There is a tendency in this fragment to write words *plesa*, as סלע.

Two paper leaves, forming the inner sheet of a fascicle, measuring 5 1/4 × 3 1/4 ins. (= 13 × 9.9 cm.). There are eleven lines to a page. Square character; vocalized. [Sulzberger.]

Part of the Passover Haggadah.

Fol. 1a begins with סמיה, and 1b ends with רכיב. Some leaves are missing between 1b and 2a. The latter is badly damaged at the top, and the first legible words are קולות כמען נצרת כאל. fol. 2b ends with כשם נǝקם.

Two parchment leaves, one of which is badly damaged, forming the outer sheet of a fascicle. Size 5 1/4 × 3 1/4 ins. (= 13 × 9.3 cm.). There are thirteen lines to a page. Bold square character [Aram.]
to a page; but the lower part of fol. 1b and the whole of fol. 2b are blank. Square character with a tendency to cursiveness. [Amram.]

218

It seems to belong to a collection of prayers for the dead.

 Fol. 1a has the last five lines of a prayer. In the opposite direction to this prayer there is some scribbling, the first line of which is in a bold square hand: 'תרות על יד המשיח אמן' (Brody, vol. I, p. 143). Fol. 1b has another prayer beginning יִהְיֶה רוּחַ and takes up thirteen lines. In the opposite direction there are, in a beautiful square hand, the first few lines of a poem by Juedah ha-Levi headed פִּיהָדָה חֲכָמִית לְאִשָּׁה וּלְמַלְוָה. The poem seems to be a dirge (Brody, vol. I, p. 143). Fol. 2a has seventeen lines of another prayer; the first few words which have been preserved are מַה שֶּׁהֱוִי לַהֲעֵצָה הַגָּזָה אִנָּא אַבֶּדֶן (see note 98). Fol. 2b has some scribbling. The words יִהְיֶה רוּחַ and עֲלֵיהּ פִּיהָדָה אָדוֹם are still legible. It seems to have been used for testing a pen (ילובא גירה).

Two paper leaves, badly damaged and faded, measuring 6 3/4 x 5 ins. (=16.6 x 12.7 cm.). Square character with a tendency to cursiveness. [Amram.]

219

Two liturgical poems, probably for funeral service.

1 is headed כְּתָבָן חַלְדוֹן (another dirge when a sage dies, or by a sage), and begins מְסֵפָר עָשָׁר אֶחָד עַל צַעְדֵי רֹאֶשׁ הַמֶּלֶךְ. This is in alphabetic order, and eight complete stanzas of four rhyming lines in each stanza have been preserved. Every stanza begins כְּתָבָן בָּן, which is not counted in the acrostic. Three letters of the alphabet are disposed of in each stanza, and the fourth line, being a biblical verse, is not counted. Only the first three words of the ninth stanza have been preserved כְּתָבָן בָּן (לֹא אֶשְּׁמֶשׂ וְאֵין כְּתָבָן בָּן). The part that followed may have contained the author's name.

Two paper leaves, measuring 6 3/4 x 5 ins. (=17.6 x 13 cm.). Number of lines ranges from fifteen to sixteen. Oriental square character with a tendency to cursiveness. [U. P.]

220

Part of burial service (נְכוּתָה). The portion preserved in this fragment is for fast-days.

 Fol. 1a begins with the middle of the prayer תְּלַעַת which is followed by a long note about the duties of one who fasts. At the end of fol. 1b this note is still unfinished. Some leaves are missing between fol. 1b and 2a. The latter has the end of a piyyut which was in alphabetic order, and had eight stanzas. Each stanza consisted of four rhyming
lines, the first three of which were in alphabetic order, while the fourth may have contained the author's name. This fragment preserves the last three stanzas from א to ה, the latter being repeated three times. The fourth lines spell out "םש.

Fol. 2b has a piyyut beginning א花生 נפשיכי כפר ותdireccion מלב. It is alphabetic, two letters being disposed of in each stanza which consists of four lines, three of which rhyme with one another. One of Jacob's twelve sons is referred to in each stanza. Three and one-fourth stanzas are on this page, and we reach as far as ה. Mention is made of רָאֵשַׁב, וֹסֵד, קַנֵּה, אְדֹם, respectively. The author is probably Sa'adya Gaon, as the piyyut seems to be identical with Zunz 97.

Two paper leaves, faded and torn, forming the outer sheet of a fascicle. Size 6 1/4 x 4 1/2 ins. (=15.3 x 12.4 cm). Number of lines ranges from twelve to fourteen to a page. Square character with a tendency to cursiveness. [Amram.]

224

Part of a Karaite treatise on prayer and the appropriate gestures that should accompany it. At first it is explained that there are two sorts of prostrating, bowing, standing, and spreading of hands: one for praising and thanksgiving and the other for supplication. All these gestures are to accompany prayers in every place and at all times. Biblical verses are cited in support of this view. The opinion of the Rabbanites, that prostrating is forbidden on Sabbath, New Moon, and festivals, is refuted. For is not the Day of Atonement called פִּסְחָם? Yet the Rabbanites prostrate themselves on that day. It is further pointed out that the opinion of the Rabbanites is contrary to the biblical narratives. For Moses prostrated himself before the Lord forty days and forty nights, and during that period there were several Sabbaths. The prohibition is therefore the "device of their heart". This is followed by an account of the order of prayers. The fragment ends with the statement that "it is fitting to compose prayers and supplications for any calamity that befalls us, as, for instance, persecution and drought, as I shall explain below" (אָסָר אֵפֶרֶשׁ לְמַעַן).

In the last line the word מַעַן is omitted by oversight, and is supplied below the line.

Two parchment leaves, measuring 10 7/8 x 7 1/2 ins. (=25.4 x 19.5 cm). Number of lines on each page ranges from twenty-one to twenty-three. Bold square character. [Adler.]

225

Probably part of a Karaite prayer-book.

Recto begins with פִּסְחָם (Deuteronomy 6.4), which is followed by other biblical verses, mostly beginning with פִּסְחָם. The tetragrammaton is throughout spelt in full.

One paper leaf, slightly damaged, measuring 8 1/4 x 6 1/2 ins. (=20.4 x 15.3 cm). There are twenty lines to a page. Bold square character. [Amram.]

226

Part of a prayer-book, with directions in Jewish-Arabic. Probably Karaite ritual for Purim, as everything is biblical (Book of Esther and Psalms).

The only Arabic note on this leaf is the last line of verso (טומטומטום)

One paper leaf, measuring 8 x 6 ins. (=20.3 x 15.2 cm). There are twenty lines on recto and sixteen on verso. Bold square hand. [U. P.]

227

Part of a Karaite (?) prayer-book, with directions in Arabic.

Fol. 1a contains penitential verses from the Bible. Ps. 106.6 (last two words); Job 33.27 (beginning with פִּסְחָם); Lamentations 5.7; part of Daniel 9.16 (הָבָרָא; יָקָר); Joel 1.9; ibid., 1.13; Lamentations 2.7; ibid., 5.15; Job 30.31; Micah 1.5. Last word on this page is פִּסְחָם.

Fol. 1b continues that verse; Nehemiah 9.33. Then comes פִּסְחָם, יָמִים, וּוֹאָשָׁט עַד הַיָּמִים יִשָּׁרֵעַ עַל הָאֱמוֹן יִנָּתְּלֵנִי עַל הָאֱמוֹן יִנָּתְּלֵנִי. This Psalm is continued till לִנְבָּז (verse 6) when the page ends. Some leaves are missing between 1b and 2a. The latter contains פִּסְחָם (last word of Psalm 15.2); ibid., 15.3; 1 Kings 8.49; 8.55; Micah 7.18, 19; Psalm 103.8; 145.9; 78.38; 1 Kings 8.59 until the end of the chapter (פִּסְחָם). This Psalm is continued till לִנְבָּז (verse 6). At the bottom of this page there is the following sentence written in Arabic characters without diacritical points: פִּסְחָם וּפִּסְחָם (Psalm 19.15). At the bottom of this page there is the following sentence written in Arabic characters without diacritical points: פִּסְחָם וּפִּסְחָם (Psalm 19.15). At the bottom of this page there is the following sentence written in Arabic characters without diacritical points: פִּסְחָם וּפִּסְחָם (Psalm 19.15). At the bottom of this page there is the following sentence written in Arabic characters without diacritical points: פִּסְחָם וּפִּסְחָם (Psalm 19.15).

Two parchment leaves, measuring 5 1/4 x 4 3/4 ins. (=14.4 x 14.4 cm). Number of lines on fol. 1 is thirteen on each page; fol. 2a has fifteen lines, while 2b is blank. Square character with a slight tendency to cursiveness. [Adler.]
228
Part of a collection of piyyuṭim for New Year.

1 (fol. 1, l. 1). The greater part of a piyyuṭ, whose lines are in alphabetically order and rhyme in וְ. This fragment begins with the last word of the 1 line, which is followed by דָעַת מַעֲשֵׂה יָוֵן וְלוּתָה. This scheme is continued up to 2, and 1, which is the last letter in this collection, has a whole stanza consisting of four short lines rhyming in יָוֶן. It was evidently read during the kedushah.

2 (fol. 1b, l. 10). The first two lines of a piyyuṭ, whose lines are in alphabetically order, beginning עָרְבֵּךְ סֶפֶן רַעְבָּא. Some leaves are missing between fol. 1b and 2a.

3 (fol. 2a, l. 1). Last line of a piyyuṭ rhyming in וְ—

4 (ibid., l. 3). A piyyuṭ, probably complete, by Jacob al-ʻArayn, headed יְרוּם בֶּית אָבִירוֹ בֵּית אָבִינוּ, and beginning עָרְבֵּךְ סֶפֶן רַעְבָּא. It consists of thirteen lines rhyming in וְ, the first ten of which spell out יְבָעְקֵל אַלּוֹנִין.

Two paper leaves, forming the outer sheet of a fascicle. Size $5\frac{1}{2} \times 4\frac{1}{4}$ ins. (~14.6 x 10.3 cm.). There are eleven lines to a page. Square character with a strong tendency to cursiveness. Vocalized, though not quite accurately. [Amram.]

229
Part of a collection of piyyuṭim for New Year.

1 (fol. 1a, l. 1). A hymn consisting of twenty-two stanzas in alphabetically order. Each stanza has four short lines beginning with one and the same letter, so that each letter of the alphabet is repeated four times. The first line reads טָעַבָּא נְשָׁמַת אֶלֶף תּוֹעֵבָה וְלֵךְ. The second stanza begins טָעַבָּא נְשָׁמַת אֶלֶף תּוֹעֵבָה וְלֵךְ.

2 (1b, l. 22). A hymn beginning אֶלֶף תּוֹעֵבָה וְלֵךְ in alphabetically order. Only the first four lines have been preserved, as some leaves are missing between 1b and 2a. (See אֶלֶף תּוֹעֵבָה וְלֵךְ, p. 175.)

3 (2a, l. 1). A hymn in alphabetically order, whose first line is missing. It consists of twenty-four lines, the last two of which form a conclusion. There are no rhymes but a good deal of alliteration and paronomasia. The first line preserved is אֶלֶף תּוֹעֵבָה וְלֵךְ.

4 (2b, l. 1). A hymn in alphabetically order consisting of twelve stanzas. Each stanza has two short lines, and dispose of the letters, except the eleventh and twelfth stanzas which repeat אֶלֶף and מ, respectively. The first line is אֶלֶף תּוֹעֵבָה וְלֵךְ.

LITURGY

5 (2b, l. 14). A hymn beginning אֶלֶף תּוֹעֵבָה וְלֵךְ, whose structure is the same as the preceding. See אֶלֶף תּוֹעֵבָה וְלֵךְ. Livorno, 116a.

Two paper leaves, damaged and faded, forming the outer sheet of a fascicle. Size $6\frac{1}{4} \times 4\frac{1}{4}$ ins. (~15.8 x 11 cm.). Number of lines ranges from twenty-three to twenty-five. Oriental cursive character. [Amram.]
There are some lexical variants as well as divergence in arrangement of paragraphs.

This fragment belongs to the same fascicle as No. 231. One paper leaf, badly damaged and faded, measuring $6\frac{1}{2}\times5\frac{1}{2}$ ins. (=16.4x13 cm.). There are fifteen lines to a page. Square character with a slight tendency to cursiveness. [Amram.]

233

Part of a collection of piyuṭim for the Day of Atonement.

1 (I, 1, 1). A piyuṭ probably consisting of twenty-two stanzas in alphabetic order. Each stanza consists of two lines, which do not rhyme with one another, the second of which ends with אֲדֹנָי. This fragment begins with the sixth stanza, but the first legible one is יְאַרֵי לֵבָּנוּ רַפְאָא וְרֹאֶנּוּ. This hymn ends at the bottom of fol. 1b.

2 (2a, 1, 1). A piyuṭ in the reverse order of the alphabet. It consists of twenty-two lines rhyming in מ. The first legible line is רַמְסֵס בַּהֲמוֹת הָלָךְ נָאָר.

3 (2b, 1, 12). A piyuṭ, beginning מָלֵאות אֲדֹנָי נְכוּ יְעַבְרָא לְבוֹנָעָם, and consisting probably of twenty-two lines rhyming in י. We reach as far as the fifth line.

Two paper leaves, damaged and faded, measuring $6\frac{1}{2}\times4\frac{1}{2}$ ins. (=17.4x12.5 cm.). Number of lines seems to range from seventeen to eighteen to a page. Square character with a tendency to cursiveness. [Amram.]

234

It seems to belong to a collection of piyuṭim for the Day of Atonement.

One paper leaf, badly damaged and faded, measuring $7\frac{1}{2}\times5\frac{1}{2}$ ins. (=18.7x13.5 cm.). Number of lines ranges from seventeen to eighteen to a page. Square character with a distinct tendency to cursiveness. [Amram.]

235

Part of a collection of piyuṭim for the Day of Atonement.

One of the piyuṭim is שִׁילָחֵא לְהֶנֶדֶל שֵׁרוֹט לאֶל מִבְּנֵי בֶנְיָמִין.

Two paper leaves, badly damaged and faded, measuring $6\frac{1}{2}\times4\frac{1}{2}$ ins. (=15.8x12.5 cm.). There are sixteen lines to a page. Square character with a strong tendency to cursiveness. [Amram.]

236

Part of a collection of piyuṭim for the Day of Atonement.

1 (fol. 1, 1, 1). A piyuṭ by Isaac Ibn Ghayyat beginning נַעֲרָא הוּא וְנַעֲרָא מֶלֶךְ עַל. The first stanza seems to spell out נַעֲרָא הוּא וְנַעֲרָא מֶלֶךְ עַל. The remaining stanzas are in alphabetic order, and this page ends with letter ד. No more stanzas have been preserved. Is it the same as Zunz 412? See Maḥzor Roma, 272b, and Davidson.

2 (1b, 1, 1). A piyuṭ headed וַיַּסְלַק מִמְּרוּא אֵלֶה, and beginning יְאַרֵי לֵבָּנוּ רַפְאָא וְרֹאֶנּוּ. It consist of four stanzas, the last three of which spell out נַעֲרָא. Each stanza has eight short lines which rhyme alternately. The author is Moses Ibn Ezra. (See Maḥzor Barcelona, p. 117a, and other places marked by Davidson.)

Two paper leaves, badly damaged and faded, measuring $7\frac{1}{2}\times5\frac{1}{2}$ ins. (=18.4x13.3 cm.). Number of lines ranges from eighteen to nineteen to a page. Square character with a slight tendency to cursiveness. [Amram.]
beginning of twenty-two lines. Each line begins with א and ends alternately with ובו. If the א is disregarded, the lines are in alphabetic order. See Zunz 56; Kol-Bo, II, 205; many other references by Davidson.

8 (fol. 2a, 1,9). A piyyuṭ by Kalir headed פייעט, and beginning פָּ֫יַּ֫יעַט. It consists of twenty-two lines rhyming in ב. The lines begin alternately with ב and בקָּטֶנְּ. If these words are disregarded, the lines are in alphabetic order (in line 2 the word ב is counted in the alphabetic scheme). See Zunz 56.

9 (fol. 2b, 1,7). A piyyuṭ by Kalir headed פייעט, and beginning פָּ֫יַּ֫יעַט. It consists of forty-four lines in alphabetic order, ending alternately in א and א ק and ק and ק. Each letter of the alphabet is repeated twice. This fragment ends with the second א line. See Zunz 55; Kol-Bo, II, 208; many other references by Davidson.

Two parchment leaves, badly damaged and torn, measuring 7½ × 7½ ins. (= 18.4 × 18.4 cm.). The number of lines to a page ranges from twenty-two to twenty-four. Square character with a slight tendency to cursiveness. Vocalized. [Lederer.]

Part of a collection of liturgical poems, perhaps for the Day of Atonement.

1 (fol. 1a). A hymn which probably consisted of twenty-three stanzas. Every stanza begins with מא and the word which follows it is in the reverse order of the alphabet. There are three rhyming lines in each stanza, besides a refrain which is alternately א and א, א, א, א. The last stanza begins א which seems to repeat unnecessarily. The other two lines begin with א and א, respectively. Should we perhaps disregard or delete the א, and then obtain the acrostic א? Our fragment has six stanzas, beginning with א which is identified as א in א and א. It consists of twenty-three stanzas, each having one line and a refrain which is alternately א and א, א, א. Every stanza begins with מא which refers alternately to God and to the earthly king. The word following מא has the definite article and the letter after it is in alphabetic order in the stanzas referring to God and in the reverse order of the alphabet in those which...
speak of the earthly king. All the stanzas rhyme with one another. The twenty-second stanza completes the alphabet, and the twenty-third is an extra stanza declaring the greatness of the heavenly King. At the end of fol. 1b we reach ס and פ (which is omitted in the text is supplied on the margin).

Four leaves are missing between fol. 1b and fol. 2a. No. 241 is to be inserted here.

3 (fol. 2a). The continuation of hymn 6 of No. 241. Fol. 2b ends with פ.

Some words are vocalized.

Two paper leaves, measuring 7½×5½ ins. (= 18.1×13.5 cm.). With the exception of fol. 2b which has sixteen lines, the number of lines on each page is eighteen. Oriental square character with a tendency to cursiveness. These two leaves form the outer sheet of No. 241. [Adler.]

241

Part of a collection of liturgic poems, perhaps for the Day of Atonement.

1 (fol. 1a). The continuation of hymn 2 of No. 240. We begin here with מ. In stanza ב ye read instead of פלד
(6 fixed letters and last word. The mark over נ is no doubt a Tashdid).

2 (fol. 1b). A hymn headed סבג יתמהות ולל ירשא and beginning יז ינוי יתמהות ס WebView. (Is it the same as Zunz, p. 109, 237?) It consists of eleven stanzas. Each stanza is divided into two parts: one beginning ו with ו and the other with ו is רשב. The first radical letters of the following words are in the reverse order of the alphabet. By an oversight ו is omitted, and hence the last line is not in the alphabetic scheme.

3 (fol. 2a). A hymn headed סבג יתמהות הכבאר ולפלייס. It consists of eleven stanzas, each having two lines. The first radical letters of the lines are in the alphabetic order known as לאלפב. Some of the stanzas are corrupt. מ and פ are missing entirely.

4 (fol. 2b). A hymn headed סבג יתמהות כלאל ירשא and beginning יז ינוי יתמהות ס WebView. It consists of twenty-two rhyming lines, all beginning with לאלו. The words following לאלו are in alphabetic order.

5 (fol. 3b). A hymn headed סבג יתמהות שלפלייס, and beginning יז ינוי יתמהות ס WebView. It consists of twenty-one rhyming lines, all beginning with לאלו. The word following לאלו begins with the

definite article and the letter after it is in alphabetic order. ש is omitted by oversight. It concludes with a ס WebView. (The mark over נ is no doubt a Tashdid).

6 (fol. 4b). A hymn headed באך ינוי יתמהות ולל ירשא, and beginning יז ינוי יתמהות ס WebView. It evidently had twenty stanzas beginning with באך ינוי יתמהות ס WebView and ending with באך ינוי יתמהות ס WebView. The lines are in alphabetic order, א and י being disregarded. This page ends with י and the hymn is continued on fol. 2a of No. 240.

Some words are vocalized. Instead of a דאשף גזרא a Tashdid is once used over בטל (fol. 4a).

Four paper leaves, measuring 7½×5½ ins. (= 18.1×13.5 cm.). Number of lines on each page is eighteen, except fol. 1a which has nineteen. Oriental square character with a tendency to cursiveness. These leaves are to be inserted in No. 240. [Adler.]

242

Part of a collection of Selihot.

Two paper leaves, partly damaged and faded, measuring 6¼×5½ ins. (= 17×13.5 cm.). Number of lines ranges from seventeen to nineteen to a page. Oriental cursive character. [U. P.]

243

Part of a Selihah beginning סאאראא. It is alphabetic, consisting of at least twenty-two stanzas. Each stanza contains two rhyming lines. This fragment has preserved the Selihah from the beginning up to י, inclusive.

One paper leaf, damaged, measuring 7½×5½ ins. (= 20×14.6 cm.). There are fourteen lines to a page. Square character with a distinct tendency to cursiveness. Vocalized. [Amram.]

244

Part of a collection of Selihot, with directions in Jewish-Arabic. Fol. 2a is blank.

Two paper leaves, badly torn and faded, measuring 4½×3½ ins. (= 11×7.9 cm.). Number of lines ranges from ten to twelve to a page. Square character with a slight tendency to cursiveness. [Amram.]

245

Part of a collection of Selihot. Portions of מך יכוסא and מך יכוסא have been preserved, but the text greatly differs from the
GENIZAH FRAGMENTS IN PHILADELPHIA

Printed editions. A few illegible words in Arabic character have been scribbled on verso.

A narrow strip of paper, badly damaged, measuring 19\frac{2}{3} \times 3\frac{1}{4} ins. (\approx 26.2 \times 8.6 cm.). Recto has preserved thirty-one lines. Bold square character. [Amram.]

246

Part of a collection of Seliḥot. It seems to have been written with a thick reed, and probably belongs to an Egyptian prayer-book.

Two paper leaves, measuring 6\frac{2}{3} \times 5 ins. (\approx 17.1 \times 12.7 cm.). Number of lines ranges from thirteen to fourteen to a page, except fol. 2b which has only eight lines, the lower half being blank. Oriental cursive character. [U. P.]

247

Part of a collection of Seliḥot for the Day of Atonement, perhaps from Sa'adya’s Siddur.

1 (fol. 1a). Part of a Seliḥah which consisted of twenty-two alphabetical stanzas. Each stanza probably contained originally sixteen lines without rhymes. In this copy, however, the number of the lines in the various stanzas is unequal. The same letter of the alphabet was repeated in one stanza four, five, six, or seven times. Our fragment begins with the middle of the sixteenth stanza (p). The following stanza begins: בְּ֖י יִשְׂרָאֵל יִשְׁמַ֣עַל מִלְּחָמָ֑ו. It is followed by אֲשֶׁר לֹ֣א גָּרָ֔ה מִשְׁמַ֖רְשֶׁ֖הוּ פְּלֶ֣יטֶלֶם.

2 (fol. 2a). A Seliḥah beginning גַּ֣רְשֵׁהוּ מִשְׁמַ֖רְשֶׁ֣הוּ פְּלֶ֣יטֶלֶם. It is followed by אֲשֶׁר לֹ֣א גָּרָ֔ה מִשְׁמַ֖רְשֶׁ֖הוּ פְּלֶ֣יטֶלֶם and a few other prayers.

3 (fol. 2b). A Seliḥah beginning יִֽשְׂרָאֵל יִשְׁמַ֖ל מִלְּחָמָ֑ו. It is followed by אֲשֶׁר לֹ֣א גָּרָ֔ה מִשְׁמַ֖רְשֶׁ֖הוּ פְּלֶ֣יטֶלֶם and a few other prayers.

4 (fol. 3b). A Seliḥah beginning אָ֛שֶׁר לֹּא גָּרָ֖ה פְּלֶ֣יטֶלֶם, and beginning בְּ֖י יִשְׂרָאֵל יִשְׁמַ֣עַל מִלְּחָמָ֑ו.

5 (ibid.). A Seliḥah headed סֶֽלֶיהַ פְּרָד, and beginning בְּ֖י יִשְׂרָאֵל יִשְׁמַ֣עַל מִלְּחָמָ֑ו. See Seif Nordenson's Leḳ̄eš, p. 34a, and other places marked by Davidson.

6 (fol. 4a). A Seliḥah by Sa'adya beginning יִֽשְׂרָאֵל יִשְׁמַ֖ל מִלְּחָמָ֑ו. See Seif Nordenson's Leḳ̄eš, p. 34a, and other places marked by Davidson.

7 (fol. 5b). A Seliḥah by Sa'adya beginning יִֽשְׂרָאֵל יִשְׁמַ֖ל מִלְּחָמָ֑ו. See Seif Nordenson's Leḳ̄eš, p. 34a, and other places marked by Davidson.

8 (fol. 6a). A Seliḥah by Sa'adya beginning יִֽשְׂרָאֵל יִשְׁמַ֖ל מִלְּחָמָ֑ו. See Seif Nordenson's Leḳ̄eš, p. 35a, and other places marked by Davidson; comp. also Zunz, p. 220.

LITURGY

Six paper leaves, measuring 7\frac{1}{4} \times 6\frac{3}{4} ins. (\approx 19 \times 16.4 cm.). Number of lines on each page ranges from twenty to twenty-five. The pages which have more than twenty-two lines are written in a smaller hand, and the lines are shorter than those on the other pages. Oriental square character with a distinct tendency to cursiveness. [Adler.]

249

It seems to be part of a confession (Widdah) or Selihah.

One paper leaf, badly damaged, measuring 8\frac{2}{3} \times 5\frac{1}{2} ins. (\approx 20.4 \times 13.3 cm.). There are twelve lines to a page. Bold square character, with vowel-points. [Amram.]

Part of a pıyyuš for Tabernacles. It is in alphabetic order with the name of the author interwoven. Beginning and end are missing. Each stanza consists of three rhyming lines, the first two of which are in the alphabetic or acrostic scheme, while the third is a biblical verse, mainly taken from the Pentateuch in connection with Tabernacles. Accordingly, two letters of the alphabet are disposed of in each stanza. After every third stanza there is one which does not fit in the alphabetic scheme, and probably spells out the author's name. Recto begins with the middle of the ר stanza, and verso ends with ה stanza. The three stanzas after ר, ל, and צ spell out קדישא, which may be the remnant of קדישא רביעי, and the pıyyuš is probably of Judah ha-Levi. But some of the letters are not very distinct.

One paper leaf, badly damaged and faded, measuring 6\frac{2}{3} \times 4\frac{3}{4} ins. (\approx 16.8 \times 12.5 cm.). There are fifteen lines to a page. Square character with a strong tendency to cursive ness. [Amram.]

250

Probably part of a collection of pıyyušim for Tabernacles.

1 (a, 1). The last two stanzas of an alphabetic pıyyuš; the last stanza begins יִֽשָּׁרַיְא בְּ֖י יִשְׂרָאֵל יִשְׁמַ֖ל מִלְּחָמָ֑ו. See Seif Nordenson's Leḳ̄eš, p. 34a, and other places marked by Davidson.

2 (ibid., 14). A pıyyuš headed כְּלִילָֽה and beginning יִֽשָּׁרַיְא בְּ֖י יִשְׂרָאֵל יִשְׁמַ֖ל מִלְּחָמָ֑ו. It seems to consist of twenty-five lines, the first twenty-four of which are in alphabetic order and formed into three stanzas, each having seven rhyming lines. Accordingly, the alphabet up to ח is disposed of (in the twenty-first line read ח instead of כב). The last four lines which rhyme with one another spell out כי. Is it by Joseph Ibn Abitur?
3 (1b, 1.1). A piyuṭ beginning יִנָּהְבָּהְתָּא יִיָּהוּא. It consists of two stanzas, each having four rhyming lines. The lines of the first stanza are in alphabetic order, reaching as far as ד, while the second stanza spells out וְצִילֵי. It is probably incomplete. The author is evidently the same as that of the preceding.

4 (ibid., 1.8). A piyuṭ beginning יִנָּהְזָהあった אֱלֻד תְּכַנִּית, יֵשׁ לוֹ מִלְּלַי. It must have had at least twenty-two stanzas, in alphabetic order, each having four rhyming lines. Each stanza repeats a letter three times, the fourth line being a biblical verse. The word וְלַי is not counted. The first five stanzas have been preserved.

Fol. 2a seems to have, in a different hand, similar piyyuṭim.

Two paper leaves, badly faded, measuring 7 × 5 1/4 ins. (= 17.8 × 14.1 cm.). Fol. 1 has seventeen lines to a page in a large square character with a tendency to cursiveness, while fol. 2a has fourteen lines in a smaller and different hand, the lower half as well as fol. 2b being blank. [Amram.]

251

Part of a collection of piyyuṭim and prayers for Tabernacles with directions in Jewish-Arabic.

Fol. 1a has תַּחַת ַמַּעְרָבָּה, פַּאָסָה מִי דַּעְשָּׁנִית, and in a bold square hand has כְּלַלְּתִי הָיִשָּׁמָּל. It is possible that HALFAY was the owner of the collection.

The pizmonim for Hoshana Rabba end on fol. 3b, and are followed by תַּמְּלִלְתָּא דַּעְשָּׁנִית, part of the Eighteen Benedictions being given. From fol. 6b, 1.3, to the end there is an alphabetic hymn without rhymes, beginning רְשָׁע דַּעְשָּׁנִית. This hymn describes the giving of the Law, and is found in the Ashkenazic ritual for the Rejoicing of the Law.

Nine paper leaves, badly damaged and faded, measuring 2 × 4 1/1 ins. (= 5 × 12.5 cm.). Number of lines ranges from four to five to a page. Square character with a tendency to cursiveness. [Amram.]

252

A collection of liturgical poems, probably for Passover or Pesah. 1 (fol. 1a). Three stanzas and two refrains of a hymn which probably consisted of at least eleven stanzas and a similar number of refrains. Only the last three lines of the first stanza is preserved in this codex, and fol. 1a begins with יִנָּהְבָּהְתָּא יִיָּהוּא. Each stanza contained four rhyming lines, while the refrains consisted of eight rhyming lines. In the stanza the alternate lines are in alphabetic order. Each refrain begins with וְצִילֵי. But as the hymn stands here, it is corrupt. After ד we have two more stanzas containing רְשָׁע דַּעְשָּׁנִית, and the refrain which follows has twelve lines. Part of the same hymn is found in No. 253, 20, where this refrain has eight lines. These two stanzas are not found there. Their first line is רְשָׁע דַּעְשָּׁנִית (see Davidson, JQR., New Series, I, p. 110), which, when compared with No. 253, 20, appears to be a later interpolation modelled on that hymn.

2 (fol. 2a). A hymn headed תְּכַנִּית, and beginning יִנָּהְבָּהְתָּא יִיָּהוּא. It consists of two stanzas and a refrain, each having four rhyming lines. The first three lines in each stanza are in alphabetic order and we thus reach as far as ד. The fourth line is a biblical sentence.

3 (fol. 2b). A hymn headed תְּכַנִּית, and beginning יִנָּהְבָּהְתָּא יִיָּהוּא. It consists of eight stanzas and a refrain, having four lines. The stanzas have no rhyme. The fourth line in every stanza is תְּכַנִּית, and is omitted by mistake in the fifth and seventh stanzas. The first three lines in every stanza begin with ר and the letters after that are in alphabetic order. דַּעְשָּׁנִית is repeated three times. The refrain begins יִנָּהְבָּהְתָּא יִיָּהוּא. See No. 253, 24.

4 (fol. 3b). A hymn headed תְּכַנִּית, and beginning יִנָּהְבָּהְתָּא יִיָּהוּא. It consists of three stanzas, each having two rhyming lines, and a refrain of eight rhyming lines. The stanzas are in alphabetic order, but ד is omitted by oversight, and we reach as far as ד. The same as No. 253, 25, where ד is actually found. The refrain begins יִנָּהְבָּהְתָּא יִיָּהוּא.

5 (fol. 4b). A hymn beginning יִנָּהְבָּהְתָּא יִיָּהוּא (see Davidson, JQR., New Series, I, p. 110). It consists of three stanzas, each having four rhyming lines and a refrain of two rhyming lines. The alternate lines of the stanzas are in alphabetic order, and we reach as far as ד. The refrain begins יִנָּהְבָּהְתָּא יִיָּהוּא. See No. 253, 26.

6 (fol. 5a). A hymn beginning יִנָּהְבָּהְתָּא יִיָּהוּא. It consists of four stanzas, each having two rhyming lines. The lines are in alphabetic order, and we reach as far as ד.

7 (fol. 6b). A hymn beginning יִנָּהְבָּהְתָּא יִיָּהוּא. It consists of two stanzas, each having fourteen (?) rhyming lines. The stanzas begin with ד and ר, respectively, and it is possible the hymn contained twenty-two stanzas.

8 (fol. 6b). A long hymn headed יִנָּהְבָּהְתָּא יִיָּהוּא. (See below). A few hymns by this patiṣan, who flourished about 1000 C. E., are found in the Bodleian Library. See Neubauer and
Cowley, Catalogue, vol. II, 2729 4c, 5: 2848 13b 1. Comp. also J. Mann, The Jews in Egypt and in Palestine under the Fatimid Caliphs, 1, p. 28. This hymn begins with רַבַּי תַּעֲדָר טַעְבַּר, and comprises forty stanzas, each having fifteen rhyming lines. The structure of these stanzas is very peculiar, the letters of the alphabet being woven in most ingeniously. The fourth, eighth, twelfth, and fifteenth lines in every stanza are biblical sentences, and do not count in the alphabetic scheme. The first, fifth, and ninth lines in every stanza begin with words or phrases from Canticles, while the thirteenth line begins with the word which concludes the twelfth line. The third, seventh, and eleventh lines begin with single words, in the proper order, from the following verses: Isaiah 30.29 (16 words); Exodus 15.1 (20 words); Numbers 21.17 (10 words); Deut. 31.22 (11 words); Judges 5.1 (8 words); Psalm 30.1 (5 words); Canticles 1.1 (4 words); 2 Chronicles 20.21 (18 words); Isaiah 5.1 (12 words); Psalm 98.1 (13 words). All these verses contain a verb or noun of רָע (be sang), and all the words amount to 117, three for every stanza, except the last. When we disregard all these initial words, the lines are in alphabetic order, eleven letters being disposed of in every stanza (for the four biblical lines do not count). Two stanzas are necessary for the entire alphabet, and the arrangement is alternately direct and reverse. Thus stanzas 1 and 2 are in direct order, while 3 and 4 are in reverse order. In the first thirty-eight stanzas the alphabet is repeated nineteen times, ten times in direct order and nine in reverse order. The stanza before the last, if we apply it the same rules as to the other stanzas, bears the acrostic מַעֲשֵׂא רֹבִין. This proves that he composed this hymn before he was promoted to the rank of 'Third'.

The following, which is the thirty-ninth stanza, will serve as an example of the structure, and will show the acrostic. I place an asterisk on the acrostic, a line above the words or phrases from Canticles, and a line under the words from Psalm 98.1.

1. רֹאֵם אֶל שְׁמוֹ הַמָּלָאך (read אֵל שְׁמוֹ הַמָּלָאך)
2. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
3. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
4. אֶל שְׁמוֹ הַמָּלָאך (read אֶל שְׁמוֹ הַמָּלָאך)
5. הַמָּלָאך אִינוּ עָלָּם אֵל שְׁמוֹ
6. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
7. אֶל שְׁמוֹ הַמָּלָאך (read אֶל שְׁמוֹ הַמָּלָאך)
8. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
9. אֶל שְׁמוֹ הַמָּלָאך (read אֶל שְׁמוֹ הַמָּלָאך)
10. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
11. אֶל שְׁמוֹ הַמָּלָאך (read אֶל שְׁמוֹ הַמָּלָאך)
12. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
13. אֶל שְׁמוֹ הַמָּלָאך (read אֶל שְׁמוֹ הַמָּלָאך)
14. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
15. אֶל שְׁמוֹ הַמָּלָאך (read אֶל שְׁמוֹ הַמָּלָאך)

The last stanza differs slightly in its structure: the initial words of the third, seventh, and eleventh lines, like those of the first, fifth, and ninth, are taken from Canticles. If this stanza forms part of this hymn, and there seems to be no reason to doubt this, despite the insignificant difference, it ought to continue the acrostic of the author's name. But the manuscript is corrupt in one or two places, and no definite conclusion can be arrived at. It reads:

1. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
2. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
3. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
4. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
5. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
6. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
7. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
8. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
9. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָาָך
10. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
11. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
12. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
13. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
14. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך
15. לְהוֹדִיעָן עָלָּמִים אֵל שְׁמוֹ הַמָּלָאך

By applying the rules of the preceding stanzas, we get no results at first. Davidson, whose attention I drew to this codex, suggests to readים ביברי...
contains two stanzas, each having four rhyming lines. It is obviously the middle portion of a larger hymn, as the alternate lines of the stanzas have ḥalam. The first line of the second stanza is slightly corrupt, and we should read דָּשֵּׁנֶר בֶּן דָּשֵּׁנֶר instead of דָּשֵּׁנֶר בֶּן דָּשֵּׁנֶר. The error is a biblical reminiscence.

13 (fol. 40b). A hymn beginning יִזֶּהוּ מִן הַסָּלְדָּה. Only four stanzas of this hymn are preserved in this codex, for we are at the end of the fourth fascicle, and the fifth is incomplete. Each stanza consists of three lines. The first two lines rhyme with each other, while the third of all stanzas have one and the same rhyme. The stanzas bear the acrostic א כ ד ח. (Is it al-Bardani?)

14 (fol. 41a). A hymn whose refrain began יִזֶּהוּ מִן הַסָּלְדָּה. It consisted of twenty-five stanzas, each having three rhyming lines, the last of which was a sentence from Exodus 15. The first two lines bear the same letter of the alphabet and the first twenty-two stanzas repeat the entire alphabet twice. The lines of the remaining three stanzas bear the acrostic ב ד ח, א and ד being repeated twice. The first six stanzas are missing. The seventh stanza begins ב ד ח ב ד ח ב ד ח. It consists of eight stanzas and a refrain. Each stanza has three rhyming lines. At the beginning of every stanza there are two words from Exodus 14.30 (that verse contains sixteen words). If these initial words are disregarded, the lines are in alphabetic order, ב ד ח being repeated three times. The third line of the second stanza should begin ב ד ח instead of ב ד ח.

15 (fol. 43a). A hymn headed יִזֶּהוּ מִן הַסָּלְדָּה. It consists of four stanzas each having eight rhyming lines, and a refrain of nine rhyming lines. The refrain, which is placed first, begins דָּשֵּׁנֶר בֶּן דָּשֵּׁנֶר. Every stanza begins with דָּשֵּׁנֶר. If this word is disregarded, the alternate lines are in alphabetic order, each letter being repeated twice. Two letters are disposed of in every stanza, and we reach as far as ב. The whole structure has a certain resemblance to the hymn in Zecharia i, but it consists of seven stanzas, each having four rhyming lines, and a refrain of two rhyming lines. The refrain, which is placed first, begins דָּשֵּׁנֶר בֶּן דָּשֵּׁנֶר. Every stanza begins with דָּשֵּׁנֶר. This hymn, though constructed on a slightly different model, is a kind of complement to the preceding. Each stanza begins with דָּשֵּׁנֶר, and if this word is disregarded, the lines are in alphabetic order, each letter being repeated twice. We begin with ב and end with ב. It
is possible to regard the stanzas of the preceding hymn as having four lines each, the rhymes in the middle of the lines being immaterial. There are also unnecessary rhymes in the middle of the lines of this hymn.

18 (fol. 47b). A hymn headed ראע, and beginning שְׁמֵם אֶלֶּה אֵאָל אַלְמָהָא. It consists of two stanzas, each having eight rhyming lines, and a refrain of seven rhyming lines. The first stanza and the refrain are the same as No. 253, 23, but this copy has a few errors which should be corrected in accordance with that codex.

19 (48a). A hymn headed ראע, and beginning ישֵׁנָה וַגְּדוֹלָה וַגְּדוֹלָה. It consists of one stanza of four rhyming lines. As the lines bear קַרְּדִיק it is to be assumed that this stanza is the end of a larger hymn which contained the entire alphabet.

20 (fol. 48b). A hymn headed ראע, and beginning שְׁמֵם אֶלֶּה אֵאָל אַלְמָהָא וּמוֹל דַּעְמֵמָה. The first three lines begin with נ, while the stanza begins הבוא ידинф. The third line is Exodus 2:23. We may thus assume that this stanza is part of a hymn which contained the entire alphabet repeated three times. It consisted of twenty-two stanzas, each having four rhyming lines, the last of which was a biblical sentence. This stanza may be the first or the last.

The last line of this codex is [רשא]ך וּבוֹר יְסַרְעָה עַל בְּשֵׁם. Forty-eight paper leaves, measuring 33/4 x 33/4 ins. (≈13.7 x 9.8 cm.). Number of lines on each page ranges from twelve to thirteen. Bold square character.

The leaves form five fascicles which are fastened together by a string. The first four fascicles have ten leaves each, while the fifth has eight, as the outer sheet (two leaves) is missing. Each fascicle is numbered. Our fragment begins with the third fascicle of the codex, and is marked 2. The successive fascicles are marked 3, 4, respectively. The fifth fascicle, whose outer sheet is missing, naturally bears no mark. [Adler.]

253

Part of a collection of liturgic poems, probably for Passover or הָלָהַנ הָנָה and פֹּתֵח בָּה. Some hymns of this codex are found in the one marked No. 252.

1 (fol. 1a). A hymn which probably had nine regular stanzas and three refrains. Each stanza and refrain consists of three rhyming lines. The first two lines of the stanzas are in alphabetic order, two letters being disposed of in every stanza, while the third line is a verse, or part thereof, from Psalms. Fol. 1a begins with the last line of the second stanza which is שְׁמֵם אֶלֶּה אֵאָל אַלְמָהָא. The third stanza is您同意וּת אָלֶּה אֵאָל אַלְמָהָא וְחָדָה אֵאָל אַלְמָהָא. The third stanza and refrain are not represented here. The refrain comes after every third stanza, and begins with the word which concludes the preceding stanza.

2 (fol. 1b). A hymn beginning ראע. It consists of six stanzas, and two refrains. Each stanza and refrain contains three rhyming lines. The stanzas are in alphabetic order, and we reach as far as ק. The last lines are sentences from Psalms. The refrains which are placed after every third stanza begin with יִהְיֶה and end with יָדִיד.

3 (fol. 2a). A hymn beginning ראע with שְׁמֵם אֶלֶּה אֵאָל אַלְמָהָא. It consists of six stanzas, each having three rhyming lines. The first two lines of every stanza are in alphabetic order, each letter being repeated twice. The third line is a biblical verse. We reach as far as מ. After every third stanza the refrain תְּפִלָּה תְּפִלָּה תְּפִלָּה is repeated.

4 (fol. 3a). A hymn beginning ראע with现代物流 וֹדוֹ. It consists of six stanzas and a refrain, each having three rhyming lines. The lines are in alphabetic order, and we reach as far as נ. The refrain which begins תְּפִלָּה תְּפִלָּה תְּפִלָּה is repeated after every third stanza.

5 (fol. 3b). A hymn beginning read תְּפִלָּה תְּפִלָּה תְּפִלָּה. Its structure is identical with that of preceding hymns. Its refrain begins תְּפִלָּה תְּפִלָּה תְּפִלָּה.

6 (ibid.). A hymn of thirteen short rhyming lines beginning现代物流 וֹדוֹ. With a few exceptions, the words are in alphabetic order; the alphabet, except פ which must have been omitted by the scribe through oversight, is completed in ten lines. The eleventh and twelfth lines bear the acrostic שְׁמֵם אֶלֶּה אֵאָל אַלְמָהָא וּמוֹל דַּעְמֵמָה.

7 (fol. 4a). A hymn beginning现代物流. It consists of three stanzas, each having four rhyming lines. The first three lines are divided into two hemistichs which are in alphabetic order. Thus six letters of the alphabet are disposed of in every stanza. The fourth lines are verses from Ps. 136. We reach as far as א. 4b. A hymn headed现代物流 וֹדוֹ, and beginning现代物流. It consists of two stanzas, each having four rhyming lines.
The alternate lines begin with ידך, and this hymn, though of a different structure, completes the alphabet of the preceding.

9 (ibid.). A hymn headed הָדֹּ֛וֹ, and beginning כִּ֛י אֵ֞לֶּה הַמְּשֶׁ֛כָּהָּ. It consists of seven stanzas, each having six lines. Each stanza is divided into two parts: one part having four rhyming lines, and the other having two rhyming lines. The second words of the first three lines are in alphabetic order, ה not being represented. The fourth lines are verses form Judges 5. The second parts bear the acrostic פִּתָּחַיָּם. The last word of the first part is repeated at the beginning of the second; but this word is disregarded in the acrostic. The seven stanzas begin כֹּ֖נֶסֶת, מִ֗י נֹפֶלֶת, יְרוּשָׁלְּמָ֛ה, וְהָיָ֖ה, וּרְבָּעֵ֣ים, וּבֵיתִ֑ים, and וְאֶ֖פֶם, respectively (Exodus 15). See the following hymn.

10 (6a). A hymn headed תֵּדֹ֖ו הָדֹ֗וֹ, and beginning ויִשְׂרָאֵ֖ל. It consists of seven stanzas which begin with ישעיהו, יִרְשָׁדֶ֖ה, יֶחֱזָ֑ק, וְחַצְמָ֖ה, יִשְׂרָאֵ֖ל, וְעֶ֑מֶר, and שְׁמַעֲנָ֖ה מִי נָֽבָאָֽהוּ (Exodus 15), like the preceding hymn which it resembles in structure. Each stanza is divided into two parts: the first part consists of four rhyming lines, while the second has two rhyming lines. The first three lines of every stanza are in alphabetic order, the above-mentioned opening words being disregarded. The fourth line is a verse or phrase from Exodus 13. The second parts in the first six stanzas bear the acrostic אֲנִי אוֹלֶ֖ו, (probably identical with פִּתָּחַיָּם of the preceding hymn). The second part of the last stanza begins with ה, thus completing the alphabet.

11 (fol. 7a). A hymn headed הָדוֹ֣וֹר הָדֹ֖וֹוֹ, and beginning אֲנִי אוֹלָ֖ו. It consists of seven stanzas, each having four rhyming lines. The first three lines in every stanza are in alphabetic order, the fourth line being a verse from 11 Samuel 22. ש and ה are not represented, as the third line of the seventh stanza begins with נניי.

12 (fol. 8a). A hymn headed הָדֹ֖וֹוֹ, and beginning אֲנִי אוֹלָ֖ו נִבְּרוּדֵיָ֖ו. It consists of three stanzas and three refrains. Each stanza has four rhyming lines and is in alphabetic order. The refrains begin with יִרְשָׁדֶ֖ה, יִשְׂרָאֵ֖ל, וְצַרְרוּתָ֖ה, יִצְרֵ֑א וּזְמַחַ֖ה, respectively; the first and the third refrains contain four rhyming lines each, while the second has four lines. We reach as far as כ. In the last line of the third refrain we ought to read מְשֹׁכֵ֖הוּ instead of פִּתָּחַיָּם. מְשֹׁכֵ֖הוּ הָדוֹ֣וֹוֹ נִבְּרוּדֵיָ֖ו.

13 (fol. 8b). A hymn headed עוֹלָ֖ל שֵׁ֝ם לְדָ֣וֹז, and beginning מֶ֖ה בִּלְבָֽדָא, and מִרְכָּבָ֖ו, יִדְּכֵ֑ו, and מִי לְדָֽוֹז, נִשָּׁ֖ט. It consists of a stanza having four rhyming lines in alphabetic order and a refrain of twelve rhyming lines bearing the acrostic אֲנִי אוֹלָ֖ו. (See Neubauer and Cowley, Catalogue, vol. 11, 2705 3; 2712 21c; 2730 8g; 2738 11; 2828 9d).

14 (fol. 9a). A hymn headed פִּתָּחַיָּם, מַלֵּךְ וָדֹ֖וֹוֹ, and beginning כִּ֛י אֵ֞לֶּה הַמְּשֶׁ֛כָּהָּ. It consists of a stanza having four rhyming lines and a refrain of twenty-one rhyming lines. The first eight lines of the refrain bear the acrostic פִּתָּחַיָּם (two lines being devoted to each letter, ש and מ being actually repeated twice), and the following seven lines have פִּתָּחַיָּם. Three stanzas, each having four rhyming lines in alphabetic order, reach as far as כ, and are followed by a number of biblical verses. Then comes a stanza of four rhyming lines which does not count in the alphabetic order. After the heading כ the alphabetic order is resumed. In twelve rhyming lines the letters נ, ל, ו are repeated twice. The alphabetic arrangement is once more interrupted by biblical verses and a stanza of four rhyming lines. After the heading כ the refrain follows twelve rhyming lines which complete the alphabet, each letter being repeated twice. The first eight lines contain besides כ the acrostic פִּתָּחַיָּם in a peculiar way: between the first and second נ there is ש between the first and second ל there is מ. Biblical verses follow once more.

16 (fol. 12a). A hymn headed אוֹלָו יִרְשָׁדֶ֖ה יִשְׂרָאֵ֖ל יִצְרֵ֑א וּזְמַחַ֖ה. It contains four stanzas unequal in the number of their lines.

17 (12b). A prayer beginning אוֹלָו יִרְשָׁדֶ֖ה יִשְׂרָאֵ֖ל יִצְרֵ֑א וּזְמַחַ֖ה. It contains six stanzas unequal in the number of their lines.

18 (fol. 13a). A hymn headed אוֹלָו יִשְׂרָאֵ֖ל יִצְרֵ֑א וּזְמַחַ֖ה. It consists of four stanzas and a refrain. Every stanza contains four rhyming lines. The first three lines are in alphabetic order, while the third is a verse from Exodus 14. We thus reach as far as כ. All stanzas except the first begin with יִרְשָׁדֶ֖ה and a number which do not count in the alphabetic order. The refrain contains six rhyming lines.

19 (14a). A hymn beginning אוֹלָו יִרְשָׁדֶ֖ה יִשְׂרָאֵ֖ל יִצְרֵ֑א וּזְמַחַ֖ה. It is obviously incomplete. For it seems that every stanza contained four rhyming lines, and two letters of the alphabet were disposed of in every stanza. Thus in the first stanza ש and כ are represented, two lines being devoted to each letter. Then follows a refrain of four rhyming lines. After the refrain come two stanzas which contain יִרְשָׁדֶ֖ה. These stanzas are followed by another refrain of four rhyming lines.

20 (fol. 14b). A hymn beginning אוֹלָו יִרְשָׁדֶ֖ה יִשְׂרָאֵ֖ל יִצְרֵ֑א וּזְמַחַ֖ה (see Davidson, JQR, New Series, I, p. 110). In its present form this hymn is fragmentary, although no leaves are missing. It was probably abridged before it was incorporated in the ritual. There is sufficient reason to
assume that it originally consisted of at least eleven stanzas and a similar number of refrains. Each stanza contained four rhyming lines, while each refrain contained eight rhyming lines. In the stanzas the alternate lines were in alphabetic order, two letters being disposed of in every stanza. The fourth line was a biblical verse or part thereof. In this codex two stanzas and three refrains are preserved, two refrains following each other without a stanza between them. We thus only reach as far as י. Every refrain begins with the נקק שומע. The second stanza is the same as that of No. 252, with אל תקח עמי being repeated, and the refrain which follows that stanza in that codex is identical with the one which is placed after stanza 1 of this codex. The refrain המ נקק ענייתא (which is shorter than that of codex No. 252) is placed here after the second stanza and is followed by another beginning המ נקק עניי. This is the end of fol. 15b.

21. A strip of paper is inserted here, and its writing is Sidewize. Recto has a hymn beginning עניין לאdır. It contains three stanzas and a refrain, each having three rhyming lines. The first two lines of every stanza are in alphabetic order, each letter being repeated twice, while the third line is a verse, or part thereof, from Exodus 14 and 15.

Verseo has only one line המ נקק עניין עניין. This evidently refers to 21.

22 (fol. 16a). A hymn beginning המ נקק עניין. It consists of three stanzas, each having four rhyming lines. The alternate lines are in alphabetic order, and we thus reach as far as י. The wordsaming אז ומ is placed after this hymn. This evidently refers to 21.

23 (ibid.). A hymn beginning המ נקק עניין. It has a stanza and a refrain, and is identical with that of codex No. 252, 18. Some of the lines of that codex are corrupt, and should be corrected in accordance with this codex.

24 (fol. 16b). A hymn beginning המ נקק עניין. The same as codex 252, 3. But we only reach as far as י which is followed by the refrain המ נקק עניין עניין. We begin again with the refrain המ נקק עניין. The present copy is more accurate, for in that copy י is missing.

25 (fol. 17a). A hymn beginning המ נקק עניין. The same as No. 252, 4. But the present copy is more accurate, for in that copy י is missing.

26 (fol. 17b). A hymn headed ארבע ויהי, and beginning המ נקק עניין. It is no doubt fragmentary. In that codex we reach as far as י, where we have one more stanza containing 5 and 6. The letters between י and 5 and the remainder of the alphabet after 1 are missing also in this codex. There is also a refrain beginning המ נקק עניין. The letters are double and containing twelve rhyming lines.

27 (fol. 18b). A hymn headed המ נקק עניין. The fourth line was a biblical verse or part thereof. In this codex two stanzas and three refrains are preserved, two refrains following each other without a stanza between them. We thus only reach as far as י. Every refrain begins with המ נקק עניין. The second stanza is the same as that of No. 252, 1, with אל תקח עמי being repeated, and the refrain which follows that stanza in that codex is identical with the one which is placed after stanza 1 of this codex. The refrain המ נקק עניין (which is shorter than that of codex No. 252) is placed here after the second stanza and is followed by another beginning המ נקק עניין. This is the end of fol. 15b.

28 (fol. 19a). A hymn headed המ נקק עניין דרדרו אל שמע. The heading may mean that the author was a certain Joseph, or that the melody is the same as a hymn beginning המ נקק עניין דרדרו אל שמע. We have here a stanza of four rhyming lines and a refrain of eight short rhyming lines. The alternate lines of the stanza are in alphabetic order. We only have א and ב.

29 (ibid.). A hymn beginning המ נקק עניין דרדרו. It consists of two stanzas and a refrain. Each stanza has three rhyming lines. The first two lines are in alphabetic order, while the third is a biblical verse. We thus reach as far as י. The refrain has six rhyming lines.

30 (fol. 19b). A hymn headed המ נקק עניין דרדרו ובראש אומרא. The title is the same as the previous one, and we have here a stanza of four rhyming lines and a refrain of eight short rhyming lines. The alternate lines of the stanza are in alphabetic order, and we have here 15 (unless the pa'tan merely refers to the Mannah). It is followed by a refrain of six rhyming lines.

31 (ibid.). A hymn headed המ נקק עניין דרדרו. It contains eighteen rhyming lines.

32 (fol. 20a). A hymn headed המ נקק עניין דרדרו ובראש אומרא. It consists of thirty-two lines which are in alphabetic order and end with הבש.


34 (fol. 21b). A short composition headed המ נקק עניין דרדרו ובראש אומרא. It contains eight rhyming lines. If we disregard the first word יסח, we get the acrostic of the first seven lines. The last line is Proverbs 1:5.

35 (fol. 22a). A hymn headed המ נקק עניין דרדרו ובראש אומרא. It contains eight rhyming lines. If we disregard the first word יסח, we get the acrostic of the first seven lines. The last line is Proverbs 1:5.
three rhyming lines. The first two lines in every stanza are in alphabetic order, two letters being disposed of in every stanza, while the third line is a sentence or phrase from Exodus 18. The refrain was placed after every third stanza. This codex has five complete stanzas and a refrain, as well as the first line of the sixth stanza which is פָּרָשַׁת הַתַּלָּמֵד. As the verses of Exodus 18 are given in order, there is no doubt that the third line of the sixth stanza was יִמְרֵם הַנּוֹמָר.

Twenty-two paper leaves, forming one fascicle which is tied together by a string. Size 5\(\frac{1}{2}\) x 3\(\frac{1}{2}\) ins. (=13.7 x 9.5 cm.). Number of lines on each page ranges from twelve to fourteen. Oriental square character with a tendency to cursiveness. [Adler.]

254

Part of a piyyut based on Canticles and probably read on Passover. The first legible stanza begins כְּלָלָה יְהוָה בְּרֵית בְּרֵית רֵעַ וְרֶעַ כְּלָלָה. Each stanza begins with the last word of the preceding.

Two paper leaves, measuring 5\(\frac{1}{2}\) x 4\(\frac{1}{2}\) ins. (=14.6 x 10.3 cm.). Number of lines ranges from thirteen to fourteen to a page. Oriental cursive character. [U. F.]

255

Part of Ibn Gebirol's Asharat.

Recto contains the last sixteen lines of the positive precepts, beginning with רֵעַ וְרֶעַ כְּלָלָה וְכַפֶּה אֶחָד אֶחָד אֶחָד. The bottom of the page has תַּלָּמֵד. Verso is headed אֵלֶּה אֲשֶׁר יְנַעֲדוּ לַעֲרֹבֹת, and covers the first seventeen lines (till מִלְבַּשְׂר הָעַרְבָּה לְאֵלֶּה אֲשֶׁר יְנַעֲדוּ).

Instead of יִנָּהַד אֵילָה אֱלֹהִים this fragment has יְנַעֲדוּ (ninth line from the end of positive precepts).

One paper leaf, badly damaged and mutilated, measuring 8\(\frac{1}{2}\) x 6 ins. (=22.2 x 15.3 cm.). There are sixteen lines to a page (two lines of verso contain each two lines of the text). Square character with a slight tendency to cursiveness.

This leaf probably belongs to the same codex as No. 256. The writing and the method, as well as the appearance of the paper, seem to be identical, though this fragment contains less lines to a page. [Lederer.]

256

Part of Ibn Gebirol's Ashtarot.

Fol. 1a begins with רֵעַ וְרֶעַ כְּלָלָה (instead of אַלּוֹ of the printed edition; stanza 28 of the negative precepts), and fol. 2b ends with בֵּית יְהוָה (stanza 65).

There are a number of variants. Thus מַעַט instead of מַעַט רַע (stanza 32); מַעַט רַע instead of מַעַט רַע (stanza 60); מַעַט רַע instead of מַעַט רַע (stanza 65). The order of the stanzas differs in some cases from that of the printed editions.

The short lines of each stanza are divided, two on each line of the manuscript. The first line of each stanza is marked by three dots ((userInfo). Thirty-eight stanzas have been preserved (9 on fol. 1a; 9 on 1b; 9 on 2a; 10 on 2b).

Two paper leaves, forming the inner sheet of a fascicle, measuring 8\(\frac{1}{2}\) x 6\(\frac{1}{2}\) ins. (=21.6 x 15.5 cm.). Number of lines ranges from eighteen to twenty to a page. Square character with a slight tendency to cursiveness. This fragment perhaps belongs to the same codex as No. 255. [Amram.]

257

Part of Ibn Gebirol's Asharat.

_recto begins with אֵלֶּה אֲשֶׁר יְנַעֲדוּ לַעֲרֹבֹת (stanza 111 of the negative precepts), and verso ends with מִלְבַּשְׂר הָעַרְבָּה (stanza 131).

The lines of each stanza are divided into hemistichs, a stanza occupying two lines of the manuscript. Hence twenty-two stanzas have been preserved.

The order of the stanzas is different from that of the printed editions.

There are some important variants, as פְּרַע לְךָ לְרֵעַ וְרֶעַ כְּלָלָה (stanza 122).

One paper leaf, slightly damaged, measuring 8\(\frac{1}{2}\) x 5\(\frac{1}{2}\) ins. (=22.3 x 14.6 cm.). There are twenty-two lines to a page. Oriental cursive character, with vowel-points. [Amram.]

258

Part of a piyyut on the laws of Tabernacles, modelled after Ibn Gebirol's Asharat for Pentecost. Each stanza consists of four short lines, the first three of which rhyme with one another, while the fourth of all stanzas rhymes in יְע. Each line begins with one short syllable followed by five long ones. The following stanza may be taken as an example of the style:

אֲשֶׁר יְנַעֲדוּ לַעֲרֹבֹת
בֵּית יְהוָה
וֹלֵּדַם מִסְכָּלָן

It cannot be ascertained whether it ever formed part of the liturgy of
the synagogue.

Two paper leaves, badly damaged and faded, measuring 7½×5½
ins. (=19×14 cm.). There are fourteen lines to a page. Square
character with a tendency to cursiveness. [Amram.]

259

Part of a collection of liturgic poems for Pentecost.

1 (fol. 1a). A hymn which probably had twelve stanzas, each
having four rhyming lines. It was based on the ten commandments,
and was obviously composed for Tabernacles. Each of the first ten
stanzas ends with a commandment, the fourth line beginning with
רְוֵי (דָּבָר) followed by a number. The last two stanzas describe
the giving of the Law at mount Sinai. This page begins with the third
line of the eighth stanza which is
רוֹדֶדֶאָה יבִּית הַשָּׁמוֹאֵל הַדָּבָר יִלָּעֵב.

2 (ibid.). A hymn headed בֹּשָׁמַר, and beginning בּוֹשָׁם כִּי מְבָאשָׂר
משׁוּרָא לְמִדְרָשׁ. It contains two stanzas, having five and four
rhyming lines, respectively. Both end with biblical verses.

3 (fol. 1b). A hymn headed חַיָּה, and beginning חַיָּה
לְבֵן הַמֵּשֶׁכֶל. It consists of eight stanzas, each having four rhyming
lines. The second words in the first three lines (in some cases two words
which may be joined by a masahf are regarded as one) are in alphabetic
order. The last line of every stanza except the last is a sentence from
Psalm 29 beginning with קָנָא. The last stanza has ק and, perhaps,
בעשָׁה.

4 (fol. 2a). A hymn headed עֵלָה שְׁמָה לַיְוָה בְּכַן עַדְּהַדָּה יָמָה. It consists of three stanzas, each having four rhyming
lines. The second words and in some cases also the third words bear
the acrostic בָּרָנָא קָדָם קִלּוֹ בְּרָנָא. It consists of five stanzas,
each having four rhyming lines. Every line begins with a word from
Cant. 1. The second words in the first three lines are in alphabetic
order. The third line is a sentence from Prov. 8, except in the last
two stanzas. In the fourth stanza we reach as far as ב. The remaining
stanzas are not in the alphabetic scheme. A hymn by this paitez is found
in the Bodleian Library. See Neubauer and Cowley, Catalogue, 2714
8f.

LITURGY

260

Part of a collection of pipyutim for Pentecost.

Recto begins with the latter part of a pipyut which seems to be based
on the Ten Commandments. This is followed by another
headed רָאוּס, which begins with רָאוּס כְּלֹהָה רָאוּס הָדָרְרוּשׁ, and is preserved in
its entirety. It consists of twelve stanzas arranged alphabetically.
Each stanza has three lines, the first two of which rhyme with
one another, while the third line is קָוֵל אֵלָה יִרְבַּד טְלֵב שֵׁיָּה, or קוֹל טֶלְּב שֵׁיָּה
alternately. Two letters of the alphabet are disposed of in each stanza.
The letters ב and ק are repeated twice. Verso begins with the first
line of a pipyut headed (?) רָאוּס רָאוּס שֵׁיָּה, which begins
םָלֶל הַמַּלֶּל שֵׁיָּה. The two stanzas are repeated twice. Verso ends with the first
line of a pipyut headed (?) לְמִדְרָשׁ מְדִנְתָּה שֵׁיָּה.

One paper leaf, damaged and faded, measuring 7½×5½ ins. (=19
×13.3 cm.). Recto has nineteen lines, while verso has eighteen.
Square character with a tendency to cursiveness. [Amram.]

261

Part of a collection of pipyutim for Pentecost.

Two paper leaves, badly torn and faded, measuring 6½×5½ ins.
(=16.1×13.3 cm.). Number of lines ranges from seventeen to
eighteen to a page. Square character with a slight tendency to cur-
siveness; vocalized. [Amram.]

262

Fragment of a poem, in Jewish-Arabic, enumerating the 613
precepts (Azharot). The poem was probably divided into twenty-two
sections, each having one of the letters of the alphabet as a rhyme.
Some leaves are missing between fol. 1b and fol. 2a. Each line con-
tains a full verse, that is to say, two hemistichs. All the verses on
fol. 1 rhyme in ב, while those on fol. 2 have כ as rhyme. This seems
to point to the supposition stated above that the author went through
the entire alphabet in this way.

The number of verses devoted to a precept is not always the same;
but the majority of precepts are disposed of in one verse each. The gist
of each precept is given in Hebrew on the right-hand margin. Our
fragment contains thirty-three precepts, which are as follows:
way we fold the sheet, some leaves are missing in the middle. Fol. 2, however, gives, for the most part, a description of the building of the Tabernacle and the making of the holy vessels, while fol. 1 contains numerous levitical precepts. It is natural to assume that the author dealt first with Exodus and then with Leviticus, and it is thus better to refold the sheet.

The fragment is badly damaged and a few lines are torn off. It is thus impossible to state with certainty how many precepts it contains. Moreover there is no indication when a precept begins, and it is hard to ascertain the method of the author’s enumeration.

The metre of this poem is Khatif, but in many cases emendations will be necessary in order to make the lines agree with this metre.

Though the scription requires the words to be read in classical fashion in the majority of cases, the orthography is vulgar or rather phonetic. Sometimes ה of the definite article, when it is to be assimilated with the following letter, is entirely omitted. Thus דק-תר is read דק-תר (metre demands the reading balo; i.e., אמש = אמש). As a rule no diacritical marks are used. Only כ is a few times represented by כ, and פ by פ. One word is vocalized in a peculiar way, and doubtless represents the vulgar Arabic pronunciation in Tiberian vowels. It is קברובא (the vocalization would suggest קברובא).

The following line may be given as a specimen of the metre:

ף עיתון הרבי דק פארא מֶזְדַּדְתָּא

An bend fromבית הוהונא עתני חורטכ ותקו Orchard

Two parchment leaves, measuring 6½×5½ ins. (=15.5×14 cm.). Number of lines on each page of fol. 1 is nineteen, while fol. 2 has eighteen lines on each page. Oriental square character with a tendency to cursiveness. [Friedenwald.]

Part of a collection of dirges for the ninth of Ab.

1 (recto, I1) The latter part of a dirge in alphabetic order. This fragment begins with the middle of פ. Each stanza consists of several short lines, all of which, except the last, rhyme with one another, while all the last lines rhyme in פ.
2 (ibid., l. 15). A dirge, beginning נִנְדָּה לְעֵשָׁה אֲבוֹתֵיכֶם, in the reverse order of the alphabet. The refrain precedes the stanzas. Each stanza begins with נִנְדָּה, which is not counted in the acrostic scheme. Each stanza has several short lines, all of which, except the last, rhyme with one another, while all the last lines rhyme in כַּיָּם. The second stanza begins נַעֲלוֹת הָעָרָיִם אֵשׁ בְּכֵי. At the end of verso we reach to the end of the letter נ.

A piece of parchment, damaged, measuring 7\(\frac{1}{2}\)×5\(\frac{1}{2}\) ins. (=20×14.6 cm.). There are twenty-one lines to a page. Square character. [Sulzberger.]

265

Part of a collection of piyyuṭim, probably for the tenth of Tebeth.
1 (fol. 1a, 1.6). A Kinnah beginning מַעֲנֵי מֶסֶר (Luzzatto, Malzor Rama, I, 74, and other places marked by Davidson) and consisting of six stanzas. Each stanza has four rhyming lines in alphabetic order. ש and ק are repeated twice.

2 (fol. 3a, 1.1). A Kinnah beginning וֺּאָפֵתָהּ זַרְדַּחַּה.

Four paper leaves, faded in many places, forming a small fascicle. Size 4\(\frac{1}{2}\)×2\(\frac{1}{2}\) ins. (=10.1×7.3 cm.). Number of lines ranges from nine to ten to a page. Square character with a slight tendency to cursiveness; vocalized inaccurately. [Amram.]

266

Part of a collection of Kinnot for the Ninth of Ab.

This fragment has also, in its entirety, an alphabetic Kinnah headed מי שליחים ועֹלָם וָאֶדֶרֶז מַעֲנֵי אֶתִּים וָאֶדֶרֶז (?), and beginning מַעֲנֵי מֶסֶר (אֶתִים וָאֶדֶרֶז). It describes the martyrdom of the Tannaim, like the famous Kinnah מי שליחים ועֹלָם וָאֶדֶרֶז. It consists of ten stanzas, each having four rhyming lines. In the first eight stanzas two letters of the alphabet are disposed of in each stanza, some letters being repeated twice. In the last two stanzas all the lines, except the fourth, are in alphabetic order. After some stanzas there is the word הָאָלָה אֲלָה אֶלָה which seems to be the part of a refrain.

Two paper leaves, damaged and faded, forming the inner sheet of a fascicle. Size 5\(\frac{1}{2}\)×3\(\frac{1}{2}\) ins. (=13×9.4 cm.). Number of lines ranges from twelve to fifteen. Square character with a strong tendency to cursiveness. The writing on fol. 2 is larger than that on fol. 1, but the leaves are continuous and by the same hand. [Amram.]

LITURGY

267

Probably part of a collection of Kinnot for the Ninth of Ab.

Fol. 1a has ten lines in a large square hand with a tendency to cursiveness. It seems to be the middle portion of a Kinnah, and the poet attributes the following words to Jeremiah: זַהֲבָה נִנְנֵי מֶסֶר וְיֵצְאָה וְיָנְמָה וְיִנָּה. Fol. 1b, which has thirteen lines, and 2a, which has six lines, the lower half being blank, are in cursive character, but the writing is faded. The few phrases that are still legible would lead one to assume that this, too, is part of a Kinnah. Fol. 2b is blank.

Two paper leaves, damaged and faded, measuring 5\(\frac{1}{2}\)×3\(\frac{1}{2}\) ins. (=13×9.2 cm.). [Amram.]

268

Part of a collection of Kinnot for the Ninth of Ab.

Fol. 1 has the middle portion of a Kinnah which consisted of at least twenty-two stanzas in alphabetic order. Each stanza has four short lines, the first three of which rhyme with one another, while all the fourth lines have a running rhyme יֶשֶׁר. Fol. 1a begins with the middle of the י stanza, which is followed by יֶשֶׁר וְיָנָה (?), and fol. 1b ends with the י stanza. Fol. 2 seems to have a Kinnah based on Lamentations.

Two paper leaves, torn and faded, measuring 4\(\frac{1}{2}\)×3\(\frac{1}{2}\) ins. (=12×8.5 cm.). Number of lines preserved ranges from eight to ten. Bold square character; some of the words are vocalized. [Amram.]

269

Part of a collection of Kinnot.

Fol. 1 has an alphabetic Kinnah for the Eighteen Benedictions, headed מי שליחים ועֹלָם וָאֶדֶרֶז, and beginning מַעֲנֵי מֶסֶר (אֶתִים וָאֶדֶרֶז). It consists of seven stanzas (hence the title), with a refrain. Each stanza has six short rhyming lines, three of which are alternately in alphabetic order. The last stanza disposes of the last four letters of the alphabet. The refrain has four rhyming lines.

Two paper leaves, the second of which is blank, measuring 6\(\frac{1}{2}\)×4\(\frac{1}{2}\) ins. (=15.5×11.3 cm.). There are seventeen lines to a page. Square character with a strong tendency to cursiveness. [Amram.]
270

Part of a collection of *Kinnos.

Fol. 1b and 2a have some *Kinnot, one of which seems to have the refrain لم يسمى، ولم يليم الدين. Fol. 1a and 2b have been straightened out to form one page, and have some illegible words in Arabic characters.

Two paper leaves, badly damaged, measuring 3½ × 2½ ins. (= 8.8 × 7 cm.). Number of lines ranges from ten to eleven to a page. Oriental cursive hand. [Amram.]

271

Part of a collection of *piyyutin* for fast-days.

1 (fol. 1, 1r). A *piyyut* for the fast of Gedaliah. It consisted of at least twenty-two stanzas in alphabetic order, each having four rhyming lines. The first two lines of every stanza repeat a letter of the alphabet, while the remaining lines are prefaced by שב יבכ (שוב יבכ), and may have been constructed on another scheme. Fol. 1a begins with the second half of the ב stanza, and 1b ends with the first half of the י. The third lines of the four stanzas spell out רחוב תלה (רואים בעיניך), which could hardly be accidental. One of the Eighteen Benedictions is put after every stanza. Some leaves are missing between fol. 1b and 2a.

2 (fol. 2a, 1r). A *piyyut* consisting of more than twenty-two stanzas in alphabetic order, together with an acrostic of the author’s name. Each stanza has two rhyming lines, both beginning with the same letter of the alphabet. Fol. 2a begins with the י stanza, and the alphabet is completed on 2b. This is followed by a stanza beginning with ב, which seems to be part of the author’s name.

Two paper leaves, damaged, forming the outer sheet of a fascicle. Size 7½ × 4½ ins. (= 18.7 × 11.7 cm.). There are eleven lines to a page. Bold square character with a tendency to cursive. Sporadic vocalization in the Babylonian system. [Amram.]

272

Part of a prayer, to be inserted on fast-days in the Eighteen Benedictions, similar to יניע of the Ashkenazic ritual, but more elaborate.

Recto has been vocalized by a later hand.

One paper leaf, badly damaged, measuring 6½ × 5½ ins. (= 17.4 × 13.3 cm.). Recto has fifteen lines, while verso has seven, the lower half being blank. Square character with a strong tendency to cursiveness. [Amram.]

273

Part of a collection of liturgic poems for mourners.

1 (fol. 1a). A prayer beginning קודה יברא. It consists of seven stanzas, each having four rhyming lines. The stanzas are in alphabetic order, and we reach as far as ה.

2 (ibid.). A prayer headed תבראו בנה, and beginning מי שופר רופא. It consists of six stanzas, each having four rhyming lines. The lines are in alphabetic order, ש and ת being repeated. The first stanza, however, is incomplete, ה and ד having been erroneously omitted.

3 (fol. 1b). A prayer beginning רצוי很高兴 דמע. It consists of two stanzas, each having four rhyming lines. The lines bear the acrostic יブラלא.

4 (ibid.). A prayer headed רוצי, and beginning מי מברך אף. It consists of six stanzas, each having four rhyming lines. The lines are in alphabetic order, ש and ת being repeated.

5 (fol. 2a). A hymn headed הושע, and beginning מי שוע. It consists of four stanzas, each having four rhyming lines. The stanzas bear the acrostic יך.

6 (ibid.). A hymn headed יהוה, and beginning מי נאם. It consists of two stanzas, each having four rhyming lines. The stanzas begin with ש and ק, perhaps part of יראה.

7 (fol. 2b). A hymn headed תבראו, and beginning מי נאם. It consists of six stanzas, each having three rhyming lines. The lines of the first stanza bear the acrostic יך, while the following four stanzas bear the acrostic יראה.

8 (ibid.). A dirge headed אשא קנה לעון אימא ואˊ ארדה ילל, and beginning מי שוע. Four stanzas, each having four rhyming lines, and part of the fifth are preserved here. The third line of the second stanza is corrupt, and is corrected on the margin.

Two parchment leaves, measuring 6½ × 4½ ins. (= 17.4 × 11.5 cm.). Number of lines on each page ranges from twenty-one to twenty-two. Oriental square character with a tendency to cursiveness. [Adler.]

274

It seems to contain fragments of *piyyutin* or dirges.

The last two lines of fol. 2b read: יהודא רביעי Animated לען ראה הפרק. See Mann’s *Jews of Egypt*, 11, 101.
A collection of liturgic poems.

1 (fol. 1a). A long hymn having twenty-three stanzas. Each stanza is composed of eight lines which are divided into two groups of four lines each; the lines in each group rhyme with one another.

The stanzas, with the exception of the last, are in alphabetic order, and every line in a stanza begins with the same letter. Each letter of the alphabet is thus repeated eight times. The eight lines of the twenty-third stanza bear the acrostic Bene Rehavim (see Zunz, 284, 720).

The hymn begins "אורים על המגירה" (a variant "אורים על המגירה" is written above the line) and ends "בראשית פרעה ובית שני".

2 (fol. 4b). A hymn headed "אורים על המגירה". It begins "בראשית פרעה ובית שני". Although the prayer is in prose, it has certain restrictive features. Thus on fol. 6a he praises God, arranging the words in the reverse order of the alphabet: מלחמתי ונהלתי ובראשית פרעה ובת שני. On fol. 6a he enumerates God's attributes in a double alphabet: ידידי אדוני עתיד; אדוני ידידי עתיד. On the same page he describes the effect of God's ways over all created things, and the objects are arranged alphabetically: על אדה וכר הרחק על מבטיק על תקרית על תקרית על מבטיק על אדה וכר הרחק. Instead of the first line he read לפני פרעה ברוים על אדה וכר הרחק על תקרית על מבטיק על אדה וכר הרחק.

This prayer ends on fol. 8b. See Halper, Post-Biblical Hebrew Literature, vol. 1, pp. 33-36.

3 (fol. 9a). A Selihah beginning "אורים על המגירה". It is written above the line; this is a better reading, as the next line ends with "בראשית פרעה ובת שני". It consists of seven stanzas, each having four rhyming lines. The first three lines in every stanza are in alphabetic order, the fourth commencing with "בראשית פרעה ובת שני". Thus in the seven stanzas all letters except "י" are disposed of. In these seven stanzas forgiveness is asked on account of the merits of Abraham, Isaac, Jacob, the twelve tribes, Moses, Aaron, and Phineas. See Aleppo Mahzor, No. 690.

4 (ibid.). A Selihah beginning "בראשית פרעה ובת שני". It consists of ten stanzas, each having four rhyming lines. The stanzas are in alphabetic order, and we thus reach as far as "י". The fourth line in each stanza ends with a biblical verse.

5 (fol. 10a). A Selihah beginning "בראשית פרעה ובת שני". It consists of seven stanzas, each having four rhyming lines. The lines are in alphabetic order, the alphabet being completed in the middle of the sixth stanza. The five following lines bear the acrostic Bene Rehavim (see Zunz, 168, 257). The last line is ים על פני המים ובראשית פרעה ובת שני.

6 (ibid.). A Selihah beginning "בראשית פרעה ובת שני". It consists of seven stanzas, each having two rhyming lines. Every stanza begins with "בראשית פרעה ובת שני". The word following this phrase is always a verb in the imperfect first person singular. The radical letters of these verbs in the first six stanzas bear the acrostic Bene Rehavim.

7 (fol. 10b). A Selihah beginning "בראשית פרעה ובת שני". It consists of six stanzas, each having four rhyming lines.

8 (ibid.). A Selihah beginning "בראשית פרעה ובת שני". It consists of eleven stanzas, each having four rhyming lines. The alternate lines are in alphabetic order, and two letters are disposed of in every stanza. "י" is omitted, and "י" is repeated. The fourth line in every stanza begins ים and is a biblical verse. Each succeeding stanza begins with the word with which the preceding one concludes.

9 (fol. 11b). A Selihah beginning "בראשית פרעה ובת שני". It consists of seven stanzas, each having four long rhyming lines. The first three lines of every stanza are in alphabetic order, the fourth being a biblical verse. In the last stanza the fourth line is also in alphabetic order.

10 (fol. 12a). A Selihah beginning "בראשית פרעה ובת שני". It consists of twenty-two stanzas, each having four rhyming lines. The stanzas are in alphabetic order. There is a number of scribal errors in this Selihah, some of which have been corrected by a later hand.

11 (fol. 13b). A Selihah beginning "בראשית פרעה ובת שני" (Cowley and Neubauer, vol. II, 2722 1c). This line ends fol. 13b, and the same words are repeated in fol. 14a, but instead of the erroneous מים we have מים. It probably consisted of twenty-two stanzas, each having four lines. The first three lines rhymed with one another, while the fourth lines of all stanzas had a common rhyme (י). The stanzas were in alphabetic order. But in our codex this Selihah is corrupt. Thus the stanza which begins with "י" is entirely omitted in the text, and is added by a later hand on the margin. Only eight stanzas (including 1 of the margin) are left, and we reach as far as "י", a few stanzas obviously having been run into one. It ends ים על פני המים ובראשית פרעה ובת שני.
In the text we only reach as far as א but רק and probably ב is added on the margin; the end is torn off. All the verses of Psalm 120 are used up for the first seven stanzas, the rhyme in each case is the same as the last words of the verses.

19. Its first stanza is פגש אתו기가 סליין יזיו: סליין עד פגשו וייא: פגשו וגו: פגשו יזיו, פגשו וייא: פגشو יזיו. Obviously the same as Zunz, p. 179. As there are eight stanzas in this hymn and a corresponding number of verses in Psalm 121, a verse is employed in each stanza. א and א are disposed of in one line (שוכט).

20. Its first stanza is יושを行ורמא בורח יוצר חרלה ונה שמשית פגשו יזיו read חמשית פגשו יזיו פגשו רמא שנים פגשו יזיו פגשו רמא שנים פגשו יזיו. Obviously the same as Zunz, p. 179, though offering some important variants. The hymn he describes has only seven stanzas, and reaches as far as א, whereas the present copy has nine stanzas, completing the alphabet and repeating א three times. The nine stanzas are evidently occasioned by the fact that Psalm 122 has nine verses. The end of stanza ב and the whole of stanza ג are written on the margin.

21. Its first stanza is יושを行ורמא בורח יוצר חרלה ונה שמשית פגשו יזיו read חמשית פגשו יזיו פגשו רמא שנים פגשו יזיו פגשו רמא שנים פגشو יזיו. As Psalm 123 only has four verses, verse 2 is divided into three parts and verse 4 into two parts, hence this hymn has seven stanzas. א and א are represented in one stanza. End of stanza ג and beginning of stanza ד are written on the margin.

22. Its first stanza is יושを行ורמא בורח יוצר חרלה ונה שמשית פגשו יזיו read חמשית פגשו יזיו פגשו רמא שנים פגשו יזיו פגשו רמא שנים פגשו יזיו. There is a stanza for every verse of Psalm 124. א and א are represented in one line (שוכט).

23. Its first stanza is יושを行ורמא בורח יוצר חרלה ונה שמשית פגשו יזיו read חמשית פגשו יזיו פגשו רמא שנים פגשו יזיו פגשו רמא שנים פגשו יזיו. As Psalm 125 has only five verses, the païtan found it necessary to divide verses 2, 3, and 5 into two parts, and he thus obtains biblical sentences for eight stanzas. א and א are represented in one line (שוכט).

24. (fol. 21a). A Selihah headed עלי, and beginningpiel ילדה. It consists of eleven stanzas, each having four rhyming lines. Each stanza is divided into two parts; the first part always begins with אלא and the second with א. The lines following these words are in alphabetic order, and thus two letters of
the alphabet are disposed of in every stanza. The fourth line of every stanza is a verse from Psalms. The Sepharad ends with Psalm 89,53.

25 (fol. 21b). A prayer beginning א♡閃 א"ו מ. It consists of twenty-two rhyming lines, in alphabetic order. It ends with Psalm 89,53.

26 (fol. 22a). A hymn beginning א♡ל. It consists of seven stanzas each having four short lines. The entire hymn rhymes in י. The lines are in alphabetic order, and the fourth line in each stanza is the refrain המחול ב. Thus three letters of the alphabet are disposed of in every stanza; in the last stanza המ is placed before the refrain and hence is represented. On the margin of fol. 22a is Psalm 150,6.

27 (fol. 22b). A hymn headed המ. It consists of twenty-two rhyming lines. It ends with Psalm 120,1.

28 (fol. 22b). A hymn headed הר. It consists of nine stanzas, each having four rhyming lines. It is based on Psalm 103. (Comp. 18–23 of this codex.) The phraseology is borrowed from that Psalm. The first three lines of every stanza are in alphabetic order, and the fourth is a verse that Psalm. The entire alphabet is disposed of, and then follows slightly irregularly the acrostic ב. (see Zunz, p. 496). It ends with Psalm 89,53.

29 (fol. 22b). A Sepharad beginning המ. It consists of eleven stanzas, each having four rhyming lines. Every stanza begins with המ, which do not count in the alphabetic arrangement. The first two lines in every stanza are in alphabetic order, and thus all the letters are disposed of in the eleven stanzas. The third lines bear the acrostic המ, while the fourth line in each case is a verse from Psalms beginning with ב. In the eleventh stanza the third line begins with יִת. While obviously intended for יִת.

30 (fol. 22b). A hymn beginning א. It consists of ten stanzas, each having three rhyming lines. It is probably corrupt. For it seems to have been constructed in alphabetic order, three letters to be disposed of in every stanza. This arrangement holds good for the first two stanzas. But the third stanza begins with ב instead of י. Thus י and ז are missing, unless we count these letters irregularly. The fourth line in every stanza is a verse of Psalm 23. The author is Solomon of Barcelona (?), for the seventh stanza has שְׁמֵנֶה הַלֹּא מָלָא הָעָמִיק וְרָם בָּאשָׁרָה לָהֶם. It is based on Psalm 126, and is a continuation of the series of stanzas mentioned above (18–23 of this codex). The first letter after ה is י. Only two and a half stanzas are preserved here. For at this point the third fascicle ends. Its first stanza is כַּל צְדָר יְדֵי לְכַל עֵינֵי. The author is Joseph Ibn Abior.

Now follow five leaves (25–29) by a different hand. The first three leaves belonged to this codex, while the other two are inserted from another.

32 (fol. 25a). A hymn which evidently had twenty-two stanzas, each having three rhyming lines. It was written alphabetically, each letter of the alphabet being repeated three times. Our fragment begins with the middle of the sixth stanza: ב. שָׁמֶא: יָרוּם הַמַּעָל נָשָׁה. It is based on Psalm 103. (Comp. 18–23 of this codex.)

33 (fol. 25a). A hymn whose first stanza is ב. שָׁמֶא: יָרוּם הַמַּעָל נָשָׁה. It consists of twenty-two stanzas, each having three rhyming lines. The stanzas are in alphabetic order, ב being omitted. The third line in every stanza, except the last, begins with ב. (In the third line read הש instead of הש.)

34 (fol. 25a). A hymn headed יְרֵא, and beginning יְרֶא. It is obliterated in many places.

35 (fol. 30a). A hymn headed יְרֵא. The writing is the same as that of the first three fascicles. This hymn begins יְרֵא. It has twelve stanzas, each consisting of four rhyming lines, and is in alphabetic order. Each letter of the alphabet is repeated twice, and the entire alphabet is disposed of in eleven stanzas. The twelfth line bears the acrostic י. (In the third line read של instead of של.)

36 (fol. 30b). A prayer beginning יְרֵא. It consists of ten stanzas, each having three rhyming lines. First lines in each stanza are in alphabetic order, and reach as far as ר; second lines bear the acrostic נְאָר בָּאָשָׁרָה (in stanza 5 read instead of בָּאָשָׁרָה, and ר after instead of נְאָר of the third line in the last stanza completes the name). The third line in every stanza is a verse from Psalms beginning with ה. This prayer ends with Psalm 89,53.

Now follow four leaves (31–34) from another codex.

37 (fol. 31a). A hymn headed יְרֵא, and be-
It contains about twenty rhyming lines.

38 (fol. 31b). A Selihah headed "תלמ" יאמ," and beginning בקבא אופל ויבי. It consists of seven stanzas, each having ten lines. Each stanza is divided into two parts: one part consisting of six rhyming lines and the other of four rhyming lines. The first parts are in alphabetic order, each letter being repeated consecutively six lines. We thus reach as far as "י." These parts always end with two names of Gentile tribes. The lines of the second part bear the acrostic ב (b, ריב שמים ומכופר מפניקי חוכ). These parts end with two names of Hebrew tribes (משה אופר ומקסם שלושה יב). The same writing continues as far as 39a.

39 (fol. 35a). A hymn headed "כם הלוחים שלחיהם וארהים," and beginning בכם הלוחים שלחיהם וארהים. It consists of seven stanzas, each having four rhyming lines. The lines are in alphabetic order, the first line being repeated twice. Thus the alphabet is disposed of in six stanzas. The last stanza bears the acrostic "טש.

40 (ibid.). A Selihah whose first stanza is "אני סמלות של חמדך. It consists of twenty-six stanzas, each having three short rhyming lines. The first lines of the stanzas are in alphabetic order. The last four stanzas bear the acrostic "אלอาศ. Very likely this Selihah is also by Nisi.

41 (fol. 35b). A hymn beginning יאדו חמשה במשפטים פירש יאדו בחמשה במשפטים. It consists of seven stanzas, each having four rhyming lines. The lines are in alphabetic order, and the entire alphabet is disposed of in six stanzas, the first line being repeated twice. (The last line of the sixth stanza is slightly corrupt, and the words are to be re-arranged in order to place "כ" first.) The seventh stanza bears the acrostic "טע.

42 (fol. 36a). A Selihah beginning "卅" יש בuder מוקדם וקדש. It consists of twelve stanzas, each having four rhyming lines. The

are in the reverse order of the alphabet, each letter being repeated twice. The entire alphabet is disposed of in eleven stanzas, and stanza 12 has the acrostic "ינש" (the first line of the last stanza is slightly corrupted, and we should read א"ח instead of א"ח). The first lines of each stanza are in the reverse order of the alphabet; the second lines bear the acrostic "כש". The seventeenth stanza appears to be spurious, as it repeats the first unnecessarily, and yields the unusual spelling א"יח. The third lines in each stanza are biblical verses beginning with "י. The prayer ends with Psalm 95,3.

44 (fol. 37b). A prayer beginning יאדו חמשה במשפטים. It consists of seven stanzas, each having four rhyming lines. The lines are arranged alphabetically; the entire alphabet is disposed of in six stanzas, "ס" and "י" being repeated twice. The last stanza bears the acrostic "טו.

45 (fol. 38a). A prayer beginning יאדו חמשה במשפטים. It consists of seven stanzas, each having four rhyming lines. The lines are in the reverse order of the alphabet. The entire alphabet is disposed of in six stanzas, "ס" and "י" being repeated twice. The last stanza bears the acrostic "טש.

46 (fol. 38b). A hymn beginning יאדו חמשה במשפטים. It probably consisted of seven stanzas, each having four rhyming lines. The lines are in alphabetic order. We reach as far as "ס" when fol. 38b finishes. Fol. 39a is no continuation of fol. 38b. But in view of the fact that all hymns on the last four leaves are by Nisi, it is quite likely that this one too is his composition, especially as he was fond of this sort of structure. The present hymn deals with the merits of Jacob.

47 (fol. 39a). A hymn which consisted at least of forty-four stanzas, each having four rhyming lines. The stanzas are in alphabetic order, two stanzas being devoted to each letter. This page begins with the middle of the second "ס" stanza. The first "ס" stanza begins יאדו חמשה במשפטים. This page ends with the second "ס" stanza. At the bottom of the page are two lines, written in the opposite direction, which continue fol. 39b.

It seems that when the scribe who copied the liturgic poems made up his fascicles, some of the pages were no longer blank. Had he used parchment, he might have scratched off the writing which was in his way. But as his material was paper, he was compelled to leave it.
alone. He, however, trimmed the leaves to make them of the same size as the others.

Fol. 39b. A fragment of a halakic treatise, in Arabic, on the laws that govern the relationship between a tenant or field laborer (עַלָּא; in this fragment it is spelled עָלָא) and the land-owner. The passage (Baba Mez'ah 110a) is quoted. After remarking beginning דַּעַת, the writer continues: דַּעַת אָדָם כָּל מַעְנֵי אֲנוֹתַם בָּרָא ה' (דִּיקְט). It is perhaps Samuel b. Hofni, who is mentioned כָּרֶמֶנֶה, part of which is found among the Genizah fragments at the Library of the Jewish Theological Seminary of America.

Thirty-nine paper leaves, measuring 5½ × 3½ ins. (=13.5 × 9.8 cm.). The first twenty-four leaves form three fascicles of eight leaves each, and are written by the same hand. The remaining fifteen leaves are tied together as if they were one fascicle. Out of these fifteen leaves six do not belong to this codex, and are written by a different hand, while the other nine formed part of this codex, though they contain various kinds of writing. This fascicle had ten leaves, one of which is torn off, a narrow strip still remaining of it. Five and a half leaves of this fascicle are written in the same hand as the other three fascicles, three leaves have a bolder character, while the last page is written in the direction opposite to that of the remainder of the codex. The traces left on the narrow strip of this fascicle are of the same writing as this last page. The leaves that have been inserted from another book have two kinds of writing: leaves 28 and 29 form one group, and leaves 31, 32, 33, and 34 form another. Leaves 31 and 32 are split. The number of lines on each page ranges from sixteen to twenty-two. Oriental square character with a distinct tendency to cursiveness. [Adler.]

276

Part of a prayer in fluent Hebrew with an Arabic translation which follows every paragraph. One of the paragraphs begins וַיָּנוּאֶהְו בְּלָה הֶעָנָא לְשָׂרִי יְהֹוָה הָיְהוּ יִשְׂרָאֵל אֲנָוִים, and the Arabic translation is אַלָּא הַיְּשָׁרִי אִשׁוּאָלִים, אָלָא אַלָּא אֲנָוִים. . . .

The style of the Hebrew as well as the Arabic is like Sa'adya's.

See Rosenberg, Kolej, II, pp. 74, seq.

Two paper leaves, badly damaged and torn, forming the inner sheet of a fascicle. Size 7⅛ × 5¼ ins. (=19 × 13.3 cm.). Number of lines ranges from sixteen to seventeen to a page. Square character with a tendency to cursiveness. [Amram.]

277

Part of a collection of dirges, probably for burial service.

1 (fol. 1). The greater portion of a dirge which consisted of at least twenty-two stanzas in alphabetic order. It also has a refrain beginning וַיָּרֵחַ. Each stanza has four rhyming lines, the last of which is a biblical quotation, chiefly from Ecclesiastes 12. 1–7. The first legible words belong to the 1st stanza, and 1b ends with ר. The 27th stanza, which is one of the few still preserved, reads:

ןִּבְגַא לְאַלְמָנִים נְכָרָם
ןִּבְגַא לְאַלְמָנִים נְכָרָם לְאַלְמָנִים נְכָרָם לְאַלְמָנִים נְכָרָם
לְאַלְמָנִים נְכָרָם לְאַלְמָנִים נְכָרָם
לְאַלְמָנִים נְכָרָם לְאַלְמָנִים נְכָרָם

Is it by Joseph as the following?

2 (fol. 2). The greater part of a dirge by Joseph Ibn Abitor (?). Its structure is similar to that of the preceding. Each stanza has four rhyming lines, the last of which is a biblical verse. Towards the end more than one letter is disposed of in a stanza. The first legible words belong to the 27th stanza. The last two stanzas repeat the name שְׁמוֹה, the second of which reads:

יִשְׂרָאֵל מְסַפְּרָה
יִשְׂרָאֵל מְסַפְּרָה
יִשְׂרָאֵל מְסַפְּרָה
יִשְׂרָאֵל מְסַפְּרָה

3 (fol. 2, last line). The first stanza of a dirge headed וַתַּחְדֹּשׁ, and beginning וַתָּחֵדָךְ. אֲנָוִים דָּנָא. . .

Two paper leaves, faded and the upper part torn off, measuring 7¼ × 5¼ ins. (=20 × 14 cm.). About sixteen fragmentary lines have been preserved to a page. Square character with a strong tendency to cursiveness. Sporadically vocalized. [Amram.]

278

Part of a collection of piyyuṭim.

1 (1a, 1.1). A piyyuṭ headed בְּרִי, and consisting of twelve stanzas, each having three short rhyming lines, the third of which is a biblical verse. The first stanza begins בְּרִי בְּרִי בְּרִי, and the following
ten are in alphabetic order. We reach as far as א, and the last stanza begins with ב. See סימן ו, p. 141, and other places marked by Davido

2 (1b, L3). A piyyuṭ by Judah ha-Levi headed ראהי, and beginning תדמור, שכלם י/jpeg. (Brody’s edition, III, p. 197.)

3 (2a, L1). A piyyuṭ by Moses Ibn Ezra, headedön תונכט, ויהי כי נאיר ותיך, and beginning תונכט. It has four stanzas, the last three of which spell out ומכו. See סימן ו, p. 75a, and other places marked by Davido.

4 (2b, L1). A piyyuṭ beginning יי הֶלֶל כּוֹכָב חַיָּה נְעָם מְנַתי, by Isaac Ibn Ghayyat. It consists of five stanzas, each having short lines, the first few of which rhyme with one another, while the last lines have a running rhyme נ. The first stanza spells out כּוֹכָב (…כּוֹכָב וּרְאוֹת וּתְקֵית), while the first words of the other four stanzas are כּוֹכָב , וּרְאוֹת , וּתְקֵית, וּרְאוֹת , וּתְקֵית. See סימן ו, p. 174b, and other places marked by Davido. At the top of the page there is some writing which seems to have been added by a later hand and looks like תְקֵית רָחִיָּה.

Two paper leaves, slightly faded, measuring 6½ X 5 ins. (=16.4 X 12.7 cm.). Number of lines to a page ranges from fourteen to twenty, written irregularly. Square character with a tendency to cursiveness. Though presumably by the same hand, the writing shows various styles. [Amram.]

279

Part of a collection of piyyuṭim.

Fol. 2a is headed רוהי

1 (fol. 1a, 2a). A piyyuṭ beginning טְפִלָה בְּשֶׁנֶּרֶץ יְהוָה בְּכָרְכִּי, by Moses b. … It consists of eleven rhyming lines, the first five of which clearly spell out יהוה. There is faulty spelling in some cases, as for נפלו instead of נפלו. This piyyuṭ ends on fol. 1a, L6, where it says: כִּֽצָּלָל כִּֽצָּלָל. This is followed by ראהי; but the rest of the page is blank. Some leaves are missing between fol. 1b and 2a.

2 (fol. 2a, L1). End of a piyyuṭ, which is scarcely legible. It seems to have various refrains like יְהוָה יְהוָה וּרְאָה יְהוָה.

3 (fol. 2a, L10). A piyyuṭ by Abrahaa Ibn Ezra, headed רַמְנְזִית וְמְעָרִי, and beginning רַמְנְזִית (see Egera’s list).

On the upper margin of fol. 2b some one tested his pen and wrote down שִׁלָּמָה. Two paper leaves, badly damaged and faded, forming the outer sheet of a fascicle. Size 5½ X 3½ ins. (=13.7 X 9.8 cm.). Number of lines ranges from ten to fifteen. Square character with a tendency to cursiveness. [Amram.]

280

Part of a collection of piyyuṭim.

Fol. 1a has the end of a piyyuṭ, which is followed by one by Judah ha-Levi, beginning יְהוָה יָדַע וּרְאָה. (Brody’s edition, III, p. 192.) It is headed ראהי, and has five stanzas bearing the acrostic יְהוָה. Each stanza has four lines; but in the case of the last four stanzas there is an additional line.

Fol. 1b has another piyyuṭ by Judah ha-Levi, beginning יְהוָה יָדַע וּרְאָה מְגֶנֶּשׁ הַנָּבִיא (Brody’s edition, vol. III, p. 304). It is headed ראהי, and has five stanzas with the acrostic יְהוָה. Only the first two and a half stanzas have been preserved. Some leaves are missing between fol. 1b and 2a. The latter is the last leaf of a collection of Selimb, and has two and a half long stanzas.

Two paper leaves, forming the outer sheet of a fascicle, measuring 6½ X 5½ ins. (=16.4 X 13 cm.). Number of lines ranges from sixteen to twenty-four to a page, except fol. 2b which has only five lines, the rest being blank. Square character. [U. P.]

281

Part of a collection of piyyuṭim.


2 (fol. 1a). A piyyuṭ beginning יְוָה יָדַע וּרְאָה.

Fol. 2 is blank.

Two paper leaves, badly damaged and faded, measuring 6½ X 4½ ins. (=17.4 X 10.4 cm.). There are eighteen lines to a page. Square character with a tendency to cursiveness. [Amram.]

282

Jewish-Arabic translation of Judah ha-Levi’s poem (Zunz, p. 204). Every page is headed רְמֵי מְזָאֵבִים. Every page is headed רְמֵי מְזָאֵבִים.

Each verse is headed by the first word of the Hebrew. As in the original, each stanza has four lines, the first three of which rhyme with one another, while the fourth lines of all stanzas have י (classical Arabic would require ה; but this translation is a mixture of classical and vulgar Arabic).
3. (fol. 1b, 1.4). A piyyuṭ beginning løvím [f:®, and based on Ezek. 46 and other biblical verses. It consists of eight stanzas, and a similar number of refrains. Each stanza consists of four rhyming lines, the first three of which are in alphabetic order, while the last is a biblical verse. Each refrain has two rhyming lines, the second of which is a biblical verse. The refrain begins with the last word or phrase of the stanza. The first refrain seems to contain the name פְּרָשָׁה.

The second half of fol. 2b has a few stray stanzas.

This fragment seems to belong to a very old form of liturgy.

Two continuous paper leaves, measuring 6½x4 ins. (=16.3x10.2 cm.). Number of lines on a page ranges from twenty-one to twenty-three. Small square character with a strong tendency to cursiveness. [Lederer.]

285

The first leaf of a collection of piyyuṭim.

Recto, which seems to be the title-page, has, in square character, the following: אֶלֶּחָהָלֶה יָלִיא בֶּן פִּיחֵרַת רַצוּת פֶּרְדַּד עֲקָמֶשׁ הַר הַר הָהָר הַר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר H. This Abu Sa’d b. Israel was probably the owner of the copy, which was specially prepared for him by the scribe and dedicated to him. The margins have some scribbling in Arabic character.

Verso has the beginning of a piyyuṭ by Ezekiel ha-Kohen, beginning דְּגוּ הַדְּרוֹרִים וּלְקָנֵךְ בֶּן פִּיחֵרַת הַר הָהָר הָהָר H. The first eight lines have been preserved, all of which rhyme in פ, and spell out דְּגוּ הַדְּרוֹרִים וּלְקָנֵךְ. The general title אֶלֶּחָהָלֶה יָלִיא בֶּן פִּיחֵרַת is repeated at the top of the page.

One paper leaf, slightly damaged, measuring 6½x5 ins. (=16.8x12.7 cm.). Verso has eleven lines. Bold character; sporadic vocalization. [Amram.]

286

Part of a collection of piyyuṭim for fast-days.

Recto begins with the middle of a piyyuṭ which probably contained eighteen stanzas, based on the Eighteen Benedictions, a stanza for each benediction. The structure is alphabetic, of a complicated nature. Each stanza consists of four rhyming lines, followed by a benediction. The first lines of each stanza is a sentence from Psalm 102; lines 2 and 3 repeat one letter of the alphabet; the last lines form the acrostic of the author’s name. This fragment begins with the seventh stanza, which is אֲלַמָּה הַדְּרוֹר הַר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר הָהָר H.
... The last lines of the preserved stanzas spell out שֶׁהוּא וַעֲבֹדָה טַעְמוּרָה וְאֶלְמָא שֶׁהוּא וַעֲבֹדָה טַעְמוּרָה (the last stanza contains the last five letters of the alphabet, but not part of the author's name). The suggestion may be hazarded that the pa'am is Samuel, as the first six stanzas probably contained הַמְשָׁלָה שֶׁהוּא וַעֲבֹדָה (see above 252,8). This is followed by a piyyut headed מִלְּתָא שֶׁהוּא וַעֲבֹדָה בֵּיתָא, and beginning מֵאֲשָׁרָם יִנָּהָר וְיָרֵבְרָם. Only a few lines have been preserved. The continuation is found in No. 287. The writing is faded, but it is certain that the structure of this piyyut was similar to that of the preceding. On this fast see Mann, The Jews of Egypt, etc., vol. II, p. 34.

One paper leaf, badly damaged and faded, measuring 7 5/8 x 5 1/4 ins. (≈18.2 x 13 cm). Number of lines to a page is twenty. Oriental square character with a tendency to cursiveness. Some words are vocalized. This fragment belongs to the same codex as No. 287, which is its continuation. [Cederer].

287

Part of a collection of piyyutim.

1 (fol. 1a, 1) A piyyut consisting of eighteen stanzas, based upon Psalm 30 and the Eighteen Benedictions, by Samuel the Third. Each stanza consists of four rhyming lines, the first of which is a verse from Psalm 30, and at the end there is one of the Eighteen Benedictions. After the Psalm verse follow two lines beginning with the same letter of the alphabet, and the fourth lines form an acrostic of the author's name. This fragment begins with the second stanza. Despite the bad condition of the manuscript, the following initial letters of the fourth lines of the first seventeen stanzas are more or less distinct ב'ג'ד. However, it is obvious that the missing letters are ש and ו. The first sixteen letters of the alphabet are repeated twice, but ש is disposed of in stanza 17, and the rest in stanza 18. This fragment has preserved seventeen stanzas. The first stanza is found in No. 286.

2 (fol. 2a, 10). A piyyut beginning מִלְּתָא שֶׁהוּא וַעֲבֹדָה כִּי. It consists of twenty-two stanzas in alphabetic order, each having two rhyming lines.

3 (fol. 2b, 18). The first seven lines of a piyyut beginning מִלְּתָא שֶׁהוּא וַעֲבֹדָה (מחיש). It had at least twenty-two rhyming lines in alphabetic order.

Two paper leaves, badly damaged, forming the inner sheet of a fascicle. Size 7 3/8 x 5 1/4 ins. (≈18.2 x 13 cm). Number of lines ranges from nineteen to twenty-one. Square character with a strong tendency to cursiveness. Some of the words are vocalized. This fragment belongs to the same codex as No. 286 with which it is continuous. [Amram.]

288

Part of a piyyut:

Five complete stanzas and the last two words of another have been preserved. Each stanza begins with הַמְשָׁלָה שֶׁהוּא וַעֲבֹדָה and consists of three short lines, the first two of which rhyme with one another, while all the third lines have a running rhyme פ. This piyyut was probably alphabetic, and also contained the author's name, one letter being disposed of in each stanza immediately after the word הַמְשָׁלָה שֶׁהוּא וַעֲבֹדָה which was not counted. The five stanzas preserved in this fragment have the letters ה, פ, ל, נ, and may be the remnant of הַמְשָׁלָה שֶׁהוּא וַעֲבֹדָה. The fact that one of the stanzas begins with הַמְשָׁלָה שֶׁהוּא וַעֲבֹדָה proves that the author had some such scheme.

A line seems to be missing in the 5 stanza.

One paper leaf, slightly damaged, measuring 7 5/8 x 5 1/4 ins. (≈19 x 14 cm). There are seven lines to a page. Bold square character, with vowel-points. [Amram.]

289

Part of a collection of piyyutim.

Recto has the last part of an alphabetic piyyut. The last four lines (from פ to נ) have been preserved. This is followed by a piyyut headed מִלְּתָא שֶׁהוּא וַעֲבֹדָה (מחיש), and beginning מִלְּתָא שֶׁהוּא וַעֲבֹדָה by Samuel (see No. 290, 2). The exact number of stanzas cannot be ascertained. Each stanza consists of four rhyming lines, the first of which are in alphabetic order, while the fourth is a verse of consolation from Isaiah. Each stanza is followed by a kind of refrain consisting of two rhyming lines, the second of which is also a bibilical verse of consolation from Isaiah. In seven stanzas the entire alphabet, except נ, which seems to have been omitted, is disposed of. Then follow two stanzas of five rhyming lines each, spelling out twice: מִלְּתָא שֶׁהוּא וַעֲבֹדָה. The page ends with the מ line of the second stanza.

One paper leaf, slightly faded, measuring 6 3/8 x 4 3/4 ins. (≈16.4 x 11 cm). Number of lines ranges from nineteen to twenty. Square character with a strong tendency to cursiveness. [Amram.]

290

Part of a collection of piyyutim.

1 (recto, 1). The latter part of a piyyut. Each stanza consists
291

Part of a collection of piyyuṭim for Ḥagim.

Rece has only two lines which read: מְשַׁבָּר דָּגָר חַלָּה תְבִלָּה (that is, attributed to Perahiah ha-Kohen b. Tarfon). The leaf must have been considerably longer, as verso has the latter part of a piyyuṭ by Perahiah; for, in spite of the bad condition of the fragment, the acrostic יָדִיד can still be traced. This corroborates the statement of recto. The 5th line begins: עַל יָדִיד רַבָּבָם. This is followed by another piyyuṭ by Joseph Ibn Abitur(?), headed מְשַׁבָּר דָּגָר חַלָּה, and beginning יָדִיד רַבָּם יָיִל. Hardly anything more can be deciphered. The first line evidently spells out the author's name, as the word יָדִיד after a dot is still legible. This must have been the third line.

One paper leaf, badly damaged and faded, measuring 6.5×5 cm. (=15.2×14.6 cm.). Only thirteen lines have been preserved on verso. Square character with a strong tendency to cursiveness. [Amram.]

292

Part of a collection of piyyuṭim based on the various Siddras of the Pentateuch.

All the piyyuṭim seem to be constructed on more or less the same plan. As not one of them has been preserved in its entirety, the number of stanzas cannot be ascertained. Each stanza consists of three rhyming lines, the first two of which are in the alphabetic or acrostic scheme, while the third is a quotation from the particular Siddra. The author's name seems to be Solomon, which was skilfully interwoven at regular intervals. This name does not occur in full in a single piyyuṭ preserved in this fragment, but a part of a stanza is found after יָדִיד in No. 6, and יָדִיד in No. 5. It is likely that none of the piyyuṭim contained the complete alphabet.
295

Part of a collection of piyyuṭim.

1 (recto). The last two stanzas of a piyyuṭ whose refrain is דוד וتكوين. Each stanza consists of six short lines, the first four of which rhyme with one another, while the last two have the running rhyme יד. The stanzas were probably constructed upon an acrostic scheme. These two stanzas are יד, which is perhaps the remnant of יד. Is Abraham Ibn Ezra the author? The 7 stanza begins with רבי נון יטרכ.

2 (verso). The first two stanzas of a piyyuṭ headed ל, and beginning ממרא אחר. The next stanza begins with רבי נון ויה מרב מבעז. It is therefore probable that the author's name was Isaac. The first stanza has seven short lines, the first five of which rhyme with one another, while the last two have a running rhyme יד. The second stanza consists of five lines, the first four of which rhyme with one another.

One paper leaf, slightly torn, measuring 5.1 x 4.5 ins. (≈14.3 x 10.3 cm.). Number of lines ranges from ten to twelve to a page. Square character with a tendency to cursiveness. [Amram.]  

296

Part of a collection of piyyuṭim by various poets, notably by Israel b. Moses Najara. The piyyuṭim are numbered, and this fragment contains the last line of the third up to the end of the fifteenth of this collection.

1 (fol. 1, 1). Last line of a piyyuṭ: סָמַר נְעָמָה סַמְרָא.  

2 (ibid., 1.3). A piyyuṭ by Israel b. Moses Najara, headed יד, and beginning יד עֲנָאָיָה סָרָא. It consists of eight lines rhyming in יד and spelling out שמחַי (ם and י שמחַי are disposed of in two lines).

3 (ibid., 1.13). A piyyuṭ by Israel b. Moses Najara, headed יד וּבֵן יִשְׁמָעֵל שִׁמְעוֹן אֱלֹהִים, and beginning שִׁמְעוֹן אֱלֹהִים יִשְׁמָעֵל. It consists of eight short stanzas, each having two lines which rhyme alternately. These stanzas spell out יִשְׁמָעֵל in the same manner as in the preceding. The first rhyme is יד, and the second ה.

4 (fol. 1b, 1.6). A short piyyuṭ of eight rhyming lines, spelling out בּוּשָׁא לַה, by Abtalion. It is headed בּוּשָׁא לַה, and begins בּוּשָׁא לַה יִסְּדָו. (see note v, Leghorn, p. 44b, and other places marked by Davidson.)
297

Part of a collection of dirges, which do not seem to have been composed on the death of any particular person, but were to be chanted to well-known melodies at funerals. Thus the dirge on fol. 2b, beginning אַרְגָּלָיוּמֵן אֶלֶּךָ אָמְרִי אַתָּה (by Judah ha-Levi, Harkavy, I, p. 111).

Fol. 1a has the last two stanzas of a dirge to be chanted at the death of a prominent man. Each stanza consists of four rhyming lines, the first three of which rhyme with one another, while the fourth line of all stanzas rhymes in 34. Then follows a dirge beginning אַרְגָּלָיוּמֵן מֵתָּה בָּעָהָל אַָשָּׁאָה (by Judah ha-Levi, Harkavy, I, p. 111). Nearly three stanzas have been preserved. Each stanza consists of six lines, the first five of which rhyme with one another, while the sixth rhymes in 34. The refrain is רַעֲקֵדְתִּי לְדֵדֵנִי. Some leaves are missing between fol. 1b and 2a. The latter has the last two stanzas of a dirge with a refrain beginning בעַל. Each stanza has six lines, some of which are divided into rhyming hemistichs. The first five lines rhyme with one another, while the sixth rhymes in 34. Fol. 2b has the first two stanzas of a dirge beginning אַרְגָּלָיוּמֵן מֵתָּה בָּעָהָל אַָשָּׁאָה (by Judah ha-Levi, Harkavy, I, p. 111). The refrain is רַעֲקֵדְתִּי לְדֵדֵנִי.

Two paper leaves, forming the outer sheet of a fascicle, and measuring 64 × 10 ins. (=19 cm.) Each page has eleven lines. Bold square character with a tendency to cursiveness. [U. P.]

298

Fragments of pizyutim which were probably based on the Eighteen Benedictions. The beginnings of two of them are still legible.

1 (1b). A hymn headed אָמְרִי אַתָּה מֵתָּה, and beginning אַרְגָּלָיוּמֵן עַדְּיָה אָמְרִי אַתָּה. The structure of these hymns seems to be similar. Each hymn has twenty-two stanzas. In hymn 1 each stanza consists of three rhyming lines, the second of which is a biblical verse; while in hymn 2 each stanza has only two lines.

Two parchment leaves, badly damaged, measuring 94 × 14 ins. (=24 cm.) There seem to have been sixteen lines to a page. Square character. [Amram.]

299

Part of a collection of poems for a wedding ceremony (or perhaps for the Rejoicing of the Law, the bridegroom being the הדוהי). This page begins with the מ stanza. Each stanza has six short rhyming lines, the last of which is a biblical verse.

1 (fol. 1a, 1). The second half of a poem, in Aramaic, in alphabetic order. Every stanza is headed הדוהי. (Is it הדוהי הדוהי?) This page begins with the מ stanza. Each stanza has six short rhyming lines, the last of which is a biblical verse. There are seven stanzas, each having four rhyming lines. The alternate lines are in alphabetic order, and the poem ends with מ.

2 (1b, 1). A poem, in Aramaic, headed הדוהי הדוהי, and beginning הדוהי הדוהי הדוהי הדוהי הדוהי. It is in alphabetic order, the word הדוהי not being counted, and consists of seven stanzas and a refrain. Each stanza has four rhyming lines, and dispose of two letters of the alphabet. The poem ends with the letter מ.

4 (2a, 19). A poem, in Aramaic, headed הדוהי הדוהי, and beginning הדוהי הדוהי הדוהי הדוהי הדוהי הדוהי הדוהי הדוהי. It contains at least twenty-two stanzas in alphabetic order. Each stanza consists of four short rhyming lines. The כ stanza is missing, and the copyist left some blank space for it. Fol. 2b ends with the first line of the מ stanza.

Two parchment leaves, forming the inner sheet of a fascicle. Size 814 × 4 ins. (=11.4 × 10.3 cm.) Number of lines ranges from seventeen to nineteen to a page. Clear square character. [Amram.]

300

Part of a collection of wedding poems.

1 (fol. 1a, 1). The second half of a poem, which seems to have had twenty-two stanzas in alphabetic order with a refrain הדוהי. This page begins with the מ stanza. Each stanza has six short rhyming lines, the last of which is a biblical verse.

2 (fol. 1b, 1). A poem headed הדוהי הדוהי, and beginning הדוהי הדוהי הדוהי הדוהי הדוהי הדוהי הדוהי הדוהי הדוהי. Its structure is identical with that of the preceding, and it has the same refrain. In spite of the heading, it is likely that it is the continuation of 1. Only the first five stanzas have been preserved, from which it appears probable that the author is Jacob ben-Rabbi Semah. Stanza 1 spells out the word מ stanza 2 מ stanza 3 מ stanza 4 מ stanza 5 מ. Only the first three or four lines are to be counted in the acrostic scheme.

3 (2a, 1). The last seven stanzas of a poem, whose refrain
began or by Kohen. Every stanza consists of four lines, the first three of which rhyme with one another, while the fourth lines have a running rhyme. There must have been some acrostic scheme. The preserved stanzas spell out אבבה לב כלא. The first preserved line is רוח הר נב.  

4 (2a, I.13). A poem with a refrain. There must be at least twenty-two stanzas (the writing on fol. 2b is practically obliterated) in alphabetic order, each having two short lines. All the lines rhyme in א. The first stanza is מהרי גבעות בית כל פיוס. The second stanza is כממי מקום מאשנה. Two paper leaves, torn and faded, forming the outer sheet of a fascicle. Size 7½ x 5½ ins. (≈19.7 x 13.5 cm.). Number of lines ranges from twenty to twenty-one. Square character with a tendency to cursiveness. [Amram.]  

301  

Part of a collection of piyutim, probably for Tashlik.  

1. The latter part of a hymn, the last stanza of which begins יד על תור ובש יברוה.  

2 (1a, I.10). A hymn headed בואות, and beginning הנה אסיגות מימי היום. It consists of two parts, the first of which reaches as far as 1, while the second has from א to ב. The first has three stanzas of three lines each and two refrains used alternately. In the first four stanzas the lines are in alphabetic order (the first word מים not being counted) and rhyme with one another, while the fifth and sixth stanzas are devoted to א and א respectively. The second part has two stanzas of four rhyming lines each, and the rest of the alphabet (ב-ג) is thus disposed of.  

3 (1b, I.18). A hymn headed דעים, and beginning מי המלך ממעו. It has many stanzas, the number of which, owing to the bad state of the manuscript, cannot be definitely determined. Each stanza has four rhyming lines, the first three of which are in alphabetic order, while the fourth is a biblical quotation. The last word is repeated, and two extra lines, one of which is biblical, are added.  

4 (3a, I.11). A hymn headed הלוע, and beginning רא אוליבי טוב קד Сегодня. It has numerous stanzas of four rhyming lines each. These lines are in alphabetic order.  

5 (4a, I.15). A hymn in alphabetic order, headed渶 לבעה ית. 

and beginning ינש תינש. Each stanza consists of two rhyming lines, followed alternately by the refrains ינש והנש תינש ינש תינש. Four paper leaves, faded, forming a small fascicle. Size 6½ x 4½ ins. (≈16.8 x 11.4 cm.). Number of lines ranges from eighteen to nineteen to a page. Square character with a strong tendency to cursiveness. [Amram.]  

302  

Part of a collection of liturgical hymns.  

Recto begins with the middle of a piyut, in which every line began with ידרי followed by a word in alphabetic order. This fragment begins with the 9 line, which reads ירח ל렇יקות תכני. There is a running rhyme  ד, and the hymn ends on this page. Verso has another hymn headed שב ה and beginning נשיאת данном כמל כמל כמל. Every line begins with  א which is followed by a word whose root is in alphabetic order. All the lines seem to have the same rhyme. This page ends with the 8 line. Some words are vocalized.  

One paper leaf, slightly damaged, measuring 4½ x 3½ ins. (≈12.4 x 9.9 cm.). Recto has fifteen lines, while verso has twelve. Square character. [Amram.]  

303  

A piyut consisting of nine stanzas in alphabetic order. It is headed תכני והנה אסיגות מימי היום. Each stanza has four rhyming lines, the last of which is a biblical verse beginning with ירה. We reach as far as א. Verso also has some scribbling in Hebrew and Arabic. See תכני והנה. Leghorn, 55a.  

One paper leaf, measuring 7½ x 5½ ins. (≈19.3 x 14.3 cm.). Recto has seventeen lines, while verso has only nine, the lower part being blank. Square character with a tendency to cursiveness. [Amram.]  

304  

Part of a collection of piyutim on dew(?) for the Eighteen Benedictions.  

1 (1a, I.1). The greater part of a piyut based on the Eighteen Benedictions and on biblical verses, mostly from Psalms. It seems to consist of eighteen stanzas (from א to ב), each having two or three rhyming lines, the first of which is in alphabetic order, while the last is a biblical verse. Each stanza is followed by one of the Eighteen Benedictions. This fragment begins with the second line of א stanza followed by המלט והשקה.
2 (1a, l.16). A piyyut headed וְרַו כְּפִירוּת. The first line is torn off, and the second begins כְּפִירוּת מָלֵיָה. It is identical in structure with 1.

3 (fol. 2a, l.3). A piyyut headed וְרַו כְּפִירוּת, and beginning כְּפִירוּת. It seems to be based on Psalm 111, and its structure is the same as the preceding. (Not identical with Zunz, p. 223, No. 24.)

4 (2b, l.5). A piyyut beginning כְּפִירוּת וּמוֹסָכָה הָרְכֵּזָה עַסֵּי. It is also based on the Eighteen Benedictions, but the first three are not included. There are fifteen lines, most of which rhyme in מ, corresponding to the remaining fifteen piyyuṭim.

This fragment belongs to the same fascicle as No. 305, with which it is continuous.

Two parchment leaves, damaged, forming the inner sheet of a fascicle. Size 4 x 3 1/2 ins. (= 10.1 x 9.0 cm.). Number of lines ranges from sixteen to eighteen. Square character with a slight tendency to cursiveness. [Amram.]

305

Part of a collection of piyyuṭim for the Eighteen Benedictions.

1 (1a, l.1). A piyyuṭ consisting of eighteen stanzas (from ס to ת), each having three rhyming lines, the first of which is in alphabetic order, while the third is a biblical verse. This fragment begins with the second stanza, which is illegible. This is followed by רָאָרָר פַרְקֵד מַנְפַר עֲשָׂרֶה. This page is torn off, and this page ends with the first line of the 11 stanza רַאֲיָהָל רַבָּה לָם לָא צֶדֶק.

Two leaves are missing between fol. 1b and 2a (insert No. 304).

3 (2a, l.1). A hymn of eighteen lines in alphabetic order, corresponding to the Eighteen Benedictions, and rhyming in מ. It begins מֶעֲקָרִין רַעֲשָׂף וּבֶרֶכְיָהוֹת... יָדִילִין חָכִירָן בִּנְעָץָן חָכִירָן חָכִירָן חָכִירָן. It is thus similar to Zunz, 66, with which it may be identical, though it offers important variants.

4 (2a, l.11). A piyyuṭ consisting of fifteen stanzas, each having two short lines, the first of which is in alphabetic order (from ד to א), corresponding to the last fifteen benedictions. It begins דַּרְכּוּ כְּפִירוּת. The fragment ends with the beginning of the 1 st stanza. This fragment belongs to the same fascicle as No. 304, with which it is continuous.

306

Part of a collection of piyyuṭim.

The first line of verso is רִי עָט. Altogether five and a half couplets have been preserved. The first line of each couplet begins with הָלָּה הָלָּה, while the second begins with יַמִּת יַמִּת.

One paper leaf, measuring 7 1/2 x 5 1/2 ins. (= 18.7 x 13.3 cm.). Recto has ten lines, while verso has only three, the rest of the page being blank. Large square character. [Amram.]

307

The first leaf of a collection of piyyuṭim.

Recto is blank, except for a few letters scribbled on it by a later hand. Verso has the beginning of a piyyuṭ by al-Sanjari. It is headed אֵלֶּיהָ הָיָה בְּנַחֲמֵא לְכָל יִשְׂרָאֵל. It probably consisted of eight stanzas, each having four rhyming lines in alphabetic order. Four letters are disposed of in each stanza. This fragment reaches as far as the 8 stanza. Next page began with יְעֹל.

One paper leaf, badly damaged and faded. Size 6 1/4 x 4 1/2 ins. (= 15.8 x 12 cm.). There seem to have been eleven lines to a page. Square character with a tendency to cursiveness; vocalized in a way slightly different from the Tiberian system, ת being written ת. [Amram.]

308

Part of a long piyyuṭ. There were at least twenty-two long stanzas in alphabetic order. This fragment begins with the end of the 1 st stanza, and ends with the first part of the 2 stanza.

First words of recto are יְהִי עַל.

One paper leaf, badly damaged, measuring 7 x 5 1/4 ins. (= 19 x 14 cm.). There are twenty lines to a page. Oriental cursive character. [U. P.]
Part of a collection of liturgical poems.

1 (fol. 1a). The end of a Selihah. This page begins with רֵאֵשׁ ובֶּן סֵכֶרֶת לַמָּתָּנִים לָשְׁטָם וְאֵּשׁ גּוֹמָן. Only a stanza and a half are preserved here. The last stanza contains eight rhyming lines, and ends with זַע וְתַרְעֻר מְפָרֵד וְתַרְשִׁית יָדוֹ. The parallel lines of each stanza are in alphabetic order. Only two stanzas are preserved here, and we reach as far as ד.

Some leaves are missing between fol. 1b and fol. 2a.

3 (fol. 2a, 1.1). The last line of a hymn which is Isaiah 1.19 (with the exception of אָזְזַר).

4 (ibid., 1.3). A hymn headed י, and beginning לָשְׁטָם וַשַׁלָּמֶשׁ אֲוַדְוָה לָשְׁטָם וַשַׁלָּמֶשׁ. It is one stanza having four rhyming lines.

5 (ibid., 1.7). A hymn headed י, and beginning רִי אֶתְכֵן יָנָן. It is one stanza having six rhyming lines.

6 (ibid., 1.10). A Selihah headed י, and beginning לָשְׁטָם וַשַׁלָּמֶשׁ אֲוַדְוָה לָשְׁטָם וַשַׁלָּמֶשׁ. It contains two stanzas, each having four rhyming lines. The alternate lines are in alphabetic order, and reach as far as ד.

7 (fol. 2b). A Selihah headed י. It consists of nine rhyming lines.

8 (ibid.). A prayer headed י, and beginning מַשּׁחַ הַיּוֹנִים מִסְתַּלָּמֶשׁ אֲוַדְוָה. Only four lines of this prayer are preserved.

Two parchment leaves, measuring 8 1/4 × 4 1/2 ins. (=14.4 × 11.4 cm.). Fol. 1a has writing only on the upper half, while fol. 1b is covered with writing on the lower half. Nothing seems to have been erased. Number of lines on fol. 2 is thirteen on each page. Oriental square character. [Adler.]
IV

SECULAR POETRY

312

A poem by Elhanan b. Shemariah, very likely the famous scholar of Kairuwan who lived towards the end of the tenth century and corresponded with the Geonom R. Sherira and his son R. Hai. Each line of the manuscript contains a complete verse. The poem thus contains sixty lines, all rhyming in ר. The first sixteen lines bear the acrostic of the author’s name אֶלְחָנָן בֶּן שֶׁמֶרְיָא. The rest of the poem is arranged alphabetically, two verses for each letter of the alphabet, making up forty-four verses. The first line is אֶלְחָנָן.

Some of the words are vocalized. Thus אֶלְחָנָן. The orthography is mostly in accordance with the biblical Massorah, but is not consistent. The抄ist has הַלָּמִיד and מִשְׁמַע; מְשַׁמֶּר and מַסְטָרָה. Prof. Israel Davidson published this poem and annotated it in JQR, New Series, IV, pp. 53–60.

One leaf, measuring 11½ x 4½ ins. (=29.4 x 11.4 cm.). Number of lines in recto is thirty-nine, while verso, whose lower half is blank, has twenty-one lines. Ordinary square character. [Adler.]

313

Part of Ibn Gebirol’s Diwan.

Some lines of the poem רָדַכְבַּר בַּקַּרְאַא מִזְעַי (Dukes’ edition, p. 1) are still legible in fol. 1b. Some leaves are apparently missing between 1b and 2a. The latter begins with the end of the poem, the last line of which is יִנְנַט נַטְנַט לַחֲמָם מַלְּנָא מֶנֶּה (See Ha-Maggid, XVIII, p. 278). The metre is Kamil. This is followed by a poem whose superscription is מַלְּנָא מֶנֶּה (פָּלִג) and which begins (פָּלִג) מֶנֶּה מְזַנְזָא מַלְּנָא (פָּלִג).

Two paper leaves, the writing of which is almost entirely faded, forming the outer sheet of a fascicle. Size 7½ x 5½ ins. (=19 x 13.8 cm). There seem to be about twenty lines to a page. Square character with a slight tendency to cursiveness. [Amram.]

314

Part of Judah ha-Levi’s Diwan, with Jewish-Arabic superscriptions.

1(fol. 1a, L1). The greater part of the poem יַעַנְתָה תַּזְעַי (Har- kavy, vol. I, p. 28; Brody, vol. II, p. 160). This fragment begins with לְעָתָה תַּזְעַי. There are some variants, as מִנָּה שֵׁיו מֵעַי לְעָתָה. (L.37; see Halper, Post-Biblical Hebrew Literature, vol. I, pp. 84, 236).

2(fol. 1, L13). A poem headed מִי אֶלְנַחַד אַבְרָם (Harkavy, II; Brody, II, p. 171).

The last line of fol. 1b is מַלְּנָא מַלְּנָא. Some leaves are missing between fol. 1b and 2a.

3(fol. 2a, L1). The greater part of the poem beginning מַלְּנָא מַלְּנָא (Harkavy, vol. II, p. 79; Brody, II, p. 218). This page begins with מַלְּנָא. (1.3).

4(ibid., L20). A poem headed מַלְּנָא מַלְּנָא. The second hemistic of the first line is מַלְּנָא מַלְּנָא. It consists of three lines.


Two paper leaves, badly damaged, forming the outer sheet of a fascicle. Size 8 x 5½ ins. (=20.3 x 13.6 cm). There are twenty-two lines to a page, each line being divided into hemistichs. Square character with a tendency to cursiveness. [Amram.]

315

Part of Judah ha-Levi’s Diwan,

1(fol. 1, L1). The latter end of a poem in the Kamil metre with the rhyme חָמָר. The first line of this page is יַעַנְתָה תַּזְעַי. (See Ha-Maggid, XVIII, p. 278). The metre is Kamil. This is followed by a poem whose superscription is מַלְּנָא מַלְּנָא (פָּלִג) and which begins (פָּלִג) מַלְּנָא מַלְּנָא (פָּלִג).

Two paper leaves, the writing of which is almost entirely faded, forming the outer sheet of a fascicle. Size 7½ x 5½ ins. (=19 x 13.8 cm). There seem to be about twenty lines to a page. Square character with a slight tendency to cursiveness. [Amram.]

316

7 (fol. 2a, 1, 1). A poem beginning ילא טים [Yela Temim]. Twenty-eight lines of this poem have been preserved, and, although there is no superscription, this seems to be the beginning, otherwise the first hemistich would have had no rhyme.

Two paper leaves, damaged, forming the outer sheet of a fascicle. Size 7 1/2 x 5 1/2 ins. (ca. 19.7 x 14 cm.). Number of lines ranges from fourteen to sixteen to a page. Large cursive character; sporadic vocalization. The lower part of fol. 1b is in a smaller hand. [Amram.]

316

Dirges on the destruction of the temple and of Jewish communities in Northern Africa (Maghreb) and Spain, probably part of Abraham Ibn Ezra’s Divan, as some of the stanzas agree almost verbatim with אמת [Amot] by [Abraham] ibn Ezra, No. 169, and Rosin’s edition, vol. II, No. 19; see below).

1 (fol. 1, 1, 1). The latter part of a dirge, probably for the Ninth of Ab, with a refrain ברובץ. The last two stanzas which have been preserved, begin with ו and ב, respectively, and are perhaps part of the same dirge.

The first line of the first of these two stanzas is לקוי [Lakvi]. The second begins with ברובץ, and the first of the two stanzas in a larger hand.

2 (fol. 1b, 1, 2). A long dirge头上 [Heved] by [Abraham] ibn Ezra, No. 169 of Egers’ edition of Ibn Ezra’s Divan (= No. 19 of Rosin’s edition). There seem to have been two dirges, one on the North African communities and the other on the Spanish communities. The introductory lines in this fragment are

"איה רדוע, לעמ. איה רדוע, לעמ. איה רדוע, לעמ. איה רדוע, לעמ. איה רדוע, לעמ. איה רדוע, לעמ. איה רדוע, לעמ. איה רדוע, לעמ."— איה רדוע, לעמ.

As in the above-named editions the second line alone is found (with the variant of רדוע for רדוע), the assumption may be hazarded that these two lines are the titles of two separate dirges. It is likely that in the printed editions the first stanza is missing, as we need an א for the acronym; the first few lines, which Rosin evidently considers as part of the acronym, is merely introductory. The refrain after every stanza is ילי [Yele]. This fragment has preserved three stanzas:

1) beginning רדוע, לעמ.
2) beginning ילי [Yele].
3) beginning ילי [Yele].

SECULAR POETRY

317

Part of a treatise by Ibn al-Abra (or Akbra; hardly Labra), in Jewish-Arabic, on biblical and mishnaic grammar (?). On fol. 2b, ll. 9, 10, there is תורקוז [Horakos] after מנה. This is followed by a poem of twenty lines, in the Wafir metre, containing ten riddles. The first hemistich is כנה [Kana].

Two parchment leaves, badly damaged and faded, forming the outer sheet of a fascicle. Size 8 x 5 1/2 ins. (ca. 21.6 x 14 cm.). Number of lines ranges from twenty-seven to thirty to a page. Square character. [Amram.]

318

A panegyric addressed to Yalabah b. Abraham. The superscription reads:


This is followed by a poem of forty lines, in the Wafir metre. It consists of twenty-seven rhyming lines in the Wafir metre. The entire poem seems to have been preserved, as there is a blank space at the end of the poem. In a list of Fushat families, published by J. Mann, Jews in Egypt and in Palestine under the Fatimid Caliphs, II, 319, mention is made of אביה ילאב [Abiba Yalabah], son of Abraham. It is hard to decide whether he is identical with the hero of this poem.

Verso is covered with scribbles, some one having used it to test his pen and ink. The following words are in bold character:

"סרגו, וCorreo, תור ילאב, קולו, יוכר."
Who the author is cannot be ascertained from the fragment. Is it Eleazar b. Jacob?

A long strip of paper, badly damaged and faded, 23 x 7 ins. (=58.5 x 18.4 cm.) Large square character with a tendency to cursiveness. [Amram.]

319

One side has a poem in the Wafir metre, beginning אִשְׁרֵדְךָ יַהֲנֵהוּ יְתֵר בְּגֵדְךָ אֲלֵמָא סְמוֹנָא. This seems to be the beginning, as some letters of the superscription, which is torn off, are still visible. It is probably a general panegyric to be sent to any great man on the occasion of his marriage. This page has thirty-nine lines, and after praising God, the poet says: "פִּיךָ בְּרֵי מַלְוָה = בֵּרֵנִי פָּלָגָה יַעֲלֵה נַעֲרֵי הַבְּתוּלִים (l. 13). He further says:

לְךָ נַעֲרֵי הַבְּתוּלִים בְּרֵי מַלְוָה פָּלָגָה יַעֲלֵה נַעֲרֵי הַבְּתוּלִים (l. 33, 34).

Verso is in a different hand, and has three incoherent lines, in Hebrew and Arabic, which may have been used for caligraphy. Then follows a legal document in Jewish-Arabic (it may be a copy), in which it is declared that Sheerith (יָשָׂרֶת; the י is not clear), the blind bazzan, b. Japheth, had been accustomed to lead in prayer at certain times, but was prevented from continuing his practice.

It is possible that this document was written before the poem.

A large strip of paper, badly torn and faded, measuring 18 x 8 ins. (=45.7 x 20.3 cm.). Square character with a strong tendency to cursiveness. [Amram.]

320

A wedding poem, in which the stanzas begin with the names of the Sidras in regular order. This leaf has twelve stanzas, covering the entire book of Genesis (יהוּדָה) is missing through oversight). The lines in each stanza rhyme with one another.

One paper leaf, badly damaged, measuring 6 1/4 x 4 1/2 ins. (=16.3 x 11 cm.). There are twenty-eight lines to a page. Late Oriental cursive character. [Amram.]

321

Part of a poem describing a controversy between water and wine as to their respective merits. There are ten syllables to a line, but no metre of quantity. It may therefore be surmised that it belongs to the Italian school of Hebrew poets, after the Arabic influence had waned. It is likely that every stanza consisted of eight lines, the first seven of which rhymed with one another, while the eighth had a running rhyme ו. Each disputant was allowed a full stanza in his turn. This leaf has the greater part of a water stanza, a complete wine stanza, and the beginning of another water stanza. The wine stanza begins:

דִּבְרֵי יְהוּדָה הַבְּתוּלִים
שְׁעוֹדֵי יְהוָה הַבְּתוּלִים

One paper leaf, slightly damaged and faded, measuring 5 1/4 x 3 1/2 ins. (=14 x 9 cm.). Number of lines ranges from twelve to thirteen to a page. Large character with a tendency to cursiveness; sporadic vocalization. [Amram.]

322

Fol. 1a is blank. The first five leaves are in an irregular square character, and contain biblical verses, as Deuteronomy 34:2a; Psalm 37:9; 4:1-5b. On fol. 1b there is an error in the superscription and on fol. 5b לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁoם רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁoם רְאֵי L.

From fol. 6a to 7b there is what seems to be a satirical poem against the writer’s enemy. Number of lines ranges from six to eight. Square character with vowel-points. Both the orthography and vocalization are faulty. The first few lines are:

רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי לְשׁoם רְאֵי לְשׁוֹם רְאֵי לְשׁוֹם רְאֵי L.

From fol. 8 is blank.

A fascicle of eight paper leaves fastened together. Size 3 1/2 x 2 1/2 ins. (=8 x 6.6 cm.). [Amram.]

323

The latter part of a poem addressed to a wealthy person.

Thirteen lines of this poem have been preserved, all rhyming in ו, and this seems to be the end of the poem, as the page concludes:

לְאָדָד יְסֵי אָבֶלְקָה
וְאָבֶלְקָה יְסֵי לְאָדָד

These words obviously do not fall in with the scheme of the other lines, and may be regarded as a fitting end. Each line is subdivided into four short ones, three of which rhyme with one another, while the

SECULAR POETRY
324

It seems to be part of a poem describing a controversy between the Sabbath day and circumcision, each one claiming the highest rank for itself. About three stanzas have been preserved, one of which begins:

והיה אח באן תַּנָּה נָוִוּ וְיָדוֹ עָבֹט מִי שֶׁמֶּהוּ.

A piece of paper, being the lower half of a leaf; faded. Size 3 1/4 x 5 1/2 ins. (=9.8 x 14 cm.). About ten lines to a page have been preserved. Square character. The beginning of each paragraph is in red ink. [Amram.]

325

The latter part of a poem addressed by Jeshuah b.... b. Moses Ab Bet Din to the three brothers Nethanel, Simbah, and Isaac (deceased) the sons of Menabbar (?) .

The last twelve lines of the poem have been preserved, though in hardly a legible form. They are in the Wafir metre, and rhyme in סְנָה. The first hemistich is marked off by ; and the second by .

The last line is:

שְׁמַר וְלָיָלָא מָכַר שֶׁרֶפֶלֵת

The names Simbah and Nethanel are mentioned in the preceding line.

At the end of the poem there is this legend (part of which is scarcely legible): [בָּעָל יְמִי יְשֻׁרָן, etc.]

One paper leaf, badly torn and faded, measuring 7 1/4 x 7 3/4 ins. (=18.5 x 19.5 cm.). Recto has fourteen lines, while verso is blank. Bold square character with sporadic vocalization. [Amram.]

326

Part of an ethical treatise, in rhymed prose, containing pious reflections about the soul, similar to Behinat 'Olam and Eben Bohan.

SECULAR POETRY

327

Part of an ethical treatise, in rhymed prose, containing pious reflections about the soul, similar to Behinat 'Olam and Eben Bohan. Rec. begins with יָדָהְח אֶל מַהד וּדָמָח אָפָח דּוּרָךְ אֶל מַה אוֹתוֹ דְּעָלֶה יָדָהְח שֶׁדַּי. It belongs to the same treatise as No. 327.

Two paper leaves slightly torn, forming the outer sheet of a fascicle. Size 7 1/4 x 5 1/4 ins. (=19.1 x 13.8 cm.). Number of lines ranges from twelve to fourteen to a page. Square character with a slight tendency to cursiveness. [Amram.]

328

The first part of a book entitled Megillat ha-Salon, in Hebrew and Jewish-Arabic. The style of the Hebrew is modelled after the Bible, and is in many respects similar to Josippon. The Arabic, however, is not classical. Each Hebrew verse is followed by the Arabic translation. Fol. 2a has the title beautifully illuminated in gold תָּמוּנָה and מְדַלִּין מְלַעֲכָה וְגוֹ הֵקִיעָה תָּאוּר אָשֶׁר מְכַלָּה מִלְּאַם מַלְּאָם וְגוֹ הֵקִיעָה תָּאוּר. The first four verses of the book have been preserved. It deals with the revolt of Ahmad Basha (1524) against the sultan Suleiman (Suleiman I of Turkey).

The first verse runs as follows: וְיוֹרָה בְּנֵי מִלְּאַם מַלְּאָם יָדָה הַזָּדָה מִלְּאַם מַלְּאָם וְגוֹ הֵקִיעָה תָּאוּר וַיֵּלֶד מְכַלָּה מִלְּאַם מַלְּאָם וְגוֹ הֵקִיעָה תָּאוּר (וַיִּדְּמוּ). The names Simbah and Nethanel are mentioned in the preceding line.

At the end of the poem there is this legend (part of which is scarcely legible): [בָּעָל יְמִי יְשֻׁרָּן, etc.]

This Megillah seems to be identical with British Museum, Or. 7768. (See Margoliouth. Catalogue, p. 591). That copy has the title "Megillat HaSalon" instead of Megillat HaShen. The Megillah published by Margoliouth, in JQR. VIII, 277, deals with the same subject, but is entirely different.

Two paper leaves, the first of which is blank, slightly damaged. Size 6 3/4 x 4 3/4 ins. (217 x 11.9 cm.). Fol. 2b has sixteen lines to a page. Square character. [Amram.]

329

Stray verses in Hebrew and Arabic (both in Arabic as well as in Hebrew characters). One set of lines is headed פי הֵרָחָא (about
drinking wine). The Hebrew lines, as well as the Jewish-Arabic, are vocalized. There seems to be a dirge, in Jewish-Arabic, on the death of a man named David, and the first line is 
נֶּּבֶר אֶּרֶץ בָּּרֶבֶר (after thy death, O Rabbi David, Israel is in distress).
There are also lines from a piyyut.

It may be surmised that this fragment contains mere exercises.
Two narrow and long paper leaves, torn, measuring 10\(\frac{1}{2}\) by 3\(\frac{1}{2}\) ins. (\(\approx 27 \times 9.5\) cm.). Number of lines ranges from eighteen to twenty-six to a page. [Amram.]

330

It seems to be part of a transcription, in Hebrew characters, of an Arabic book modelled after the Maḥzor of al-Ḥariri. This leaf contains seven lines of a poem with the rhyme ʼal-maṣlak in the Wafiq metre. There is also a Rasi (narrator) who expresses his admiration. The hero’s name seems to be ʼAntar (no doubt after the name of the famous poet of the pre-Muhammedan era). The narrator tells him that he had heard pleasant tidings from his brother ʼOmar.

The orthography is sometimes vulgar. Thus ʼאֵבְּרָכָה בֵּית יַעֲנֵי (verso, l. 1).

One paper leaf, measuring 6\(\frac{1}{2}\) by 3\(\frac{1}{2}\) ins. (\(\approx 15.3 \times 9.4\) cm.). Late Oriental cursive hand. There are twenty lines to a page. [Amram.]

For other poems, see verso of Nos. 159, 339, and 341.

V

DOCUMENTS AND LETTERS

331

Recto contains part of a marriage contract, dated Sunday night, 17th of Tishri, in the year 1183 (\(=871\)). The last line reads very clearly: אֶּלֶּאַּמָּה אֶרֶץ בָּּרֶבֶר (the word בָּּרֶבֶר is slightly obliterated, but it is immaterial to the ascertainning of an approximate date). On the margin is written (!) בָּּיָּבְּרָכָה יִתְבָּרָאָה מִבּוֹסְרִין (Amram).

Verso seems to have quotations from the Zohar.

A piece of parchment, badly damaged and faded, measuring 5\(\frac{1}{2}\) by 3\(\frac{1}{2}\) ins. (\(\approx 14 \times 8.8\) cm.). Seven fragmentary lines have been preserved on recto in an old square character, while verso has seventeen short lines, evidently added at a much later period, in a square hand with a tendency to cursiveness. [Amram.]

332

Part of a letter in Hebrew, addressed by Saʼadya Gaon to three of his pupils in Fustat, concerning the calendar of the year 233. Fol. 1a begins with the middle of the letter. The writer says that he has always yearned for his pupils, and complains that for six and a half years he has received no letter from them, though he had written to them a letter of condolence on the death of their grandfather. He then goes on to say that he hears from their mutual friend Rab David b. Rab Abraham about certain letters from the heads of the academies concerning the months Marbeshwan and Kislev of the year 233. Indeed, the writer continues, he had heard, while in Aleppo, that Ben Meir was declaring both months defective. However, the exilarch and the heads of the academies and the Allufun all agreed that those months were complete. At the end of the letter are four lines, in Arabic script without diaritical points, giving the names of the writer and addressees, headed אלון אנוֹרָיָא רַבְּיָא (address in Arabic). Ll. 3 and 4 seem to me very clear:

מִן שַּׁמְּעֵי בֵּנוֹת רַבָּיָא אֲנָוָי

פָּצַמְּתָא מַעָּרְכִּין 300 דָּקָא אוֹלָי בּוֹנָי...
In the first two lines the names שלם, עזירא, שלם (?) are probable.

The year 233 is obviously Seleucid (=921).

This fragment was published by Schechter, Sabhäng, VII, pp. 24–26. At the end he remarks: "Here (after יִרֵאָיָה יִשְׂרֵאֵל) follow a few Arabic lines, but experts who examined them assured me that they have no bearing on the preceding matter." יִרֵאָיָה (leaf 1, verso, l. 16) should be יִרְאָיָה (see Burnstein), and is the last line of that page. Some leaves seem to be missing between 1b and 2a.

Two paper leaves, extremely well preserved, though partly stained. The leaves form the outer sheet of a fascicle, and are not continuous: the transition from fol. 1b to 2a is too abrupt. Size 5\(\frac{1}{2}\)\(\times\)3\(\frac{1}{2}\) ins. (=14 \(\times\)3.8 cm.). Number of lines ranges from sixteen to seventeen to a page, except fol. 2b which has eight lines in Hebrew characters, with sporadic vowel-points in the Tiberian and Babylonian systems, and four in Arabic script without diacritical points. [Sulzberger.]

333

Recto is a marriage contract, dated Mar'ebeshwan, 1300 (and some odd years, as the rest of the line is torn off; = about 988). The bridegroom's name is Mansur Kahana b. Moses, and it appears from the end and from verso that the bride's name is Zein-da daughter of 'Alom (?). The witnesses are 'Alwan (?) b. Nathan; Abraham b. Joseph; Joseph b. Solomon b. 'Hur.

Verso, which is in Jewish-Arabic, contains the statement that the property mentioned in the marriage contract, namely, a fourth of the house, was transferred from Zein-da, who received thirty dinars. The witnesses are שְמַעַה b. Levi b. Jacob; b. Solomon.

There are also a few illegible words in Arabic script.

A piece of parchment, badly mutilated, measuring 14\(\times\)11\(\frac{1}{2}\) ins. (=37.7\(\times\)29.2 cm.). Recto has twenty-one lines, while verso has only six, besides a line in Arabic script, the rest of the page being blank. Square character with a tendency to cursiveness. The writing on verso is larger than that in recto. [Sulzberger.]

334

Recto has a legal document, in Hebrew, dated Fussat, 1352 Seleucid era (=1040). Siba' b. Manasseh renounces all claims to anything belonging to Benjamin b. Joseph and his wife Ganiyyah (רְאוּדָה), daughter of Amram, since he divorced their daughter Riđa (רְיָדָה).

This document is incomplete, as it was subsequently trimmed on all sides and folded into two, to form the outer sheet of a fascicle containing liturgical poems. One side is blank, while the other is headed יִרְאִיתָיָה יִשְׂרֵאֵל, and contains an alphabetic Selihah beginning סְלֵיחָת הַשָּׁלוֹם, and consisting of seven stanzas, each having four lines; the first three of which rhyme with one another and are in alphabetic order (סְלֵיחָת הַשָּׁלוֹם, not being counted), while all the fourth lines have one rhyme. The refrain is יַעֲקֹב בָּנָי, מִזְאַזֵה מִזְאַזֵה. This leaf contains also the beginning of another liturgical poem beginning רְאוּדָה יִשְׂרֵאֵל. It has the acrostic רְאוּדָה, and is in alphabetic order.

These two liturgical compositions have been published by Davidson in יִרְאִיתָיָה יִשְׂרֵאֵל, pp. 6 and 7.

A piece of parchment, mutilated, measuring 11\(\times\)7\(\frac{1}{2}\) ins. (=27\(\times\)9 cm.). Recto has twenty-three long lines in a large square hand, while when folded into two, verso becomes fol. 1a and 1b; the former has twenty-three short lines, in square character with a tendency to cursiveness, and the latter is blank. [Sulzberger.]

335

A legal document, repeated almost verbatim on both sides. As the writing on verso is smaller, the document on that side has been preserved in its entirety; except for some ends of lines which are torn off. The text on recto is incomplete, the last lines having been cut off. Verso gives, at the end, the date and place: Fussat, Sunday, 9th of Nisan, in the year 1352 Seleucid era (=1041). Witnesses testify that Nahum b. Peraḥ came and informed them that his father died and left, among other things, a court (רְאוּדָה) adjacent to the court of Jumain b. Abraham and to that of Barakat b. Harî. The boundaries of the court are fully described. It is the Street al-Mashaq or al-Mashani, in the city of Shahrâq. When the father died, he left behind him one son, the declarant, and two daughters named Ma'am (מַעַמ) and Sittuna (סִטּוּנָה), both unmarried. Being obliged to contribute towards the maintenance of his sisters by giving them a tenth part of his inherited property, he deeds the court to his two sisters. The text on recto seems to be the original. Instead of רְאוּדָה recto has רְאוּדָה.

A piece of paper, partly torn and faded, measuring 12\(\times\)8\(\frac{1}{2}\) ins. (30.5 – 20.9 cm.). Recto has twenty-nine lines, and verso has
thirty. Square character with a tendency to cursiveness, the writing on recto being somewhat larger. [Aram.]

336

A legal declaration, in Jewish-Arabic, dated Wednesday, 4th of Iyar, 1388 Seleucid era (=1047). Witnesses testify about the transference of the ownership of a dwelling in one of the streets named the Street of the Poor or "Tanners" [(תילעותי אלפים ימי תanna] in Fustat (this street is mentioned in another document referred to by Ernest James Worman, *JQR*, vol. XVIII, p. 27). The witnesses are Sa’adya b. Ephraim he-Haber; Joseph b. Jacob; Bâqâ’ ha-Kohen b. Muktâr; Yeshuah ha-Levi b. Solomon. This is followed by a declaration, in Aramaic, by the court. It is stated that the judges examined the witnesses and their signatures, and verified their assertions. This declaration is signed by Sahlan, the deputy of the academy (רבו הרובים) b. Abraham, the elect of the academy (רבו הרובים) b. Ephraim he-Haber b. Shemariah. [Sulzer.]

A piece of paper, badly mutilated and faded, measuring 9 \times 8\frac{1}{2} ins. (=22.8 \times 21.6 cm.). Recto has eighteen lines, while verso is blank. Square character with a tendency to cursiveness. [Sulzer.]

337

A legal document, in Jewish-Arabic. A litigant named Moses refused to allow to have a certain decision ratified both in the Jewish and Gentile courts. The other litigant, who seems to be the man making the declaration, was obliged to get witnesses to testify before both courts. His witnesses are...b. Isaiah, 'Atiyah b. Moses, Jâyym b. Moses. Then Eshkâh (עשה) and Moses came to court on Monday, the twenty-second day of Ab of the "above year" (that part is torn off). The judges seem to be Joseph ha-Kohen ha-Shoefet, Ephraim b. Shemariah. It is hard to say whether these two actually signed the document, though the writing of the names differs somewhat from the rest. Recto has on the right-hand margin:

A piece of paper, torn and partly faded, measuring 6\frac{1}{4} \times 6\frac{3}{4} ins. (=17.4 \times 16.4 cm.). Number of lines preserved ranges from eighteen to twenty to a page, apart from some lines on the margin. Square character with a tendency to cursiveness written with a thick reed. [Aram.]

338

A bill of divorce, dated Fustat, Monday, 10th of Adar, 1365 Seleucid era (=1053). It is stated that Joseph b. David divorces his wife Khâba'. (בית חמא) the daughter of Joseph.

A piece of paper, slightly damaged, measuring 9\frac{1}{2} \times 4\frac{1}{4} ins. (=16.6 \times 11.4 ins.). Recto has sixteen lines, while verso is blank. Square character with a tendency to cursiveness. [Law School, U. P.]

339

Recto is a marriage contract (Ketubah). The lines are written along the length of the sheet. Only seven lines of this document are preserved; the rest has been cut off to suit the writing of verso. The bridegroom is named R. Japheth ben Nissim, and the bride's name is Sitt al-Dar, daughter of R. Isaac. [The meaning of the name of נס is lady, or mistress of the house, נס is the vulgar pronunciation of נסאיב in Egypt (see also Lane and Dozy). In Neubauer and Cowley's *Catalogue of the Hebrew Manuscripts in the Bodleian Library*, vol. II, 1906, there are marriage contracts where the names נס (P 2807 20) and נס (P 2821 164) occur. These names are not transliterated by the authors of that catalogue. נס -mistress of lords, and נס -mistress of the village. The marriage took place in Fustat (old Cairo) on the 21st of Adar in the year 1374 (=1063 A.D.).

Verso, which contains 26 lines, has a poem in the Wafir metre rhythmizing in נס. The lines of the fragment are continuous, and are not identical with the verses, that is to say, if a verse ends in the middle of a line another verse is started on the same line.

This poem seems to have been written on the death of a Gaon Daniel. Published by B. Halper in *JQR*, New Series, vol. X, 411.

One parchment leaf. It now measures 15\frac{3}{4} \times 15\frac{3}{4} ins. (=38 \times 38.5 cm.). But there is no doubt that originally it was much wider. [Adler.]

340

his brother with reference to a dwelling-place. The document proper ends on recto, and is signed by Abraham b. Shemaiah (who seems to be the scribe, as his signature is in the same writing as the body of the document), and 'Ali ha-Kohen b. Yayja. Verso is by a different hand, and begins דְּרֵיכֵי דְּרֵיכֵי בֵּית אַלְעֲמִיר יָדוֹ עֲשָׂבַת שְׁלֹשֶׁ הַרְחָב. It is signed by Perahiah b. Joseph, Isaac (?) ha-Kohen, and 'Ali ha-Kohen b. Yahya (the same as on recto).

A piece of paper, damaged and faded, measuring 9 1/4 x 5 1/4 ins. (=18.4 x 13.7 cm.). Recto has thirty-four lines, while verso has only eleven, the rest of the page being blank. Square character with a tendency to cursiveness. [Amram.]

341

Recto has the latter part of a marriage contract, in large square character. Eight lines of the text have been preserved. Arabic expressions occur in the midst of the Aramaic text, as מְדֵי יֵאֱמִי. The bridegroom is Joseph b. Solomon and the bride Karimah the daughter of Našir, known as Eleazar. The witnesses are ... b. Ya'ish, Halfon b. Meborak, Judah b. Moses ha-Jazzan, and Joseph b.... It seems to belong to the eleventh century.

This parchment was subsequently folded in two, and the blank pages (fol. 1a and 2b) were utilized for the writing down of poems. Unfortunately the writing, which is in a small square hand with a tendency to cursiveness, is not very clear. Fol. 1a has part of a panegyric addressed to a person of high rank. The rhyme is יב, and the metre Wafr. The style is similar to that of Eleazar b. Jacob. Among the few legible lines, which are written continuously, the following may be quoted:

אִלֶּה תַּרְפֵּי מַטָּאֵת בֹּכְהִי
כְּרֶבֶס עֲפָרֵי יָדְךָ עֲמָא
אָנָא הוֹיָא לִפְרָיָה יָדוֹ לִלְדָרָב
כֶּלֶם פָּנֶים מַלְאוֹת בֹּרֶם

Fol. 2b has, in the same hand as fol. 1a, a number of lines of a panegyric addressed to a Gaon. The rhyme is הב, and the metre Wafr. Some of the lines are:

לוֹלָא אֲדֹה מִדָּרְךָ שַׂעֲבֹת
שֵׁבָת הָבָּה ... בּוֹכָה

342

A piece of parchment, mutilated and faded, measuring 12 x 5 ins. (=30.5 x 12.7 cm.). [Amram.]

Part of a document, in Jewish-Arabic, drawn up in the court of Masliya ha-Kohen (Fustaṭ, 1127–1138). The parties seem to be Shabbetai ha-Jazzan b. R. Joseph and his wife ...ah (?) the daughter of Amram. Reference is made to יִרְאוּנִי גְּדוֹלָה, and there is no doubt that Masliya is meant by it.

A piece of another leaf is still to be noticed, and it is likely that this document formed part of codex in which the enactments of Masliya Gaon were recorded.

One paper leaf, badly mutilated and faded, measuring 7 1/4 x 5 1/4 ins. (=19 x 12.9 cm.). About twenty-five lines have been preserved to a page. Oriental cursive character. [Amram.]

343

Part of a legal document, in Jewish-Arabic, describing a session in the court of R. Masliya. It seems to relate to the distribution of money left by a certain person for his widow and orphans. The money had been handed over by a prominent man (he is referred to in the document as רָםָם אֲשֶׁר יִשָּׂרָאֵל בֶּן טְבּוּקָן רְחוֹב וּדָרְךָ) to R. Masliya (משהו אֲשֶׁר יָדוֹ וּדָרְךָ). This R. Masliya seems to be the Gaon of Egypt (1127–1138).

A piece of paper, badly mutilated and faded, measuring 10 1/4 x 7 1/4 ins. (=26 x 18.1 cm.). Recto has preserved twenty-seven lines, while verso has only three, the rest of the page being blank. Oriental cursive character. [Amram.]

344

A legal document, in Jewish-Arabic, dated Alexandria, 9th of Iyar, 1457 (=1145). Witnesses testify before the court in the jurisdiction of Samuel ha-Nagid that the silk which was deposited by Abu... b. Haflon ibn al-Damyaṭi was sold and disposed of in the proper manner. The witnesses are Yaliya b. Elijah; Eleazar b. Abraham. The guardian was Abu Naṣr. Mention is also made of Abu 'Am b. Sarayya ha-Levi and Abu'l-'Ali b. Ezekiel ha-Levi ibn al-Damyaṭi.

This Samuel ha-Nagid is undoubtedly Samuel b. Hanaiah to whom Judah ha-Levi addressed several panegyrics.
A piece of paper, badly damaged, measuring 10 x 6 1/2 ins. (= 25.4 x 16.4 cm.). Recto has twenty-nine lines, while verso is blank. Oriental cursive character. [Sulsberger, 345


Verso contains a list of articles, in Jewish-Arabic, which Sitt al-Raut gave as dowry to Meborak b. Abu 'Ali (סִטָּל רַואְט כָּל הַיָּדוּר רְאֵי, לֶחוֹל לְפֶסֶרָא הוא פִּינָ'א). One paper leaf, badly mutilated and faded, measuring 6 1/2 x 5 ins. (= 15.3 x 13 cm.). Recto has eighteen lines, while verso has sixteen. Oriental cursive character, the two sides having been written by different hands. [Amram, 346

A legal document, in Jewish-Arabic, with Aramaic phrases, dated Fusat, Tamuz, in the year 1475 (= 1160), in the jurisdiction of Daniel the great prince, the exilarch of all Israel (דַּנַּי הַר פָּדַב רְאֵי, לֶחוֹל לְפֶסֶרָא הוא פִּינָ'א). The three judges were Jacob ha-Kohen b. Joseph, Menahem b. Berakot, Manasseh b. Joseph. The witnesses were Abraham ha-Kohen b. Aaron and Meborak b. Nathan be-Hasber. The witnesses testify that Abu'l-'Ala b. Abu Sahil al-Jubaili (אֲבָעָל פָּדַב לְפֶסֶרָא הוא פִּינָ'א אֲבָעָל פָּדַב) came to them and stated that the pledge entrusted to the merchant Abu'l-Mal'ali, known as Ibn Auda R. Samuel b. R. Judah, had been taken from him. Now this Abu'l-'Ala has no claim any more on Ibn Auda.

It seems that this piece of parchment is not the original document. Considering the date, the parchment looks comparatively new, and the writing is too clear. The word פָּדַב is repeated twice without DOCUMENTS AND LETTERS

one of them being crossed out. There is also ground to suspect that the phrase נָפְלָא לְפֶסֶרָא הַר פָּדַב רְאֵי, לֶחוֹל לְפֶסֶרָא הוא פִּינָ'א is from another document, as it is not customary in legal documents to give so many titles. This part is probably extracted from a letter. Moreover the signature of the three judges are in bold square character, obviously written by one and the same hand.

This Daniel is evidently identical with the one mentioned in a document of the Taylor-Schechter Collection at Cambridge, dated 1165. See JQR, vol. XVIII, p. 15. Was this Daniel a few years later exilarch at Bagdad? Benjamin of Tudela mentions a Daniel אל פָּדַב (see Adler's edition, JQR, vol. XVII, pp. 515, 516).

A piece of parchment, slightly damaged, measuring 11 x 10 ins. (= 28 x 26 cm.). Recto has twenty-six lines, while verso is blank, except for a few illegible verses in Arabic script. Square character with a tendency to cursive. [Amram, 347

A document, in Jewish-Arabic, belonging to the community of Fustat, dated Iyar, 1543 Seleucid era (= 1232). A law is adopted in the court of Abraham (undoubtedly, the son of Maimonides) prohibiting the members of the congregation to pledge any of the objects belonging to the synagogue. It seems that this law was instituted because it had been customary to pawn synagogue property, and it was necessary to issue a formal prohibition. Those responsible for the announcement declare that they were prompted to adopt this course out of fear lest the members of the congregation should refuse to donate anything to the synagogue, being averse to have the holy things converted to private use (לָא לְפֶסֶרָא הוא פִּינָ'א לָא לְפֶסֶרָא הוא פִּינָ'א לָא לְפֶסֶרָא הוא פִּינָ'א). The witnesses are Nethanel b. Sa'adya and Elijah b. Zechariah.

A piece of paper, slightly damaged, measuring 7 1/4 x 6 ins. (= 19.2 x 17.4 cm.). Recto has eighteen lines, while verso is blank. Square character with a tendency to cursive. [Law School, U.P.] 348

Recto, on which eight fragmentary lines in large square character have been preserved, has part of a marriage document issued
at Fustat. The date and names of parties are torn off. On the upper margin there is the remnant of a line which must have been added by a later hand. As verso was blank, the leaf was subsequently folded, and some one wrote a poem on one side. Only the ends of the lines have been preserved, and the rhyme is שֶׁנֶּה. Verso also has this line: רְאֵשׁ תְּנוֹן תַּנְיָה (?) רָאֵשׁ תְּנוֹן תַּנְיָה. The first part gives 1345, while the second, 980 (?).

A piece of parchment, badly mutilated, measuring 5 x 7 ins. (≈12.7 x 17.8 cm.). [Amram.]

349

A legal document, in Jewish-Arabic, with Hebrew titles, dated 1695 (?=1338), near Fustat. Witnesses testify to R. Amram (the name is accompanied by many extravagant titles) that ... b. Moses and his sister Shamsa have renounced all claims to their property. The witnesses are ... b. Abraham ha-Kohen; Moses b. Jacob ha-Levi.

A piece of paper, badly mutilated and faded, measuring 13½ x 5½ ins. (≈34.3 x 14.3 cm.). Recto has forty-five lines, while verso is blank. Oriental cursive character. [Sulzberger.]

350

Parts of legal testimonies, in Jewish-Arabic. Recto has five fragmentary lines in square character with a tendency to cursiveness: "Abu'l-Faql began...and said" (...בֵּעַל פַּדְלָה רָאָבָא ...פַּדְלָה). Mention is also made of Abu'l-Baraka[t] (??). Verso is in an Oriental cursive hand, which seems to have been added later, and has seven lines. It is stated that R. Abraham testifies that Abu'l-Faql owes Ya'akub b. Abu'l-Surur ninety-six drachmas.

A piece of paper, torn on all sides, measuring 2½ x 3½ ins. (≈7.3 x 8.2 cm.). [Amram.]

351

A legal declaration, in Jewish-Arabic. Witnesses testify that Khasib (כָּשָׁב) the son of Sheik Abu Nasr, known as Ibn ..., claims the saddle which he pledged, as he paid the money which he had owed. The order of the court is that the saddle be returned to him. The document is signed by Mubahssar (מַבְחַשָּר) ha-Kohen b. Abraham, Abraham b. Moses ha-Melammed, Abraham b. Nathan.

A piece of paper, torn on all sides and faded, measuring 8½ x 7 ins. (≈20.4 x 17.8 cm.). Seventeen fragmentary lines have been preserved on recto, while verso is blank. Large square character with a slight tendency to cursiveness. [Amram.]

352

Part of a business document, in Jewish-Arabic, dated Cairo (כָּרְאוֹן), Monday, of the year...66 of the Seleucid era. The beginning of the line is torn off, and the remaining portion is faded; but מִשְׁמָיו is perfectly clear, though after מִשְׁמָיו there is a word which looks like מַעֲשָׁה, and מִשְׁמָיו is written over the line. The following names are preserved: Sheik Abu'l-Rabi '... ha-Kohen, Abu'l-Fakhkar or Abu'l-Fiker (מהבולעץ ...בִּקָּרָא), Abu'l-Farah.

A triangular piece of paper, the greater part of which is torn off. Size 5½ x 3½ ins. (≈14.3 x 8.2 cm.). Recto has preserved sixteen fragmentary lines, while verso is blank. Square character with a tendency to cursiveness. [Amram.]

353

It seems to be a legal declaration, in Hebrew, of a man who sold a fourth part of his court, which he had inherited, for a certain sum of money. The writer probably lived in Fustat, as mention is made of the "entrance of the Synagogue of the Syrians" (ברית בית הקברות). The only remaining word of the first line is יִשְׂרוּת. The year מ' (≈996, as it obviously refers to the era of documents) is mentioned, and this document was probably written about that time. The end is missing.

A piece of parchment, mutilated and faded, measuring 6 x 7 ins. (≈15.2 x 17.8 cm.). Recto has preserved fourteen fragmentary lines, while verso is blank. Bold square characters. [Amram.]

354

Recto, which has preserved eighteen fragmentary lines, is in square character. It contains a record of testimony, in Hebrew (ברית רֵעַ). It is stated that there came from Shobah...and Hillel, the sons of Nahman the physician (骋ְּה הִילֵל). Mention is made of a man named Ephraim. The writing does not seem to be the work of an experienced scribe. On the right-hand margin there has been added by a later hand רֵעַ הִילֵל.

Verso is covered with scribbling in Arabic script.

A piece of paper, torn and faded, measuring 7½ x 5½ ins. (≈18.1 x 13.2 cm.). [Amram.]
355

A reply in Jewish-Arabic, to some kind of inquiry, undated and unsigned. The writer says: “The servant of my lord informs my lord that he has formed a correct view of the matter: nothing shall be done heedlessly in the presence of witnesses.”

A piece of parchment, curiously shaped, measuring 7½x3¼ ins. (=18.7x8.3 cm.). Recto has fourteen short lines, while verso has a few illegible words, probably added by a later hand. Oriental cursive character. [Amram.]

356

Recto, which is in a Spanish cursive hand, is part of a contract, in Jewish-Arabic. The judge seems to be Moses ha-Kohen b. Aaron ha-Kohen, and one of the witnesses is Sheikh Salaiman b. Jeshuah. It has been testified that Abu'l-Faraj b. Al-Abrāq (?) undertook to hand over the document to Joseph b. Abu'l-Faraj. The scribe is Jehiel b. Judah.

Verso is in square character with a tendency to cursiveness, and has two fragmentary piyyuṭim.

A piece of paper, badly torn and faded on all sides. Size 7½x7½ ins. (=19.7x18.4 cm.). There are about twenty lines to a side. [Amram.]

357

Part of a legal document, in Arabic character without diaritical points, containing the deposition of a certain woman. Mention is made of Ibrāhīm b. Yaʿqūb. It is dated 4th of Shawwal in the year 636 (the hundreds are torn off). The names of the witnesses are missing. The sentence beginning “شهد عليها” (heard her) is incomplete.

One paper leaf, part of which is torn off, measuring 10½x7 ins. (=26.3x17.8 cm.). Recto has eleven lines, while verso is blank. [Sulzbach.]”

[...]

361

It seems to be a document recording the testimony of witnesses in connection with the slaughter of an animal performed by a man named Jehiel the Dayyan. The first few lines read:

...تلوك (!) ين تعشيشدا...  
...يم لايمانكلا ناطايرو...  
...مرباثا ستجينص لك...  
...سديها ناطايرو نن...  
...دليه مرباثا ناطايرو...  
...مرباثا ستجينص لك...

The exact date and the name of the judge are torn off.

A narrow strip of paper, the left side being entirely torn off. Size 6½x3½ ins. (=17.1x8.8 cm.). Recto has sixteen fragmentary lines, while verso is blank. Square character with a tendency to cursiveness. [Amram.]

362

An affidavit, in Hebrew, made by the widow Malkah, daughter of M... wife of the late Jair Abudar. She declares that she has received the sum of money due to her in accordance with her marriage
contract. The oath was taken in the presence of the judges, the guar
dian or trustee (ממסד) Judah Tanhum, and the brothers Abraham
and Solomon. Dated Monday, 4th of Ab, in the year 5386 A.M.
(=1626), at Cairo ((OPRZ). Witnesses are Moses b. Sariwan(?)
and... The other end of the sheet bears the inscription
שלוחת אופלמה וירד אלпром American...)
A sheet of paper, folded in two, badly mutilated and faded.
Size 12×16 ins. (= 30.5×40.5 cm.). Recto has thirteen long lines of
text, while verso is blank. Rabbinic cursive character. [Amram.]

363

Part of a legal document, in Jewish-Arabic, describing a session
in the Jewish court at Fustat. It is stated that Eleazar, known as
Abu Naṣr the Hazzan, appeared before the court and complained
of an attack made upon him, on his wife, and on his child, and asserted
that there had been witnesses present when the attack occurred.
Then the witnesses R. Ezekiel ha-Kohen b-Ḥabor and R. Obadiah
b. Solomon came and corroborated Eleazar’s statement, and averred
that the attack took place on Sunday night.
A piece of paper, torn and faded; lower part missing. Size
6½ x 9½ ins. (= 16.4×18.1 cm.). Eighteen lines have been preserved
on recto, while verso is blank. [Amram.]

364

It seems to be part of a marriage contract (it contains some phrases
not found in the ordinary Ketubah). The bridegroom is probably
Abraham b. ʿṢidkāh, and the bride... the daughter of Menahem b.
Levi.
A piece of parchment, torn and faded, measuring 4½ x 5½ ins.
(= 11.4×12 cm.). Eight fragmentary lines have been preserved on
recto, while verso is blank. Square character with a slight turn to
cursiveness. [Amram.]

365

Part of a legal document, in Jewish-Arabic. A woman named
Sitt al-Dar undertakes to maintain her mother during her life, and
to give certain sums of money to her brothers ʿṢidkāh and Ḥibāh,
known as Abu Saʿīd. Her husband, ʿṢidkāh ha-Levi, confirms this
declaration. The witnesses are: Joseph ha-Munṭāb b. Eleazar;

Eleazar ha-Kohen b. ʿAli b-Ḥabar; Jachia b. Abraham;
Joseph ha-Kohen b. Nissim.

The parties seem to have lived in Egypt, as the document speaks of
ירד אלпром American...)
A paper leaf, badly mutilated and faded, measuring 10½ x 5½
ins. (= 25.7×13 cm.). Twenty-nine lines have been preserved on
recto, while verso is blank. Oriental cursive character. [Amram.]

366

Part of a marriage contract; date, place, and most of the names
are missing, with the exception of the bridegroom’s first name, which
is Ghallīb (ממסד which probably is غلاب).
A narrow strip of parchment, trimmed on all sides. Size 12×3½
ins. (= 33.5×8.2 cm.). Five fragmentary lines have been preserved
on recto, while verso is blank. Large square character. [Amram.]

367

Part of a legal or business document, in Aramaic. It seems to be
dated Cairo (OPRZ), Sunday, 3rd of Elul, 5090 A.M. (= 1330).
The place is perfectly clear, but the date is indistinct, only some letters
of the words אלпром American... being visible. Signed: Abra-
ham b. Joseph(? b. Haasan of Toledo.
A piece of paper, badly mutilated and almost entirely faded,
measuring 6½ x 5 ins. (= 16.4×12.7 cm.). Eleven lines have been preserved
on recto, while verso is blank. Square character with a
strong tendency to cursiveness. [Amram.]

368

A legal document, in Hebrew, dated Cairo (OPRZ), Sunday,
4th of Tamuz, 5275 (= 1515). It deals with the conditions of the
partnership of Joseph Sibṣiyah (ממסד, Solomon Agilar (or Aguilar =
ensus), David al-Fandari, Abraham Talum. Witnesses are: Mīr
Saranims(?), Nissim.
A piece of paper, badly damaged and faded, the right-hand upper
corner being entirely cut off. Size 8½ x 6 ins. (= 20.9×15.2 cm.).
There seem to have been eighteen lines on recto, while verso is
blank. Late Oriental cursive character. [Amram.]

369

A legal document in Hebrew. Witnesses testify that R. Solomon
b. R. Jeshuah sold his store, containing wood and other articles, to...
A legal document, in Hebrew, dated Cairo (סְפָר יִרְמָא), Thursday, 30th of Tishri, 5370 A.M. (≈1669). Witnesses testify that Jacob Efikin b. ... came and complained that Eleazar Forek (אֱלֶאָזָר פְּרוֹך), known as Shukair, would force him to sell or to rent some of his property. As Eleazar is a powerful and influential man, Jacob is afraid to refuse him; but takes the necessary precaution to nullify the transaction in advance by telling the witnesses of his plight. The witnesses assert that they are convinced of the truth of Jacob’s declaration. The witnesses are Jacob Garyani. (this signature is in the same hand as the document, and it is likely that he is the scribe) and Isaac b. Benjamin b. Shoshen (ךֹשֵׁן).

One paper sheet, folded in two, torn right in the middle into two halves. That these two pieces of paper are one is quite obvious. When pieced together this sheet measures 8½ × 6 ins. (≈20.6 × 15.2 cm.). Fol. 1a has eighteen lines, while the rest is blank. Late Oriental cursive character. [Amram].

A piece of paper, torn and faded, measuring 8½ × 6¼ ins. (≈21.2 × 15.3 cm.). Recto has eighteen lines of text, while verso is blank. Late Oriental cursive character. [Amram].

372

Part of a marriage document. The bridegroom’s name is Mazzol Tob ha-Levi, and the bride is Esther. The eight lines below contain a detailed account of the conditions of the betrothal, and the date is given as Monday, 14th of Sivan, 5401 A.M. (≈1641). The name of the place is obliterated.

A large piece of parchment, folded in two, the upper part of which is torn off. Size 12½ × 18¾ ins (≈31.1 × 46.9 cm.). Recto has preserved eight long lines of the text in beautiful square character, as well as eight lines in a small cursive hand. [Amram].

373

Part of a marriage document, the date of which is torn off. The bridegroom’s name is Salim b. Sauid al-Akhilufi, and the bride is called Sa’idah the daughter of Sa’id al-Iatrushi. The parties seem to have lived in Sun’a(Yemen). The document differs greatly from the usual Ketubah and contains a number of Arabic phrases as لم يمض الأنسان إلا يبتاع... (the other is illegible).

A piece of paper, torn and moth-eaten, measuring 7½ × 7½ ins. (≈20 × 18.2 cm.). Recto has 28 lines, while verso is blank. Square character, with a slight tendency to cursiveness. [Amram].

374

A marriage contract, dated Friday, 19th of Adar, 2203 Seleucid era (≈1892), in Kazayyim (?), probably in Yemen. The first nine lines are in large square character, and contain the introduction, which differs from the usual formula of the Ketubah. The remainder is in a Yemenite cursive hand, and has a number of Arabic phrases, as لم يمض الأنسان إلا يبتاع... The bridegroom is Hayyim ibn Sulaiman, and the bride is Shimah the daughter of Daud. The witnesses are Sa’id b. Sulaiman Najjar and Yahya b. Sa’id.

A large piece of paper, slightly torn and pasted together. Size 11½ × 9¼ ins (≈28.2 × 23.5 cm.). Recto has twenty-nine lines, while verso is blank. [Amram].
375

Part of a book containing formulas for drawing up various documents with directions in Jewish-Arabic. Fol. 2a, 14, has the form of a bill of divorce (נירא). [Amram.]

Two paper leaves, forming the outer sheet of a fascicle and measuring 5½ x 2½ ins. (=12.9 x 8.8 cm.). Number of lines ranges from eight to ten to a page. Large square character, written with a thick reed, with a slight tendency to cursiveness. [Amram.]

376

Forms for writing wills and similar documents. This fragment has three different forms: 1) headed נגזרות; 2) נספח מסכת רבינית; 3) ניסוח מסכת רבינית. [Amram.]

Two narrow and long paper leaves, mutilated and torn. Size 8½ x 3 ins. (=21.9 x 7.6 cm.). There seem to have been more than thirty lines to a page. Cursive character. The lines on fol. 2a are written lengthwise, while 2b is blank. [Amram.]

377

It seems to be part of a letter, in Jewish-Arabic, addressed to some important person in the community. The writer protests his innocence, and quotes the words of 'the saint, peace be upon him!' (Psalm 120:2). He also mentions 'and I weep inwardly and say' and 'and weep, for my joy is turned to mourning'. [Amram.]

A piece of paper, the greater part of which is torn off, measuring 6½ x 6 ins. (=15.8 x 15.2 cm.). Twelve fragmentary lines have been preserved on recto, while verso is blank. Square character with a strong tendency to cursiveness. [Amram.]

378


Verso has the names of the writer and addressee. A paper leaf, slightly damaged, measuring 9½ x 7 ins. (=24.8 x 17.8 cm.). Recto has forty-two lines, while verso has only two. Square character with a tendency to cursiveness. [Amram.]

379

A begging letter, in Jewish-Arabic, addressed to Samuel ha-Nagid. Money is asked for a woman and her children. There are no data to determine who that Samuel ha-Nagid is.

A piece of paper, mutilated and faded, measuring 8½ x 6½ ins. (=22.5 x 17.4 cm.). Recto has seventeen lines, while verso is blank. Square character with a tendency to cursiveness. [Sulzberger.]

380

Part of a letter, in Jewish-Arabic, written by Samuel b. Judah. On the upper margin is written 'the name of the addressee', and presumably this is the writer's name. Reference is made to the account of Sheikh Abu 'Ali Husain.

A piece of paper, slightly damaged and faded, measuring 9½ x 6½ ins. (=24.8 x 16.4 cm.). Recto has sixteen lines, while verso is blank. Oriental cursive character. [Amram.]

381

Part of a begging letter, in Hebrew, written by Obadiah, who signs his name 'Obadiah ha-Shamayyim'. The writer asks for monetary assistance, and states that he has addressed a similar letter to R. Samuel ha-Dayyan. Mention is also made of Sheikh Abu 'I-Farsj Solomon.

A piece of paper, badly damaged, measuring 9½ x 4½ ins. (=24.8 x 11.4 cm.). Recto has sixteen lines, besides short lines on the margin, while verso is blank. Square character with a tendency to cursiveness. [Sulzberger.]

382

A letter, in Hebrew and Jewish-Arabic, addressed to Abraham b. Nathan (seventh in the company). The first half of recto which is in Hebrew is taken up with the eulogies of this Abraham, and in the second part, which is in Arabic, the writer says that God knows how lonely he is without this Abraham. Still he could not accept his invitation to visit him in Syria. He decided to remain in Aleppo for two more months with his friends. Verso has the name of the addressee, as well as the names of previously mentioned people. Are these the writers of the letter? This is followed by a verse: 'Bismillah al-Rahman al-Rahim.' See Mann, Jews in Egypt, II, 374.
A large piece of paper, badly damaged, measuring $13\frac{3}{4} \times 5\frac{1}{4}$ ins. ($34.6 \times 13.7$ cm.). Recto has thirty-eight lines, while verso has only five short ones on one column and three on the other. Oriental cursive character. [Sulzberger.]

383

Part of a letter, in Jewish-Arabic, written by Hayyim b. 'Amar of Fustat and addressed to Abu Zakari Yahya b. Manasseh. The writer who lived in Fustat, expresses his thanks for past favors, and states that he has received a letter from Alexandria at the end of the first Rabli. Verso has the names of the writer and addressee.

A piece of paper, the left-hand corner of which is torn off. Size $6\frac{1}{4} \times 7\frac{1}{4}$ ins. ($15.5 \times 18.4$ cm.). Recto has preserved eleven fragmentary lines, apart from some writing on the margin, while verso has only two, the rest of the page being blank. Oriental cursive character. [Amram.]

384

A letter, in Jewish-Arabic, undated and unsigned. Mention is made of a certain Ephraim.

A piece of paper, damaged, measuring $7 \times 3\frac{3}{4}$ ins. ($17.7 \times 8.8$ cm.). Recto has eleven lines, while verso has only ten, apart from some writing on the margin. Difficult Oriental cursive character. [Amram.]

385


A piece of paper, torn, measuring $5\frac{1}{4} \times 6\frac{1}{4}$ ins. ($13.5 \times 17$ cm.). Recto has fifteen lines, apart from the lines on the margin, while verso has seven. Difficult Oriental cursive character. [Amram.]

386

A Hebrew letter, undated and unsigned. As the lower part is torn off, it is hard to say whether verso is a continuation of recto or not.

The writer pleads: “Do not forsake me in my exile. You know that I do not intend to remain here, and am detained on account of the debt that you owe me. But, R. Nissim the Dayyan rebukes me for not marrying. I cannot explain the circumstances to him, as he does not know that I intend to return home, after having stayed here for six years. I fear that because of his rebukes I may be compelled to get married. What will I tell then my mother and daughter who are waiting for me? When they hear of my marriage, they will rend their garments and weep bitterly. You will have to bear the sin as well as I, if you detain me here any longer. Do not deal with me as you did with Solomon, whom you gave one dinaar and ten pieces of silver, while he had asked twelve. When the Haber went to Alexandria, he asked me to come along with him, if I wished to be the Dayyan in Alexandria. He promised me a good salary ($75$ dinars) and to appoint me teacher of most of the boys in that city.”

The writer sends regards to Nagr and Sa’d his pupils and to R. Phineas and family.

A piece of paper, torn and faded, measuring $10\frac{1}{4} \times 6\frac{1}{4}$ ins. ($25.5 \times 15.7$ cm.). Recto has thirty-one lines, while verso has only fourteen in a smaller hand, the rest of the page being blank. Square character with a slight tendency to cursiveness. [Amram.]

387

A begging letter in Jewish-Arabic, undated and unsigned. Only parts of the lines have been preserved, and there is no complete sentence. But the few legible words and the biblical quotations leave no doubt as to purpose of the letter.

A narrow strip of paper, mutilated and faded, measuring $10\frac{1}{4} \times 3\frac{1}{4}$ ins. ($26.6 \times 9.8$ cm.). Recto has twenty-one fragmentary lines while verso is blank. Square character with a strong tendency to cursiveness. [Amram.]

388

A letter in Jewish-Arabic, undated and unsigned. The writer seems to ask for a loan of sixty drachmas, which he would return as soon as possible ($95$ dinars).

A piece of paper, torn and faded, measuring $7\frac{1}{4} \times 3\frac{1}{4}$ ins. ($18.2 \times 8.8$ cm.). Recto has fifteen lines, while verso is blank. Oriental cursive character. [Amram.]

389

A business letter in Jewish-Arabic, closely written on both sides. It is addressed to Abu Zakariyya Judah b. Moses by Salimah (?) b. Musa b. Isaac. There is a line at the end in Arabic script, of which
the only legible word is מִקְמַל. The writer gives a detailed account of the sale of olives and other wares. There is constant reference to Sheikh Abu Ya'qub Yusuf b. Farh (אליאשף מֵאָבַי 유ָסִיף לְרָחָא). The writer reached Sicily (ספרנו) on New Year. He informs his friend, by the way, that he spent Pentecost in Sfax (סְפָּאָס), where the army of the Sultan defeated the army of the general of that place. Sheikh Abu Ibrahim b. Sa'd (?) took some goods. The writer also visited Rome.

A wide and long piece of paper, damaged and faded, measuring 25 1/2 x 31 1/2 ins. (=64.7 x 22.2 cm.). Recto has eighty-four lines, besides short lines on the margin, while verso, which, except the address, is written in the opposite direction, has sixty-four. Oriental cursive character. [Salzberger.]

390

A letter, in Jewish-Arabic, written by Mudrik b. Musa to Abu Yahya Jauhari (מעדיק מוסא) b. Nisim. The writer says that he has just returned from Alexandria in the month of Tebet, and complains of not having received answers to his two letters. No letter from Ibn Sa'd has reached him, but he has received some money from Khalfon. Mention is made of Sheikh Abu 'Ann, Sheikh Abu'l-Hasan, Abu Zakariyya Elhanan, Sheikh Abu Ya'qub, Abu Ishak Barhon b. Elijah.

A piece of paper, badly damaged, measuring 5 1/2 x 7 1/2 ins. (=14 x 18.4 cm.). Recto has eighteen lines, besides short lines on the margin; verso has seven lines and the address, the rest being blank. Oriental cursive character. [Salzberger.]

391

It seems to be part of a letter of congratulation on a wedding.

Recto has:

אתארא
אלאבייסיס
ינכט צדא
אליאשקבبشرשליה
סםיאטוםר

Verso is blank.

A piece of paper, torn, measuring 4 1/2 x 2 1/2 ins. (=11.4 x 6.6 cm.). [Amram.]

DOCUMENTS AND LETTERS

392

A Hebrew letter addressed to Joseph ha-Hazzan b. Jacob ha-Hazzan, asking for the support of a school. The writer states that they have borrowed forty gold pieces for taxes. The letter, which is undated, is signed by Solomon ha-Kohen b. Mordecai; Mabassar b. Shelah (teacher of the orphans); Moses b. Levi (superintendent of the synagogue); Joseph ha-Kohen b. Yahyah (?); Joseph b. Nahum; Hayyim b. Solomon; Nathan b. Judah; Moses b. Jacob (?); Moses b. Judah; Joseph ha-Kohen b.-Habber b. Solomon, head of the academy. The messenger with whom the letter was sent is Joseph ha-Levi b. 'Ali.

One paper leaf, badly damaged, measuring 11 x 7 ins. (=27.9 x 17.8 cm.). Recto has twenty-nine lines, besides short lines on the margin, while verso is blank. Square character with a tendency to cursiveness. [Salzberger.]

393

A Hebrew letter addressed by a teacher to R. Joshua (?) asking for monetary support. The writer is in Tunis, and the addressee lives in Damyat (Egypt). The writer, who appears to be a Karaite, explains, at the end of his letter, the meaning of the word וּסְתַמַּס (Isa. 40:20). Mention is made of "my pupil R. Nahman b. Machir"tn."הַנַּחַנְךָ נָהָמָךְ מַחִיר. The writer uses the term הַנַּחַן אֵלֶּה and הַנַּחַנְךָ נָהָמָךְ מַחִיר."

A long piece of paper, badly damaged, measuring 23 1/2 x 6 1/2 ins. (=57.9 x 17.1 cm.). Recto has sixty-six lines, while verso is blank. Square character with a tendency to cursiveness. Sporadic vocalization. [Salzberger.]

394

A letter, in Jewish-Arabic, addressed to Abu Abraham...Isaac al-Melamed b. R. Hayyim ha-Sefor by Amram... (the rest is torn off). The writer depicts his condition, and refers to Abu Yusuf Ya'qub b. Abu Kathir. The names of the writer and the addressee are given on verso.

A piece of paper, badly damaged and faded, measuring 10 1/4 x 7 1/4 ins. (=26.3 x 19 cm.). Recto has thirty-two lines, while verso has twenty-three in one direction and six in the other. Oriental cursive character. [Amram.]
395

A letter, in Jewish-Arabic, addressed to ‘Ali abu’l-Hasan b. Sa’d by ... b. ‘Imran. The writer states that Bahdur b. Naṣir is of the prominent men of Sanhur (Egypt). He then goes on to give an account of some business transaction. Reference is made to Abu'l-Makarim who is likely to be in Cairo (it is not certain whether مصرب in this letter stands for Cairo or Egypt. In modern Arabic مصر without any further qualification refers to Cairo). Verso has a great part of the letter as well as the names of the writer and addressee.

A piece of paper, torn and faded, measuring 10 1/4\times 6 1/4 in. (≈25.7 \times 17.6 cm.). Recto has nineteen straight lines as well as many fragmentary ones on the margins; verso is practically covered with writing in all directions. Oriental cursive character. [Amram.]

396

A letter, in Jewish-Arabic, undated and unsigned. It begins with the formula (in Arabic script).

It seems to be in connection with a will. Mention is made of Abu Sa’d, Abu'l-Ḥumair ‘Ali ibn Ḥusain, known as Ibn Shut’alb (?), ha-Kohen b. Joseph, ha-Kohen b. Ali, the chief (מְחֵלל בְּלָא בְּכָל) of the (? ... בֶּן ה): Abu Naṣr; Abu'l-Bashir (?).

A piece of paper, badly mutilated and faded, measuring 11 7/8\times 8 5/8 in. (≈27.9 \times 18.5 cm.). Recto has twenty-two lines, while verso is blank, except for a few words, in Arabic script, which may have been the names of the writer and addressee, but which are illegible now. Square character with a slight tendency to cursiveness. [Amram.]

397

Part of a letter, in Jewish-Arabic, addressed to a man whom the writer calls (my master the Kohan and the Parasa). Mention is made of R. Solomon and Abu Zakariyya. It is stated that Abu Zakariyya in Egypt (or Cairo) used to befriend everyone who came from Babylon, Syria, or Rome. Mention is also made of Abu ‘Imran Musa, Abu ‘Ali, and Abu Naṣr al-Sirājuni. The writer states that he has received a letter from Tunis, and asks for assistance.

The Arabic script of verso is not quite legible, but the following is tolerably clear:

398

A letter, in Jewish-Arabic. The names of the writer and addressee are torn off. The date is given as the 30th day of the ‘Omer, but the year is missing. Mention is made of Abu Maṣūr. The letter is from one friend to another. The last line is (the diacritical points are rare):

If my reading is right, the name of the addressee is Abu Zakari b. Abu'l-Faraj of Cairo and Ǧayyub.

A piece of paper, torn and faded, measuring 6 1/4\times 5 in. (≈15.8 \times 12.7 cm.). Recto has twenty-seven lines, while verso has three lines in Arabic script, the rest of the page being blank. Curious cursive character. [Amram.]

399

A letter, in Jewish-Arabic, written by Nissim b. Banaya(בַּנְיָא) to ‘Arus (אֶרֶם) b. Joseph, both of whom seem to hail from Egypt. The writer states that he has received letters from Abu'l-Surur and Ibn Kasahal al-Kohen; but he is unable to read the one by the latter (אָבִי בָּן אוֹב). He met Sheikh Abu Zakari Yathya. Mention is also made of Sheikh Abu'l-'Ala b. Salamah. Verso has the names of the writer and addressee, and scribbling which seems to be account-entries.

A narrow strip of paper, torn and faded, measuring 9 3/4\times 4 3/4 in. (≈24.1 \times 11 cm.). Recto has seventeen lines, apart from some writing on the margin, while verso has three lines belonging to the letter, as well as some scribbling by a later hand. Oriental cursive character. [Amram.]