

Halkin's essay: Sh was late bloomer. His early verse is very much of a piece with the Tehiyyah themes of the Bialik generation: standard Jewish themes, the great elements of nature. In this early period is actually wrote very little. He became more prolific and more original later in his career, already in the late 30s and 40s. Remarks on the astonishing absence of personal, autobiographical material and reference points; even in memorial poems for dear friends the personal justifies itself only when it can be raised to the universal level of a value ('erekh); ascetic distance from the pleasures of life. H identifies the generating dynamic of the later work (two thirds of the oeuvre) as the conflict between an attachment to the fleeting world of the senses and the drive to find the ultimate, to quest for the higher poetic truth within the transitory. For H this sets him apart from all his contemporaries.

Poems:

DAGAH KETANAH, HAYOFI HAHARON, EL RE'A MET (on Moshe Halevi), MOT RAHEL, AVRAHAM MEGAHETZ HAKOTONOT (nice narrative poem on immigrant cloth presser who has little in life but takes refuge in his study of Talmud; another example of the redemptive stylistic properties of longer narrative forms for these poets), poems betw. Pp. 134-52, BE'AVOR ZEMANO.