

**Category: Manuscripts**

Name/Title:	Second Nuremberg Haggadah
Object:	Passover Haggadah
Artist/Maker:	Unknown
Date:	1450-1500
Origin:	South Germany
Community:	Ashkenazi
Collection:	Jerusalem, Schocken Lib. Ms.24087
Location:	Not relevant
Site:	Not relevant
School/Style:	South Germany

**Codicology**

Parchment, 42 leaves.

Full page: 250 x 175mm

Text space: 135 x 88mm.

Written in square Ashkenazi script, mostly 13 lines per page (19 lines on fols. 26v-28). Instructions are written in smaller square script. Some text is written in semi-cursive script (fols. 3v, 27v-28, 37) Ruling in ink, 5 quires of 8 leaves each, except for I<sup>12+1</sup>, IV<sup>2</sup>, V<sup>10+1</sup>.

Badly damaged by humidity and insects.

**Colophon**

None

**Decoration program**

- 9 large initial words, painted in gold and various colours, inhabited with zoomorphic, foliate and geometrical motifs (fols. 3, 6v, 18, 21, 21v, 22v, 24v, 29v, 37v, 40v). One of the initial words is depicted within a decorated panel (fol. 6v). Smaller initial words and instructions are written in gold, red or in various colours on each text of the Haggadah.
- 3 full illustrative pages (fols. 1v-2v) and 128 marginal illustrations depicted in the outer and lower margins of each page (fols. 3-41v). Each illustration is accompanied by rhymes, mostly written within scrolls in semi-cursive script by the hand of an additional scribe. The painted drawings are in gouache colours, of blue, green, yellow, ochre, pink, red, grey and some in gold and silver, on a vellum ground:
  - Ritual scenes and text illustrations (fols. 3-7, 8-10, 15v-18, 21, 21v, 22v- 30, 41v).
  - Biblical and midrashic illustrations (Ex. cycle: fols. 7v-8v, 9v-15, 17v-22, 37v; Gen. cycle: fols. 30v- 37; Joshua: fol. 38; Samuel: fol. 38v; Samson: fol. 39, 39v; David: fol. 40; Solomon: fol. 40v; Jonah: fol. 41; Messiah and Elijah: fol. 29v, 41v).



- Grotesques, animals and hunting scenes set in some of the lower margins (fols. 9, 23, 24v, 25, 25v, 26v, 27, 27v, 28, 28v, 30).
- Some of the facing pages are decorated in the outer and lower margins forming a symmetrical composition framed mainly by buildings (fols. 5, 11, 24, 26, 28, 29).

## History

- In 1958 the haggadah was acquired from the German National Museum in Nuremberg.

## Description

The description follows the folio numbers:

### Fols. 1v-2

#### **SUBJECT:**

The preparation of the *Mazah*

#### **DESCRIPTION**

##### **Fol. 1v:**

Two facing full-page illustrations are related to the preparation of the *mazah*. On fol. 1, on the right is a miller, standing at the entrance of a windmill with a tall spire. Another man is approaching from the right, riding a donkey carrying two sacks of wheat. Inscribed above:

"לרוח נעשה הרחיים/ ולא כגבורת המים."

"The mill was made to be worked by the wind and not by the strength of the water." An additional inscription is inscribed above the donkey:

"הולך על ארבע ולא על גחון/ מוליך החטה לטחון."

"It goes on four legs and not on its belly (a paraphrase on Lev. 11:42). It carries the wheat to be ground."

##### **Fol. 2 (seven illustrations)**

On the left are seven scenes depicting the preparation of the *mazah* in a non-consecutive order.

In the lower zone on the right is a man carrying a sack of freshly ground flour on his shoulder, inscribed:

"על שכמו נושא השק/ כי אנשי ביתו על פיו ישק."

"He carries the sack on his shoulder, for the people of his household by his word shall be ruled" (a paraphrase on Gen. 41:40).

In the same zone, to the left, is a boy holding a sack of flour (damaged). Inscribed (most of it effaced):

"קושר שקו על ש.../ שלא יוחלף שמחתו..."

"He ties his sack on...so his joy will not be replaced with..."

In the upper zone, to the right, is a man drawing water from a well with a metal bucket. Inscribed:

"שואב המים מן הבאר/ ללוש המצה כאשר נבאר."

"He is drawing the water from the well to knead the *mazah*, as we will explain."



To the left, two men are carrying a bucket of water on a pole. The man on the left also carries a smaller bucket in his hand. Inscribed:

"שניהם על שכמם עמוסים/ ללוש מצה כדי לספר ניסים."

"Both carry loads (of water) on their shoulders to knead the *mazah*, in order to recount miracles."

In the middle zone, to the right, is a woman standing near a table on which a heap of flour is set in a bowl and next to her foot is an open sack. Inscribed:

"לגיל לששון ולשמחה/ אשה ממלאת ההין קימחא."

"For mirth, joy and happiness (Zec. 8:19), a woman fills the measure with flour."

In the centre is a woman kneading dough in a trough, while a boy pours in water. Inscribed:

"לשה הבצק בשתי ידה (!) / זורק המים בנה חמודה."

"She kneads the dough with both her hand(s), while her beloved son pours the water."

In the middle zone, to the left, is a man flattening the dough set on the table, with a long-handled spatula.

Inscribed:

"אינו חש על טרחו/ לש המצה בכל כחו."

"He does not spare his labour (but) kneads the *mazah* with all his might."

### **FOL. 2v (three illustrations)**

#### **SUBJECT:**

The preparation of the *Mazah*

The *Mazah* is eaten before the *Seder*

#### **DESCRIPTION:**

Two scenes relating to the preparation of the *mazah* are set one above the other. On the top, four women, two men and three children stand around a table, rolling out, pricking and decorating the *mazot*. Inscribed:

"בגיל בחדודה ובדיצות/ מתקנין את המצות. הבנים עם האבות/ כולם עומדים סביבות."

"With joy, glee and mirth, they prepare the *mazot*, the sons with the fathers, all stand around (the table)."

In the lower part, a man removes a round *mazah* from the oven on a long handled spatula, while a basket filled with *mazot* sits near his feet. Inscribed:

"האופה מן התנור מוציא המצה/ ומשימין תוך הסל לארצה (!)."

"The baker takes the *mazah* from the oven and puts it into the basket on the ground."

A third genre scene is combined within the lower one. A woman is standing near the oven and pointing at two boys eating *mazot* behind the oven. The inscription near the woman, reads:

"ראו כולכם והביטו את שניהם/ המצה עוד בין שניהם."

"See, all of you, and observe (based on Hab.1:5) these two, the *mazah* is still between their teeth (based on Num.11:33)."

An additional inscription is inscribed above the boys:

"בהחבא לפני הסדר המצה אוכלים/ כאילו בבית חמיהם ארוסתם בועלים."



"In secret they eat the *mazah* before the *seder*, like those who consummate their marriage in the father-in-law's house, before the wedding (based on JERU.TAL.Pesahim, 10:37 a)".

### **FOL. 3 (two illustrations)**

#### **SUBJECT:**

Search of Leaven

#### **DESCRIPTION:**

The initial word "אור" (*Or* – "On the eve of (the fourteenth of Nisan)"); based on Pesahim, 1:1; Toseftah, Pesahim, 1:1; B.T. Pesahim, 2 b), that opens the section of the search of the leaven in the haggadah text, is written in gold and blue letters inhabited with birds and zoomorphic motifs. In the left margin is a two-story building in which a man standing in the upper floor. He is holding a candle and a bowl, and is searching for leaven. Inscribed next to the man:

"לאור הנר ולא באבוקה/ צריכים לעשות הבדיקה."

"By the light of a candle, and not by a torch (B.T. Pesahim 7 b), one has to make the search."

Below, a woman is seen from a window, sweeping the walls with a broom, while in the cellar is a youth who sweeps between barrels, using a feather and a bowl. Next to the youth is inscribed:

"במרתף בודק העליונות/ והשורות התחתונות."

"In the cellar one searches the upper as well as the lower shelves" (B.T. Pesahim 8 b).

In the lower margin, to the right, is a man pointing at four ravens pecking in a fenced garden. Inscribed:

"(ב)חצר בדיקה אין צורך/ מפני שעורבים מצויין שם באורך."

"(In) the yard there is no need to search, because the ravens are found there at length" (B.T. Pesahim 8 a).

### **FOL. 3v (three illustrations)**

#### **SUBJECT:**

Search of Leaven

Hiding of Leaven

Burning of Leaven

#### **DESCRIPTION:**

In the right and lower margins, next to the prayer of the burning of leaven, are three consecutive illustrations. On top is a man holding a bunch of feathers and a bowl. Inscribed:

"בודק בכל פינה בבית וכל מעונה/ בראשון מברך באומץ על ביעור חמץ."

"One searches in every corner, in the house and the whole dwelling. First one boldly recites the blessing for the burning of the leaven."

Below is a man hiding a bowl of leaven in a large pot in order to protect it from the mice, two of which appear at his feet, while a third mouse is being eaten by a cat. Inscribed above:

"טומנין החמץ והבר/ פן יגרר בו העכבר."



"One hides the leaven and the grain, lest the mouse drag it away."

Below the cat is an additional inscription:

"הנני נושך בעכבר/ פן יאכל את הבר."

"Behold, I bite the mouse, lest he eat the grain."

In the lower margin is a man about to throw leaven from a bowl into the fire. Inscribed:

"למחר שורפין ותולין/ וכל אחד בלבו מבטלין."

"On the morrow one burns (the leaven; Pesahim 2:1; B.T. Pesahim 5 b), and delays (what is left) and each one annuls it in his heart."

#### **Fol. 4 (four illustrations)**

##### **SUBJECT:**

*Harosset*

Seder table

First cup of wine

##### **DESCRIPTION:**

Next to the passage describing the preparation of the Seder plate, including the *harosset* (a dough made of fruits, nuts and wine, symbolizing the mortar in Egypt), is a text illustration in the top of the left margin. Two youths are standing next to a table; one of them is peeling fruit and the other is crushing it with a pestle in a mortar. Inscribed above them:

"מתקנין החרוסת שני אחים/ אגוזים אגסים תפוחים."

"The two brothers prepare the *harosset* (from) nuts, pears and apples."

In the middle of the left margin is a table on which are prepared the dips (green leaves) and a golden bowl with three *mazot*. They are inscribed:

"השלש מצות והטיבולין/ על השלחן מוטלין."

"The three *mazot* and the dips are laid on the table."

In the lower margin, on the right, below the beginning of the text of the blessing over the wine (*kiddush*), is a servant filling a jug from a barrel. The inscription above, reads:

"מן החבית מוציא את היין/ ותמיד בקנקן אין."

"He takes wine from the barrel, and (yet) the pitcher is always empty."

To the left, below the table is the master of the house filling a golden cup, while pointing to the inscription that reads:

"מוזגין כוס ראשון לברכה/ כאשר לפניך ערוכה."

"One fills the first cup for the benediction, as it is represented before you."



#### **Fol. 4v**

##### **SUBJECT:**

First cup of wine

##### **DESCRIPTION:**

Next to the text of the *kiddush* are two men, a woman, a boy and a girl, all seated at the *seder* table. The man, at the head of the table, raises a gold cup while reciting the blessing over the wine (*kiddush*). A star shaped lamp is hanging above the table from an arch. To the left of the table are a brass jug and a bottle, possibly vessels for hands washing. Below the star inscribed:

"מקדש לאל הטוב / הקידוש של יום טוב."

"He blesses the God of mercy with the blessings (*kiddush*) of the feast."

#### **Fol. 5 (two illustrations)**

##### **SUBJECT:**

First cup of wine

##### **DESCRIPTION:**

Within an architectural framework, a man is seen from the lower tier drinking from a cup. On the table is a golden plate, inscribed above:

"לזה אין חידוש / שותה אחר הקידוש."

"In this there is no innovation, one drinks after the blessing (*kiddush*)."

A bird is perched on the roof.

In the lower margin, to the right, is a comical figure, drinking wine from a cup while on his left is a large silver jug, inscribed:

"בכיסו בכעסו בכוסו באילו ג' דברים / טבע האדם בו נכרים."

"(In) his pocket, his anger and his cup are the three things by which a man's nature is known" (based on B.T. Eruvin, 65 b).

#### **Fol. 5v**

##### **SUBJECT:**

*Havdalah* (Differentiation between holy and secular days)

##### **DESCRIPTION:**

Next to the text of the *Havdalah* blessing is a man, seated within an architectural framework (supported by a shaft and a base), alluding to a spice tower, used during the differentiation ceremony. He is lifting his right hand towards a star shaped lamp and looking at his fingernails. In his left hand the man is holding a goblet with a gold lid. At the bottom, out of the frame, is another man looking at his fingernails. On his left is a golden bird while on his right is the inscription:

"הקידוש הזה יקנה"ז נקרא לכן פושט ידיו לנרה (!)."



"(The mnemonic order of) this blessing (*Kiddush*) is called YaQeNHaz (*Yayin* (wine), *Kiddush* (blessing), *Ner* (candle), *Havdalah* (Differentiation between holy and secular days), *Zeman* (time)), therefore one stretches his hands towards the light."

### **Fol. 6 (three illustrations)**

#### **SUBJECT:**

First cup of wine; Blessing over the wine

Hand washing

The first dipping: *karpas* (celery)

#### **DESCRIPTION:**

Next to the end of the text of the *Kiddush*, in the outer margin is a seated man drinking wine from a cup. The inscription is no longer visible. A boy pouring water over the hands of a man, above a metal basin, is depicted below, illustrating the blessing over hand washing. Inscribed:

"על ידיו זורקין המים ומברך על נטילת ידים."

"On his hands water is poured, and he recites the blessing over hands washing."

In the lower margin, below the instructions to dip greenery in vinegar is a couple with a child seated at the *seder* table. The man dips green leaves into a bowl. To the left, a bottle is hung on a hook. Inscribed:

"בלי דופי ושמצ טיבול ראשון בחומץ."

"With no blemish, no harm, the first dipping is in vinegar."

### **Fol. 6v (two illustrations)**

#### **SUBJECT:**

*Afikoman*

*Ha Lahma* ("This is the bread of affliction")

#### **DESCRIPTION:**

The initial word "*הא*" (*Ha* – "This is (the bread of affliction)") is set within a multi-coloured panel depicted in the center of the page. The large square letters are painted gold, and inhabited with scrolls and grotesques. A stork, lion and a wolf are depicted around the letters.

In the right upper margin are a man and three boys sitting around a table set with cups. The head of the *seder* is lifting a large decorated *mazah* towards the boys, who are stretching out their hands. Inscribed above the *mazah*:

"הנערים פושטי(ם) ידיהם לקבל האפיקומן מאביהם."

"The boys stretch out their hands to receive the *afikoman* from their father."

Below the opening panel, in the lower margin is a man leaning his left arm on a pillow, a woman and two children, all seated around the *seder* table. The man and the woman, on the right, lift up a golden *seder* plate, as is customary while reciting this passage. On the left is a brass jug of wine. The scroll above the plate is inscribed:

"הקערה מלפניו עוקרים ובקול רם אומרים."



"One lifts the plate and recites aloud."

### **Fol. 7 (two illustrations)**

#### **SUBJECT:**

Pouring the Second cup of wine

*Mah Nishtanah* ("Wherein is this night different from all other nights?")

#### **DESCRIPTION:**

A man is sitting within an architectural framework and is pouring wine from a jug into a golden cup, as is customary before reciting the adjacent text of *Mah Nishtanah* ("Wherein is this night different from all other nights?"). The man is pointing towards the question and above him is an inscription:

"אחר לחם עוני/ מוזגין כוס שני."

"After (reciting) 'This bread of affliction', one pours the second cup."

The tower in which the man is seated is set on top of a wild boar, and is decorated with grotesques.

The *Mah Nishtanah* text is illustrated in the lower margin. A seated man is turning with an explanatory gesture towards a young boy standing in front of him. Inscribed:

"הבן לאביו שואל/ למה עושים(ם) כסדר הזה בכל (ישראל)?"

"The son asks his father: 'why are they observing this rite in all (Israel)?"

### **Fol. 7v**

#### **SUBJECT:**

Pharaoh consulting his wise men

#### **DESCRIPTION:**

The text "We were Pharaoh's bondmen" is inscribed in the lower part of the page. Below it, in the lower margin is Pharaoh, enthroned, crowned and holding a golden scepter. He is flanked by a guard on the left, and on the right by an Egyptian astrologer, who is pointing at the stars in a segment of sky that appears in the right margin. Inscribed near Pharaoh:

"מלך מי כמוני/ לי יאור ואני עשיתיני (!)"

"No king is like me, the river is mine, and I have made it for myself" (a combined verse based on Jes. 44:7 and Ezek. 29:9).

An additional inscription is above the astrologer:

"אצטגנוני פרעה חזו בככבי שמיא שנולד בן ויהי' לוקה במיא/ לכן ציוה פרעה בכל מצרים להשליך כל הבן הילוד למים."

"The astrologers of Pharaoh saw in the stars of heaven that a son (the Saviour of Israel) was born and he will be afflicted by water. That is why Pharaoh ordered throughout Egypt to cast every son born into the water (Ex.1:22)."





### **Fol. 8 (two illustrations)**

#### **SUBJECT:**

The five Rabbis of Benei Beraq  
The Finding of Moses

#### **DESCRIPTION:**

A text illustration to the passage "It is told of Rabbi Eliezer..." appears in the outer margin. Five Rabbis conversing around a table, with an open book in front of them, are set within an architectural framework. Above them is inscribed:

"בני ברק יושבים ודורשים/ על הגאולה ועל הניסים."

"(In) Benei Beraq (they) sit and discuss the redemption and the miracles."

In the lower margin is Pharaoh's crowned daughter, clad in gold and followed by her four maidens. She is standing at the riverbank and stretching out her elongated right arm (Ex. 2:5; based on B.T. Sotta 12 b; Ex. Rabbah (Vilna), 1:23) towards the ark placed in the river among the reeds. Inscribed above the ark:

"תבת משה צף על המים/ מפני פחד מלך מצרים."

"Moses' ark floats on the water because of the fear of the king of Egypt."

An additional inscription is near Pharaoh's daughter:

"ותרד בת פרעה ונערותיה/ ותרא התבה ותשלח אמתה ותקחה."

"Pharaoh's daughter went down with her maidens (to the river) she saw the ark, stretched out her arm and took it" (Ex. 2:5; B.T. Sotta 12 b; Ex. Rabbah (Vilna), 1:23).

### **Fol. 8v (two illustrations)**

#### **SUBJECT:**

Rabbi El'azar ben Azariah  
The Finding of Moses  
Moses given to Jochebed

#### **DESCRIPTION:**

An illustration of the adjacent text: "R. El'azar ben Azariah said..." (Berachot, 1:5) is depicted in the outer margin. Rabbi El'azar is standing in a discussion with Ben Zoma, who stands in front of him, holding an open book. The inscription above them reads:

"רבי אליעזר וכן זומא/ דורשי (דורשים על) יציאת מצרימא (!)."

"Rabbi Eli'ezer and Ben Zoma expound the Exodus from Egypt."

In the lower margin, Pharaoh's crowned daughter, clad in gold is accompanied by her four maidens. She is holding an open ark with the infant Moses inside and hands it over to Miriam, who kneels in front of her and stretches out her hand. On the left, behind her, is Jochebed, stretching out her hand, about to hold the child (Ex. 2:6-9). The inscription near Pharaoh's daughter reads:

"ותפתח בת פרעה התבה ותראהו/ ותאמרי (!) מילדי העברים הוא."



"Pharaoh's daughter opened the ark, saw him, and said: 'this is one of the Hebrews' children' " (Ex. 2:6).

An additional inscription is inscribed near Miriam, and reads:

"מרים ראה (!) הדבר והלכה/ וקרא' (ה) (ל)אם הילד בציווי המלכה."

"Miriam saw this and went to call the mother's child, at the queen's command" (based on Ex. 2:8).

### **Fol. 9 (two illustrations)**

#### **SUBJECT:**

The Four Sons: The wise son

Moses taking off Pharaoh's crown

#### **DESCRIPTION:**

A standing bearded man making an explanatory gesture with his hand illustrates the text in the lower part of the page, relating to the Four Sons, inscribed:

"חכם אחד מארבעה בנים/ שואל בהלכות הפסח ודבריו כנים."

"The wise son, one of the Four Sons, asks about the Passover laws, and his words are true."

In the lower margin is Pharaoh sitting at a table with his crowned daughter and a magician. On his left, the young Moses is holding the crown, just taken off Pharaoh's head (Ex. Rabbah (Vilna), 1:26). To the left is a rampant cheetah.

The inscription near Pharaoh reads:

"הנער משה לעיני החרטומי' (ם) והשרים/ הכתר מעל ראש המלך הרים."

"The boy Moses, in front of the magicians and the councilors, took the crown off Pharaoh's head."

Next to the magician, is inscribed an additional inscription:

"אמר בלעם הקוסם ובעלי נחשים/ הנער המלוכ' (ה) על ראשו ישים."

"Balaam (Num. 22) the sorcerer and the magicians said: 'the boy will put the kingdom on his head'" (based on Divrei Hayamim shel Moshe Rabeinu, Beit Hamidrash (Jelinek, 1938), pp. 3-4).

### **Fol. 9v (two illustrations)**

#### **SUBJECT:**

The Four Sons: The wicked son

Moses' flight - Moses as a prince

#### **DESCRIPTION:**

Illustrating the text relating to the wicked son, a young soldier representing the wicked is depicted in the outer margin. He is wearing a hat decorated with feathers, carries a large sword fastened to his belt and a halberd in his right hand. Above him inscribed:

"רשע הוא זונה אחרי השקר/ לכן בתשובתך עיניו תנקר."

"The wicked son goes whoring after the lie therefore in your answer you should pluck out his eyes."



In the lower margin is Pharaoh's daughter, crowned and clad in gold and purple, leading the young crowned Moses towards a house (see: Remarks). Next to her inscribed:

"ותלכי (!) המלכה) עם משה בלטה/ ותשמחי (!) כי הוא נמלט."

"The queen went quietly with Moses, and she was glad that he had escaped."

#### **REMARKS:**

There is a discrepancy between the illustration and the accompanied inscription. Moses depicted as a prince, and walking with Pharaoh's daughter, may allude to a legendary story. The midrash narrates that after Moses took off Pharaoh's crown, Pharaoh's advisors ceased to try and kill him, and he lived in the palace wearing royal garments (Yalkut Shim'oni, Shemot, 166). However, despite the inscription there is no indication to Moses' departure in that version of the story.

Moses' flight is described in the Biblical and the legendary sources, but only after he killed the Egyptian – a scene illustrated in the following folio (see also: fol. 11v – Moses flight to Midian).

#### **Fol. 10 (three illustrations)**

##### **SUBJECT:**

The Four Sons: The simple son

The Four Sons: the son who does not know how to ask

Moses slaying the Egyptian

##### **DESCRIPTION:**

In the outer margin are two of the Four Sons, illustrating the related text. On top is a young man pointing to the text with his left hand, and with his right hand pointing at the inscribed scroll that reads:

"התם לפי תומו שואל/ מה זאת ומי הגואל."

"The simple son asks in his naivety: what is this? And who is the redeemer?"

Below him is the son who does not know how to ask. He is depicted as a young fool, dressed as a jester, jumping back and forth, and inscribed:

"שאינו יודע לשאול את פתח לו/ כי הוא כסיל מכל קהלו."

"He who does not know how to ask, you should teach him, for he is the most foolish of all his community."

In the centre of the lower margin, is a man leaning on two shovels and looking towards a castle on the left. On the right, the crowned Moses is looking backwards, grasping his sword, while the Egyptian in front of him falls to the ground (Ex. 2:12). Inscribed near the man:

"העני תוך הטיט עמד/ והמצרי אשתו שכב וחמד."

"The poor man stood within the mortar, while the Egyptian lay with his wife and desired her" (based on Ex. Rabbah (Vilna), 1:28).

An additional inscribed scroll near Moses, reads:

"משה כה וכה פנה/ ויטמן המצרי בחול באות(ה) עונה."

"Moses looked here and there (Ex. 2:12) and hid the Egyptian in the sand at the same time."



### **Fols. 10v- 11**

#### **SUBJECT:**

Israelites in bondage in Egypt

#### **DESCRIPTION:**

The two Egyptian cities Pithom and Ra'amses are depicted as castles in the extreme margins of the two facing pages, creating a symmetrical composition.

### **Fol. 10v**

#### **SUBJECT:**

The bondage of the Israelites in Egypt

#### **DESCRIPTION:**

At the foot of a tall castle, depicted in the outer margin and representing the city Pithom (inscribed), are four Israelites mixing mortar, climbing a ladder and carrying baskets. On their left is an Egyptian taskmaster with a raised club, who watches them working (Ex. 1:11). Inscribed near the Israelites:

"לטורח גדול ולא למרגיעה/ היה להם כל שעה."

"Hard work with no rest was for them every hour."

Inscribed near the Egyptian:

"ויכם השוטר על מוחם/ עד כמעט פרחו רוחם."

"The guard hit them on their heads (literary: brains) almost until their soul fled."

The castle is surrounded by a moat with water and swans in it.

### **Fol. 11 (two illustrations)**

#### **SUBJECT:**

The bondage of the Israelites in Egypt

Moses rebuking two fighting Israelites: Datan and Abiram

#### **DESCRIPTION:**

A tall castle inscribed Ra'amses, with a draw-bridge over a moat in which are swimming swans illustrates the passage: "Blessed be He who observes His promise to Israel" that ends with "and they shall afflict them, four...". On the roof is a man working with an axe, while at the foot of the castle, are two Israelites carrying bricks and piling them up (Ex. 1:11). Inscribed:

"תמיד יגעים/ לימים ולרגעים."

"Always toiling, every day, every minute."

In the lower margin is Moses crowned and armed with a long sword, pointing at two fighting Israelites (Ex. 2:13) named Datan and Abiram (based on Deut. Rabbah (Vilna), 2:29; also mentioned in Targum Jonathan to Ex. 2:13; Ex. Rabbah (Vilna), 1:29). Inscribed near Moses:

"ויהי היום כאשר הפועלים אצים/ וירא משה שני עברי' (ם) נצים."



"One day when the workers were hurrying Moses saw two Hebrews fighting" (a paraphrase on Ex. 2:13).  
Near the fighting men, inscribed:

"דתן ואבירם בני מרי/ הלשינו משה על דבר המצרי."

"Datan and Abiram, rebellious people, informed on Moses about the Egyptian" (based on Ex. 2:14-15; Ex. Rabbah (Vilna), 1:29).

### **Fol. 11v (two illustrations)**

#### **SUBJECT:**

Attempt on Moses' life  
Moses flight to Midian

#### **DESCRIPTION:**

Next to the passage: "This faithfulness it is that has stood by our fathers and us" are two successive episodes based on a legendary interpretation illustrating the attempt on Moses' life (Deut. Rabbah (Vilna), 2:29). In the right upper margin is a tall executioner clad in purple and raising a large sword, while holding the young Moses by the hair. Inscribed:

"ליד הקוסטנר נמסר משה/ ונעשה צוארו כאבן שיש קשה."

"Moses was delivered into the hand(s) of the executioner, hence his neck became as stiff as marble" (based on Deut. Rabbah (Vilna), 2:29).

The story continues in the lower margin, where Moses wearing a traveler's tunic and carrying a lance over his shoulder, is fleeing from the executioner, walking in a field with trees, grass, and sheep.

Inscribed:

"ויהי כאשר נמלט מחרב התליין/ ברח משה אל ארץ מדיין."

"And when he escaped from the sword of the executioner, Moses fled to the land of Midian" (based on Deut. Rabbah (Vilna), 2:29).

This depiction is set below the passage: "*Ze Ul'mad*" ("Depart and learn") that narrates Jacob's immigration to Egypt.

#### **REMARKS:**

The depiction of Moses wearing a traveler's tunic and carrying a lance over his shoulder, may allude to the passage "Depart and learn", and can be regarded as a literary interpretation to the text. Such illustrations are known from haggadot inscribed and illustrated by Joel Ben Shimeon. Joel was an Ashkenazi scribe-artist, who was active in the second half of the 15<sup>th</sup> century (1449-1485) in Germany and Italy. He combined his Ashkenazi visual tradition with the Italian environment. See for example: Dyson-Perrins Haggadah, fol. 7v (Cologny-Geneve, Biblioteca Bodmeriana, Martin Bodmer Foundation, Cod. Bodmer 81; Cf. B., Narkiss, *Hebrew Illuminated*, 1984, p. 63, fig. 61 (In Hebrew)).

### **Fol. 12 (two illustrations)**

#### **SUBJECT:**

Moses and Jethro's daughters



## Moses and Jethro

### DESCRIPTION:

Two episodes are depicted in the lower and left margins, illustrating the meeting of Moses and Jethro's family. In the lower margin are Jethro's seven daughters standing behind a well and drawing water, while Moses, clad in a traveler's tunic and holding a lance, converses with them (Ex. 2:15-17). To the right is their flock of sheep. Inscribed:

"ויבא משה על הבאר שם נפש/ אומנות אבותיו תפש."

"And Moses came to rest at the well, following his ancestor's custom (i.e. meeting his future wife at a well like Eliezer for Isaac and Jacob)" (Ex. Rabbah (Vilna), 1:32.) Near the maidens is inscribed:

"וכאשר נתן משה ליל רננות/ ממדיין באו שבע בנות."

"When Moses gave a night of joy, seven maidens came from Midian."

In the upper left corner is seated Jethro, who is listening to his daughter telling him how Moses saved them from the shepherds at the well (Ex. 2:18-19). Inscribed:

"גבור חיל יפה ונעים/ הצילנו היום מן הרועים."

"A brave hero, handsome and pleasant, delivered us today from the shepherds (Ex. 2:19)."

Beneath them is Moses, wearing a traveler's tunic, with a lance in his hand. Inscribed:

"ויאמר יתרו קראנה אותו ויאכל לחם ויבא משה לביתו."

"And Jethro said: 'call him that he may eat bread' (Ex. 2:20). And Moses came into his house."

### **Fol. 12v (two illustrations)**

#### SUBJECT:

Moses in prison

Moses' marriage with Zipporah

#### DESCRIPTION:

Three successive legendary illustrations (Ozar Hamidrashim (Eisenstein), p. 360; Yalkut Shim'oni, Shemot, 162) are depicted in the outer and lower margins, starting at the top right. Moses is a prisoner held in a tower. His head appears at the window of a tall tower, surrounded by a moat with swans swimming in it. At the foot of the tower, Zipporah is standing, holding a dish to feed Moses, while he is kept in prison.

Inscribed:

"משה היה אסור ז' שנים/ צפורה כלכל" אותו כל יום ב' מונים."

"Moses was imprisoned for seven years, Zipporah fed him twice daily."

Moses' and Zipporah's marriage ceremony is depicted in the lower margin. Inscribed below the tower:

"אחר ז' שנים יצא משה לאורה וקידש משה הבתולה צפורה."

"After seven years Moses came out to the light, and Moses wedded the virgin Zipporah."

Moses and Zipporah are standing under a *talit* (prayer shawl), while Moses, on the right, gives her a wedding ring. She is wearing a diadem on her long loose hair, and is stretching out her finger towards the ring. Inscribed above:

"הא לך האירוסין/ ובטבע(ת) מקדשין."



"Here is the betrothal, and with a ring they wed (sanctified)."

Jethro is standing behind Moses and is holding a large brass cup, while Zipporah's mother is standing on the left, behind her daughter and pointing toward the ceremony. A musician is playing a viol, to the right (See: Remarks).

Although the wedding ceremony is not a text illustration, it is related indirectly to the end of the passage "Few in Number". The passage ends with "...as it is said: 'I caused thee to multiply as the bud of the field, and thou didst increase and wax great...' (Ezek. 16:7). This may allude to the growth of the Hebraic population in Egypt, as an outcome of their marriage.

#### **REMARKS:**

According to the Midrash (Ozar Hamidrashim (Eisenstein), p. 360; Yalkut Shim'oni, Shemot, 162), Jethro, who was one of Pharaoh's advisors, put Moses in a prison for seven years. Jethro's daughter Zipporah fell in love with Moses and fed him while he was a prisoner. After Moses was liberated from prison, Jethro offered to marry his daughter to the man who will uproot a rod planted in his garden. Since Moses was the only man who succeeded to pull out the rod, he won and married Zipporah. This last episode of the story is not illustrated in our manuscript.

#### **Fol. 13**

#### **SUBJECT:**

Moses at the burning bush

#### **DESCRIPTION:**

The consecutive illustrations of Moses and his flock in the lower and outer margin follow the above mentioned midrashic story (Ozar Hamidrashim (Eisenstein), p. 360; Yalkut Shim'oni, Shemot, 162). Moses is holding a stick and is kneeling barefoot before the burning bush with his boots seen on the ground on the left (Ex. 3:1-5). Above his head is a segment of sky. Inscribed above the bush:

"תוך הסנה בא מלאך אל משה לך למצרים והמופתים תעשה."

"An angel came to Moses in the bush (ordering him): 'go to Egypt and reveal the signs'."

Jethro's flock is waiting in the lower margin, inscribed:

"משה נהג צאן יתרו אחרי המדבר מפני הגזל שם הלך ועבר."

"Moses led the flock of Jethro beyond the desert (Ex. 3:1). He went there in order (not to) trespass (other people's property)" (Ex. Rabbah (Vienna), 2:3; Tanhuma (Buber), Ex. 12:12).



### **Fol. 13v (four illustrations)**

#### **SUBJECT:**

Moses swallowed by a monster  
Zipporah circumcising her son  
Zipporah going to Egypt  
Moses and Aaron meeting

#### **DESCRIPTION:**

Four consecutive midrashic illustrations (Ozar Hamidrashim (Eisenstein), p. 360) are depicted in the outer and lower margins. Starting at the top right margin, is a winged monster with a long tail and claws, swallowing the legs of bareheaded Moses, illustrating a legendary interpretation (Midrash Agadah (Buber), Ex. 4:24) and that of Rashi's on Ex. 4:24. Inscribed:

"ויבלע משה מרגליו עד המילה/ כי לא חתך מבנו העורלה."

"It swallowed Moses from his legs up to his circumcised (genitals), because he did not cut off his son's foreskin (i.e. did not circumcise him; following Rashi's interpretation on Ex. 4:24)."

As Zipporah realized that her son should be circumcised, she immediately acted. In the middle right margin, Zipporah is kneeling and circumcising with a stone a swaddled infant lying on a red cushion (Ex. 4:25-26) .

Inscribed:

"ותאמר (ר) צפור(ה) חתן דמים אתה לי/ המות כמעט גרמת לבעלי."

"Zipporah said: 'you (Moses) are a bridegroom of blood to me (Ex. 4:25), you (dragon) almost caused my husband to die'."

In the right lower margin, Zipporah and her two sons are riding an ass on the way to Egypt. Inscribed:

"ותקח צפורה את שני בניה/ ותרכיבם על החמור לפניה."

"Zipporah took her two sons and sat them on the ass before her."

In the middle lower margin, Moses is meeting Aaron and embracing him, on his way back to Egypt.

Inscribed:

"וירא משה כי אחיו הוא/ וירץ לקראתו ויחבקהו."

"Moses saw that it was his brother, he ran towards him and embraced him" (Gen. 4:27).

#### **REMARKS:**

The story told in the Ozar Hamidrashim ((Eisenstein), p. 360) mentions an angel, and not a monster. However, the consecutive episodes follow this version.





### **Fol. 14 (two illustrations)**

#### **SUBJECT:**

Israelites pleading to God  
Pharaoh bathing in blood

#### **DESCRIPTION:**

Two kneeling men are depicted in the lower margin, praying to God with joined hands, illustrating the text: "And we cried unto the Lord the God of our fathers and the Lord heard our voice and saw our affliction..." (based on Deut. 26:7). A paraphrase of the same text is inscribed within a scroll, between the two men:

"צעקו אל אלהי אבותם/ וישמע את שוועתם."

"They cried to God of their fathers, and He heard their cry."

In the outer margin, crowned Pharaoh is sitting naked in a bathtub, possibly full with blood. Below, an Egyptian is carrying the corpses of children (badly damaged). Inscribed above Pharaoh:

"מלך מצרים נצטרע/ ויוסף עוד להרע."

"The king of Egypt became leprous, and he became even more evil" (based on Ex. Rabbah (Vilna), 1:34; Targum Jonathan to Ex. 2:23).

Above the Egyptian is inscribed:

"ציוה המלך לשחוט את הזכרים/ ולרחוץ בדמם האיברים."

"The king ordered the males to be slaughtered, and his limbs to be washed in their blood" (based on Ex. Rabbah (Vilna), 1:34; Targum Jonathan to Ex. 2:23).

### **Fol. 14v (two illustrations)**

#### **SUBJECT:**

Infants cast into the river  
Moses and Aaron before Pharaoh

#### **DESCRIPTION:**

Along the outer margin is a man throwing a naked infant from a crenellated tower into the water. Another infant is falling, while a third one is swallowed by a fish. The depiction illustrates the passage written at the end of the previous page: "And we cried unto the Lord... and the Lord heard... our toil, which is the sons. As it was said: "Every son that is born ye shall cast into the river and every daughter ye shall save alive..." (Ex. 1:22).

Inscribed:

"בציווי מלך מצרימה (!) / להשליך כל הזכרי' (ם) למימה (!)."

"(It was) the order of the king of Egypt to throw all male children into the water" (a paraphrase to Ex. 1:22).

The second illustration of Moses and Aaron depicted in the lower left margin, is part of the following page.



## **Fols. 14v- 15**

### **SUBJECT:**

Moses and Aaron before Pharaoh

### **DESCRIPTION:**

An illustration to the text: "And the Lord brought us out of Egypt with a mighty hand and with an outstretched arm... and with signs and with wonders" (based on Deut. 26:8) is depicted along the lower margins of fols. 14v and 15. On the left, the crowned and enthroned Pharaoh is holding a golden scepter, and turns towards Moses and Aaron, who approach from the right, clad as travelers (fol. 14v). Moses holds a large golden rod. Behind Pharaoh is a turreted castle inscribed "Egypt", guarded by a soldier and two lions. Inscribed near Moses and Aaron:

"משה ואהרן לפני פרעה באו/ ואת האותות לפניו הראו."

"Moses and Aaron came before Pharaoh and showed him the signs."

Inscribed near Pharaoh:

"מי יי' אשר שלח לי/ ממנו לא שמעתי בגבולי."

"Who is the Lord who sent (you to) me? I have never heard of him in my country" (A paraphrase on Ex. 5:2).

## **Fol. 15v (three illustrations)**

### **SUBJECT:**

The Ten Plagues: Plague of Blood

Plague of Frogs

Plague of Lice

### **DESCRIPTION:**

The first three plagues are set next to the passage "And the Lord brought us out of Egypt with a mighty hand...and with signs and with wonders." (Deut. 26:8). In the top right margin is the plague of blood depicted as a river with reeds and red spots (Ex. 7:20-21). Inscribed:

"עשר מכות מכה ראשונה/ היה הדם ביאור ובכל פינה."

"(Of) the ten plagues, the first was blood in the river and in every corner."

Below the river is a standing man with frogs jumping on him (Ex. 8:2). Inscribed:

"מכה שנייה/ עלו הצפרדעי' (ם) על כל ברייה."

"The second plague: the frogs climbed on every creature."

A woman looking for lice in the hair of a youth lying with his head in her lap (Ex. 8:13), is depicted in the lower margin. Another man, on the left, is crushing lice with his fingers. Inscribed:

"אצבע אלק' (ים) הוא אל אמונה/ מכה שלישיית קטנה."

"It is the finger of God (Ex. 8:15), the Lord of faith, (the) third plague was small."



### **Fol. 16 (three illustrations)**

#### **SUBJECT:**

The Ten Plagues: Plague of Beasts  
Plague of Murrain  
Plague of Boils

#### **DESCRIPTION:**

Three additional plagues are depicted next to the previous text and the beginning of the text relating to the Ten Plagues. In the outer top margin are some wild beasts devouring naked men and women (Ex. 8:20).

Inscribed:

"המכה רביעית באו לרוב/ חיות רעות נקראו ערוב."

"(In) the fourth plague came many wild beasts which were called *Arov*." (The identification of *Arov* as wild beasts is based on the legendary interpretation. Cf. Ex. Rabbah (Vilna), 11:3).

Two half-naked men facing each other, with red tumors under their arms and on their legs, illustrate the plague of murrain (Ex. 9:6). Inscribed:

"מכה חמישית נקרא דבר/ בא להם מעבר לעבר."

"The fifth plague was called murrain; it came to them from one side to the other."

Naked men and women scratching themselves, while their bodies are covered with boils (Ex. 9:10), are on the lower margin. Inscribed on the right:

"שחין ואבעבועות/ פורח בהם כל שעות."

"Boils and sores (Ex. 9:9) breaking forth at all hours."

An additional inscription on the left, reads:

"שחין באדם ובבהמה/ ועל כל יש בו נשמה."

"Boils upon man and cattle (Ex. 9:9-10), and upon every living soul."

### **Fol. 16v (two illustrations)**

#### **SUBJECT:**

The Ten Plagues: Plague of Hail  
Plague of Locusts

#### **DESCRIPTION:**

The plague of Hail is depicted along the right margin; a hunter with a stick in his hand and a horn hanging from his shoulder, is holding a dog (or a bear?) on a leash. Above him is a forest with cattle and on top is a segment of sky, from which hail is falling (Ex. 9:23-24). Inscribed:

"המכה השביעית הברד/ על כל ברייה הורד."

"The seventh plague was the hail, brought down on every creature."

In the lower margin are two men attacked by gigantic locusts (Ex. 10:13-15). Inscribed:

"מכה שמינית (ת) ארבה וסלעם/ באו על כל העם."

"The eighth plague: *Arbeh* and *Sal'am* (two different kinds of locust, Lev.11:12), came upon the entire nation."



**Fol. 17 (two illustrations)**

**SUBJECT:**

The Ten Plagues: Plague of Darkness  
Plague of Death of the first-born

**DESCRIPTION:**

In the outer margin is a dark corridor and under a trefoil arch, a man is led by a dog on leash, inscribed:

"הכלב את בעלו מושך/ שאינו רואה מפני החשך."

"The dog pulls his master who does not see because of the darkness."

In the lower margin is the last of the ten plagues. A winged angel is emerging from a segment of sky, raising a large sword against a group of Egyptians standing in queue on the right (Ex. 12:29). Inscribed:

"מאת המצרים/ המלאך הרג הבכורים."

"Of the Egyptians, the angel killed the first-born."

**Fol. 17v (two illustrations)**

**SUBJECT:**

Passover lamb in Egypt  
Blood applied to lintels and door-posts

**DESCRIPTION:**

In the outer and lower margins are three episodes illustrating Ex. 12:5-7. On the top right is a man slaughtering a lamb whose blood is flowing into a gold basin, held by another man standing under the table.

Inscribed above:

"זה קרבן פסח/ כאשר יי' אל משה שח."

"This is the Passover sacrifice, in accordance to what the Lord told Moses."

An additional inscribed scroll is next to the man holding the basin:

"עומד עם המזרק זקוף/ לקבל הדם ליזרק על המשקוף."

"(The man) stands holding up the basin, to catch the blood to smear on the lintel."

Two men carrying bowls of blood and bunches of hyssop, apply the blood to the lintels' doors, in a town (based on Ex. 12:7). Inscribed:

"זורקין הדם על המזוזות/ כאשר נאמר למשה במחזות."

"They sprinkled the door-posts with the blood, accordance with what was said to Moses in the visions."

**Fol. 18**

**SUBJECT:**

Preparation of the Passover meal

**DESCRIPTION:**

At the center of the page is the initial word "כמה" (*Kamah*- "How many are the calls of the Almighty upon our thankfulness"). The letters are painted in gold, blue and pink and are inhabited with grotesques, animals and



flowers. On the left is a building with a pointed roof, on which an eagle is perched. A woman is standing within the building, stirring soup in a cauldron on the fire, while another cauldron is hung from the roof. On the right is a servant, bringing a third receptacle.

Next to the hung cauldron is inscribed (partly in Yiddish):

"אל תהי נזוף/ צריך לעשות זוף."

"Do not be reproved, one has to prepare soup' ('zup' in Yiddish)."

Another scroll on the right (in Yiddish), reads:

" ולואף אוויר איינא/ מאך זוף דיינו."

"Velauf (?) oyyer eyne, makh zup dayeynu." - "Hurry up one of you, make enough soup."

### **Fol. 18v**

#### **SUBJECT:**

Israelites despoiling the Egyptians

#### **DESCRIPTION:**

To the right and below the liturgical hymn *Dayeynu* ("It had sufficed us"), is a legendary scene (Yalkut Shim'oni, Bo, 186) also alluded to in the hymn: "Had he given us their substance...". Along the outer margin, a woman is looking into a chest (based to Ex. 11:2), inscribed:

"בשלושה (ה) ימי אפילה באו בני ישראל והרכוש בתיבות ראו."

"During the three days of darkness the Israelites came and saw the wealth that was in the chests."

After taking the vessels from the chest, two women are seen carrying bottles, sacks, and brass vessels. In the lower margin are two additional women searching another chest. The woman on the right holds a large jug. A third woman, on the right carries a decorated bag. Inscribed in the centre:

"הכוסות כסף והקנקנים לשאת עמם מוכנים."

"The silver cups and the jugs, they were ready to take with them."

At the bottom, inscribed:

"בנות ישראל האהובים נושאי' תוך כיס זהובים."

"Daughters of Israel lovely to behold, carry in their pocket (coins) of gold."

### **Fol. 19**

#### **SUBJECT:**

Moses and Aaron before Pharaoh

#### **DESCRIPTION:**

Next to the end of the hymn *Dayeynu* ("It had sufficed us"), is a towered city representing Egypt. Crowned Pharaoh is depicted below it and is raising a club against Moses and Aaron, who stand before him, in the lower margins (based on Ex. 12:31). Moses leans on his golden rod. Inscribed above Pharaoh:

"וימלא פרעה אף וחרון ויגרש מלפניו משה ואהרן."

"Pharaoh, filled with rage, dismissed Moses and Aaron."

An additional inscription is near Moses:



"ענה משה לזה הנני כוסף ראות פניך לא אוסף."

"Moses answered: 'This is what I long for, I will see thy face again no more' (Ex. 10:29)."

### **Fols. 19v - 20**

#### **SUBJECT:**

Israelites leaving Egypt

#### **DESCRIPTION:**

The Israelites leaving Egypt (Ex. 13:18-22) illustrate the two facing pages (19v and 20) in their outer borders. In the top outer margins is a group of Israelites armed with spears (based on Ex. Rabbah (Vilna), 20:19; Jeru.Tal., Shabbat, 6:8; Rashi on Ex. 13:18). Below them is a couple riding a horse, while in the lower margin is a carriage carrying people pulled by two horses with riders. Inscribed on top:

"בראשון בחמש(ה) עשר יום לבני ישראל הית' פדיום."

"In the first (month), on the fifteenth day, the Israelites were redeemed."

Above the carriage:

"ויהי בחצות הלילה הנשים ישבו על העגלה."

"In the middle of the night (Ex. 12:29), the women sat in the carriage."

The procession of the Israelites continues in the bottom right margin, from right to left. Two men are leading loaded asses and one of the men carries a spear. In front of them is a woman with a cradle containing an infant on her head. Two children are walking beside her while a man is walking before her carrying two children in a basket, hung on his back. A woman carrying a bundle on her head is in the front. Inscribed above her:

"כל בני ישראל נקהלו וגם ערב רב אתם עלו."

"All the Israelites congregated and a mixed multitude came also out with them (Ex.12:38)."

In the outer left margin is another couple riding a horse, while a bear is watching between two trees (see: Remarks). Inscribed above:

"דרך פלשתים ישראל לא נחם בראותם מלחמה פן ינחם."

"(God) did not lead them by the way of (the land of) the Philistines, lest they repent when they see war" (based on Ex.13:17).

#### **REMARKS:**

It is possible that the bear in our haggadah, represents the land of the Philistines, alluding to the bear and the lion king David had killed, before his battle against Goliath the Philistine (I Sam. 17:34-37).

### **Fols. 20v- 21 (two illustrations)**

#### **SUBJECT:**

Crossing of the Red Sea

Egyptians pursuing the Israelites



## DESCRIPTION:

The Israelites crossing the Red Sea and pursued by the Egyptians (Ex. 14: 5-31) illustrate the facing pages (fols. 20v and 21) in their outer borders, framing the text. Beginning with folio 21, in the lower and outer left margins, the Israelites are crossing the Red Sea. Moses is lifting his golden rod and leading the Israelites to pass through the midst of waters, in several paths. Inscribed above Moses:

"לחרבה בקע משה המים וינער כל מצרים."

"Moses cleaved the water and made it dry land (Ex. 14:21), and overthrew all the Egyptians (Ex. 14:27)."

Above the Israelites:

"כל ישראל עוברים בין הגזרים."

"All the Israelites pass between the pieces" (divided sea; based on Gen. 15:17; Ps. 136:13; Mechilta DeRabbi Yishmael, Jethro, 9).

To the left is a gold winged angel on top of a pillar of water (possibly a pillar of light), who led the Israelites (Ex. 13:21; Ex. 14:19), inscribed:

"נורא תהילה האיר לישראל הלילה."

"Awesome in praise (God), gave light to the Israelites by night."

The Israelites in the back of the procession are pointing towards the army, while in the rear is another winged angel, who moved to the back in order to protect them from the Egyptians pursuing them (Ex. 14:19). Inscribed above the angel:

"ויסע מלאך אלהים מפניהם ויסע עמוד ענן מאחריהם."

"The angel of God who went before them (removed and went behind them) and the pillar of cloud went behind them" (Ex. 14:19).

The Egyptian army is pursuing the Israelites in the lower and outer margins (fol. 20v). Crowned Pharaoh is wearing full armor, riding a white horse and leading the army towards the left (fol. 21). Inscribed above him:

"שנאה קלקל (!) השורה פרעה רוכב ראשון במהרה."

"Hatred disturbed the natural order (Gen. Rabbah (Vilna), 55:11) Pharaoh rides quickly at the head."

A group of armed equestrians with spears and banners follows him. Inscribed above:

"אחרי ישראל רדף פרעה וכל חילו הרכבים ושלישי על כולו."

"Pharaoh and all his army pursued the Israelites, the charioteers and captains all of them" (Ex.14:7).

Inscribed on the right:

"ויהם יי' מחנה מצרים ויביאם תוך המים."

"The Lord troubled the Egyptian hosts (Ex.14:24) and brought them into the water."

## **Fol. 21 (two illustrations)**

### **SUBJECT:**

*Mazah*

Crossing of the Red Sea

### **DESCRIPTION:**

The initial word "מצה" (*Mazah*- "This Unleavened Bread, which we eat") is depicted at the top of the page. The gold and blue, large square letters are inhabited with grotesques and flowers and adorned with scrolls



painted in ink. To the left a bearded man is standing, wearing a large hat. He is holding in his left hand a round *Mazah*, while pointing with his right elongated index finger, to the initial word.

For the rest of the illustrations, see the previous description of combined folios 20v and 21.

### **Fol. 21v (two illustrations)**

#### **SUBJECT:**

*Maror*

Egyptians drowning

Pharaoh is saved

#### **DESCRIPTION:**

The initial word "מרור" (*Maror*- "The Bitter Herb, which we eat") is depicted at the center of the page. The large square letters are painted in gold, red and blue and are inhabited with grotesques and adorned with scrolls painted in ink. To the right is a bearded man standing, wearing a large hat and long garments. He is lifting up a bunch of green leaves and pointing with his left elongated index finger to the initial word.

In the lower margin, the Egyptians are drowning (Ex. 14:27-28). Heads of drowning men and horses are seen among the waves. Inscribed above their heads:

"צדיקים כעופרת צללו רשעים כקש קלו/ בינוניים כאבן במצולות ירדו כל אחד כאשר מרדו."

"The righteous sank like lead, the wicked were as light as straw, the mediocre went down to the abyss like stones: each one (was treated) according to his revolt" (Mekhilta on Ex. 15:5).

On the right, crowned Pharaoh is emerging from the sea with his hands joined in prayer, inscribed:

"טובה מאת השמים נשמר/ בעד כי יי' הצדיק אמר."

"By the favor of Heaven, (Pharaoh) was saved (Mekhilta on Ex. 14:28) because he said: 'God is just' (Ex. 9:27)."

### **Fol. 22 (two illustrations)**

#### **SUBJECT:**

Miriam dancing

Well of Elim

#### **DESCRIPTION:**

Miriam, playing the timbrel and a maiden playing the viol, are accompanied by a group of women and depicted in the lower margins. Inscribed beneath Miriam:

"ותקח מרים הנביאה/ ותאמר (ה) אשיר(ה) ליי' כי גאה גאה."

"And Miriam the prophetess took (the timbrel; Ex. 15:20) and said: 'I will sing unto the Lord for He has triumphed gloriously' (Ex. 15:1)."

Inscribed beneath the maiden:

"במחולות הנשים/ שמחים וששים."

"The women dance joyously and with mirth."

In the outer left margin, the well of Elim is depicted as a square fountain topped by fourteen cypresses, representing the seventy palm trees, inscribed:





"Seventy palm trees (Ex. 15:27; 33:9)."

**REMARKS:**

The appearance of the well of Elim next to Miriam the prophetess, may attest to a midrashic interpretation attributing the miraculous wells in the desert during the exodus from Egypt to Miriam's well. According to the midrash (Toseftah, Sota, 11:1), the miraculous well appeared whenever the Israelites needed water, as long as Miriam was living. After her death the well dried up.

**Fol. 22v (two illustrations)**

**SUBJECT:**

*Lefikhakh* ("It is therefore our duty to thank")

**DESCRIPTION:**

The initial word "לפיכך" (*Lefikhakh*- "It is therefore (our duty to thank)") is depicted at the center of the page. The large square letters are painted in gold, green and blue, and are inhabited with grotesques and birds. To the right, above the letter *lamed* is a young man lifting up a cup and pointing to the decorated word, illustrating the custom which is practiced while reciting this passage. Another similar illustration is depicted below the initial word, where a seder table is set. Five figures are sitting around the table and are lifting up their cups of wine, inscribed:

"כל אחד יגביה כוסו ומשבח ליה/ מתחיל לפיכך על הללויה."

"Each one has to lift up his cup and praise the Lord, beginning in (the reciting of) *Lefikhakh*, and continues in Halleluiah."

**Fol. 23**

**SUBJECT:**

*Hallel* (glorification of the Lord)

**DESCRIPTION:**

Next to the praise of the Lord (*Lefikhakh*), a man is sitting within an architectural framework, shaped as a spice container, and displaying an open book. Above the man is inscribed:

"ב' לילות הלל גומרים/ והברכ(ות) אין אומרים."

"On two nights one completes the '*hallel*', but one does not say the blessings."

In the lower margin, below the word '*Halleluiah*' are two grotesques with combined tails, thus creating an allusion of a coat of arms.



**Fol. 23v**

**SUBJECT:**

*Hallel*( glorification of the Lord)

**DESCRIPTION:**

To the right of the '*hallel*', in the outer margin, is a man sitting within an architectural framework, displaying an open book. On the roof of the building is a stork standing and pecking its own chest.

**Fol. 24**

**SUBJECT:**

*Hallel*( glorification of the Lord)

**DESCRIPTION:**

To the left of the '*hallel*' ('When Israel went forth out of Egypt' (Ps. 114)) in the outer margin is a man standing under a four-lobed arch, holding up an open book. On top of the arch, is a monkey sitting and eating a leaf.

**Fols. 24v- 25**

**SUBJECT:**

Second cup of wine

**DESCRIPTION:**

In the outer margins of the two facing pages, two architectural frameworks enclose a man holding a cup, (fols. 24v and 25), creating a symmetrical composition.

**Fol. 24v**

**SUBJECT:**

Second cup of wine

**DESCRIPTION:**

Next to the blessing of Redemption, in the outer margin, is a man sitting at the table, set within an architectural framework. He is lifting a golden cup with a lid as customary while reciting this blessing.

Inscribed:

"נותני(ם) לאל שבח ותהילה/ על עניין הגאולה."

"One gives God praise and glory for the redemption."

In the lower margin is an archer, shooting an arrow towards a unicorn-like hybrid, who is supporting the architectural framework. Two birds are standing on the roof, flanking a large open flower.



## **Fol. 25**

### **SUBJECT:**

Second cup of wine

### **DESCRIPTION:**

In the outer margin, next to the blessing over drinking the Second cup of wine, is a man sitting and drinking wine from a large goblet. He is depicted within an architectural framework, set on a griffon. A man with a lance, depicted in the lower margin, is attacking the griffon. Inscribed above:

"שותי' (ם) מלא לוגמיו/ כך עשה כל ימיו."

"He drinks in one gulp, as he did all his life."

## **Fols. 25v- 26 (eight illustrations)**

### **SUBJECT:**

Conducting the Passover's rituals

### **DESCRIPTION:**

The two facing pages (fols. 25v and 26) are illustrated in their outer and lower margins by consecutive rituals conducted during the Seder ceremony. The illustrations on both pages start from the upper top corner.

## **Fol. 25v (three illustrations)**

### **SUBJECT:**

Conducting the Passover's rituals: Hands washing

*Mazah*

*Afikoman*

### **DESCRIPTION:**

On the top right corner of the outer margin, is a man sitting at the table, holding his hands over a metal basin, while a servant pours water over them from a ewer, and offers the man a long towel. Inscribed above them:

"נטילה קודם קידוש נתקנה (!) בציווי אל דר במעונה."

"The washing of the hands was fixed before the *kiddush* by the command God, who dwells in his dwellings" (see: Remarks).

Below it, another man is sitting at the table, holding up a decorated round *mazah*. Inscribed above:

"מן המצה הראשונה יעשה (ה) המוציא/ כדי בני ביתו להוציא."

"From the upper *mazah* he will take a piece, and recite *hamozie* ("will do *hamozie*"; blessed the One who grows bread from earth), in order to exempt the people in his household (from reciting it themselves)."

The square table stands on a spiral leg, supported by a human grotesque. To the left, in the lower margin, a couple is sitting at the table. The man is holding two half *mazot*, about to hide the *afikoman*. Inscribed:

"עם המוציא לוקח המצה/ אשר אפיקומן חצה."



"When reciting '*hamozie*', one takes half of the *mazah* left of the *afikoman*."

The three tables are set with a knife and an additional large cup.

#### REMARKS:

The custom to wash the hands before the *kiddush*, is practiced among Ashkenazi communities. There is a debate whether the *kiddush* should precede the washing of hands, or vice-versa. Rabbi Simḥah of Vitri, Rashi's pupil, mentions the practice to wash the hands before the *kiddush* (*Maḥzor Vitri* (Alef, 1963), Passover, 56, p. 273).

#### Fol. 26 (five illustrations)

##### SUBJECT:

Conducting the Passover's rituals: Dipping the *Maror*

*Korekh* (binding)

*Shulkhan orekh* (Passover meal)

*Afikoman*

Hands washing

##### DESCRIPTION:

Five successive illustrations are depicted, to be read from the top left corner to the lower margin. A man is holding in his right hand a bunch of green leaves, used as *maror*, while pointing with his left hand at the text where instructions are given to dip the *maror* into the *harosset* (see, fol. 4). Inscribed above:

"מרור בחרוסת טובלים / ואח"כ (אחר כך) מברכי'ם (ם) ואוכלים."

"One dips the *maror* into the *harosset*, then blesses and eats it."

Below this, another man is sitting holding a round *mazah* in his left hand and a bunch of green leaves (*maror*) in his right, in order to prepare the *korekh* (binding). Inscribed:

"בלא טיבול בלא ברכה / מרור סביב למצה כרוכה."

"Without dipping, or blessing, the *maror* is put around the *mazah*."

In the lower margin is a large seder table, set for the ceremony. Three pairs of people are sitting around the table, each performing a different part of the Passover rite: on the right, the couple is eating the Passover meal, inscribed above:

"אחר הטיבולים כל צרכם שותין ואוכלים."

"After the dipping, they drink and eat to their hearts' content."

The boy in the centre is handing half a *mazah*, as the *afikoman*, to the man sitting next to him. Inscribed above them:

"אחר יאכלו ישאל האפיקומן / אשר הנער טמן (!)."

"After the meal he asks for the *afikoman*, which the boy (!) had hidden."

On the left, a man is holding his hands over a metal basin, while a young boy is pouring water over them, from a ewer. Inscribed between them:

"נטילה זו אינה צריכה / לומר עליה ברכה."

"(For) this washing of hands one does not need to say any blessing."



**Fol. 26v (three illustrations)**

**SUBJECT:**

Third cup of wine

**DESCRIPTION:**

Two illustrations are depicted in the outer margin, next to the Grace after Meals. On top is a man sitting at the table and pouring the third cup of wine into a large golden cup. Inscribed above him:

"מוזגין כוס שלישי לברכה/ כאשר לפניך ערוכה."

"One pours the third cup for the blessing, as it is represented here."

Below, two youths and a man are sitting around a table. The man is lifting up a large cup and reciting the Grace after Meals. Inscribed above them:

"לכל עת יש חזון/ אחר אכילה מברך ברכת המזון."

"For each period there is a prophecy (an obligation?), after the meal one has to recite the Grace after Meals."

A third representation is in the lower margin, depicting a winged, claw-footed grotesque tied to a tree by his long tongue.

**Fol. 27**

**SUBJECT:**

Third cup of wine

**DESCRIPTION:**

To the left of the text of the Grace after Meals, in the outer margin, is a man lifting up a golden cup, set within an architectural framework. Above him, inscribed:

"כל המברך בכוונה/ לא יארע לו שום ביש/ בכל עונה."

"Those who bless with devotion will not be affected by any misfortune, at any season."

A wild boar topped by a large leaf and a flower are set as an apex above the rounded roof. In the lower margin is a grotesque tied to a tree, looking backwards and revealing its tongue.

**Fols. 27v- 28**

**SUBJECT:**

Third cup of wine

**DESCRIPTION:**

Two architectural frameworks enclosing a man holding a cup are illustrated in the outer margins of the two facing pages (fols. 27v and 28), creating a symmetrical composition. A deer and a horse facing each other are depicted respectively in their lower margins.



**Fol. 27v**

**SUBJECT:**

Third cup of wine

**DESCRIPTION:**

To the right is a man lifting up a golden cup covered by a pointed lid. He is set within an architectural framework, surmounted by a stork standing above its nest. In the lower margin is a deer, facing left.

**Fol. 28**

**SUBJECT:**

Third cup of wine

**DESCRIPTION:**

To the left is a man lifting up a golden cup covered by a pointed lid, and pointing at the text of the Grace after Meals. He is set within an architectural framework, surmounted by a cock standing on a twig emerging from its roof. In the lower margin is a horse, facing right.

**Fols. 28v- 29**

**SUBJECT:**

Third cup of wine

Fourth cup of wine

**DESCRIPTION:**

Two architectural frameworks enclosing a man holding a cup are illustrated in the outer margins of the two facing pages (fols. 27v and 28), creating a symmetrical composition.

**Fol. 28v (two illustrations)**

**SUBJECT:**

Third cup of wine

**DESCRIPTION:**

To the right of the text: "May the All Merciful reign over us" which is part of the Grace after Meals, is a man lifting up a cup of wine. He is set within an architectural framework, from which a flowering branch is growing. In the lower margin is a winged dragon.



### **Fol. 29 (two illustrations)**

#### **SUBJECT:**

Fourth cup of wine

#### **DESCRIPTION:**

In the outer left margin is a seated man drinking wine from a golden cup and pointing at the blessing over wine. He seats within an architectural framework, set on three columns and surmounted by a wild animal and a leaf-like apex.

In the lower margin is another standing man, pouring wine from a jar into a cup, inscribed:

"אם לא תדעי/ זה מוזג כוס רביעי."

"In case you (feminine) do not know, this one pours the forth cup."

### **Fol. 29v (two illustrations)**

#### **SUBJECT:**

Fourth cup of wine

Elijah the prophet

*Shefokh* ("Pour out Thy wrath")

#### **DESCRIPTION:**

The initial word "שפוך" (*Shefokh*- "Pour out Thy wrath") is written at the top of the page. The large square letters painted in gold, blue, and grey are inhabited with grotesques and geometrical flowers. To the right are a man and a young boy, both sitting at the table. The man is lifting up a golden cup and pointing at the text of *Shefokh*. Inscribed above the goblet:

"מגביה כוסו ואומר/ שפוך עד גומר."

"He lifts his cup and recites: *Shefokh* to the end."

A human grotesque is supporting the table.

In the lower margin, as customary while reciting the passage *Shefokh*, a boy is opening the door of the house, in order to allow the prophet Elijah to enter. The head of Elijah riding the ass is seen coming through the doorway (see: Remarks). Inscribed above the boy:

"הנער פותח דלתי הבית להביא/ משיח ואליהו הנביא."

"The boy opens the doors of the house to let in the Messiah and the prophet Elijah."

#### **REMARKS:**

- The Jewish tradition regards the prophet Elijah as the herald, who will announce the coming of the Messiah, riding on a white ass (based on Zec. 9:9). This belief is derived from Malachi's prophesy: "Behold, I will send you Elijah the prophet before the coming of the great and dreadful day of the Lord..." (Mal. 4:5-6; in Hebrew Mal. 3:23-24), and was explicitly stated in the legendary interpretation (Seder Olam Rabbah (Leiner), 17). As affirmed in the accompanied inscription, the doors are opened in order to allow the messenger and the redeemer to enter the house. However, the artist combined the figure of Elijah with that of the Messiah by depicting the prophet Elijah riding



the ass. He also painted them as coming out of the house, instead of coming in (for a similar illustration, depicted in a different manner, see fol. 41v).

### **Fol. 30**

#### **SUBJECT:**

The Egyptian *Hallel* (glorification of the Lord)

#### **DESCRIPTION:**

In the outer margin a man is reading from an open book, possibly reciting the *hallel*, inscribed in this page (Ps. 115), after the fourth cup. He is set within an architectural framework, adorned with two birds facing each other. Two additional birds are perching on the golden apex. In the lower margin, a unicorn with a reverse horn is jumping.

### **Fol. 30v (two illustrations)**

#### **SUBJECT:**

The temptation of Adam and Eve

Abraham saved from the fiery furnace

The Great *Hallel* (glorification of the Lord)

#### **DESCRIPTION:**

The illustrations on this page begin the cycle of biblical illustrations, depicting narratives from the book of Genesis.

In the outer and lower margins are two episodes based on midrashic interpretations. Adam and Eve covering their nakedness with a leaf are standing on either side of a tree, around which the serpent is coiled (based on Gen. 3:1-7). Eve, with long blond hair, reaches out to pick an apple from the tree. Inscribed beside the tree:

"ערומים אדם וחווה לזה היה לנחש תאוה/ והשיאם לעבור על המצוה/ כדי להמית אדם וליזקק עם חווה."

"Adam and Eve were naked, that is what the serpent desired; and he incited them to transgress the commandment, in order to cause the death of Adam, and to copulate with Eve" (based on Gen. Rabbah (Vilna), 18:6).

The crowned Nimrod is holding a golden scepter and is followed by Terah. Inscribed above Nimrod:

"מלך נמרוד שמו נקרא/ על שמרד באל גיבור ונורא."

"King Nimrod was so called, because he rebelled against the mighty awesome God" (B.T. Eirubin, 33 a)

Nimrod and Terah are pointing at an oven-like furnace in which the infant Abraham is kneeling amidst the flames (Targum Jonathan, Gen. 11:28; B.T. Pesahim, 118 a). The bust of a winged angel emerging from a segment of sky, is about to take Abraham out of the furnace. Inscribed below, next to the oven:

"אברם בן ג' שנים הכיר בוראו/ לכן שלח יי' מלאך להוציאו."

"Abram was three years old when he recognized his Creator (based on B.T. Nedarim, 32 a; Gen. Rabbah (Vilna), 64:4), therefore God sent an angel to deliver him (from the fire)."





Inscribed above Terah:

"תרח עושה הפסילים/ הוא והמלך היו מבוהלים."

"Terah, the idols' maker, and the king were frightened."

#### REMARKS:

There is no direct relation between the text (Ps. 115) and the depiction of Abraham saved from the fiery furnace. However, the verse: "O Israel trust thou in the Lord: He is their help and their shield" (11), may allude to a constant, repeated and continual deliverance along the years.

#### **Fol. 31 (two illustrations)**

##### SUBJECT:

The sacrifice of Isaac

The *Hallel* (glorification of the Lord)

##### DESCRIPTION:

To the left and below the text of Psalm 116 in the outer and lower margins, are four consecutive episodes, depicting the Sacrifice of Isaac (Gen. 22). A fifth midrashic episode is depicted on fol. 31v (see: Remarks). In the lower, left corner is the ass, waiting at the foot of the mountain (Gen. 22:5), and inscribed:

"והאלה(ים) נסה את אברהם קח בנך היקיר משהם/ והעליו לי בלי רמייה אל הר המוריה."

"And God tried Abraham (Gen. 22:1): 'take your son, more precious than a gem, and take him up without guile to mount Moriah'."

To the right is Isaac lying on a table, his legs and hands bound together (Gen. 22:9). Abraham is standing to the left, holding Isaac by the hair and raising a large knife in his right hand (Gen. 22:10). Inscribed near Abraham:

"אברהם לא חש על בנו כששמע מאת קונו/ בזריזות לקח המאכלת בידו לשחוט בנו חמודו."

"Abraham did not spare his son, when he heard his Creator he diligently took the knife in his hand to slay his beloved son (Gen. 22:10)."

Inscribed below the table:

"יצחק עקוד לעולה כאשר צויה נורא תהילה."

"Isaac is bound to be a burnt sacrifice, as awesome praiseworthy (God) commanded."

A winged angel is descending from the clouds, grasping the knife and thus stopping Abraham from sacrificing Isaac (Gen. 22:11-12), inscribed:

"כשראה יודע כל תעלומים/ אב ובנו בלי בעלי מומים/ שלח מלאכו לעכב המאכלת/ שלא יהא בשרו ממני' (ו) נאכלת."

"When (God), who knows all secrets, saw the father and son without blemish, He sent his angel to stop the knife so that his flesh should not be devoured."

Above, in the upper corner, the ram is caught in a thicket by its horns (Gen. 22:13). Near the ram is inscribed:

"איל אחר נאחז בסבך בקרניו/ כך יצרו ה' ממעונו/ בשבת בין השמשות אותו ברא/ עם דברים העשרה."

"A ram is caught in a thicket by its horns (Gen. 22:13). It was formed so by God in his dwelling, in the twilight of Sabbath, He created it with the ten things" (Pirkei DeRabbi Eliezer (Higer), 30).



**REMARKS:**

Psalm 116 describes the love for God since "He heareth my voice and my supplications" (1), and ends with the deliverance from death: "For thou hast delivered my soul from death..." (8). These verses may refer to the rescue of Isaac, and the sacrifice of the ram. Nonetheless, the following episode depicts Isaac returning from the heavens, after he was actually sacrificed. Based on a midrashic interpretation (Pirkei DeRabbi Eliezer (Higer), 30), after his death Isaac was resurrected, and returned from the Garden of Eden. Therefore, although the episodes are not direct illustrations of the text, they are generally associated to an analogous theme.

**Fol. 31 (two illustrations)****SUBJECT:**

The sacrifice of Isaac: Isaac returning from Heaven

Rebecca on the way to Isaac

The *Hallel* (glorification of the Lord)

**DESCRIPTION:**

Next to the end of Psalm 116: "For thou hast delivered my soul from death..." (8; see: Remarks, fol. 31), in the outer margin, Isaac is descending from heaven head first with his legs stretched up (Pirkei DeRabbi Eli'ezer (Higer), 30). Inscribed:

"חזר יצחק הדור מן הגן אשר נטע אל בעדינו מגן."

"Isaac returned glorified from the garden (of Eden) that God planted for our protection."

In the lower margin are three horses (inscribed: "camels"), on which Rebecca, led by Eli'ezer and followed by a servant, are riding (Gen. 24:21). Inscribed near Eli'ezer:

"עבד אברהם אליעזר ה' היה לו לעזר / שחזר מארם נהרים בלי פגע / וקפצה לו הארץ כמעט רגע."

"Eli'ezer, Abraham's servant, was helped by God when he came back from Aram Naharayim unharmed, the earth contracted (so as to last) just a minute" (based on Pirkei DeRabbi Eli'ezer (Higer), 16).

Near Rebecca is inscribed:

"בעת רכבה רבקה על הגמל הזה / ראה (!) מרחוק האיש הלזה."

"When Rebecca rode this camel, she saw from a distance this glorified man (Gen. 24:65)."

**Fol. 32****SUBJECT:**

Isaac meeting Rebecca

**DESCRIPTION:**

In the lower and outer margin, are two illustrations, set next to the psalm "O give thanks unto the Lord..." (Ps. 117). Below the text, Eli'ezer is presenting Rebecca, who stands on the right, to Isaac on the left (Gen. 24:67). Abraham in the outer margin is welcoming them, standing at the entrance to the tent, represented as



a canopy set on three wooden poles. At the bottom and on top of the tent are two consecutive inscriptions, based on a midrashic interpretation:

"ויביא אליעזר רבקה האהלה/ וינחם יצחק על אמו בשבילה/ כשמת(ה) שרה נפסקו ג' דברים/ כשבאת(ה; כשבאה) רבקה היו חוזרים."

"ענן על האהל עטוייה ברכה בעיסה מצוייה/ נר דולק מערב שבת לערב שבת."

"Eli'ezer brought Rebecca to the tent, and Isaac was consoled by her of his mother (mother's death; Gen. 24:67). When Sarah died, three things ceased (to exist, but) when Rebecca arrived, they reappeared: a cloud is spread over the tent, there is a blessing on the dough, a candle burns from Sabbath eve to Sabbath eve" (Gen. Rabbah (Vilna), 60:16).

### **Fol. 32v (two illustrations)**

#### **SUBJECT:**

Isaac and Rebecca praying

Rebecca before Shem and Eber

#### **DESCRIPTION:**

In the right margin, Isaac and Rebecca are standing under a segment of sky, praying for children (Gen. 23:21-23). Inscribed above them:

"יצחק לנוכח אשתו הפציר בתפילה/ ויעתר לו ולא לה."

"Isaac, next to his wife, entreated in prayer (based on Gen. 25:21), (God) granted his prayer and not hers (Midrash Agadah (Buber), Gen. 25:21).

In the lower margin, a pregnant Rebecca is standing before the two sages, Shem and Eber, whom she has come to consult about the two fetus fighting in her womb. The sages are depicted as two bearded elders, standing in front of an open book and pointing at her, while their house of learning (*Beit midrash*) is depicted on the right. Inscribed above them:

"ויתרוצצו בקרבה הבנים כשתי עולמות היו בונים/ ותלך לדרוש בישיבת שם ועבר כי באו בנים עד משבר."

"The sons struggled within her (Gen. 25:22), as if building two different worlds. She went to consult the school of Shem and Eber (Gen. Rabbah (Vilna), 63:6) because her time to give birth had come (II Kings 19:3; Isa. 37:3)."

### **Fol. 33 (two illustrations)**

#### **SUBJECT:**

Rebecca giving birth

Jacob and Esau in the school of Eber

#### **DESCRIPTION:**

Two successive episodes are depicted in the outer left and lower margins. On top, Rebecca is lying in bed before giving birth to her sons, assisted by two midwives. Inscribed above:

"חבלי יולדה אחזוה כמה מונים/ ותלד רבקה שני בנים/ ותקרא עשו הראשון/ ואחר יצא יעקב בששון."



"The sorrow of a travailing woman (Hos. 13:13; labour pains) caught her several times, and Rebecca gave birth to two sons. She called the first Esau, and then came Jacob with joy."

In the lower margin, Rebecca is taking her two sons to the school of the sage Eber, who is sitting at his desk with an open book before him. Inscribed:

"ותבא רבקה עם שני בניה/ ותוליכם לפניה."

"Rebecca came with her two sons, she led them before her."

### **Fol. 33v (two illustrations)**

#### **SUBJECT:**

Esau as a hunter

Jacob buying Esau's birthright

#### **DESCRIPTION:**

Esau, dressed as a hunter with a bow over his shoulder, is blowing a horn in a forest where a deer is pursued by dogs. Inscribed:

"עשו יודע ציד היה/ רודף אחר החיה."

"Esau was an expert hunter (Gen. 25:27), chasing the beast."

In the lower margin, Jacob is pouring lentil pottage into the mouth of Esau, who is sitting at a table in front of a building. On their right are two jars. Inscribed near Jacob:

"ויזד יעקב נזיד עדשים/ בעדו ובעד האנשים."

"Jacob cooked the lentil pottage (Gen. 25:29), for himself and for other people."

Next to Esau is inscribed:

"כאן נגמר הסחורה/ נזיד עדשים (ם) נתן לו בעד הבכורה."

"Here the dealing ended: he gave him lentil pottage for the birthright."

### **Fol. 34 (three illustrations)**

#### **SUBJECT:**

Isaac blessing Jacob

Esau coming back from hunting

Jacob's dream

The *Hallel* (glorification of the Lord)

#### **DESCRIPTION:**

Next to the passage "All Thy works shall praise Thy," three illustrations are depicted. In the lower margin to the right, the elderly Isaac is sitting and putting both his hands on the head of the young Jacob standing before him (Gen. 27:27-29). To the left is Rebecca. Inscribed above them:

"ויהי כי זקן יצחק ותכהנה (ה) עינו (!) ויברך את יעקב בנו."

"When Isaac was old and his eyes (in singular) were dim (Gen. 27:1), he blessed his son Jacob."

To the left, Esau is approaching, carrying a sword and a bow, and pointing towards them (Gen. 27:30, 34), inscribed:



"ויבא עשו עם כליו וקשתו/ והנה יעקב לקח ברכתו."

"Esau came with his implements, and bow. And (behold that) Jacob had taken his blessing."

Jacob's dream is depicted along the outer margin. Jacob is asleep on the ground; his head resting on a heap of stones (Gen.28:11). Inscribed below him:

"וישן יעקב וחלם/ והנה לארץ מוצב סולם."

"And Jacob slept and dreamt; and behold a ladder is placed on the ground" (based on Gen. 28:12).

To the left is a ladder reaching to the sky. A gold-winged angel is ascending the ladder, while another is descending head-first. (Gen. 28:12-13). Inscribed:

"מלאכים של מלך עולם/ עולים ויורדים מן הסולם."

"The angels of the King of the Universe, are ascending and descending the ladder" (a paraphrase on Gen. 28:12).

### **Fol. 34v**

#### **SUBJECT:**

Jacob and his wives and sons

Jacob's sons and daughter

The Great *Hallel* (glorification of the Lord)

#### **DESCRIPTION:**

Next to Psalm 136, in the outer margin is Jacob, his head covered and holding a rod, while his four wives stand in front of him. His twelve sons and daughter are depicted in the lower margin. Inscribed above Jacob:

"ויבא יעקב עם בניו/ ואת נשיו לפניו."

"Jacob came with his sons, and his wives (he placed) before him."

Jacob's twelve sons are standing in two groups; the children of Lea are on the right: Reuben, Simeon, Levi, Judah, Issachar, and Zebulon. While the children of the concubines are on the left: Dan, Asher, Gad, Naphtali. Rachel's two sons, Joseph and Benjamin, are in back of the second group (Based on Gen. 33:2). Dinah, his only daughter, is in the middle. Each figure is identified by their name, inscribed above.

### **Fol. 35 (two illustrations)**

#### **SUBJECT:**

Jacob wrestling with the angel

Jacob limping

The Great *Hallel* (glorification of the Lord)

#### **DESCRIPTION:**

Below the continuation of Psalm 136, Jacob and a winged angel are wrestling (Sechel Tov (Buber), Gen. 32:25; Pesikta Zutartah (Lekach Tov), Gen. 32:25; (Gen. 32:24)). Jacob is holding the angel's head, while the angel is touching Jacob's thigh (Gen. 32:32). Inscribed on the right:

"ויבא מלאך ממרומים/ ויאבק עם יעקב התמים."



"And an angel came from the heavens, and he wrestled with the innocent Jacob."

The successive episode is in the left margin, depicting Jacob walking while holding his wounded thigh and leaning on a stick. Inscribed above Jacob:

"יעקב היה צולע על ירכו/ כשבא מן המלאך אשר ברכו."

"Jacob was limping on his thigh (Gen. 32:32), when he came from the angel, who had blessed him."

A sun with a face, set within a segment of sky, is above Jacob, inscribed:

"ויזרח לו השמש לתועלתו/ ולרפואתו."

"The sun rose upon him (Gen. 32:32) for his benefit and for his healing."

### **Fol. 35v (two illustrations)**

#### **SUBJECT:**

Jacob sending Joseph to Shechem

Joseph meeting his brethren in Dothan

*Nishmat Kol Hai* (The breath of all that lives)

#### **DESCRIPTION:**

Jacob is sitting in a golden armchair, talking to young Joseph who is standing before him (Gen. 37:14).

Jacob's hand is on Joseph head, in a praying gesture, while his other hand is holding Joseph's hand.

Inscribed above them:

"וישלח יעקב את יוסף בנו/ לראות שלום אחיו ואת צאנו."

"And Jacob sent his son Joseph to see his brothers and his flock" (based on Gen. 37:14).

In the lower margin is Joseph on the right, carrying a traveler's stick with a satchel over his shoulder.

Inscribed above him:

"יוסף בציווי אביו הי(ה) נזהר/ שם פעמיו על הדרך למהר."

"Joseph, carrying out his father's command to be cautious, hurried to get on the road" (a paraphrase on Ps. 85:14).

In front of him are his ten brothers, each identified by name. A tree separates Joseph from his brothers.

Inscribed to its left:

"יוסף ממרחק ראו אותו/ ויתנכלו אתו להמיתו."

"They saw Joseph from afar, and conspired against him to slay him" (Gen. 37:18).



### **Fol. 36 (two illustrations)**

#### **SUBJECT:**

Joseph and Potiphar's wife

Joseph in prison

*Nishmat Kol Hai* (The breath of all that lives)

#### **DESCRIPTION:**

In the lower margin, below the *Nishmat Kol Hai* benediction Potiphar's wife is standing at the entrance to a small roofed building. She is grasping the sleeve of a garment, while the young Joseph, who is fleeing in his undergarment, holds the other sleeve (Gen. 39:12). Inscribed above Potiphar's wife:

"ותשא אשת פוטיפר עיניה במחזה (!) ויוסף הצדיק בבגדו אחזה."

"Potiphar's wife looked (Gen. 39:7) at the spectacle and held the righteous Joseph by his garment".

To the left of Joseph is inscribed:

"יוסף תכף יצרו ואץ במרוצה/ וינס ויצא החוצה."

"Joseph curbed his passion and ran away, he fled and got him out (Gen. 39:12)."

After Joseph fled, he was put in prison, depicted in the left margin as a castle with a tall spire, (Gen. 29:20).

Below the prison is a soldier seizing Joseph by the hair. Inscribed:

"לבית הסהר נמסר יוסף/ שבעבירה לא היה כוסף."

"Joseph was imprisoned because he did not want to transgress."

### **Fol. 36v (two illustrations)**

#### **SUBJECT:**

Joseph interpreting the butler's and the baker's dreams

Joseph interpreting Pharaoh's dreams

#### **DESCRIPTION:**

Within the prison, depicted in the top right margin is Joseph talking to two men, interpreting the butler's and the baker's dreams (Gen. 40: 5-19). Inscribed below:

"יוסף במשמר יודע תעלומות/ לשר המשקים והאופים) פותר חלומות."

"Joseph, in prison, knowing secrets (based on Ps. 44:22), interprets dreams for the butler and the baker."

In the lower margin, Pharaoh, crowned and enthroned, is conversing with the young Joseph standing before him (Gen. 41:1-8). Inscribed near Pharaoh:

"חלם פרעה מהפרות והשבולים/ על זה הוא וחרטומיו מבוהלים."

"Pharaoh dreamt of kine and ears of corn, because of that he and his wise men were frightened" (a paraphrase of Gen. 41:1-8).

"לפני פרעה יוסף עמד/ כי לפתור החלומות חמד."

"Joseph stood before Pharaoh, as (the king) desired (his) dreams to be interpreted" (a paraphrase of Gen. 41:16).



### **Fol. 37**

#### **SUBJECT:**

Joseph ruler over all Egypt

#### **DESCRIPTION:**

Below the praising: "Be Thy name praised for ever..." the young, crowned Joseph is riding a white horse with a golden harness, holding a sword with a golden hilt. He is followed by a groom and preceded by a herald blowing a trumpet (Gen. 41:43). In the background, in the outer margin, is a castle representing Egypt (inscribed). Inscribed above Joseph:

"במרכבת המשנה) רכב בכל אורך/ ויקראו לפניו נתון ואברך."

"In the chariot of the viceroy he rode all over (the land), and they cried before him: '*naton*' ('set him ruler over all the land') and '*avrekh*' ('bow the knee')" (based on Gen. 41:43).

### **Fol. 37v**

#### **SUBJECT:**

Moses receiving the Law (Torah)

*Hagbahah*- Lifting up the Torah Scroll

#### **DESCRIPTION:**

The initial word "אז" (*Az Rov Nisim*- 'Of old, Thou didst perform most miracles at night'), opening the liturgical hymns' section (*piyutim*), is written in large square letters painted in gold, and inhabited with a dog head and foliate motifs (see: Remarks).

In the right margin is a legendary episode depicting Moses standing on top of mount Sinai, holding up an open Torah scroll by its gilded handles (based on *Masachtot Ketanot* (Schechter), *Avot DeRabbi Natan*, II ch. 1), as traditionally preformed in the synagogue service (*Hagbahah*- lifting up the scroll). On the flourishing slope is Aaron kneeling with his hands joined. Inscribed above Moses:

"לוחות ומתן תורה/ כאשר למשה מסני מסורה."

"The Tablets and the giving of the Law (Torah), as it was transmitted to Moses in Sinai" (based on *Masachtot Ketanot* (Schechter), *Avot DeRabbi Natan*, II ch. 1).

#### **REMARKS:**

The hymn '*Az Rov Nisim*' refers to various salvation miracles which God brought to the People of Israel throughout the history. The hymn is illustrated by an assortment of miracles and salvation episodes, which although do not refer directly to the text, all allude to God's deliverance.





### **Fol. 38**

#### **SUBJECT:**

Joshua and the angel

#### **DESCRIPTION:**

Below the continuation of the hymn "Az Rov Nisim" is the angel meeting Joshua, after the People of Israel celebrated Passover, in Gilgal (Jos. 5:13-15; see: Remarks, fol. 37v). A tall, gold winged angel is holding a large sword is standing in front of the barefoot Joshua, who has left his shoes behind him. Inscribed near Joshua:

"וירא יהושע והנ(ה) מלאך עומד לנגדו/ ויירא כי החרב שלופ(ה) בידו."

"Joshua saw the angel standing over in front of him and saw the sword drawn in his hand" (based on Jos. 5:13).

"וַיֹּאמֶר הַמַּלְאָךְ לַיהוֹשֻׁעַ נַעֲלֵךְ/ שֶׁל מַעַל רַגְלֶךָ."

"The angel said to Joshua: 'take loose thy shoe from off thy foot' " (based on Jos. 5:15).

### **Fol. 38v**

#### **SUBJECT:**

Samuel brought to Eli

#### **DESCRIPTION:**

Elkanah and Hannah are depicted in the lower margin, leading the young Samuel to the Tabernacle (I Sam. 1:25; see: Remarks, fol. 37v). Inscribed near Elkanah:

"וְהָיָה הָאִישׁ עוֹלֵה רַגְלִים כָּל שָׁנָה/ וְהֵבִיא עִמּוֹ שְׁמוּאֵל בְּנוֹ וְחָנָה."

"The man used to pilgrim every year, and he brought with him his son Samuel and Hannah" (based on I Sam. 1:3, 24).

To the right is Eli, the priest, sitting within an architectural framework, in front of an open book.

"עֲלֵי מִמְשַׁפַּחַת הַכֹּהֲנִים/ לַעֲבוּדַת הַקֹּדֶשׁ נִמְנִים."

"Eli was from a priestly family, posted to the holy service."

### **Fol. 39 (two illustrations)**

#### **SUBJECT:**

Samson and the lion

Samson's riddle

#### **DESCRIPTION:**

The initial word "אומץ" (*Ometz*- "The strength of Thy might was wondrously displayed on Passover"), is written in large gold letters and surrounded by floral branches. At the bottom of the page, alluding to the text, two combined episodes depicting Samson's strength are illustrated. The story of Samson riding the lion and rending its jaws (Judg. 14:6), is joint with the successive episode, depicting three bees flying in front of him (Judg. 14:8-9). Inscribed next to Samson's head:



"וישסף (!) שמשון את הארי בגבורתו/ והנה עדת דבורים (ם) לקראתו."

"Samson slashed (!) the lion with his strength, behold a swarm of bees before him (Judg. 14:8)."

To the left is a tall woman, possibly Samson's wife, standing with a flower in her hand. Above her is an owl attacked by three birds. Inscribed between them:

"לולי חרשתם בעגלתי/ לא מצאתם חידתי."

"If ye had not ploughed with my heifer, ye had not found out my riddle" (Judg. 14:18).

### **Fol. 39v**

#### **SUBJECT:**

Samson shaking the pillars

#### **DESCRIPTION:**

In the outer margin, the tall Samson is tied with a rope, held by a boy. Samson stands next to two pillars, grasping one of them (Judg. 17:25-27). A man climbs up the second pillar, and points to the inscription inscribed above Samson:

"וילפת שמשון העמודים/ אשר עליהם (ם) הבתים צמודים."

"Samson took hold of the pillars (based on Judg. 17:29), upon which the houses were built."

On top of the pillars, men's heads appear from behind an edifice, while in the lower margin a musician dressed as a jester is blowing a trumpet. Inscribed above the people:

"הפלישתים ששים בניהם ונשותיהם/ שרואים שמשון עור לפניהם."

"The Philistines, sons and wives, are joyous, when seeing the blind Samson before them."

### **Fol. 40**

#### **SUBJECT:**

David and Goliath

#### **DESCRIPTION:**

Below the continuation of the hymn "*Ometz Gevuroteicha*", a tiny, crowned David is slinging a stone at the fully armed giant, Goliath (I Sam. 17:49-50). Goliath wears a golden helmet and is grasping a large sword and a halberd (I Sam. 17:5-7). Inscribed above him:

"גלית הפלישתי מחרף ושואל/ להלחם עמו אחד מבני ישראל."

"Goliath the Philistine curses and asks to fight with one of the Israelites" (based on I Sam. 17:8-10).

Next to David, inscribed:

"האבן אשר ביד דוד נקלע/ במצחו גליית נבלע."

"The stone that was in David's hand hit and sunk into Goliath's forehead" (based on I Sam. 17:49).

### **Fol. 40v**

#### **SUBJECT:**

Solomon's Judgment



**DESCRIPTION:**

Next to the hymn "כי לו נאה" ("To Him is it becoming, to Him shall it become"), in the right outer margin, king Solomon is seated on the judgment throne, depicted as a high architectonic throne, decorated with two busts of lions (I Kings 10:18-20; see: Remarks). Inscribed within the throne:

"שלמה המלך בחכמתו/ לא היה כמותו."

"King Solomon in his wisdom could not be matched" (based on I Kings 5:10).

In front of him, in the lower margin are the two arguing women, depicted as small figures (I Kings 3:16). One of them holds the living infant by the hand, while the dead infant lies on the steps of the throne, inscribed below the women:

"שתי נשים קטטה ביניהם/ ותבאנה לפני המלך עם בניהם."

"Two women had a quarrel between them, and (thou) they came before the king with their sons" (based on I Kings 3:16-28).

**REMARKS:**

The depiction of king Solomon enthroned can be regarded as a literal illustration to the word "king", and may allude to the adjacent hymn in which each stanza starts with a phrase praising the Lord's virtues, such as "Mighty in kingship", "Foremost in kingship", although it relates to the kingship of the Lord, in the heavens.

**Fol. 41 (two illustrations)****SUBJECT:**

Jonah swallowed by the fish

Jonah under the gourd

**DESCRIPTION:**

Along the outer left margin, a ship is depicted with two men rowing after they had thrown Jonah out into the sea (Jon. 1:15). A third man is perched on top of the mast, guarding and about to shoot. Inscribed above:

"מתוך הספינה/ בתוך הים נזרק יונה."

"Out of the ship, Jonah was cast into the sea" (based on Jon. 1:15).

Below the ship, naked Jonah is being half-swallowed by the big fish in the sea, and is praying to God with joined hands (Jon. 2).

In the lower margin, Jonah is sitting in the shade of a large leaf (Jon. 4:6). In front of him are a tree and two rabbits. Inscribed above him:

"עלה הקקיון לא ראיתי/ דמיון."

"The gourd grew (based on Jon. 4:6), I have never seen its likeness."

**Fol. 41v (three illustrations)****SUBJECT:**

Elijah the Prophet

The coming of the Messiah

Fourth cup of wine



### DESCRIPTION:

Elijah the prophet is standing on a mountain and blowing the *shofar*, announcing the coming of the Messiah to whom he is pointing. Inscribed above him:

"אליהו הנביא מבשר הגאולה / כן יהיה בקרוב אמן סלה."

"Elijah the prophet heralds the redemption, so may it be soon, amen, selah" (based on Mal. 4:5-6; in Hebrew Mal. 3:23-24; Seder Olam Rabbah (Leiner), 17).

In the lower margin, the Messiah is riding an ass (based on Zec. 9:9), followed by a multitude of people who are riding on the tail of the ass. Inscribed above them:

"משיח על חמור רוכב ומולך כל ישראל עמו הולך."

"The Messiah rides an ass (based on Zec. 9:9) and rules, all Israel goes with him"

A man drinking wine from a cup is depicted in the left margin, illustrating the benediction over wine, written at the bottom of the page.

### REMARKS:

- See: Remarks, fol. 29v.

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