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JERUSALEM IN CONTEMPORARY ISRAELI POETRY

BY

Lawrence W. Raphael

Thesis submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Hebrew Letters and Ordination

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION

1974

Referee, Professor Warren Bargad

DIGEST

to

JERUSALEM IN CONTEMPORARY ISRAELI POETRY

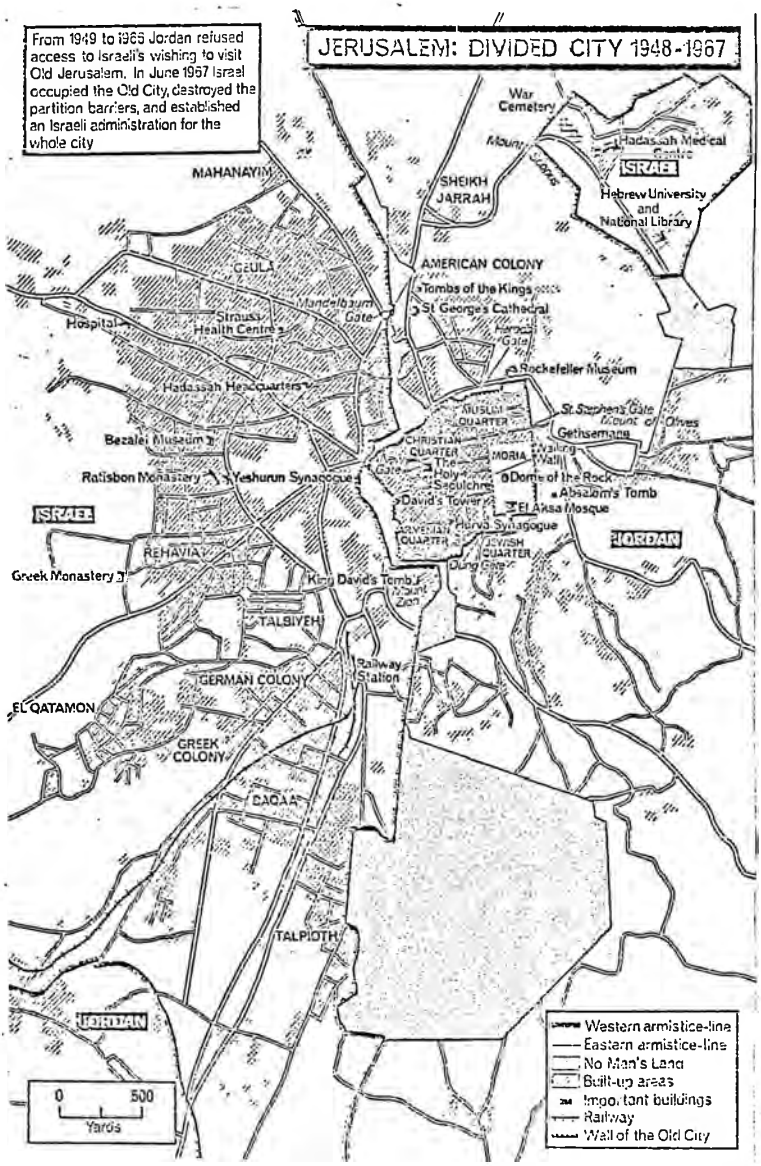
The poets included in this thesis (Amichai, Etan, Guri, Pagis, Rokeach, and Ravikovitz) were chosen because their work is considered to be representative of contemporary Israeli poetry. The thesis is divided into two parts. Part One includes the poems of Yehudah Amichai, written before and after the Six-Day War in 1967. Part Two consists of poems by the other poets written either before or after 1967.

For each poem the original Hebrew text precedes a detailed intrinsic analysis. There is, as well, extrinsic analysis and a summary view at the beginning of each part directed at an integrated comparative assessment of the poetry.

Amichai's poetry after the 1967 War reflects the changed circumstances of the city. Three manifestations of Jerusalem are discussed. First, there is Jerusalem-as-data. The second is Jerusalem-as-myth. The final image of the city is Jerusalem as personal-experience. While history and geography play a role in the poems, more pervasive and central is Amichai's belief in the possibilities of involve-

ment. Except for Amichai and Guri, no poets used Jerusalem as a theme in both the pre- and post-1967 years. The post-1967 poems analyzed in Part Two suggest a city both revealed and accessible. The tone is thankful, the historical references are updated to the present, and the city's ability to withstand destruction is commented upon.

In general, the partial poetic silence about Jerusalem might be a result of its sudden accessibility. What had been uniquely off-limits about Jerusalem was no longer the same and perhaps the city no longer holds the attraction it once did.


From 1949 to 1965 Jordan refused access to Israelis wishing to visit Old Jerusalem. In June 1967 Israel occupied the Old City, destroyed the partition barriers, and established an Israeli administration for the whole city
JERUSALEM: DIVIDED CITY 1948-1967
War Cemetery
Mount Scopus
Hadassah Medical Centre
ISRAEL
Hebrew University and National Library
MAHANAYIM
SHEIKH JARRAH
AMERICAN COLONY
Tombs of the Kings
St George's Cathedral
Herod's Gate
Rockefeller Museum
GEULA
Mandelbaum Gate
Strauss Health Centre
Hospital
Hadassah Headquarters
St Stephen's Gate
Mount of Olives
Gethsemane
Bezalel Museum
MUSLIM QUARTER
CHRISTIAN QUARTER
MORIA
Waling Wall
Ratisbon Monastery
Yeshurun Synagogue
The Holy Sepulchre
Dome of the Rock
Absalom's Tomb
David's Tower
El Aksa Mosque
ISRAEL
Hurva Synagogue
ARMENIAN QUARTER
JEWISH QUARTER
JORDAN
REHAVIA
Greek Monastery
Dung Gate
King David's Tomb
Mount Zion
TALBIYEH
Railway Station
GERMAN COLONY
EL QATAMON
GREEK COLONY
BAQAA
TALPIOTH
JORDAN
0
500
Yards
Western armistice-line
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No Man's Land
Built-up areas
Important buildings
Railway
Wall of the Old City

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PREFACE

For centuries poets living in Israel have written about Jerusalem. The city is mentioned by name more than 600 times in the Bible. After David's conquest of the city (for poets and prophets) Jerusalem became the equivalent of Zion. A constant in the imagery of the Psalms mentioning Jerusalem is the association with the Temple, the Lord's dwelling place, the source of law, and the word of the Lord. Zion was the destination point of a pilgrimage where Jews presented themselves to God (Psalms 84). Zion was the object of both favor and punishment and Jerusalem the site of the House of the Lord. Jerusalem was the location from which added distance increased the amount of grief. Isaiah called it "City of the Holy," Zechariah the "City of the Truth" and later sages said its light illuminated the world. In the Talmud it is written that of the ten measures of beauty given to the world, nine were taken by Jerusalem and one by the rest of the world.

The 2000 year period of exile produced much poetry written about Zion and Jerusalem. Most famous of these

are the poems by the poet Judah HaLevi (1085-1140), written before he ever reached Jerusalem. His poetry is filled with sadness caused by his separation from Jerusalem, from the preciousness of the very soil of the land.

Modern Hebrew poetry served in some ways as an inspiration for the return of the Jew to their ancestral homeland, but few of the poets who wrote of Jerusalem resided in the land which is now Israel. It was not until the beginning of the modern Zionist period that poets came to live in Israel and wrote first-hand of its land. Twentieth-century Israeli poets have written extensively about Jerusalem. Other than the poets whose works are analyzed in detail in the following chapters, the poems of Uri Zvi Greenberg, Leah Goldberg, Yehudah Karmi, and Jacob Fichman are also well-known. Greenberg used Jerusalem as a synonym for the national destiny of Israel. In particular, his early poems regarded Jerusalem with some degree of awe and thus clearly stated the poet's unhappiness with the state of existence in pre-Independence Jerusalem. The poems of Goldberg, Karmi, and Fichman are similarly replete with images of grief and silence, wounds and love, and the rocks, stones, and walls of

Jerusalem.

The poets included in this thesis were chosen because their work is considered to be representative of contemporary Israeli poetry. Classified by editors of numerous anthologies as either young (some of whom are now in their fifties), modern or Israeli poets, they have spent the majority, if not the whole, of their lives residing and working in Israel. Most important, all were still alive and writing as of this study.

The thesis is divided into two major parts. Part One includes the poems of Yehudah Amichai, written before and after The Six-Day War in 1967. Considered by many to be one of Israel's most outstanding poets, Amichai has authored numerous poems about Jerusalem. Part Two consists of poems about the city by Etan Etan, Haim Guri, Dan Pagis, David Rokeach, and Dalia Ravikovitz.

For each poem the original Hebrew text precedes a detailed intrinsic analysis. There is, as well, extrinsic analysis and a summary view at the beginning of each part directed at an integrated comparative assessment of the poetry. Following the body of the paper are two appendices.

The first includes a brief biographical sketch of each poet. The second is composed of English translations of the Hebrew text.

I very much appreciate the help of my advisor, Professor Warren Bargad, whose constant criticism made the numerous revisions a constructive task. My thanks to Robin Angrisani who typed and re-typed the manuscript many times.

The thesis is dedicated to Terrie Raphael who provided a sympathetic and always critical ear, the ready pen of a fine editor, and the major source of encouragement needed to see this project through to its conclusion.

PART ONE

Yehudah Amichai

CHAPTER ONE

Yehudah Amichai - Pre-1967

INTRODUCTION

The poems on Jerusalem written by Amichai before the 1967 War are published in a volume entitled, Poems 1948-1962. The three poems analyzed here with the addition of "Bimin Moshe," comprise all the poems on this subject in that volume. These poems share several themes and images which illustrate the poet's attitude toward and perception of the divided city.

All three poems draw upon imagery which suggests a picture of a city isolated or unnaturally cut off or cut in two. It seems that Amichai who knew Jerusalem before the 1948 War, was strongly affected by the wound the city suffered as a result of division.

The sensory mode most often used in these poems is sight. The speaker sees the physical conditions on Mt. Zion such as the hill, the church, and the wall. We see with him the stones and houses being built and encircled in "Mayor." In "Jerusalem" the speaker's immediate field of vision is our only contact with the city. The visual imagery that predominates in the three poems is emphasized

by the oxymoronic use of auditory images which are ones of silence. The emphasis on the visible constantly reminds the reader of the artificial border that divided the city into two hostile parts.

The poems evince no joy or excitement with regard to any aspect of life in Jerusalem. The speaker is unable to fulfill his desires to see in "Jerusalem." He is encircled by hostile forces in "Mayor." The speaker comes to realize how divorced he is from authentic sources of his past in "Mt. Zion." There is cause for the sadness, the crying, the silence, the sorrow, and the frustration present in the poems.

Natural phenomena are hardly mentioned. There is no light, no sun, no change of season. Everything is static and without benefit of illumination from any source. The result of this exclusion of nature is a dreary and stark scene. These are not poems of involvement. The tone of the poems is that of a dispassionate third-person observing the passing scene. The central feeling that the speaker expresses is one of alienation.

"MT. ZION" 1962

הַר צִיּוֹן

כְּבוֹ בְּבֶהָלָה הַכֹּל הִכְרַם
פִּתְאֹם כִּיל הַהוֹלָה הַבָּגְרָה,
הֲהָלִים וּמַדְרֵגוֹת, צַדְכִּוֹה קְבוּרָה
וְתֵיל וּבְרוֹשִׁים כַּחִים, שְׁנַם

יָדְעוּ הַכֹּל, אֲבָל הֵחֵרִילוּ עַת
כְּתוֹךְ עֲמָדוֹת הָבִּלָה וּוֹרוּ
צְרוֹרוֹת הַבָּכִי. וְאַחַר־כָּךְ שָׁכְרוּ
הַלְּוּכְרוֹת אֶה הַדְּמָמָה עַד לַיִת

הַקִּוּן. רַק הַחוֹכָה בָּחָדָה
הָיִירִים וְקִרוּ בְּכַנּוֹחַ עָרֶיהָ.
וְצִרְיחֵי הַמִּקְדָּשׁ, אֲשֶׁר הִבְּיִיעַ

אֶל הַשָּׁמַיִם עַד אֲשֶׁר נִגְּדַע.
אַךְ הֵם כְּכוּ כְּמַרְבַּדִּים הַמִּים
אֶת דָּוְדָם, שֶׁלֹּא עָיָה בְּפָנִים.

Mt. Zion, the only ancient site in Jerusalem controlled by Israel after the 1948 War of Independence, is given special treatment in this poem. The speaker first takes us on an ordinary tour of its landscapes, then divulges a bit of recent history, but finally, gives us some idea of its new meaning and its importance as a national and religious symbol.

The tone and choice of words (פתאום, בהלה) in the first stanza convey the abruptness with which Zion rises up from the valley floor and overlooks the walls of the Old City. The description of its location gives the image of a hil being lifted up as in an earthquake, in

sharp contrast to its topographical surroundings. The speaker is a tour guide, taking us methodically through the various places worth seeing. The mood is one of awe or reverence as each landmark is delineated.

From the perspective of these landmarks, which bear witness to violent acts, a metaphorical battle is fought. But, because this battle is being fought on land considered sacred by centuries of devotion and prayer, the speaker couches the military events in liturgical language (אחזוק הפיגה in line 6). It is over quickly and then the speaker surveys what remains.

The second tour is more detailed than the first (line 9 ff). No longer is the speaker viewing the surface objects but digging down, looking inside. Mt. Zion is almost in shambles, it is beyond repair; but the monks continue on as they did before. An atmosphere of placidity now dominates. The tone in the third stanza is one of acceptance and permanence.

The images created show us a Zion bolstered up after the loss of the Old City to be a prime antiquity site. The speaker conveys permanence (lines 9,10) and continuity

(lines 9-11 and 13, 14) amidst the suddenness expressed at the beginning (lines 1-4). But finally it is the haunting illusion that Amichai finds a need to depict, penetrate, and, at the end, uncover.

In the first stanza Zion is given prominence by topography and location. The mountain positioned adjacent to the Old City, takes on some of the religious and historical character of that place. However, there are no people on this Mt. Zion. It is populated only by stairs, trees, a graveyard, and barbed wire.

The second stanza which considers the individually enumerated objects as a whole relates some of the details of the struggle that took place. We can see because the trees, stairs, graves, and wire were present to observe the fighting. From prayer positions bullets were fired; instead of a shofar sounding to announce victory and signifying redemption, it ironically broke the silence that had gathered to announce that there was no possible repair of what had happened.

The third and fourth stanzas are bitter. The Jews have been driven back and hold only Mt. Zion. In contrast, the Christian monks continue to use the Church of Maria on

Mt. Zion, as they did before. Nothing has changed for the monks who fought for nothing and lost nothing, while everything has changed for the Jews who were only able to hold on the little bit of land that was Mt. Zion.

In lines 13 and 14 the poem concludes with irony. (This sonnet-like arrangement of the poem, without the traditional rhyme scheme, is an example of Amichai's attempt to use the old forms in a new manner.) The permanence of David is unlike the suddenness by which Mt. Zion appears to have risen in geological form and by which Mt. Zion was forced to have risen in national importance. The Jews on Mt. Zion continue to carry out the task that they were occupied in before -- caring for David's tomb. But the speaker tells us in the very last line that this tradition is based upon an illusion -- no David is buried there. Thus, ironically, there is no substantive basis for a legitimate claim to the authenticity of this hill as a substitute for the Temple area.

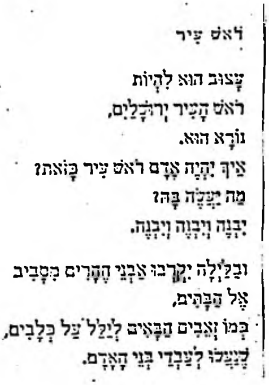
The battle for the Old City of Jerusalem in 1948 was lost by the Jews, and access to the ancient sites and dwellings were gone. Mt. Zion alone, outside the walls, remained in Israeli hands. It had to shoulder alone the burden of historical validation of the Jewish claim to

Jerusalem that previously had been shared with the Western Wall, the Temple Mount, and the Jewish quarter. Jewish Jerusalem has lost the Old City and Mt. Zion is not a legitimate substitute. The speaker is sarcastic and playfully uncovers the illusion.

The monks can continue chanting, but he will not dispute the validity of Mary's tomb in the church. The Moslem mosques remain while the synagogues in the Old City are destroyed or profaned. The mosques can rise even as far as heaven, but David's tomb is a hoax.

The poem as a whole provides an insight into the thoughts of the poet over the disastrous division of Jerusalem in 1948. It is a Zion suddenly thrust upon us by chaos of the 1948 War; it is now a buffer and the border between Arab and Jewish Jerusalem; it is reconstructed as a bogus historical treasure because it is the only site that is left.

"MAYOR" 1962



רֹאשׁ עִיר

עָצוּב הוּא לִהְיוֹת
רֹאשׁ עָיִר יְרוּשָׁלַיִם,
גּוֹרָא הוּא.
צִיר יִהְיֶה אָדָם רֹאשׁ עִיר כָּזֹאתז
מַה יַּעֲשֶׂה בָּהּ?
יִבְנֶה וְיִבְנֶה וְיִבְנֶה.

וּבַלַּיְלָה יִקְרְבוּ אֲבָנֵי הַקְּרִים מִסָּבִיב
אֶל הַבָּתִּים,
כְּמוֹ זְאֵבִים הַבָּאִים לְיַלֵּל עַל כְּלָבִים,
לְעוֹרֵר לְצַבְדֵי בְּנֵי הָאָדָם.

The speaker establishes the mayor as a sad, tragic figure over-whelmed by the tasks he is expected to perform. Through the metaphorical use of building materials the speaker criticizes the work of the mayor and the overall desire to impose an order on nature. Introducing us to the challenges that await the mayor, the speaker causes us to empathize with the builder. The concluding stanza, however, presents a metaphor which conveys the speaker's critical view of how these challenges to his ability to govern were met.

In the first line the speaker points out how sad

something is. Not until line 2 do we discover that the cause of sadness is not existence but the role as Mayor of Jerusalem. By sandwiching line 2 between "sadness" and "terrible," there is no question that this tragedy surrounds the mayor and allows him no avenue of escape. In line 4 the speaker narrows his focus. No longer is this distant individual described to us but his very motives and goals are called into question. And, in line 5, what can one person possibly hope to accomplish? In the last line of this stanza (6) an answer is offered. The repetition of the word "build" emphasizes the futility of the activity. To build is to be creative. To build and build and build is never-ending and thus frustrating.

The second stanza introduces us to the metaphor of the poem. The very stones used for construction have come alive. A mysterious mood has been evoked by the use of night (line 7) and describing the scene as if it was a fire with a group seated around the flames.

The stones are likened to howling wolves, the houses compared to domesticated dogs. These stones are the building materials used in the construction of almost all structures in Jerusalem. The dogs are slaves to men; the stones are enslaved to the houses. Man has harnessed

nature, represented by the stones, to construct his city. In so doing, man himself has become enslaved to the building, the stones, and the houses. In addition, the mayor of Jerusalem has become enslaved and encircled by the boundaries around the city.

The poem depicts the bleak task of the mayor. He goes on and on, seemingly bringing the city no nearer to completion then when the task was begun. He apparently is left little choice but to build as much and as quickly as possible. The speaker builds his own criticism by withholding his judgements about the work until the end. In fact, by using the metaphorical images that he does, the speaker disguises his broadside in a clever fashion. At first he seems to sympathize with what is happening but then he criticizes the headlong rush of the city. It is only after you properly sketch out the images and what each represent does the full weight of criticism become apparent.

"JERUSALEM" 1962

יְרוּשָׁלַיִם

עַל גַּג בָּעִיר הָעַתִּיקָה,
כְּבִיסָה מוּאֶרֶת בְּאוֹר צָהֳרַיִם שֶׁל יוֹם:
סָדִין לָבָן שֶׁל אוֹיֶבֶת,
מַגֶּבֶת שֶׁל אוֹיֵב
לְנַגֵּב פֶּה אֶת זֵעַת צַפּוֹן.

וּבְלֵבָב הָעִיר הָעַתִּיקָה
עֲפִיפוֹן.
וּבַחֲצַר הַחוּט –
יֶלֶד,
שֶׁלֹּא רָאִיתִי אוֹתוֹ,
בִּנְגַל שַׁהוֹמָה.

הֶעֱלִינוּ הַרְבֵּה דְגָלִים,
הֶאֱלִינוּ הַרְבֵּה דְגָלִים.
כְּדֵי שֶׁנִּתְחַשֵּׁב שֶׁהֵם כָּמֹהֵנוּ.
כְּדֵי שֶׁיִּתְחַשְּׁבוּ שֶׁאֲנַחְנוּ כָּמֹהֵם.

The poem starts off lazily as the speaker describes some sights on a warm, sunny afternoon. Moving from relaxation to observation, from playfulness to critique, he expresses his relationship to some sights which dramatize the division of Jerusalem. The speaker begins by telling us what exists over there in the Old City belongs to the enemy, even the most mundane and ordinary things. The afternoon sunlight is at first enjoyed but then it helps serve as a painful reminder of the division of the city and the state of armed conflict between nations. Even a towel drying is ironically transposed from human to

political terms.

The laundry is out drying on the rooftop and it catches the speaker's eye. By identifying the owner of the laundry at the end of lines 3 and 4 as the enemy, the speaker introduces another element to the poem. Suddenly there is possession, use, and politicization of the objects which previously had merely seemed to decorate the rooftops.

In line 6 the poem continues with the elaboration of the speaker's field of vision. With the introduction of the kite the tone reverts back to one of playful wit (line 8). The kite is clearly visible in the sky, but the child holding the kite cannot be seen. The wall is a blockage in the life of the speaker.

In the third stanza the tone changes again and the speaker becomes philosophical. He no longer sits and watches; he seriously analyzes what he has seen. It is as if the sight of the wall shook him out of the listless sunbathing and caused him to evaluate the larger political scene. The description of why the boy is hidden from view (line 11), is a convenient transition leading into the last stanza. Because of the wall the people on either side try to deceive each other.

A kite in the sky is usually a sign of pleasure, but here it is not only a human act but a reminder of the border wall or Old City wall which hides the kite-flyer from the observer. The central seriousness of the poem, expressed in a witty fashion, is expressed in the description of the flags at the end. We and they try to fool each other into thinking each side is happy by displaying flags. Perhaps these flags are the towels and sheets that hung out flapping in the breeze as an expression of normal daily activity, but they stimulate reciprocal behavior by the enemy. The wall not only divides viewer from object and analyzer from cause, but acts as a unifying agent. It causes an equal amount of distrust, confusion, and ignorance on both sides of the division.

The poem moves from a playful to a poignant to a serious view of the artificial border dividing Jerusalem. The poet's deprivation is most acutely felt over the inability to see "the normal" and "the innocent" in the mundane activities of daily life. The political situation symbolized by the wall gives the drying laundry a sinister cast, robs the speaker of the joys of kite-watching, and

creates a barrier to normal or even infrequent communication between peoples.

CHAPTER TWO

Yehudah Amichai -- Post 1967

INTRODUCTION

The poem cycle, "Jerusalem 1967" is complex in size and ambitious in scope. Included are 22 separate poems with a total of 244 lines. There is a great variety in the details of people, places, and problems presented. Amichai writes mainly of a city reborn, reunited, and revitalized; but he also shows tragedy, suspicion, danger, destruction, and doubt. The joy of discovery is mixed with deep despair. Jerusalem is the city favored by God, yet ready for destruction.

Unifying the diverse material in the cycle as a whole are three broad themes. First, the changed circumstances of contemporary events causes the poet to examine some of the city's history. Second, the present-day encounters between the Arab and Jewish populations are described. Third, Amichai analyzes some of the residents' dreams about the future and their potential dangers.

There is not one but three manifestations of the city under discussion in the poem cycle. First, there is Jerusalem-as-data. On this level the city offers vistas and adventures before unrealized. The speaker becomes a tour

guide at times and shows off churches, towers, mosques, synagogues, mountains, and ruins. Through much of this the speaker goes gingerly, savoring the views with the pleasure of a child receiving a gift. Light and commotion are everywhere. People of all kinds populate the various poems. The days change as do the seasons. Time does not stand still; it changes in the imagination and experience of the speaker. There is a solid and convincing reality conveyed of Jerusalem as fact. One senses what the reunited city looks and sounds like, as well as the destruction it underwent through the previous years and especially during the Battle of 1967.

The second manifestation of the city in the poem cycle is Jerusalem-as-myth. Amichai has not tried to validate myths of Jerusalem although he has utilized them. There are hallowed stones and walls, spirits and angels. Rabbi Judah, Herod, Mohammed, and Jesus all travel through the city. Jerusalem is related to Sodom and compared to Pompeii. Amichai does not use the mythology to convince us of the holiness of the city, but he plays with it to present a city in a pseudo-historical framework.

The third image of the city is Jerusalem as a personal-experience. This aspect is the most pervasive

of the cycle. In more than half of the poems the first person singular is used. The speaker likens himself to an infant, mentioning his childhood and early memories of his father. He is a subject of discussions by spirits; and later he is the cripple the city carries forward in its blindness. The events of his life on Yom Kippur provide us with an entire poem, while his climb up David's tower another. His feelings toward the city permeate most of the poems; certainly they are a major direction in the cycle as a whole.

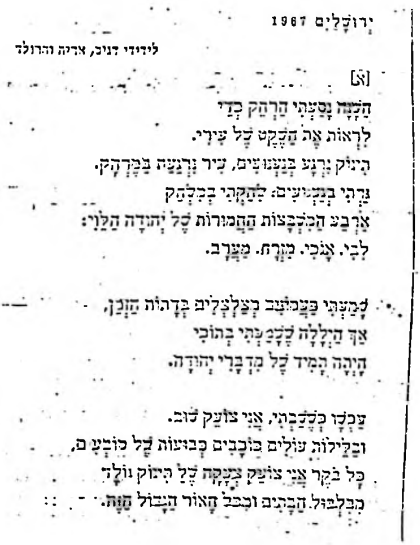
History and geography play a role in the poems; but more pervasive and central is the speaker's belief in the possibilities of involvement. He has been a detached admirer of Jerusalem but now becomes involved and a participant in its life. He is at times anxious and self-revealing.

On other occasions, the speaker takes a detached, coldly cynical view of himself. The cycle as a whole expresses the joy and consternation felt by the speaker on his return to Jerusalem. Dominant is a personal exploration of the recently regained treasure that is familar and strange at the same time.

Although not part of the poem cycle, an additional

poem about Jerusalem is included in this chapter. In "Suicide Attempts of Jerusalem" Amichai's own return and personal involvement are no longer central. The imagery presents a darker more somber view. He is worried about the city as a doctor is about a patient. Jerusalem does not seem to have the will to live any longer. Her parts have been reunited but not revived. The very forces that have rebuilt her are now threatening to destroy her. This pessimistic note reflects a return to the despair and gloom in the poems about Jerusalem written before 1967.

"JERUSALEM 1967" -- Poem 1



יְרוּשָׁלַיִם 1967

לידידי דניס, אדיה והרולד

[א]

חַמָּה נָסַעְתִּי הַרְחֵק כְּדֵי
לִרְאוֹת אֶת מַבָּטֵק כָּל עִירִי.
הִיוֹק נֶרֶע בְּנָעֲוִים, עִיר נֶרְנֶשֶׁה בַּבְּרָקִים.
נֶרְתִי בְּנַעֲוִים: מַהֲקֶרִי בְּכִלְהַק
אַרְבֵּב הַכּוֹכָבוֹת הַהֲמוּרוֹת כָּל יְהוּדָה הַלַּיְלִי:
לִבִּי. אֲכִי. מִנֶּרֶת. מִנֶּרֶב.

עָכְעְתִּי בְּבֶכִיתֵב בְּצַלְצִלִים בָּדְהוֹת חֲזָקִן,
אַךְ הַיְלָלָה לָבָּעְתִּי בְּהוֹכִי
הָיְהָה הָמִיד כָּל מִדְבָּרִי יְהוּדָה.

עַכְלָו כְּכַבְתִּי, אֲנִי צוֹעֵק לוּב.
וּבַלַּיְלוֹת עוֹלִים בּוֹכְבִים כְּבוּזוֹת כָּל כּוֹבָעַ ם,
כָּל בֹּקֶר אֲנִי צוֹעֵק בְּעָקָה כָּל הִיוֹק וּוֹלָד
כִּבְלִבּוּל הֶהָבִים וּכְכֹל הָאוֹר הֶעָבוֹל הַזֶּה.

At the beginning of the poem, the speaker tells us in a matter-of-fact tone that he has taken a trip away from the city. It is not so much that he is a traveller but that he desires a different perspective on things for a while. The experienced observer sees the city from a distance, hears its sounds from up close and finally can share some of the joys and pains with us.

At the beginning he needs distance to see quiet. This synesthesia (line 2) provides a mental picture of what he wishes to convey. Hearing and vision are mixed, and this combination allows a richer experiencing of the city. The speaker assumes a detached role (line 3) and compares the calmness of the city to an infant. This image of calmness is subtly emphasized by the euphony of the words of the verse.

In the first four lines of the stanza there is a repetition of open, consecutive syllables with an "ah" sound and the silent letter "ayin" stressing the quiet and even leisurely nature of the image (הצהרות, כרוזה, הנצנוץ, כל פה). In mentioning the city's calm alongside the calm of an infant we have the image of a temporary peace. The infant is quiet while asleep or when undisturbed, as is the city. Viewed from afar it is possible to see an illusion of rest in both and this distance emphasizes the distance between the speaker and the city.

The speaker changes tone quickly in the middle of line 4. The open syllables end suddenly, and the harsh gutteral cacophony in שחקי, אשחק, הצהורות begin without any transition. It is as if the infant has awakened and has begun to cry. The calm has ended and the speaker

uses words symbolizing a yearning for Jerusalem. He yearns for the city as did the medieval Spanish poet Judah HaLevi who, in his poem "Zion" said, "my heart is in the east and I am in the west." The analogy with a child is combined with the yearnings of the poet for Jerusalem by using the words "my heart," "I am," "east," and "west" as if they were children's blocks and arranging them in a jumbled order.

Line 7 finds the speaker still away from the city but close enough for loud sounds to be audible. The tone is one of restlessness. The speaker has been away and wants to get back. The church bells signal the time for worshippers to pray. The speaker is so anxious to return that he no longer hears any external noises, concentrating only upon the sounds that he himself makes.

In the third stanza, the concluding imagery of the poem is presented. The speaker feels a tremendous release as the seasoned resident has made the trip back. With a shout (line 10) he can express himself fully again. Stars, which normally are seen and not heard, are likened to bubbles which quickly gurgle over the drowning (line 11). Not only do the stars rise quickly, but they might be seen as hovering over the dead as bubbles briefly mark

the place of entry of an object into water. By the next line (12), the speaker again interacts in the drama. Upon his return the speaker has become reborn. The great light and confusion has stirred up the infant and has caused him to shout again.

Having suffered a self-imposed exile, the speaker has experienced the process of return. This notion of exile and return is developed in the structure of the poem. The three stanzas of the poem are arranged progressively to parallel the journey of the speaker. At first, he is only able to see the city from afar, and it appears quiet as would any city from that distance. Then, he is close enough to hear the loud noises of the city and they reverberate or send off shock waves within himself. Advancing on the road, the sense of feeling is intensified. At the end he returns.

As the images change from distance and calm to immediacy and tumult, so the yearning of the speaker develops. He lives in yearning at the beginning and it totally engulfs him. The return does not bring immediate satisifaction. The source within him is identified but it does not calm him. The image of the stars may usher

out the old and herald the new while the noise and disarray serve to confuse and stimulate. The complex visual scene of houses and bright sunlight excite the speaker because they express new life, hope, and opportunity and therefore he reacts by shouting like an infant.

"JERUSALEM 1967" -- Poem 4

[ד]
לְכָה הָחְפֵּשׂ אֶת גְּדֵרוֹת הַתַּיִל הַדּוֹקֵר.
אַתָּה יוֹדֵעַ שָׁדְּבָרִים כְּגוֹן אֵלֶּה
צָיְנוּ וְנֶעֶלְמוּ. עִירִי אַתְּ אֵרֶת אוּלַי
נֶחְתֶּכֶת עֲכְשָׁו לִשְׁתַּיִם: לִבְנֵי אוֹהֲבִים
מְפֻרָדִים; בְּלֵב אַחַר מִתְכַּסֵּר עַכְשָׁו
בְּקוֹצִים אֵלֶּה, מִסְתָּרֵב לִהְיוֹת אֶבֶן.

לֵךְ הָחְפֵּשׂ. אַתָּה נוֹלַד עַכְשָׁיו לָרָעִים,
אוּלַי לָשֵׁם לֹא הָעָתִים קָצְלָה, מִקְרֵי הַגֵּיאוֹלוֹגְיָה,
אֶלָּא הָרָעִים. אַתָּה שׁוֹאֵל
מְצֵאלוֹת בְּלִי צֶלְיָה בְּקוֹל, בְּלִי סִימָן כְּצֵאלָה,
כְּדֵי לָצֵאת יָדֵי חוֹבָה עֲצֵאלוֹת;
וְאֵינֶךָ. אֲבָל עֲיֵפוּת גְּדוֹלָה רוֹבָה אוֹתְךָ בְּכָל מְאֹדֶךָ
וּמְקַבֶּלֶת. כְּמוֹ מָוֶת.

יְרוּשָׁלַיִם, עִיר יְהִידָה בְּצוּרָתָם
שָׁבָה נִהְיָה זְכוּת בִּהְיִדָה גַּם לַמְּהִים.

Having led us to the city in the days immediately following the end of the 1967 War, the speaker begins a physical and mental exploration of a different Jerusalem. While it is now physically reunited, the city remains divided in two. Restlessly pursuing answers that apparently are unavailable the poet tries to find that separating barrier.

The poem begins on a disdainful note. The speaker addresses a searcher who fruitlessly seeks the remnants of the barbed wire which used to divide the city. In a

resigned and ironic tone, the speaker notes that the quest is in vain (line 1) because this fence, though torn down, will never fully disappear (line 3). Even though Jerusalem is now united it is still torn and suffers in a new way (lines 4-6).

By repeating the opening words about searching in vain (line 7), a pedantic tone is created as the speaker continues to be instructive. Continuing to admonish the searcher, the poet does not cease his use of irony (lines 8,9). Effectively using the second person in his admonition, the speaker calls our attention to the mountains surrounding Jerusalem. Alluding to Psalm 121 ("lift your eyes to the hills, from whence comes your help") the speaker stresses the futility of seeking such assistance now. The same hills that provided comfort to the distressed for centuries can only be viewed as accidents of geology.

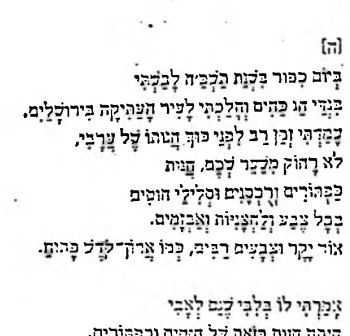
In line 9 the speaker switches to a quizzical tone. The search has moved from active investigation to questions, and from sincere questions to half-hearted ones (lines 9-11). A deathly weariness overtakes the searcher as he realizes the futility of even his minimal efforts.

With the first mention of the name of the city in the final stanza (line 14), the tone changes drastically to one

of irony. The searcher has been eliminated as the lines are written in the third person. The city is unique because it is occupied by the dead who continue to exercise their rights. The city is affected by more than those who are alive at the present time. The legacy and presence of history hangs heavy over the city, influencing actions that are taken today.

The searcher who has been looking for the dividing wire because he still sees a separation between Arab and Jewish Jerusalem is chided by the poet. If the searcher is wrong in thinking there is still a physical barrier, nevertheless he is correct in thinking that a man-made barrier of misunderstanding and hate does not disappear at the time of the ceasefire. The challenges engendered by the reunification of the city are not easily met. As Amichai indicated at the end, this difficulty does not stop everyone from continuing to ask these unanswerable questions.

"JERUSALEM 1967" -- Poem 5



(ה)

בָּחֹם כִּפּוּר בִּשְׁנַת הַכַּבִּ״ה לַבַּקְתִּי
בְּנֵתֵי הַי כְּהִים וְהָלַכְתִּי לָעִיר הָעַתִּיקָה בִּירוּשָׁלַיִם.
עָמַדְתִּי וְכֵן רַב לִפְנֵי פּוּךְ הַטּוּתוֹ עַל עֲרָבִי,
לֹא רָחוֹק מִמַּעֲבַר לָכֶם, עֲנִיּוּת
כַּפְּהוֹרִים וְרַכְבָּנִים וּסְלִילֵי חוּטִים
בְּכָל צֶבַע וְלַחֲצָנִיּוֹת וְאַבְזָמִים.
אוֹר יָקָר וּבָעִים רַבִּים, כְּבוֹ אֲרוֹךְ־לְדֶלֶךְ כָּהוּץ.

זָכַרְתִּי לוֹ בִּלְבִּי כֻּלָּם לְאַבִי
הָיְתָה חֲנוּת צָרָה עַל הוּטִים וְכַפְּתּוֹרִים.
תִּכְבַּדְתִּי לוֹ בִּלְבִּי עַל כָּל עֲשָׂרוֹת הַמָּנִים
וְהַמּוֹרִים וְהַמֶּחָרִים, לָמָּנִי עַכְשָׁו כֹּה
וְתָנִיחַ אָבִי לִרְוּחָה לָכֶם וְהוּא יָבוֹר כֹּה.

כִּלְטַלְטַלְתִּי הָיְתָה לִבְעַת נְפִילָה.
עַם הוּא הוֹרִיד אֶת הַתְּרִיס וְעָבַל אֶת הַמַּעֲבָר
וְאָנִי הָמַרְתִּי עִם כָּל הַמִּתְפַּלְלִים הַבַּיְתָה.

Reverting back to the first person for the first time since the opening poem of the cycle, the speaker takes us on a personal journey. The tone at the beginning is a somber one. It is the first Day of Atonement in twenty-five years that Jews were able to enter the Old City and worship at the Western Wall. The speaker begins his journey just inside Damascus Gate.

After describing in simple, almost child-like terms, the iventory of the small Arab shop (lines 5-7), the poet

introduces the shop's proprietor (line 8). The silent dialogue creates an almost reverent tone. The conversation centers around the speaker's father who owned a similar store in Germany during his childhood. The dialogue continues by passing quickly over the intervening years of the speaker's personal history during which time contact was impossible because of the political realities of two countries at war with each other. The silence of the conversation tends to heighten its sadness and point to the tragedy of events in Germany and in Jerusalem.

When the poignant conversation is concluded, it is time to close. The ironic juxtaposition of סגור (line 13) illustrates the closing of the shop and the ending of the special day. The confrontation between the two has replaced the usual prayers on Yom Kippur. The brief encounter within the speaker -- between his father, the Arab, and himself -- is over, and so is the holiday.

The speaker, who dresses in dark clothes like other worshippers, enters the Old City. Whereas on Yom Kippur others continue down the narrow streets until they reach the Wall, he stops before the display just inside the gate. On the most important religious day of the year he spends

the time staring at buttons and zippers. By metaphorical juxtaposition, the poem explains how the speaker chooses to spend the day atoning in his own way.

The bright colors of the goods are deliberately compared to an open ark to underscore the parallels between the two acts. The light that radiates from the store is likened to the light that goes out from the ark and from the Torah. The bright merchandise causes the speaker to meditate, to recall his past. Yom Kippur is a day of several journeys for the speaker. He goes from home to store, from the colors of the store to the light in the ark. As the Torah contains the story of the part of the Jewish people's past, so the goods in the store remind him of recent conflicts and past struggles. In reviewing the history of hate, bloodshed, and open conflicts, the speaker attempts to come to terms with the events of his own history.

Referring to the concluding service on Yom Kippur (line 13), the last stanza continues the parallel between the traditional and personal ways of atoning. The speaker finishes his prayers at the store when the other worshippers end their prayers at the Western Wall. Finally, he takes leave of memories and symbols and returns home along with

those who worshipped at more typical locations.

The same problem is encountered in this poem and the previous one; first in a general form and here, more personally. The barriers that divide Arab and Jew were constructed out of painful memories of bloodshed, misunderstanding and war over many years. The desire for forgiveness and atonement cannot be put into the words necessary to request them. Since the speaker cannot bridge that gulf with spoken conversation, he remains silent. Finally, as the gate is closed on the store which was their bond, they go their separate ways.

"JERUSALEM 1967" -- Poem 21

[כה]
יְרוּשָׁלַיִם עִיר נָמֵל עַל לְשַׁד הַנְּשָׁמוֹת.
הַר־הַבַּיִת אֲנִיָּה גְּדוֹלָה, סְפִינַת שַׁיָּטִים
מְכֻאֶבֶת, מַאֲכְנַבֵּי כְּוִילָה עַכְבָּרְבֵי מִסְהַכְּלִים קְדוֹשִׁים
עַלִּיזִים, נוֹסְעִים. הֲכִידִים בְּרֵצִיף מְנֻקָּפִים
לְלֹא־לוֹם, בּוֹעֲקִים תַּיָּדִד לְהַהֲרָאוֹת. תֵּיאָ
הָמִיד מַגִּיעָה. הָמִיד מַכְלִינָה. וְהַגְּדוֹת וְהָרְצִיפִים
וְהַסּוֹכְרִים וְהַדְּגָלִים וְהַהֲרָגִים הַנִּבְהָמִים כָּל כְּנַעֲיוֹת
וּמִקְדָּשִׁים וְהָאֲרֻבּוֹת כָּל בָּפִי הַכְּנֶסֶת וְהַסִּירוֹת
כָּל הַלֵּל וְגַלֵּי הֲרִיב. קוֹל דּוֹקֵר־נָקֵבּוּ: עוֹד
אַתָּה הְפִלִּינָה. כַּלֵּנִי יוֹם־כִּפּוּר בְּמִקְדִּים לְבָנִים
מְכֻבָּסִים בֵּין כָּלָמוֹת וְהַבָּלִים כָּל הְפִלּוֹת בְּדוּקוֹת.

The image of Jerusalem as a port city is novel to the cycle and striking. In other poems in this cycle, Jerusalem is described as bent over between the hills, isolated from the body, a cripple, in ruins, or the sister city of Sodom. The topographical details necessary for Jerusalem to be an ocean port are hardly present. Located high in the hills of the Judaean desert, it is miles from water in any quantity. Yet, like a port city, Jerusalem is a gathering place for many peoples of the world. In this poem Amíchai shows its centrality and its newly achieved character.

The poem begins in an objective impersonal tone. Like an artist, the speaker begins to fill in details. First looking down upon a tranquil scene the docks begin to fill

up and the setting begins to get crowded. Using the ship metaphor throughout,the speaker is caught up in the excitement of the scene as it develops (lines 4-6). Briefly the perspective broadens to include all the religious shrines nearby (lines 7-9). Then, it focuses again on the frenzied activity taking place on the boat. In the two-line conclusion the tone changes drastically. Now the speaker describes the transcendent aspect of the city with detachment. The pace slows down and the lines taper off as the poem ends.

A bemused view of the spectacle is maintained throughout the poem. The Hassidim are passengers on a ship that is the Temple Mount. The festive celebration of a luxury liner departing on its cruise includes the shofar's blast which resemble sailors by their clothing: they wear white Yom Kippur outfits and tennis shoes because of the religious prohibition on wearing leather on that day.

The image of the ship alludes to two aspects of the character of the Temple area. On one level, the Temple area is pictured as an eternal ship, temporarily docked in port. The ship is often used as a common messianic symbol in Rabbinic literature. It is sometimes associated with

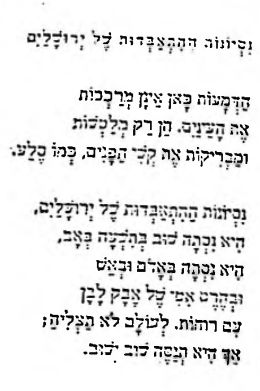
the end of days or the world-to-come which is alluded to here. In addition, the speaker describes the constantly busy and always changing populace that comes to visit or pray at this spot. People walk into the courtyard in front at the Temple Mount at all hours of the day on every day of the year. The Western Wall is a frequently used symbol of Israel's continuity to which the speaker adds the element of movement and time.

The order of the poem gives the clue to the puzzle of how Jerusalem is the Venice of God. The last line is to be understood as dependent upon the first. The two of them are the shortest lines in the poem. They are the only two lines that begin with the same word -- Jerusalem. Jerusalem is like Venice because of the gates of the city; Jerusalem is like Venice because of the domes. Venice is the port city on the shores of the Adriatic; Jerusalem is the port city on the shores of eternity. So, if Jerusalem is a port it can be Venice. But Jerusalem surpasses Venice because it includes all the holy sites as well as the centers for commerce. So Venice remains a port city on the Adriatic, while Jerusalem becomes the Venice of God.

Beautifully conceived , well-developed, this poem is a

delight to read over and over again. The metaphor of the ship gives movement and light-heartedness to the solemn subject of the Temple Mount. The Temple Mount has become accessible to all, and this is cause for celebration. Like the crowds that come to see a ship off the people gather at the Wall, Amichai has compared the Old City to a joyous port to illustrate what has transpired since it became the shopping center and synagogue for the Israelis. This transformation provides the poet with the inspiration for his metaphor.

"SUICIDE ATTEMPTS OF JERUSALEM" 1971



וְיָתוֹת הַהִתְאַבְּדוּת שֶׁל יְרוּשָׁלַיִם

הַדְּמָעוֹת כָּאן צָרִיךְ הַרְבֵּה
אֵת הַיַּבָּשָׁה, הַן רַק הַלְכָלוּכוֹת
וּמַבְרִיקוֹת אֶת קְלִפֵּי הַפֵּרוֹת, כְּמוֹ טֶלֶא.

וְיָתוֹת הַהִתְאַבְּדוּת שֶׁל יְרוּשָׁלַיִם,
הִיא נִכְרָה כְּמוֹ בְּהֶכֶרַח פְּנִים,
הִיא נִסְּתָה בָּאֳלִם וּבְאֵשׁ
וּבְהֶחְרֵט אַפִּי שֶׁל אֶבֶן לָבָן
עִם רוּחוֹת. לְמוֹלָם לֹא הָצְלִיחָה;
אַף הִיא הֻכְּתָה כְּמוֹ יְהוּד.

Here Jerusalem is compared to an individual, consciously working toward its own destruction. This startling image gives the reader a new way of interpreting the history of the city.

The poem begins in an instructive tone describing the ineffectiveness of tears. With multi-syllabled opening lines the poet slows the reader down and causes him to work through the images created with both eye and ear. If tear-softened eyes are common in other places, they are not in Jerusalem. Jerusalem made of stone, is not moved or affected by human emotions.

The first line of the second stanza (4) introduces the subject as if the speaker was giving a lecture on it. The formal tone creates a barrier between the subject and the reader. The following lists of suicide attempts (lines 5-8) reads like a coldy clinical medical report. A tone of despair pervades the conclusion, reflecting the inevitability of continued attempts.

The speaker ironically describes the historical and present situation of the city. Jerusalem tried to destroy itself on Tisha B'Av, an historical case in point when this attempted destruction was the result of the Roman conquest in 70 A.D. The near past is presented in line 6 calling to mind the wars of 1948 and 1967 fought, in part, in Jerusalem with its sovereignty one of the main objectives. The next two lines (7,8) give us information on possible future destructions -- the slow natural decay brought on by desert sands. The irony is that though exceedingly vulnerable, Jerusalem weathers the attempts at destruction that appear to be suicides. Knowingly unsuccessful, the city appears to consciously seek the possibility of destruction.

By arranging the poem as he does, the poet conveys briefly to us that tears are not what is needed nor usefully

shed over this city. She is her own master working through the inevitable and all-inclusive self-destructive forces. By calling our attention to this destructiveness we are made aware of the lasting permanence of Jerusalem. Reunited but not revived, the city is threatened by the forces that have helped rebuild her. Amichai's pessimism here hearkens back more to the poems of Chapter One than to the Jerusalem cycle written after the 1967 War.

PART II

OTHER POETS PRE- AND POST-1967

Etan Etan

Haim Guri

Dan Pagis

Dalia Ravikovitz

David Rokeach

INTRODUCTION TO PART II

Part II is composed of poems written by several Israeli poets. It is divided into chapters based on publication dates before or after the 1967 War. Chapter 3 contains six poems published (and therefore written) before the War. The poets are David Rokeach, Dalia Ravikovitz, Haim Guri and Dan Pagis. Chapter 4 has only two entries, one each by Guri and Etan Etan both published after the War.

The hypothesis underlying this organization was two-fold. First, I postulated that those who had written about Jerusalem before the 1967 War and who were still active poets would again use the City as an element in their work during the immediate post-War period. Second, based on tremendous physical changes in and sudden access to Jerusalem as a result of the War, I expected to find marked differences within the Jerusalem-focused poems of each author before and after the War.

It was both disappointing and revealing to find that neither part of the hypothesis met with positive proof. On the one hand, the corpus of post-1967 poems is surprisingly small in number and is far fewer than the pre-war poems. On

the other hand, of the four poets who met the criteria for inclusion in Part II, only one (Guri) is represented in both Chapters 3 and 4.

The two poems by Guri ("Nights of Jerusalem" -- 1961 and "In An Amorite City" -- 1968) do reflect a change in the way the poet conceptualizes and represents the city. In the former, the city is under seige. The loss of life and the pain suffered during the War of Independence in 1948 are central themes in the poems. Night, fear, darkness, and sadness are conveyed: the city is anything but a gay and vibrant metropolis. In the latter poem, Jerusalem -- especially the Old City -- is waiting for him, having escaped the sword and possible destruction. The poem develops an increasingly personal and immediate relationship between the speaker and the city, from different perspectives describing something previously hidden.

However, the remaining poems in Part II defy direct comparisons, because no other poet's work spans the two time periods. The pre- and post-1967 poems do present a similar descriptive landscape, the same colors and many of the same symbols. However, a few broad differences are notable. The pre-1967 poems reflect an indirect relation-

ship with the city and a certain degree of disorientation. The general tones are ones of doubt, anxiety, and yearning. While they often use historical imagery, the rarely up-date it to the present. The city is dark at night, under seige, suffering from ravages of time and nature, exists as an unrealized goal, is a destination never reached, or suffers from a division never healed.

Since 1967 Jerusalem has become the object of direct experiences; it is now a city both revealed and accessible. The tone is a thankful and confident one, yet tinged with a certain disappointment which comes as a result of the discovery of its concreteness. The historical references are updated to the present, and the city's ability to withstand destruction is commented upon.

Although the two poems analyzed in Chapter Four, published after 1967, are too few to support any major generalizations, perhaps the very lack of poetic output about Jerusalem since 1967 is itself worthy of note. Nevertheless, it is intriguing to speculate why so little has been written thus far about the city in the six years following unification. The silence about Jerusalem might

be a result of its sudden accessibility. The mysterious cloak that characterized it before has been drawn back. What had previously existed in the imaginings of the poet is being viewed by soldiers, merchants, tourists, and the readers of poetry alike. What had been uniquely off-limits about Jerusalem was no longer the same and perhaps the city no longer holds the attraction it once did for the poet.

CHAPTER THREE

OTHER POETS PRE-1967

Haim Guri

Dan Pagis

Dalia Ravikovitz

David Rokeach

"JERUSALEM NIGHTS"

Haim Guri 1961

לֵיל יְרוּשָׁלַיִם

קוֹרֵי הָעַכָּבִישׁ מִלְּאוּ אֶת הַכִּיּוֹר,
וְאוֹר הַלֶּךְ צְלָלְיוֹתָיו.
לַיְלָה, מֶה עָמְקוּ חַיָּיִךְ, לֵיל מָצוֹר.
הַבָּהוּבִים תּוֹעִים עַל כְּנֵי הָעֲלָטָה.
שְׁמֵי הָרִים עַד הֵם הַלַּיְלָה, לֵיל אֵין־אוֹר.
רְמָבוֹת אֲבָנֵי הַדֶּרֶךְ מִן הַטַּל.

בְּנֵי חֲלָצִים וּבְנֵי אָדָם נִכְבּוּ יַחְדָּיו,
וְגַבְהוּ חוֹמוֹת הַכֶּרֶת עַד צִיָּה.
כּוֹכָבִים צָנְחוּ תְּהוֹמָה, הַיֵּל רַב,
מוּל פְּרִיחַת הַדִּיקוּקִין הָאֲדָמָה.
הַמֵּתִים שָׁהֲקוּ כְּחַלֵּי שְׂכָתַיִם, עַל הַגַּב.
שְׁתִיקָתָם, שְׁתִיקַת עָפָר וַאֲדָמָה.

לַיְלָה, הֲגֵה הוּא גָּח בַּקְּמָרוֹנִים,
מַה גְּדוֹלִים חֲיֵינוּ, עִיר וָאֵם.
לֵיל אֵין עַיִן נֶעֱצָמֶת, נִים לֹא נִים;
כִּי קְרוּעוֹת עֵינֵי בָּנַיִךְ עַד אֵין־שֵׁם.
עֲבָרוּךְ תּוֹרֵי הַמַּצָּח, אֲלָמוֹנִים.
שְׁרוּיִלָם קֶרוּעַ וְגַבָּם.

אוֹר הַגֶּפֶר הֹלֵךְ צְלָלְיוֹתָיו עַל הַכְּתָלִים.
מָה אָבְלוּ פָּנֵינוּ, נֶעֱרָה.
וּכְהוּמָה הַכְּבָה לְמִיכַת הַחַיָּלִים.

This poem, which first appeared in 1949, was revised for publication by the poet in 1961. Primarily concerned with suffering and tragedy, the poem is filled with haunting images of the dead and crippled. Far from being

an impassioned war poem, here the central image is night. Night in Jerusalem is a time of fear and also a time filled with spiders, stones and stars. The soldiers of the city are the losers in the seige and the city is saddened because of them.

The poet creates this mood by making night at times synonymous with death. At the beginning of the poem the constant repetition of images of darkness, shadows, and nights creates a melancholy tone. The blackouts from the seige are nights without lights.

Enumerating an inventory of what remains during the seige, the poet presents a deeper look at the city in the second stanza. The rocks and men stand together (line 7); the walls appear frightening in the darkness (line 8); the stars in the sky resemble crimes and suggest a comparison with the lit fires on earth (lines 9,10); the dead lie stretched out like sand and silent in the quiet of the night (lines 11,12). These metaphors and similies establish the inherent unity between man and nature, night and fear.

It is this fear that is emphasized next. Night is upon the soldiers but sleep is impossible (line 15). The dead are scattered about and their bodies are torn (lines

16-18). But it is a certain restlessness that is most clearly expressed in this stanza. Frustrated by the lack of action the poet expresses disappointment with how little has transpired.

The last stanza reintroduces the images of light (line 19) which has been absent from the poem since the second line. Candlelight provides enough illumination to see the darkened faces and the bloodstained blankets of the soldiers.

The techinical aspects of the poem contribute to its overall meaning and impact. The slow, belabored rhythm of the lines emphasizes the cessation of movement. The very regular rhyme scheme of abab (except for lines 2,4 and 6) lends a formal structure to the poem. The length and metre are orderly and consistent, adding to the deliberate pace at which the poem unfolds. This style helps to emphasize the long struggle being fought by the soldiers of the city, who appear to be the sons of mother Jerusalem. They are the losers in the war and the city is saddened because of them.

"THE ETERNAL CITY"

Dan Pagis 1959

עיר התמיד

א

קְבוּעָה בְּמְקוֹמְרֵי הַתְּהִלָּה
שְׁנֵהֲרָהּ בְּפִגְיוֹנוֹת
עַל דַּל קְמֵיהָ. מִקְטֶרֶת בַּהֲלָה
אֵשׁ אֵשׁ הַקֹּדֶשׁ. כָּל הַלְּגְיוֹנוֹת
קִבְּלוּ לְרַקֵּד אֶת מִנְצַלָּם
בֵּין זְרוֹעוֹתֶיהָ. וְלִבּוֹךְ לֵב עוֹלָם
לְכָל דּוֹרְשֵׁי הַנֶּסֶ, וְעַקְּבוֹתֶיהָ.
וְצַלְבוֹתֶיהָ לָפֵאר אֶת שְׁמָהּ –
וְלֹא עָצְרוּ וְלֹא תָּמְהוּ מְדוּעַ
הִיא מְתַעֶנֶגֶת הוֹלָה בְּתוֹךְ חוֹלָה.

ב

עִיר הַתָּמִיד. כְּמוֹ עֲנֶרוֹךְ שָׁהוּם
קְפוּלָה בְּאֶבֶן, וּמְצֻפָּה בַּדִּין
בְּקִשֵּׁי דַּרְפָּה הַמְגֻדָּר וְהַמָּהוּם
לִהְיוֹת שָׁלָה וּכְלוּבַת אֲצֻעוֹת.
כָּךְ בְּהוֹכָה כָּל מַשְׁכִּיעֵי הַבֶּלָא,
קוֹמְמֵי הָעוֹב, הִפְלִים לְאוֹת
אֲשֶׁר יָרַד עָלֶיהָ מִשְׁמַיִם
וַתַּפֵּךְ פָּנֶיהָ, וַיִּכְמְרִין
אֶת נִיקְמָתָהּ הִצְרוֹר עָפָר, וַיְכַדֵּשָׁנָה
לְדַד לְבָנֶלֶיהֶם. כְּבֵית־עֶלְמִין.

In the first of these two poems the poet describes a paradoxical Jerusalem. At the center of the poem is a city both praised and victimized, worshipped and destroyed. It has suffered destruction and continual ravages of war. Glorified, Jerusalem protects her secrets so that they remain hidden from those who seek to destroy her.

Jerusalem becomes personified in the poem. Like a person the city is trying to protect herself from her assailants. They come in all kinds and all religions -- in the process of praising her they each try to remake her. Shielding herself from Romans, Christians, and Moslems, she

attempts to hide from the history of paradox.

The poet emphasizes the victimization of the city by the use of military imagery. The bayonets, the wounds, and the actions of the legions all amplify the captive nature of Jerusalem. The poem also is rich in historical and religious word symbols. The Roman Legion is alluded to in line 4. עֲקַד (line 7) is used in the binding of Isaac by Abraham, which is often thought to have taken place in Jerusalem. צְלַב (line 8) is the root of the word for cross and Christianity. Each word triggers concrete associations which put the action of the poem in a particular time and place.

The short, crisp lines with a masculine rhyme scheme add to the fast and powerful sense of action. By first alternating and then creating internal as well as final rhymes (ababccdede) the speaker develops an almost marching sound which accentuates the harsh tone of the poem.

The beginning language and imagery of Poem B are in sharp contrast to Poem A. The physical environment of the city is described. Surrounded by and made of rock, Jerusalem is a stubborn and tight-fisted physical entity. By comparing its configuration to a fist (lines 1,2) the speaker

conveys the feeling of defensiveness, determination, strength, and of toughness needed by the city to survive. By pointing out Jerusalem's frustrated desire to spread out calmly (lines 3,4) the poet relates the hope of peaceful growth for the surrounded city. Jerusalem's desire is described as interlaced fingers (line 4) but her reality is a hard brown fist (line 1).

In Poem B, the rhyme is more alternating, less emphatic and alliterative. There emerges a sharp division within the poem between lines 4 and 5. The first four lines are written in a pensive tone, but it changes to one of skepticism and pessimism.

Accompanying the change in tone is new imagery. There are sorcerers, magicians, and heaven-sent signs. Jerusalem, previously the battleground for human armies, has now become the site of wonder workers. While some who reside in Jerusalem praise its wonders (line 5), others attempt to conjure a sign from heaven which will bring the city eternal rest (line 10).

The attempt has failed, and, ironically, the city which is a symbol of eternal peace has its eternal death forecast in the final lines. The city, tight-fisted and stubborn at the beginning, will be bound in dust (line 9)

and will soon resemble a cemetery (lines 9,10). Using the words קדיש and אבל which appear in the prayer said for the dead at a funeral (קדיש על המת), the speaker concludes the poem with the sanctification of a dead place filled with sorrow.

The fault for the city's death does not lie with the sorcerers. The fault does not lie with other inhabitants of the city who are suprisingly absent from the poems. Perhaps Jerusalem is doomed by the force of history, but it is those who seek to praise her that will never leave her at peace. As in Poem A it is the religious who seek to unravel their own mysteries in her; ironically, their search threatens to kill the city. The forces of nature are not kind enough to allow the city to compensate for her difficult geography. Those that praise Jerusalem do not make successful plans for its future. Pagis describes a Jerusalem whose eternity is questionable and whose vulnerability is obvious.

"AROUND JERUSALEM"

Dalia Ravikovitz 1959

סביב לירושלים

יֵשׁ רַכֶּבֶת שֶׁסּוֹבֶבֶת וְנוֹסַעַת
סָבִיב לִירוּשָׁלַיִם
בַּלֵּילוֹת.

עוֹפוֹת חָגִים מְסַבִּיב לָהּ,
טוֹפְחִים כְּנָף בַּחֲמָלָה,
וּמַשִּׁירִים בַּצַּלָּלָה,
גּוֹנָה עַל גַּרְן הַיְבוּסִי.

עֲצִים שְׁחוֹרִים עַל הַתְּלָלָה,
נְקֻבָּה קוֹרֵאת אֶל מְהוֹלָה,
עָרוּץ חָרֵב לָהּ לְרַגְלָהּ,
וְהַלּוּקִי סְלָעִים זוֹרְחִים.

יֵשׁ רַכֶּבֶת שֶׁסּוֹבֶבֶת וְנוֹסַעַת
בַּלֵּילוֹת סָבִיב
לִירוּשָׁלַיִם.

חָרִים חָגִים לָהּ מִסָּבִיב,
רוּחוֹת הוֹמִים בָּהּ כַּהֲרָבָה,
עוֹפוֹת צוֹרְחִים מִן הַשַּׁלְוָה,
עֵינַי יִנָּשֵׁף מֵהֶנּוֹצְצוֹת.

חָרִים תְּלוּיִים בְּצַנָּארָהּ
כְּמוֹ רָבִיד וַצָּעָרָה
וְגוּשׁ דּוֹרֵס אֶת עָפְרָהּ
וּמְנַהֵם כִּכְפִיר נִרְדָּף.

שֶׁקֶשׁוּק בְּתוֹךְ הַתֵּיבָה,
כְּדוֹר שֶׁל כַּאֲפַלְיָה
וְגוּשׁ מְנַהֵם הַלְלוּיָה.

This poem apparently details a journey around Jerusalem by train. The surroundings, the ride, the train acquire ominous and even gothic features as the train progresses. The environs of Jerusalem provide the setting, the loco-

motion of the ride creates the action and the train itself is the subject of the poem.

The first stanza sounds like a playful chorus to be repeated by a group of youngsters. The light and joyous tone at the beginning is emphasized by the internal rhyme in line 1, which imitates the sound of a puffing train.

The playful mood of a child's song is countered by the darkness and the ominous movement in the second stanza. The poet comments not on the train ride itself, but on the action occuring above (lines 4-6). The location of the train outside of Jerusalem is indicated by the historical reference to the Jebusite threshing floor (line 7). The allusion to this site (where David met an angel who had destroyed the Israelites in II Samuel 24:16) triggers an association with death and destruction.

The description of the landscape from the train continues in stanza three. The scenery is eerie and frightening. The speaker gives us a glimpse of the changed landscape as a result of building the tracks (lines 8-11). After the chorus the speaker continues with the harsh, even violent images, which are set against a background of destruction (line 16), noise (line 16), and screaming (line

17). The irony created by the contrasting images is amplified by their setting in the song-like rhyme scheme and chorus.

By the sixth stanza, the train has progressed to the summit of an incline. The change in perspective is suggested by the development from line 15, where mountains surround the train, in line 19 where mountains hang from (that is, are below) the train. Moreover, the train tramples the dust of the roadbed as it asserts its mastery over nature (line 21).

Finally, in the concluding stanza, the train initiates all the action and fills the landscape of the poem. At the end the train completes the trip, and its moaning ends the poem.

The playfulness of the train ride eventually turns to a nightmare of a journey. The poet uses basically a children's rhyme to convey this happy note but interrupts each stanza's expected rhyme on the last line. Instead of a a a a the concluding line of stanzas 2,3,5 and 6 each is b. This scheme helps to build the tension and enhances the images of darkness, stillness, and mystery as the train advances toward Jerusalem. After completing the mastery over nature (even to the extent of chasing away the lion --

line 22) the final stanza almost reverses this rhyme (caa) and communicates a slowing down and end of the trip.

The form and imagery of the poem together develop an almost tangible mood of anxiety. The movement of the train at night, the contrast of the playful beginning with the nightmarish conclusion and the gothic nature of the images create a train ride that is more a personal fantasy than a means of transportation.

"WANDERING"

Dalia Ravikovitz 1964

טלטלה

כְּשֶׁשִּׁלְּבְלוּ הַפַּעֲמוֹנִים וְגֶבֶב הַמּוֹאָזִין
וְהַשֶּׁכְוִי קָרָא תָּגָר עַל הַלְּבָנָה,
טַלְטֵלָה גְּדוֹלָה אָהֲבָה בִּירוּשָׁלַיִם
וְאַרְמוֹן הַמֶּלֶךְ הֵאִיר אֶת הַחוּצוֹת.

בְּאֲרוּוֹת הַמֶּלֶךְ שְׁלֹמֹה
הָיוּ קוֹכִים וְתוֹכִים מְצֻוָּחִים,
שֶׁשָּׁלְחָה אֲלֵיהֶם תַּהֲפֻכְנִיּוֹת הַגְּבִירָה
עַל יַד כּוֹהֲרִים
וְשׁוֹדְדֵי דְּרָכִים.

מֵי הַשִּׁלֹּחַ נָקְווּ לְאֶשֶׁד גּוֹהֲם
שֶׁהָיָה מִתְנַפֵּל אֶל גֵּיא־בֶּן־הִנּוֹם
וּפִלְּגֵיו קָרְעוּ אֶת לִבָּם בֵּין הַנְּקִיקִים.
בְּאֲרוּוֹת הַמֶּלֶךְ שְׁלֹמֹה
הָיוּ נְסִיכִים מְשֻׁרָתִים בְּשֶׁכַר יוֹם
עַד שֶׁיַּחְפֹּץ הַמֶּלֶךְ
לַחֲבשׁ אֶת מַרְכַּבְתּוֹ.

כְּשֶׁשִּׁלְּבְלוּ הַפַּעֲמוֹנִים וְגֶבֶב הַמּוֹאָזִין
עָלוּ שָׁנֵי שׁוֹמְרֵי גְּבוּל עַל מִשְׁכָּבָם
בְּקוֹל גְּדוֹף.
עַל עָב שָׁהוֹרָה, כְּיַד כּוּשׁ,
הוּטְלָה יְרוּשָׁלַיִם עִיר דָּוִד
כְּמוֹ אֶצְבַּע כְּרוּתָה מִן הַגּוּף.

The poet attempts to convey a view of the glory that once was and contrast it to the present beleagured state of Jerusalem. This is accomplished by the wandering of

the speaker's mind touched off by the ringing bells.

The speaker begins the poem by combining the early morning scene of contemporary Jerusalem -- where the church bells ring and the muezzeins cry out -- with ancient Jerusalem where there were neither church bells nor mosques. An expectant mood is created at the beginning with the image of the cock crowing in line 2. Beginning with the next line the poet introduces the nostalgic tone that continues in much of what follows.

Inspired by the past glory of Jerusalem, the speaker focuses in on the palace of Solomon. The exotic stables (lines 5-7), beautiful natural setting (lines 10-12) and detailed luxury (lines 14-16) draw attention to the splendor and achievement of the past. This presentation which emphasizes color, and noise stands in contrast to the somber and forbiding mood at the end.

The poet's detailing of the fabled past in stanzas two and three is historically rooted and concrete enough to be visualized and heard. The sounds of ringing, wailing, shreiking and tearing create the somewhat eerie dream-like atmosphere.

As if only a brief moment has elapsed while listening

to the morning sounds, the present suddenly returns in the last stanza. The same scene and action which recalled the past now tell us only of the present. The doors of the palace are no longer open, and, with their closing, the past is sealed off again.

The present is now juxtaposed with the past by the repetition of the opening line at the beginning of the final stanza. Now the color has become dark and dangerous (line 20). The isolated location of Jerusalem, protruding like a finger from the rest of Israel, because of the slim corridor of land leading to it, is aptly described in line 22.

The romance of the past is aptly conveyed by the poet. The nostalgia implicit at the beginning contrasts with the despair at the end. The present-day reality of Jerusalem is border guards, scorn, darkness, and isolation from the rest of the country. The speaker highlights this picture by contrasting the splendor and lavishness of what once was, with the bleakness of what is.

"JERUSALEM"

David Rokeach 1957

ירושלים

אֲבָנֶיךָ אַלְמֵּד עַד הֵיָקֵץ
הֲשִׁקֹתִי בֶּן
בַּאוֹת־אֲרָנִים וְקֶרֶן־לְבָנָה.

בְּנִבְכֵי־שַׁחֲרִית
אֶאֱצֹר
בְּבוֹאֵת יוֹמֵךְ
הַמַּלְכִּים אֶל הוֹמַת הָעִיר
כִּשְׁבָלָה־אוֹר
עַל צַוְּארַת־עֲמִיר
כִּנְדֶן מַכְתֵּשׁ־אָרֶד.

אֲבָנֶיךָ אַלְמֵּד עַד יָרוּק הֲלוֹמִי בָּךְ.
כִּיוּבַל טוֹרֶן כְּרָשֶׁיךָ,
תְּשׁוּקָתְךָ, עַד.

In this brief and enigmatic poem the speaker views Jerusalem in personal terms and yearns for a relationship with the city that he cannot attain. Each stanza begins with a description of physical action and goes on to amplify its meaning or describe the carrying out of the task.

One of the most common images of Jerusalem (stone (אבן) is used in the first line. The speaker details

associations with hills, houses, and walls that are all made of the same stone in Jerusalem. However, the speaker is removed from any immediate contact and direct relationship with the city.

After setting the scene in the first stanza with a slow and deliberate tempo the poet uses short crisp lines in the longer second stanza to convey definite action. The stones become jewels; but the relationship of the speaker with the object is renewed at the beginning of the second stanza. The images used here are all encapsulated. Hard jewels, metals, and armor reflect the dawn's light and are similar to the reflective quality of Jerusalem's stones.

The last stanza commences with a partial repetition of the opening line. The speaker resumes his polishing and declares the goal he seeks to attain. The large number of words and syllables in the line and the additional punctuation in the stanza accentuates the length of time that the speaker considers necessary to realize the drama mentioned in line 11. The never-ending action of water against rocks helps convey a tone of desperation which follows the initial tone of sadness.

The yearning of the speaker mentioned in lines 2 and 13 are part of the key to the poem. The desired relation-

ship of intimacy is first stated with the mention of the stones. Their solidity, their age, their uniqueness play a central role with regard to the city, but here they are paradigmatic of the other images used in the poem. The stones, the pine jewels, and sheath all contain what is valuable to the speaker. The yearning in the stones, the resin inside the pine, the reflection inside the topazes, the light inside the sheath, the dreams inside the stones all remain unreachable and unrealized. The search for this unattained intimacy is emphasized in the poem's final line. The speaker recognizes the difficulty and resigns himself to the role of a yearning wanderer.

The poet who yearns for Jerusalem is doomed to wander and long for the treasure hidden inside. It is the same stones which keep him out that he collects and plays out his hopes with, wearing them away with his hands or in his mind.

"SEIGE"

David Rokeach 1963

כִּבּוֹר

הָעֶרֶב בִּירוּשָׁלַיִם כְּאֵבֶל לָיְכוּחַ
אֶת הַכְּלִיב הַחֲבוּשׁ
עַל גַּגּוֹת הָעִיר הָעָתִיקָה.
הַזִּכָּרוֹן הָעָמֹק כֵּן הַקּוֹלוֹת הַנּוֹכְרִים
סוֹגֵר עַל הַגַּגּוֹת. עַל דְּמְדֵמֵי הַגַּגּוֹת
הַכּוֹפְלִים קְהָלָתָם בַּכֹּל
סוֹגֵר רֹכֶב הַהוֹמוֹת הַגּוֹעֵד
כְּפֶרֶשׁ קְשָׁקִים
בְּמָצוֹר עַל מְנוּחוֹת הַנָּבָל.

לַיְלָה־לַיְלָה אֲנִי הוֹלֵךְ פִּם פָּרוּחַ
לָבָאָה כֵּן הַיָּם אֶל הָרוּחַ
הַיּוֹפַאת כֵּן הַכְּפָרוֹת
הַכְּרוּבוֹת אֶל הַלֵּחִית הַהוֹלָה.

לַיְלָה־לַיְלָה קוֹלֵךְ הַהוֹלֵךְ אֶל הַמַּטְמֵי־הַקֵּץ
בָּא אֶת פָּרוּחַ הַדּוֹבֶבֶת כֵּן הָאֲדָמָה
אֶת כְּתֹב הַהַרְסְמִים עַל כָּהֳלֵי הַכְּנָעַן
בְּנִבְעָה, מַעֲבָר לַהוֹלָה.

At the beginning of the poem the speaker establishes a gentle and nostalgic tone. The imagery is warm and soft; there are warm words (line 2), summer (line 3), shade (line 6), and gulls (line 8) which fill the first stanza. The poem's energy is directed inward because the language suggests enclosure (i.e., captive and mountains, enfold,

battlement and circle, and gulls laying seige). The first stanza creates a lovely setting placed in one evening and with no people. There is an ominous quality created by this enclosure and softness.

In line 10 a sense of movement begins in the poem. The speaker appears involved and feels winds which come from the sea. Rather than one evening there are many nights involved now. Instead of no people the speaker is personally involved in the action of the poem. A feeling of restlessness is developed by the pacing (line 10) and the movement of the wind (lines 11,12).

The opening words of the final stanza are the same as the second stanza but a new person is introduced. An inquisitive second person appears who begins to act as a foil for the mysteriousness of the poem. End-tellers are questioned (line 14), and the wind and letters are reacted to by fear (lines 15,16). An obvious tone of mystery and the unknown are introduced in these final lines.

The speaker is aware of and part of Jerusalem but is overwhelmed by the unknown of the city. Winds blow back and forth and come out of the earth, magic letters apear, and all explanations are apparently beyond reach. What-

ever seige it is that is taking place the poet communicates a nostalgia for the past as well as a loneliness and fear of the present. This is conveyed by the development of the poem from an impersonal setting to an ambigious one from warm images of plants, shade, and birds, to cold ones of caves and walls, from stillness and warmth at the beginning to windy and fearful at the conclusion.

CHAPTER FOUR

OTHER POETS POST-1967

Etan Etan

Haim Guri

"IN AN AMORITE CITY"

Haim Guri 1968

בְּעִיר הָאֱמֹרִי

בְּעִיר הָאֱמֹרִי הַנְּכֵרֶת לְמַעֲנִי מַחֲרֵב יְהוֹשֻׁעַ
נַד׳ נְבָאוֹת
עַל הֶהָרִים הַחֲרוּכִים הַלָּלוּ,
אֲשֶׁר חוֹמוֹתֶיהָ וְאַחֲוֹת בְּקִצְרִית כֹּחַן בְּכָמֵי הַמְנַצְּחִים
לְלֹא קְשִׁי, מַאוּ, יָרִיד,
בְּעִיר הָאֱמֹרִי שֶׁכְּעָרֶיהָ וּכְפָרִים אֲלֵי בָּהֲלוֹמוֹת
כְּכוֹ שַׁבְּרֵי עִיר מָוֶת, לְאֻטָּם,
לְמַרְגְּלוֹת עוֹרְבִים כְּהָרָהָרִים,
בְּעִיר הָאֱמֹרִי הַמַּתְּתָה לִי בְּאַהֲבָה כָּרָה
כַּשָּׁנָה הַמַּר וּכְגִלְלֶיהָ הַקָּשִׁים וּכְעֵינֶיהָ הַמָּמוֹת
בְּכִכּוּסֵי מָאָבָן אֶל הַכְּעָרִים,
בְּעִיר הָאֱמֹרִי הַבַּלְבָּנָה לְמַעֲנִי בַּצָּרִים קְטוֹפֵי פֶּגֶל־כַּהֲה
כְּמוֹ זוֹכֶרֶת רְחוֹקָה
וּכְרֵעֶיהָ לְמַעֲנִי מְטוֹרוֹת בַּחֲדָרִים מְכֻיָּדֵי כָּהֹל.
סִגְלָה כְּמֶגֶד הַלּוֹמוֹת שְׁלֵרִים
בְּעִיר הָאֱמֹרִי
הַמְּשִׁיכָה לְאַהֲבֵנִי חֲרוּכָה.
אֲשֶׁר גְּבָרֶיהָ הַדַּקִּירִים נָחִים לְיַד בָּמוֹתֵיהֶם
הָעֲבוּכִים לַכֹּוָא וְרַגְלֵיהֶם לְמַעְלָה
אֲשֶׁר כּוֹסֶיהָ כֻּהֲלָצִים שֶׁל כְּנֵסָה נִמְשָׁכֶת
עַד עוֹלָם מַצָּבָרִים,
בְּעִיר הָאֱמֹרִי שֶׁכְּוֹתֶיהָ מְצֻפּוֹת לִי עַד עוֹלָם
בְּסַבְלָנוּת לֹא מַאֲמָן, כַּלּוֹת זָרוֹת.
בְּחֻלּוֹת קְרוּצִים.

Jerusalem is presented as an Amorite city from several different perspectives. Each adds a new dimension to the portrait and the speaker's relationship to it. The title of the poem is repeated six times, and, on each

occasion, a different view is revealed. The first view presented is a historical one with the city being protected from the sword for the sake of the speaker (line 1). A personal relationship between the city and the speaker can now be expanded upon. The city is preserved unchanged (lines 4,5).

While each segment of the poem offers a different perspective, nevertheless the development of a single broad theme is clear. The speaker is intensely involved in personally experiencing the city. Other images and figures in the poem revolve around the involvement the speaker shares with the city. In all the speaker exudes confidence, knowing that the city has been preserved for him. The vivid, earthy image of armies, scorched mountains, city gates, stone paths, bright evenings and candle-lit rooms, dead soldiers, and expectant women all help to reinforce the personal, visual relationship between the speaker and Jerusalem.

The speaker finds her "gates open to me" and the city suddenly available, as if in a dream (lines 6-8). Then the city "waits for me", hard and bitter from what has transpired (lines 9-11). Now that the speaker has entered

he finds the city brightened and warm and soft (lines 12-15). Inside, amidst the ruins and spoils of battle, the city loves him (lines 16-23). Finally adjusted to the triumphant condition the speaker finds the city expectant (lines 22-24). In this highly structured design the city envelopes the speaker as the poem progresses. More than just a conquering hero, the speaker rejoices at the survival of the city, walks right into its midst, finds it waiting for him, finds that it loves him and that it promises to be faithful forever.

This discovery of Jerusalem reveals a city which is many things at one time: celebrating, newly available, hardened from its lengthy wait, strikingly elegant, trying to quickly recover from its battle of liberation, and all the time expecting to be embraced. For the most part, the poem is a festive celebration of Jerusalem's new found freedom. This festive nature -- perhaps an impassioned response -- is reflected in the visual organization of the poem. Uneven in length of lines and arranged in only one stanza with each line centered on the page, the poem appears to be an attempt to break away from the more typical poetic structures. A detached and impartial observer can write

poems divided into orderly stanzas and even lines, but a conquering hero has an impatience and passion about him that cannot be as easily contained. The rhythmic meter with a shifting internal rhyme enhances this atmosphere and its development.

Because the poem was written after the Six Day War the Jerusalem under discussion is the Old City. Guri presents the renewed relationship in an ambivalent fashion. It is a bitter love that awaits him (line 9); it is a city overwhelmed with the pain and tragedy of war. Throughout it all Jerusalem is in part a make-believe city, cast in an ancient time, filled with images difficult to visualize.

"TO THE WOMAN IN THE OLD CITY"

Etan Etan 1968

לָאִשָּׁה בָּעִיר הָעַתִּיקָה

דֶּרֶךְ שִׁירֶיהָ אֲנִי רוֹאֶה אוֹתָהּ
בְּגָלֶד וָדָם

בְּגָלֶד וָדָם
לֹא רְאִיתִיהָ מֵעוֹלָם

מִי יָכֹלֹא נָגִיעַ לְכַפּוֹתַי
רָאָה

וּכְלֶכְלֶכְתִּי דְּבָרִים קָטִים
כְּמַהֲבִי לָהּ כְּמוֹ יֶלֶד קָטָן

עֻכְבָּו הֵם קָטִים בִּדְבָרַי
וַאֲיוֹנִי כּוֹהֵב לָהּ

The brief lines of this poem tries to convey the feelings of the speaker when the barriers separating him from the Old City were lifted. As access became available, the speaker learned that the life of the city he knew -- reflected only in lines of poetry -- was not genuine. Skillfully using the tools of irony combined with the description of a sentimental relationship, the speaker conveys a picture of the reunited Jerusalem.

Beginning in a sad and gentle tone, the speaker sets the scene by introducing us to a woman in the Old City. A sense of concreteness is conveyed with יום אחד in line 2. Then with the repetition of the phrase in line 3, that which had been definite and known is placed in question. Did he ever see her? Ironically, though the speaker speaks concretely about the city, there was no physical contact with the woman. It was only through poetry that he was ever able to have contact with the inaccessible part of Jerusalem.

In line 5 circumstances have changed and crossing into the Old City is now possible. The tone has also changed; the speaker is bitter, even resentful. Using a play on the idiomatic expression שקוע עד הברכיים in line 5, he notes that now anybody can have the experience that was denied to him for so long. Youngsters who are no taller than the height of his hands can easily see the Old City.

After realizing how circumstances have altered drastically, the speaker reflects in a nostalgic tone. In the past he had relied on an imagined picture of the Old City. Though his trials continue he can no longer relate

to Jerusalem at times of difficulty. While forcibly separated from the city, the ease with which the speaker could imagine and project whatever he wished encouraged him to write to her. Now that the imagined is real, it is no longer as readily a subject or object of the muse as it once was. Ironically, something has been lost, perhaps ambiguity over its very nature, by the new accessibility to all.

The development of the poem suggests growth on the part of the speaker and accentuates the passing of time. The poem begins and ends in the present tense. By combining this past and present the poet indicates that what was unfulfilled has been fulfilled now; and what was once good no longer is.

Time has passed, and the relationship has changed. But, in addition, the speaker bids farewell to his poems about Jerusalem. The child-like behavior in him, which could have him writing to the muse is replaced, ironically, by children who can actually see her.

The poem deals directly with the contrast between attitudes before and after the Six-Day War. Written in 1968, the poem gives us two ways of relating to Jerusalem.

The old one was unseen; the new one is accessible. The old one was the subject of youthful desires and poems; the new one is known and commonplace. While the speaker's maturation is an integral part of this development, ironically it is the dissolution of restrictive barriers that means the Old City no longer arouses enough interest or emotion to be the poetic subject. Together they result in both a need and willingness on the part of the speaker to cut the bonds that had tied him to his imaginings of the city for so long. Poems remain difficult works to accomplish; but the poet is freed from dependence on the inspiration that Jerusalem once offered.

APPENDIX A

BIOGRAPHIES

YEHUDAH AMICHAI (1924-)

Born in Germany, Amichai came to Israel in 1936 and lived first in Petah Tikvah and then in Jerusalem. He served in the armed forces during World War II, the War of Independence and as recently as the Yom Kippur War. His published works include Poems 1948-1962, Now with Noise (1968) And Not for the Purpose of Memory (1971), and a novel, Not of This Time, Not of This Place (1963). Many of his poems have been translated into English, the most recent being Songs of Jerusalem and Myself (1973).

ETAN ETAN (c. 1940-)

Born in Galilee, Etan presently lives in Moshava Kinneret. He has published short stories and poems in Israeli journals and newspapers. His one book of poetry is entitled A King Captive in the Treases (1968).

HAIM GURI (1922-)

Born in Tel Aviv, he completed his studies in a technical school in 1941, joined the Palmach and fought in the Negev during the War of Independence. From 1950 to 1953 he studied at the Hebrew University and then at the

Sorbonne. His poetry was first published in 1943. His books include: Fruit of Fire (1949), Days of War (1950), The Chocolate Deal (1965) which was translated into English and Movement for Communication (1968). He has translated into Hebrew (primarily from French) many books and plays.

DAN PAGIS (1930-)

Born in Rumania, he grew up in Vienna and was interred during the Second World War in a Concentration Camp. He came to Israel at the beginning of 1947 and he was educated first in a Kibbutz Youth Movement and then at a Kibbutz Seminar. He taught at Kubbutz Gat until 1956, when he went to Jerusalem to teach Modern Hebrew at the Hebrew University. He first published poetry in 1949 and after that articles and reviews. His published books of poetry include: The Shadow Dial (1959), and A Late Delay (1963) and has a third collection Revolving (1970). He edited the collected poems of David Vogel (1966).

DALIA RAVIKOVITZ (1936-)

Born in Ramat Gan, she completed her secondary education in Haifa. She then went on to study for three

years at the Hebrew University. She has published numerous articles and reviews as well as collections of poems. Her poetry includes: Love of the Orange (1967), A Difficult Winter (1964) and The Third Book (1971). In addition, she has written many children's books.

DAVID ROKEACH (1916-)

Born in Poland, he came to Israel in 1934. He completed his studies as an engineer and began work as one. His poetry was first published in 1935. They include: From Summer to Summer (1966), Morning Goes (1965), Eyes in the Rock (1967). Some of his books of poetry have been translated into German.

APPENDIX B

POEM TRANSLATIONS

"MT. ZION"

Yehudah Amichai

Like in alarm everything was elevated
suddenly facing the closed wall,
psalms and stairs, cemetery
and wire and dark pine, that also
knew everything, but they were silent a time
from prayer positions were shot
rounds that cry. And afterwards
the shofars broke the silence until there is no
repair. Only the wall stood
and monks chanted in the Church of Maria.
And the mosque tower is pointed
to the sky until it was cut off.
So with warm carpets they covered
their David, who was not inside.

"MAYOR"

Yehudah Amichai

Its sad to be
the mayor of Jerusalem.
It is terrible.
How can a man be a mayor of a city like that?
What can he do with her?
He will build and build and build.

And at night the stones of the hills round about
    will crawl down
to the stone houses,
Like wolves coming to howl at the dogs
Who have become men's slaves.

"JERUSALEM"

Yehudah Amichai

On a roof in the ancient city,
laundry is lit by the late day light:

An enemy's white bed sheet,
an enemy's towel
to wipe the sweat of his brow.

And in the sky of the ancient city
a kite.
And at the end of the string --
a boy.
I did not see him
because of the wall.

We raised many flags;
they raised many flags.
So that we would think that they were happy.
So that they would think that we were happy.

"JERUSALEM 1967" -- Poem 1

This year I travelled far in order
to view the quiet of my city.
An infant is calmed by rocking, a city is calmed by
distance.
I lived with yearning. I played the game of
four severe squares of Judah HaLevi:
My heart. Myself. East. West.

I heard the bells ringing in time's religions,
but the moaning I heard within me
it was always of my Judean Desert.

Now that I've returned, I shout again.
At night stars come up like the bubbles of drowning
men.
Each morning I cry the scream of a new-born baby
at the disarray of these houses, and at all this great
light.

"JERUSALEM 1967" -- POEM 4

Yehudah Amichai

In vain you'll search the pierced barbed-wire fence.
You know that things like these
do not disappear. Another city perhaps
divided now in two: two lovers
separated; another body tormented now
by these thorns, refusing to be stone.

In vain you search. You lift your eyes to the
mountains,
perhaps there? Not these mountains, accidents of
geology,
but mountains. You ask
questions without a rise in the voice, without
question mark,
in order to fulfill the obligation of questioning:
and there is none. But a great weariness desires
you with all your might
and it envelopes you. Like death.

Jerusalem, the only city in the world
where even the dead have a right to vote.

"JERUSALEM 1967" -- POEM 5

Yehudah Amichai

On Yom Kippur 5728 I dressed
in dark holiday clothes and walked to the Old City
Jerusalem.
I stood for a great time in front of an alcove of
an Arab store,
not far from the Nablus Gate, a store
of buttons and zippers and spools of thread
in every color and press-buttons and buckles.
A precious light and many colors, like an open ark.

Silently I told him that my father also
had a store like this of thread and buttons.
Silently I explained to him about all the tens of
years
and the causes and the events, for I am now here
and my father's store was burnt there and he is
buried here.

When I finished it was Neilah time.
So he lowered the grating and locked the gate
and I returned home with all the worshippers.

"JERUSALEM 1967" -- POEM 21

Yehudah Amichai

Jerusalem port city on the shores of eternity.
The Temple Mount is a great ship, a magnificant pleasure
boat. From a small porthole in her western wall joyful
saints look out, travellers. Hassidim on the dock wave
good-bye. Shout a cheery farewell. It is
always arriving, always departing. And the gates and piers
and policemen and flags and the high masts of churches
and mosques and chimneys of synagogues and boats
of praise and waves of mountains. The sound of a shofar is heard:
still another departure. Yom Kippur sailors in white uniforms
climb among ladders and ropes of seasoned prayers.

And the trade and gates and gold domes.
Jerusalem is the Venice of God.

"SUICIDE ATTEMPTS OF JERUSALEM"

Yehudah Amichai

Tears here do not soften
the eyes. They only polish
and brighten the hardness of the face. Like stone.

Suicide attempts of Jerusalem,
she tried again on Tisha B'Av,
she tried it with red and (with) fire
and with the slow destruction of white dust
in the wind. She'll never succeed,
but she'll try again and again.

"JERUSALEM NIGHTS"

Haim Guri

The spider's web filled the washstand
and light cast its silhouettes.
Night, how deep is your life, a night of seige.
Flickerings wander upon the darkness.
Mountain skies till the end of night, night
without light.
Road stones damp with dew.

Sons of rocks and man stood together,
and the city walls rose to the point of fright.
Stars feel into the void a great host
opposite the red blossoms of flares.
The blue-lipped dead were silent, on their backs.
Their silence, the silence of dust and earth.

Night, it rises in the archways,
how great are our lives, city and mother.
Open-eyed night, half-awake, half-asleep;
because your unknown children's eyes are torn
Anonymous, pale foreheads have made it through the
night.
Their sleeves are torn and removed.

The candelight cast its silhouettes on the walls.

How dark were our faces, young girl.

And the soldier's blanket was stained.

"THE ETERNAL CITY"

Dan Pagis

A.

Wounded by songs of praise
which were inscribed on bayonets
held on her meager shoulders, crowned with a halo
of holy fire. All the legions
Swooped down to seek their Redeemer
between her arms, and they made her the world's heart
for all who seek the miracles, and they bound her
and crucified her to glorify her name --
and they never stopped to wonder why
she hides herself behind a wall within a wall.

B.

The eternal city, like a dark-fist
enclosed in stone, and still hoping
in its fenced and bordered stubborness
to live in peace with crossed fingers.
But in its midst all wonder-workers,
and sorcerers look for a sign
to come down from heaven
and change her look, to hide

her soul in a packet of dust,to sanctify her

forever at their feet, like a cemetery.

"AROUND JERUSALEM"

Dalia Ravikovitz

There is a train that travels and circles
around Jerusalem
at night.

Birds circle it above,
a wing flaps with a noise,
and they drop in the darkness,
a feather on the Jebusite threshing floor.

Dark trees on the road,
a cave calls to a tunnel,
a ravine is destroyed because of it,
and pieces of rock scatter.

There is a train that travels and circles
at night around
Jerusalem.

The mountains encircle her all around,
winds groan from ruins,
birds screech from the tranquility,
an owl's eyes shine.

Mountains hang from her neck
like a necklace and a crown
and a mass tramples her dust
and moans like a pursued lion.

Rumbling in midst of the darkness,
a furnace of great darkness
and a mass moans hallelujah.

"THROWING"

Dalia Ravikovitz

When the bells rang and the muezzein wailed
and the cock declared war on the moon,
a great fright seized Jerusalem
and the king's palace lit up the streets.

In King Solomon's stables
monkeys and parrots were shrieking.
They were sent to him (by) Taphanes the queen
through merchants
and highway robbers.

The waters of the Shiloah were gathered for a roaring
waterfall
which fell into the Valley of Hinnom
and its streams tore their heart between the crevices.
In King Solomon's stables
princes served on daily hire
till the king wanted
to prepare his chariot.

When the bells rang and the muezzein wailed

two border guards went to bed
with a scornful voice.
On a dark cloud, like a Black's hand,
Jerusalem, City of David, was thrown
like a finger cut-off from the body.

"JERUSALEM" *

David Rokeach

Your stones I shall polish into a mirror
For in them is my yearning.
Pine's loftiness and their heart's resin.

In dawn's topazes
I shall store
The reflection of your day
Rising early on the city wall
Like a stream of light
On a slope of flint
In a bronze mortar sheath.

Your stones I shall polish until my dreams runs its course in you.
Like a flow smashing your rocks --
Your yearning wanderer.

*English translation by Ruth Mintz

"SEIGE"

David Rokeach

The evening in Jerusalem is late to forget
the warm words
of the summer that is captive in the mountain clefts.
Smoky from burned-off weeds, time
surrounds the body. The body images that
enfold their jealousy in the shade, are
surrounded by the battlements that encircle as
a school of gulls laying seige to the entrance of
a port.

Night after night I walk with the wind that
Blows from the sea to the wind that comes from
the caves which honeycomb the groundwork of
the wall.

Night after night your voice that questions the
prophecy of the end of days
Fears the wind that speaks out from the earth
The magic letters on the cloister wall
Beyond the wall.

"IN AN AMORITE CITY"

Haim Guri

In an Amorite city spared for my sake from the sword
of Joshua
and four armies
they sing praises over the scorched mountains,
her walls are hanging on with crumbling strength to
the eternal skies
unchanged, always, a remnant,
In an Amorite city whose gates are opened to me in
dreams
like gates of a ghost city, to close,
at the feet of pensive ravens,
In an Amorite city awaiting me with bitter love
like her bitter smoke and her dried droppings and
her sun-scorched goats.
in the stone paths to the gates,
In an Amorite city which brightens for me in the
violet-flooded evening
like a distant memory
and shakes for me candelabras in blue plastered rooms

violet as opposed to black dreams

in an Amorite city

that continues to love me searingly,

whose stabbed soldiers are lying alongside their asses

who are laden for nothing with their legs up

who horses are stuffed in continuous flight

forever from all sides,

In an Amorite city whose women expect me forever

with patience that is unbelievable, strange brides,

in torn windows.

"TO THE WOMAN IN THE OLD CITY"

Etan Etan

Through her poems I see her
flesh and blood

flesh and blood
I've never seen her

a child who reaches only up to my palms
has seen

and when I did difficult things
I wrote to her like a little boy

Now they are difficult in my doing
and I do not write to her

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