

קינות למעריב

The structure of this קינה is based on the fifth chapter of Eikha. The first eighteen verses are rhyming couplets, corresponding to the first eighteen verses of the chapter. The first stich of each couplet is the opening phrase of the verse in Eikha, while the second expands the idea expressed in that verse. Each stich ends with an expression of lament ("Oh!" or "Oh! What has become of us!"). The last four lines are the last four verses of the Megilla.

אוי	זְכוֹר יְהוָה מִה־הָיְתָה לָנוּ .
אוי מִה־הָיְתָה לָנוּ	הַבִּיטָה וּרְאֵה אֶת־חַרְפֹּתֵינוּ .
אוי	נִחַלְתָנוּ נְהַפְכָה לְזָרִים ,
אוי מִה־הָיְתָה לָנוּ	בְּתֵינוּ לְנֹכְרִים .
אוי	יְתוּמִים הָייְנוּ וְאִין אָב ,
אוי מִה־הָיְתָה לָנוּ	וְאִמּוֹתֵינוּ מְקוֹנְנוֹת בְּחֹדֶשׁ אָב .
אוי	מִיַּמֵּינוּ בִּכְסֹף שָׁתִינוּ ,
אוי מִה־הָיְתָה לָנוּ	כִּי נִסְוַךְ הַמַּיִם בְּזֵינוּ .
אוי	עַל צוּאֲרֵנוּ נִרְדַּפְנוּ ,
אוי מִה־הָיְתָה לָנוּ	כִּי שָׁנֵאת הַנֶּסֶם וְדַפְנוּ .
אוי	מִצָּרִים נָתַנוּ יָד ,
אוי מִה־הָיְתָה לָנוּ	וְאִשׁוּר צָדְנוּ בְּצִיד .
אוי	אֲבֹתֵינוּ חָטְאוּ וְאִינָם ,
אוי מִה־הָיְתָה לָנוּ	וְאִנְחָנוּ סוֹבְלִים אֶת עוֹנָם .
אוי	עֲבָדִים מְשָׁלוּ בָנוּ ,
אוי מִה־הָיְתָה לָנוּ	כִּי שָׁלוּחַ עֲבָדִים בְּשָׁלְנוּ .
אוי	בְּנַפְשֵׁנוּ נָבִיא לַחֲמֵנוּ ,
אוי מִה־הָיְתָה לָנוּ	כִּי קָפְצָנוּ מֵעֵנֵי יָדְנוּ .

KINOT FOR MA'ARIV

The structure of this kina is based on the fifth chapter of Eikha. The first eighteen verses are rhyming couplets, corresponding to the first eighteen verses of the chapter. The first stich of each couplet is the opening phrase of the verse in Eikha, while the second expands the idea expressed in that verse. Each stich ends with an expression of lament ("Oh!" or "Oh! What has become of us!"). The last four lines are the last four verses of the Megilla.

Remember, God, what has happened to us,	Oh!
See and take heed of our shame,	Oh! What has become of us! Lam. 5
Our possessions have been turned over to foreigners,	Oh!
Our homes to strangers,	Oh! What has become of us!
We have become orphans with no father,	Oh!
Our mothers lament in the month of Av,	Oh! What has become of us!
We were forced to purchase water,	Oh!
Because we dishonored the water libation,	Oh! What has become of us!
We were hounded at our necks,	Oh!
Because we hounded others hatefully,	Oh! What has become of us!
We extended our hands to Egypt for help,	Oh!
But Assyria grasped us as a hunter would his prey,	Oh! What has become of us!
Our fathers sinned and are no longer,	Oh!
But we suffer for their sins,	Oh! What has become of us!
Slaves rule over us,	Oh!
Because we failed to free our slaves,	Oh! What has become of us!
We must risk our lives to obtain our bread,	Oh!
Because we prevented our hands from giving to the poor,	Oh! What has become of us!

עורנו כְּתַנּוּר נִכְמְרוּ, אוי.
 בִּי כְבוֹדֶם בְּקִלּוֹן הִמְירוּ. אוי מָה הָיָה לָנוּ.
 נָשִׁים בְּצִיּוֹן עָנוּ, אוי.
 בִּי אִשְׁתַּי אִישׁ טָמְאוּ וְזָנוּ. אוי מָה הָיָה לָנוּ.
 שָׂרִים בְּיָדָם נָתְלוּ, אוי.
 בִּי גִזְלוּת הָעֲנִי חָמְסוּ וְגִזְלוּ. אוי מָה הָיָה לָנוּ.
 בַּחֹרִים טָחוּן נִשְׂאוּ, אוי.
 בִּי בְּבֵית זוֹנָה נִמְצְאוּ. אוי מָה הָיָה לָנוּ.
 זְקֵנִים מִשְׁעַר שַׁבְּתוֹ, אוי.
 בִּי מִשְׁפַּט יִתוֹם וְאַלְמָנָה עִוְתוּ. אוי מָה הָיָה לָנוּ.
 שִׁבְתַּי מְשׁוּשׁ לִבִּנוּ, אוי.
 בִּי נִבְטְלוּ עוֹלֵי רַגְלֵינוּ. אוי מָה הָיָה לָנוּ.
 נִפְלָה עֲטוּרַת רֹאשֵׁנוּ, אוי.
 בִּי נִשְׂרַף בֵּית מִקְדָּשֵׁנוּ. אוי מָה הָיָה לָנוּ.
 עַל זֶה הָיָה דוֹה לִבִּנוּ, אוי.
 בִּי נִטַּל כְּבוֹד בֵּית מְאֹוֵינוּ. אוי מָה הָיָה לָנוּ.
 עַל הַר צִיּוֹן שָׁשִׂמָם, אוי.
 בִּי נָתַן עָלָיו שְׂקוֹץ מְשׁוּמָם. אוי מָה הָיָה לָנוּ.

אַתָּה יְהוָה לְעוֹלָם תִּשָּׁב, כִּסְאֶךָ לְדוֹר וָדוֹר:
 לָמָּה לְנַצַּח תִּשְׁכַּחֲנוּ, תִּעַזְבוּנוּ לְאֹדֶךָ יָמִים:
 הַשִּׁיבֵנוּ יְהוָה אֱלֹהֶיךָ וְנָשׁוּב, חֲדָשׁ יָמֵינוּ כְּקִדְמָה:
 כִּי אִם־מָאֵס מְאֹדֶתָנוּ, קִצְפַתָּ עָלֵינוּ עַד־מְאֹד:
 הַשִּׁיבֵנוּ יְהוָה אֱלֹהֶיךָ וְנָשׁוּב, חֲדָשׁ יָמֵינוּ כְּקִדְמָה:

Our skin has shriveled as from an oven's heat, Oh!
 Because we exchanged His glory for scandal,
 Oh! What has become of us!
 Our enemies violated women in Zion, Oh!
 Because we each defiled our neighbor's wife,
 Oh! What has become of us!
 Our princes were hung by their hands, Oh!
 Because they robbed and cheated the poor,
 Oh! What has become of us!
 Our young men were forced to carry millstones, Oh!
 Because they frequented the house of the harlot,
 Oh! What has become of us!
 Our elders were dislodged from the gates of judgment, Oh!
 Because they perverted justice for the widow and orphan,
 Oh! What has become of us!
 Joy was dispelled from our heart, Oh!
 Because we abandoned our pilgrimages to Jerusalem,
 Oh! What has become of us!
 The crown has fallen from our heads, Oh!
 For our Holy Temple has been burnt, Oh! What has become of us!
 It is for this that our hearts are pained, Oh!
 For the honor of our cherished House is gone,
 Oh! What has become of us!
 Thus is Mount Zion desolate, Oh!
 For an abominable idol has been placed on it,
 Oh! What has become of us!
 But You, O LORD, are enthroned forever,
 Your throne endures through the ages.
 Why have You forgotten us utterly, forsaken us for all time?
 Take us back, O LORD, to Yourself, and let us come back;
 renew our days as of old!
 For truly, You have rejected us, bitterly raged against us.
 Take us back, O LORD, to Yourself, and let us come back;
 renew our days as of old!

Lam. 5
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איכה ה
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This kina emphasizes the especial quality of mourning particular to the night of Tisha B'Av, based on the Talmud in Sanhedrin 104b, "Whoever weeps at night – his voice is heard."

Some have attributed it to Rabbi Elazar HaKalir, one of Israel's earliest and most prolific liturgical poets (paytanim). Others have pointed out that its form is heavily influenced by later Spanish-Jewish poetry.

בְּלִיל זֶה יִבְכְּיוּן וַיִּלְלוּ בְּנֵי / לַיִל הָרַב קִדְשֵׁי וְנִשְׂרָפוּ אֲדוֹמוֹנֵי.

וַיִּקְרָא וַיִּבְכּוּ אֶת הַשְּׂרָפָה אֲשֶׁר שָׂרַף יְהוָה:

בְּלִיל זֶה יִבְכְּיוּן וַיִּלְלוּ בְּנֵי:

בְּלִיל זֶה תִּלְלִיל מֵר עֲנִיָּה נִחְדָּלַת / וּמִבֵּית אָבִיָּה בְּחַיִּים מִבְּדֻלַת.

וַיִּצְאָה מִבֵּיתוֹ וְנִסְגַּר הַדֶּלֶת / וְהִלְכָה בְּשִׁבְיָהּ, כְּבַל פֶּה נֹאכָלַת.

בְּיוֹם שְׁלָחָהּ, בָּאֵשׁ בּוֹעֵרַת וְאוֹכֵלַת / וְאֵשׁ עִם גַּחְלַת יִצְאָה מֵאֵת יְהוָה:

בְּלִיל זֶה יִבְכְּיוּן וַיִּלְלוּ בְּנֵי:

בְּלִיל זֶה הִגְלַגַּל סִבָּב הַחֹבֶבָה / רֵאשׁוֹן גַּם שָׁנֵי, בֵּיתִי נִחְרָבָה.

וְעוֹד לֹא רַחֲמָה בַת הַשׁוֹבֵבָה / הַשְּׁקֵתָה מִי רֵאשׁ, וְאֵת בְּטֻנְהָ צָבָה.

וְשִׁלְחָה מִבֵּיתוֹ, וְגַם נִשְׁתָּה טוֹבָה / גְּדוּלָה הַשְּׁנֵאָה מֵאֵת אֲשֶׁר אֶהְבָּת.

וּבְאֲלֻמְנוֹת חַיּוֹת בָּאֵשׁה נַעֲזָבָה / וְהֵאמֵר צִיּוֹן עֲזָבַנִי יְהוָה:

בְּלִיל זֶה יִבְכְּיוּן וַיִּלְלוּ בְּנֵי:

בְּלִיל זֶה קִדְרָתִי וְחִשְׁכוֹ הַמְּאוֹרוֹת / לְחִרְבֵּן בֵּית קִדְשֵׁי, וּבִטּוֹל מִשְׁמֵרוֹת.

בְּלִיל זֶה סִבּוּנֵי, אֶפְסוּנֵי צְרוֹת / וְגַם קָרָא מוֹעֵד, בְּדִין חֲמֵשׁ גְּזוֹרוֹת.

בְּכִי חֲנָם בָּכוּ, וְנִקְבַּע לְדוֹרוֹת / יַעַן כִּי הִיָּתָה סִבָּה מֵאֵת יְהוָה:

בְּלִיל זֶה יִבְכְּיוּן וַיִּלְלוּ בְּנֵי:

בְּלִיל זֶה, אִרְעוּ בּוֹ חֲמֵשׁ מְאֲרָעוֹת / גְּזוֹר עַל אֲבוֹת, בְּפִרְעַת פְּרָעוֹת.

וְדַבְּקוּ בּוֹ צְרוֹת מְצֻרוֹת וְגַם רָעוֹת / יוֹם מוֹכֵן הָיָה, בְּפִגְעַת פְּגָעוֹת.

וְהַעֲמִיד הָאוֹיֵב, וְהָרִים קוֹל זֹעֵוֹת / קוֹם, כִּי זֶה הַיּוֹם אֲשֶׁר אָמַר יְהוָה:

בְּלִיל זֶה יִבְכְּיוּן וַיִּלְלוּ בְּנֵי:

This kina emphasizes the especial quality of mourning particular to the night of Tisha B'Av, based on the Talmud in Sanhedrin 104b, "Whoever weeps at night – his voice is heard."

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בְּלִיל Tonight, my children weep and wail.

Tonight, my Sanctuary was ruined and my palaces burned.

The entire house of Israel expresses my agony, and cries for the fire God kindled.

Lev. 10

Tonight, my children weep and wail.

בְּלִיל Tonight, cry bitterly, O waif who has lost it all.

She lives alienated from her Father's home;

has left His home, the door shut behind her.

Gone into captivity, devoured by every mouth;

cast that day into a consuming flame,

a glowing ember lit by the LORD.

Tonight, my children weep and wail.

בְּלִיל Tonight, the wheel of fortune spun to doom,

my first and second Houses destroyed.

She is not to be pitied, this wayward woman,

drunk with toxic waters swelling her belly.

Cast out of her home, she has forgotten past happiness.

Hate had the upper hand over love.

She is like a living widow, a deserted woman.

"And Zion said, "The LORD has forsaken me."

Jer. 31

Is. 49

Tonight, my children weep and wail.

בְּלִיל Tonight, I am dejected, the lights dimmed.

My House destroyed, the priestly watches discontinued.

Tonight, woe surrounds me, winds about me.

He summoned an assembly of five harsh decrees.

Tears shed in vain set the pattern forever.

The LORD brought it all about as predestined.

1 Kings 12

Tonight, my children weep and wail.

בְּלִיל Tonight, five appalling tragedies occurred.

A decree against our ancestors, denying them the Land;

afflicting them with oppressing pain and worse,

a day destined for harm and hurt.

The enemy stood and shrieked horribly,

"Attack! For this is the day that God foretold!"

Tonight, my children weep and wail.

שליח עיבור קינה is said standing and recited responsively with the Leader.

This elegy, the only one which is chanted to a melody, closes the kinot. The first stanza, often repeated as a refrain, calls upon Zion to weep, comparing her to woman in the pangs of childbirth, and to a young wife bereaved of her husband. The eleven subsequent stanzas follow a fixed form: rhyming couplets which include an alphabetic acrostic, with each stich detailing one of the calamities of the Destruction.

אֵלֵי צִיּוֹן וְעָרֶיהָ / כְּמוֹ אִשָּׁה בְּצִרְיָהּ.
וּכְבַתּוּלָה חֲגוּרַת שֶׁקַּ / עַל בְּעַל נְעוּרֶיהָ:

עָלֵי אֲרָמוֹן אֲשֶׁר נָטַשׁ / בְּאַשְׁמַת צֶאֱן עֲדָרֶיהָ.
וְעַל בֵּיאת מְחַרְפֵי אֵל / בְּתוֹךְ מִקְדָּשׁ חֲדָרֶיהָ:

עָלֵי גְלוֹת מִשְׁרָתֵי אֵל / מִנְעֻמֵי שִׁיר וְזִמְרָהּ.
וְעַל דָּמָם אֲשֶׁר שָׁפַךְ / כְּמוֹ מַיִם יְאוּרֶיהָ:

עָלֵי הַגִּיּוֹן מִחֻלּוּהָ / אֲשֶׁר דָּמָם בְּעָרֶיהָ.
וְעַל וְעַד אֲשֶׁר שָׁמַם / וּבִטּוֹל סֵנֶה דְרִיָּהּ:

עָלֵי זְבָחֵי תַמְיִדָּהּ / וּפְדִיּוֹנֵי בְכוֹרֶיהָ.
וְעַל חֲלוּל כְּלֵי הַיִּכָּל / וּמִזְבַּח קְטוֹרֶיהָ:

עָלֵי טַפֵּי מַלְכֶיהָ / בְּנֵי דָוִד גְּבִירֶיהָ.
וְעַל יָפִים אֲשֶׁר חָשַׁךְ / בְּעֵת סָרוּ כְּתָרֶיהָ:

עָלֵי כְבוֹד אֲשֶׁר גָּלָה / בְּעֵת חָרְבָן דְּבִירֶיהָ.
וְעַל לוֹחֵץ אֲשֶׁר לָחֵץ / וְשֵׁם שִׁקִּים חֲגוּרֶיהָ:

עָלֵי מַחֵץ וְרֹב מַבּוֹת / אֲשֶׁר הִכּוּ נוֹרֶיהָ.
וְעַל נְפוּץ אֵלֵי סַלַע / עוֹלְלֵינָהּ נְעָרֶיהָ:

עָלֵי שְׂמֹחַת אוֹיְבֶיהָ / בְּשִׁחְקָם עַל שְׂבָרֶיהָ.
וְעַל עַנְיֵי בְנֵי חוֹרִין / נְדִיבֶיהָ טְהוֹרֶיהָ:

עָלֵי פֶשַׁע אֲשֶׁר עָוְתָהּ / סָלַל דֶּרֶךְ אֲשׁוּרֶיהָ.
וְעַל צְבָאוֹת קָהְלִיהָ / שׁוֹפְפֵי שַׁחְרֶיהָ:

עָלֵי קוֹלוֹת מְחַרְפֵיהָ / בְּעֵת רַבּוּ פְגָרֶיהָ.
וְעַל רִגְשַׁת מְגַדְפֵיהָ / בְּתוֹךְ מִשְׁבֵּן חֲצֵרֶיהָ:

עָלֵי שִׁמְךָ אֲשֶׁר חָלַל / בְּפִי קַמֵי מְצִרֶיהָ.
וְעַל תַּחֵן יִצְחָקוֹ לְךָ / קִשְׁבֹו וּשְׁמַע אֲמָרֶיהָ:

אֵלֵי צִיּוֹן וְעָרֶיהָ / כְּמוֹ אִשָּׁה בְּצִרְיָהּ.
וּכְבַתּוּלָה חֲגוּרַת שֶׁקַּ / עַל בְּעַל נְעוּרֶיהָ:

The following kina is said standing and recited responsively with the Leader.

This elegy, the only one which is chanted to a melody, closes the kinot. The first stanza, often repeated as a refrain, calls upon Zion to weep, comparing her to woman in the pangs of childbirth, and to a young wife bereaved of her husband. The eleven subsequent stanzas follow a fixed form: rhyming couplets which include an alphabetic acrostic, with each stich detailing one of the calamities of the Destruction.

אֵלֵי Lament, Zion and her cities, like a woman in her labor pains,
like a maiden girl in sackcloth for the husband of her youth.

Joel 2

עָלֵי For the palace now deserted because of the sin of the sheep of her flocks,
and for the intrusion of God's blasphemers
into the chambers of her sanctuary.

עָלֵי For the exile of God's servants, the sweet singers of her songs,
and for their blood which has been spilled like the waters of her rivers.

עָלֵי For the lyrics of her dances, now silenced in her cities,
and for the council now devastated,
and the abolition of her high courts.

עָלֵי For her daily sacrifices and the redemption of her first born,
and for the defilement of the Temple vessels
and the altar of her incense.

עָלֵי For the little children of her kings, the sons of David, her princes,
and for their beauty which was darkened
when she was divested of her crowns.

עָלֵי For the glory that was dispelled at the time her shrines were destroyed,
and for the oppressor who tormented
and placed sackcloth around her waist.

עָלֵי For the wounds and many blows with which her sainted ones were struck,
and for the smashing upon the rock of her babes, her young ones.

עָלֵי For the joy of her enemy rejoicing over her downfall,
and for the torture of those once free, her noblemen, her pious ones.

עָלֵי For the sin which diverted her footsteps from the cleared path,
and for her numerous communities, tarnished and charred.

עָלֵי For the voices of those who mocked her as her corpses mounted,
and to the scoffing mob in the very midst of her Temple courtyards.

עָלֵי For Your name which is desecrated in the mouth
of those who stand against her,
and for the prayer which they shout to You, "Hear and heed her words!"

אֵלֵי Lament, Zion and her cities, like a woman in her labor pains,
like a maiden girl in sackcloth for the husband of her youth.