redness of the cheeks of the lad caused by the poet/lover's glances, is equated to blood and roses, and thus the kissing of his boy by the poet now seems a crime like bloodshed or theft of a rose.

The way Yehudah hal-Lēwī has dealt with the old Arabic themes is a new one because of these manneristic procedures. Still the link between signifier and signified in the *nasīb* is not totally disturbed. The *nasīb* forms a functional contrast with the second part, and is firmly tied with it by formal features.

The poem is almost consisting of two equal parts. Between the two parts there is a certain parallelism: in the first part the poet speaks of his grief about the departure of the lad who has stolen his heart, in the second part the poet also suffers from separation, i.e. the separation from Yehudah. There is also an antithesis between the two parts in the sense of Sperl:⁶⁰ in the first part Fate (Hebr. *zeman*)⁶¹ rules the world in an arbitrary manner, not guided by any spiritual principle; in the second part the representant of Gods Law is the authority, guided by morality, God and virtue. In the first part the poet speaks about the justice of love as his religion, but it is not according to his law, when the beloved deceives him:

11. The justice of love is for me a religion according to the will of my beloved; but, when he deceives me and even goes away from me, then it is not according to my law.'

In the second part rabbi Yehudah is introduced as the fundament of the secrets of Law and someone who helps:

20. He is rabbi Yehudah, the fundament of the secrets of the law; his name is well-known for help; and for him is my praise.

⁶⁰ See above the quotation of n. 10.

⁶¹ Alluded to in this poem in line 24.

Whereas the beloved has physical attributes, the authority has moral attributes. The hopes raised by the beloved remained unfulfilled, now the poet hopes not to be deluded by Yehudah. Yehudah is introduced as an arbiter to judge the mischiefs of the beloved. The poet-lover has stolen kisses or plucked roses from the lad's cheek. Extremely sad, the poet hopes his problem to be solved by Yehudah. From the lover he does not expect anything anymore. He explains this case in the following sentences:

14. People say: 'Does your lover know your calamity?' and I answer them: 'Why should he not know it, since he is ploughing with my calf?'⁶²

15. Has my soul not been carried away by him together with [my] heart? They have taken counsel together to bring near the time of my gathering. (my death; i.e. they kill me by their absence).

16. When by my eyes yesterday the blood of his face was shed (i.e. his red cheeks have been kissed or 'plucked'; but also: the blood = the poet's tears from his own heart), was my bitter gall shed because of the blood of his cheeks?

17. Or did I do wrong to steal from its roses a bit (i.e. plucking kisses from his cheeks)? And if I pay with my heart for my theftā [would that be enough?];

18. For a poem which answers [these questions], not for gazelles is my demand; my violence and my complaint is [directed] to its masters (i.e. of poetry);

We see that the parts are firmly tied together by means of paronomasia through the whole poem. often words of the same root are repeated within a line or within a few lines. Certain key words crop up in the different parts of the poem. sometimes there is a parallelism of thought within a line, like in line 1, where two parallel notions are uttered, and which contains *taṣrīḥ*:

1. What is the matter with me that I irrigate the surface of the earth with my tears [be-dim^cati]? I am drenching the earth which does not belong to my sown land [zeri^cati].

⁶² Jud. 14:18; here the 'calf' is the heart or soul of the poet.

In line 2 the same verb is repeated (eš'alah, "I ask"), lines 3 - 13 are connected by the notions (aḥabbēq/ḥibbuq,⁶³ "embracing") (amarēr/bemar,⁶⁴ "[saying] bitter words") (qiroṭ/qiroṭ lebabi/qiroṭ oholo,⁶⁵ "walls of the heart/his encampment") (ebkeh/yibkeh/bikyati,⁶⁶ "weeping") (nedod/ḥorbē nedod/ḥorbē peridati,⁶⁷ "Raven[s] of my Departure/my separation"). The words lebabi/libbi⁶⁸ "my heart", and yeḥidah⁶⁹ "soul" are also keywords in the second part of the poem. Yesod⁷⁰, "Fundament", gives expression to two contrasting notions: the reminiscence of a love that has gone by but is symbolised by the ruins of the abode of the gazelle [yesod bēt haṣ-ṣebi] and the everlasting fundament of the law that rab Yehudah is [yesod sod hat-te'udah]. In the second part the poet asks Yehudah to give an answer to his questions.

18. For a poem which answers [these questions], not for gazelles is my demand; my violence and my complaint is [directed] to its masters (i.e. of poetry);

19. The one who placed the bulwarks of religion on their foundations and the thinker about the extreme part of justice, even when he does not understand my question:

20. He is Rabbi Yehudah, the fundament of the secrets of the law; his name is well-known for help; and for him is my praise.

21. I will exalt my voice for his pupils who engraved his image in my bosom and his good name [is refreshing] for my soul.

22. The harvesters of the field have to wait a moment, so that I can glean somewhat of their ears of corn and I can gather my sheaf.

23. Even if the separation between you and me takes a long time, my heart will be surely in your hands and your appearance will be in front of me.

24. Were there not what Time has put on my thoughts [something like] plumb, I would hasten to you amidst the fold of my scroll.

⁶³ Line 2 and line 8.

⁶⁴ Lines 2 and 5.

⁶⁵ Lines 5 and 12 (2x).

⁶⁶ Lines 3 and 6 (2x).

⁶⁷ Lines 9, 10, 11.

⁶⁸ Lines 4, 9, 10, 12, 13, 17, 23.

⁶⁹ Lines 2, 32.

⁷⁰ Lines 2, 19 and 20.

25. I will compose a song for your remembrance above the daughter of the vinetendrils and I want to make the wind coming from the extremes of your lands my fruits.

26. Even if you would beseech a lion's cub for me, I would bow down for him and he would become appeased during my bowing down.

27. Indeed, truly, I will seize a precious property, if rab Yehudah will be my property from you.

28. For me will not remain a delight from him except the perfume of his good name, but my darkness will arise from the light of his mention.

29. Truly because of him we call your city pomegranate [Granada], because Yehudah was in that city the glory of my Law.

30. I will go in order to take the pomegranate of my friend for me together with the branches: is not my remedy in the juice of pomegranates?

31. If in the midst of so many [other] cities like [Granada] a lion's cub would be found, then my business would be allright.

32. The day when I will give my soul in His hand, then I will truly know if my bargain was right.

In this part the poet twice raises his voice to the pupils of his master Yehudah, who is twice alluded to as a lion's cub, his good name also is mentioned twice. By means of *tajnīs* or *paronomasia* the poet connects his poem with wine drinking (*zimrah-zemorah*),⁷¹ and drinking pomegranate with Granada (*Rimmon-asis rimmon*).⁷² Other features of this kind which tie together lines 19-32 are (*zikrekem/zikro*)⁷³ (*eštaḥaweh/hištaḥawati*)⁷⁴ (*šemo nodaḥ/ṭub zikro/ṭub šemo/nēr zikro*)⁷⁵ (*yesodam/yesod/sod*)⁷⁶ (*sod hat-te'udah/hodte'udati*)⁷⁷ (*ṭaḥuzzat/oḥazah/aḥuzzati/ne' eḥaz/oḥazah*).⁷⁸ Alliteration is used sometimes to enhance the effect of *paronomasia*:

⁷¹ Line 25.

⁷² Line 30.

⁷³ Lines 25 and 21.

⁷⁴ Line 26.

⁷⁵ Lines 20, 21 and 28.

⁷⁶ Lines 19 and 20.

⁷⁷ Lines 20, 29.

⁷⁸ Lines 27, 28.

25. zimrah ašaw zikre-kem ʿal-bat zemorah we-ru-/aḥ mip-pe' at arše-
kemasimle-zimrati//
27. omnam emet ba-aḥuzzat ha-yeqār oḥazah/im rab Yehudah yehi
mi-kemaḥuzzati//
28. lo ne' eḥaz li ʿaden men-hu lke-bad ṭub šemo/ak zareḥah li be-nēr
zikroafēlati//

At the end the poet speaks about giving his soul in his hand, perhaps in God's hand which must be a parallel with the poet's wish of death in the first part, only now the poet expresses to have made a good deal: not a desperate death, as was the case at the time of the separation with the gazelle, but a death with satisfaction. The poet speaks in economic terms: bargain and business (lines 31-32).

Conclusions

In section Ba we have seen that the *nasīb* - *madīḥ* dichotomy in Yehudah hal-Lewi's poems is not always identical with the scheme of contrasts elaborated by Sperl. There are different types of introductory motifs not occurring in Arabic poetry and not dealt with by Sperl. So we saw how Yehudah hal-Lewi, in two poems was not himself the one who suffered from love-sickness, but used a lady as a stand-in. Sometimes also the beloved of the poet in the *nasīb* can be identified with the addressee in the *madīḥ*, a thing not done within Arabic poetry. In some cases there is a spring introduction, like the poem no. 78, well-known because of his mentioning of the seducing ladies. Also this poem does not completely enter in the scheme *strophe*-*antistrophe* such as delineated by Sperl, although this scheme is not unknown in classical Arabic poetry.

In section Bb we analysed two poems by Yehudah hal-Lewī which conform Sperl's scheme of contrasting dichotomy, namely poems no. 94 and 100. If we consider poem no. 94 we see how the poet achieves a unity in his poem by means of Sperl's *strophe* and *antistrophe*. Through the whole poem the antithesis "separation, departure" - "hope for a good friendship with the addressee" plays an important role: symbolically this antithesis is emphasized by the contrast between night and daybreak; even the stars at night are symbols of reunion or separation. The garden at daybreak is a symbol for contact with his

addressee, as poems are often compared to gardens, as is made explicit also in the final part of the poem. The addressee is even portrayed as awakening the heart of daybreak. The contrast black-white then comes back in a more neutral form: the black lines on white paper, the bright ideas as sparks on dark lines compared in turn with black Bedouin tents and the white pavilions of Solomon. The *ornatus* has a function for the union of the poem, but in spite of the accumulation of it and the many metaphors and comparisons in the poem, we cannot speak of mannerist exaggeration. The poet does not defy us with his language and does not bewilder us with his witty combinations or risky images.

The same goes for poem no. 100. Also here the contrast occurs between the sadness of the poet because of the departure of his beloved and his hope for correspondence with his addressee. We see how the moral virtues of the addressee bring relief for the poet who suffers distress because of his unrequited love and his separation from his beloved. In this poem Sperl's scheme of thesis and antithesis is very valuable. The *ornatus* although used in a cumulative way is never mannerist in Sperl's sense namely that the signifiers deviate too much from the signified, that there is almost no link between them.

Perhaps Pagis was right by quoting Curtius' passage about Calderon instead of Curtius' passages on Mannerism. Calderon's caleidoscopic system is not characterized as disharmony, as we could characterize mannerism (as a disharmony between "signifier" and "signified"). In Curtius words: "Who looked somewhat nearer, would observe that everything was well-ordered and symmetrical"⁷⁹. It is however clear that "Mannerism" and "Caleidoscopism" sometimes agree with each other, because they both show linguistic ingenuity and virtuosity.⁸⁰

However, we will not pretend therefore that in true Andalusian poetry Mannerism was totally absent. This phenomenon is linked very much with the individual style of the poets. In the Arabic Andalusian poetry which was contemporary with Yehudah hal-Lewi, however, we can indeed find mannerism and manneristic poets. One of these poets is

⁷⁹ Passage quoted in full in the quotation of note 43.

⁸⁰ See the quotation of n. 31 and 46.

for instance Ibn Khafājah (1058-1134) In one of his poems we find a description of the relation of his Maecenas with Time. Time's subordination is portrayed as follows (by means of the implicate comparison of the blackness of juvenile down with the night):

34. And your Elevated Traits [are so high] that if Time would allow one of its nights so that she could look down as juvenile down on its cheeks,

35. The vibration of a happy smile would incline her necks out of cheerfulness, and happiness would make her of good cheer despite her dignity.

36. And she would disapprove to wear the Pleiades as an eardrop and she would consider it too little to be clothed with the Crescent as a bracelet.⁸¹

Here apparently the Elevated Traits of the addressee are so high in heaven that a night when she was permitted to look as juvenile down from Time's cheeks, she (the night) would be rejoiced because she would be in the neighbourhood of the Addressee's Elevated Traits. She would despise the Pleiades and the crescent because these stars would be considered to low in heaven compared with the Addressee's Elevated Traits. Although we have taken only a fragment from Ibn Khafājah's poems, which is against the rules of Sperl, who wants to judge the whole poem and not isolated lines, it is nevertheless clear that in the poem by Ibn Khafājah the poet deliberately looks for expressing himself in a hyperbolic way. He tries to use risky expressions, which do not facilitate the understanding of his poems. This is in clear contrast with Yehudah hal-Lewi's poems which remain between the borders of the reasonable and the easy understandable.

⁸¹ Ibn Khafājah, *Dīwān* (Alexandria 1960), no. 99, lines 34-36.