The courtesies and brave deeds of ladies, cavaliers, of love and war populated the imaginations of European Jews during the Middle Ages and the Renaissance. The culture surrounding them found many ways of entering the Jewish world. In some cases, this encounter gave birth to a most original literary production, as, for example, among Ashkenazi Jews living in Italy in the age of the Renaissance.

One of the works created in this period is the *Bovo d’Antona*, a chivalric poem written in Padua in 1507 by a well-known figure of the Italian Renaissance, Eliyahu ben Asher ha-Levi Ashkenazi, also known as Elia Levita, or Élye Bokher (Ipsheim, near Nuremberg, 1469–Venice 1549). The poem was printed by the author himself in Isny (Germany) in 1541, in the printing shop of Paulus Fagius. Known also under the title of the later reprints, *Bovo-bukh*, this poem is one of the most important literary texts in the history of Old Yiddish writing.

The Yiddish composition is a reworking of an Italian chivalric poem in octaves, the *Buovo d’Antona*, which was very popular in the
fifteenth and sixteenth centuries. As research has shown, the Italian source is a version in ottava rima of the *Buovo d'Antona* printed by Caligola de’ Bazalieri in Bologna in 1497, entitled *Buovo di Antona di Guidone Palladino. Rezunto e revisto*. Identifying the source, from among the many editions of this poem in the fifteenth and sixteenth centuries, is a key issue in any endeavour to offer a comprehensive evaluation of Elye Bokher’s reworking. The *Buovo di Antona di Guidone Palladino* cannot be considered a literary work of the kind of Ariosto’s *Orlando Furioso*, nor a popular work, although it includes elements of medieval folklore; it is rather an example of what has been called by Emilio Pasquini *letteratura popolareggiante* (popularizing literature). I have sought to show elsewhere how the Yiddish poet reconceived the entire matter, especially with regard to the history of the Royal House of France, to which the Italian tradition of the *Buovo d’Antona* is connected. In this short contribution, I would like to draw attention

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