These tombstone inscriptions have been copied as precisely as possible, including the few punctuation marks present (colons). All other punctuation marks added to increase the texts’ comprehensibility in Hebrew have been added by the author of this article. Abbreviations have been expanded and explained inside square brackets in the Hebrew and translated in full in English. When the beginning of a new row on the tombstone does not match the beginning in the Hebrew text cited below, this has been indicated by a backward slash. The English text follows the Hebrew text as closely as possible in terms of line designations and punctuation, but also makes certain allowances to increase comprehensibility.
Photograph No. 1

Tombstone of Kalomira, wife of David Romano, d. 5 July, 1583, *Documentation Project of Turkish and Balkan Jewry*, Goldstein-Goren Diaspora Research Center, Computerized Database of Jewish Cemeteries in Turkey, Tel Aviv University (hereafter DP), Hasköy Cemetery, lot #4-2, stone #34, film #32 (18 August, 1988). Stone brought from the Köfeke quarries, some 25 km. from Istanbul airport. The use of the quarries was officially restricted to sultanic palaces and mosques. Nevertheless, the frequency of the stone’s appearance in the Hasköy Cemetery at this period attests to the Jewish community’s considerable investment in the culture of death.

Tombstone [marking] the grave of the lady
Mistress Kalomira, wife of
David Romano, passed away
20 Tammuz 5343. May she rest in dignity.
Photograph No. 2

Tombstone of Alta Dona, wife of Nissim Romano, d. 20 November, 1704, DP Kuzguncuk Cemetery, lot #F-8, stone #129, film #186 (26 May, 1989). Marmara marble, hexagonal prismatic stone, decorated with lengthwise protruding inscription lines divided into twelve parts, each one encircled by a separated decorative frame. A symbolic decorative engagement belt divides the frames in the middle of the stone. Although the deceased is a married woman, it is the ‘voice’ of her father that ‘speaks’ in the epitaph, a fact attesting to her youth and possibly to her family’s social status.

My heart is greatly troubled,
that in such a narrow place, her beauty is eternally imprisoned.
My spirit is despondent within me, I weep bitterly for my heart's delight,
this tombstone burns and yearns, and her father heard her, her voice going forth like a serpent,3 Now her father is silent for her, in the thick of the earth4 he has offsprings of stone5: What can I coo to you, beloved daughter?

1. דע בקימוקך קנים, כלך בקך תכלה.
2. רוחיך קקרבין קן, קמדת קלביך מך בברך, בַּקָּךָ [ה] מִמְּפָּשְׁבַּה נואָת [חָזֶקָמ] הָאָשָׁר. נִשְׁמֲתָךְ אבוֹ בָּךְ, נִעְרָי
3. קהלָךְ בְּקָתִים וְלֹא יִכְּזֹר, כְּלָהָרָתְךָ בְּאָדָם. מִמְּפָּשְׁבַּה קְדֻמָּה
4. אַבֶּךָ מִשְׁפְּר וּשְׁפָרְתָךְ, הֵא אֶחָבָה לְךָ בְּמִמְּפָּשְׁבַּה קְדֻמָּה; לֶאָזָתְךָ יֵסֵר הַקְּדרָה, הָלָה [חָזֶק] [כּוֹפָנָה] [לָעַר] [כְּלַשֵׁבָה]
5. נַבְּלָה [בְּפֶשֶׁח בַּעֲבוֹד הַכְלִיל], אֲשֶׁר הָרָת [חָזֶק] נִמְסָרוֹת רָחֻם וּרְחֻמֶּי יְהוָה, בְּשַׁעְתָּן שֵׁמְשָּה [כּוֹפָנָה] לֶאוֹ [לָעַר] קָמָה.
6. קְנַפְּבָה מִפְּשַׁבְּהָ שֵׁפַע הַקְּמֻסָה וּרְחֻמֶּי יְהוָה, בְּשַׁעְתָּן שֵׁמְשָּה [כּוֹפָנָה] קָמָה.
For this will be called the book of lamentations, for she is the beloved Mistress Alta Donna, may her soul rest well, the wife of R. Nissim Romano, may his Rock preserve him, her sun set on the twenty-second of the month of Ḥeshvan. Plucked from among us by a plague in 5465. May she rest in dignity.
Photograph No. 3

Tombstone of Mevorakh Roman, d. 26 July, 1643, DP Hasköy Cemetery, lot #5-5, stone #34L, film #34 (11 September, 1987). Marmara marble, vertical part of monument, which had a horizontal element. The only decoration of this part of the monument is the chiseled simple frame and protruding characters. The horizontal part is decorated by a mihrab recess. A plan of the double monument of Mevorakh Roman and his wife Mazal Ṭov, can be seen in Minna Rozen, *Hasköy Cemetery, Part 2*, p. 79.
As a witness to all [passersby] who will ask: ‘Whose burial cave is this?’
Think of the end of each and every man to be chiseled in stone
and be wrapped in a cloth shroud, as you stand at the entrance [of the cave].
And when all is said and done you will learn; at the end of your days, you may rely
[on this fact],
for this is the lot of man. In his lifetime he foresees and beholds a multitude of signs
punctured in chalk blocks,
instructing and also reciting: ‘Worship the Lord in the councils.’
Every person is in pain: That a father has been entombed: He is a
father to his entire family: He went to worship the Lord in [the month] of Av:
For he is the old wise one, the honoured rabbi Mevorakh Roman, may his soul be bound up
in the bond of eternal life, who was invited to the [heavenly] academy on the tenth of
Av, on the first day [of the week], 5403.
And may he rest in dignity.

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12 Based on Yalqut Shim'oni on Judges, Remez 38 ‘Luz was stationed at the mouth of the
cave.’
13 Echoing Eccl 12:13: ‘The sum of the matter, when all is said and done: Revere God and
observe his commandments! For this is the lot of man.’
14 Echoing Isa 27:9 this line contains the hepax legomenon menupaṣot, translated above as
‘punctured’ in order to maintain some of the onomatopoeia found in the Hebrew.
15 There is a play words between av which is both the name of a Hebrew month and the
Hebrew word for father.
Photograph No. 4

Tombstone of Mazal Ṭov, daughter of Teshuva Roman, d. 2 November, 1644, DP Hasköy Cemetery, lot #6-5, stone #28L, film #11 (6 September, 1987). Marmara marble, horizontal slab decorated with lengthwise protruding inscription lines.

۱۰: יָהַּשׁ בֵּית זוֹלְעָה, הוֹתִים נְצָפִים: יָדַּים. יָדַּים בּוֹיָּהֶה, כָּל הָיוָּהֵה בּוֹיָּהֶה.

To the Name of God be the praise, the exaltation, and the sanctification. Amen.
This will be called a headstone:\textsuperscript{19} for weeping and eulogizing a firstborn child, an only child, a young betrothed maiden: for her joy has been transformed into [cries of] lamentation and wailing: and her father and mother are bitter, for the Lord God took her from them [when she was] fifteen years old, as beautiful as Tirṣa.\textsuperscript{20} A father fears this and a shocked mother screams, and their life becomes a burden to them: for she is the virgin bride, the epitome of beauty,\textsuperscript{21} Mazal Ṭov the daughter of the insightful and exalted R. Teshuva Roman, may his Rock preserve him, plucked [from amongst us] the fourth day [of the week], the twenty-second of the bitter\textsuperscript{22} month of Ḥeshvan 5404. May she rest in dignity.

\textsuperscript{19} Based on Zech 4:7; Midrash Tanḥuma (Buber) Toledot 20, s.v. ketiv shir, the stone that Jacob placed under his head when he lay down to sleep on his way to Ḥaran; there he was promised in a dream that he would receive the Land of Israel as an inheritance. The stone is the foundation of his inheritance (Gen 28). In the field of architecture, a keystone is the wedge-shaped stone piece at the apex of a masonry vault or arch that is the final piece placed during construction, which locks all the stones into position, allowing the arch to bear weight. Figuratively, it refers to the central supporting element of a larger structure, without which the whole structure would collapse. In this context, the headstone is a keystone taken from the parents without which their lives will collapse.

\textsuperscript{20} Cant 6:4.

\textsuperscript{21} Lam 2:15.

\textsuperscript{22} The articulation Marḥeshvan is a distortion of an original Verah shamnu which derives from the Akkadian. In many cases the word was divided and articulated Mar Ḥeshvan, which brought about the omission of the first part altogether. In all the cemeteries documented by me in Turkey I have found 3801 Ḥeshvans, 119 Mar Ḥeshvans, and 227 Marḥeshvans. Out of the 3801 Ḥeshvans, 2700 are post 1800, all the older forms are pre 1800, and comprise 22% of all the references to this month in all the forms dating before 1800. The use of the ancient form may be an additional expression of grief.
Tombstone of Simḥa, widow of Teshuva Roman, d. 10 May, 1644, DP Hasköy Cemetery, lot #6-5, stone #11L, film #9 (6 September, 1987). Marmara marble, horizontal stone, with mihrab-shaped decorative frame, and lengthwise protruding inscription. The mihrab shape on a horizontal stone creates the image of a Muslim prayer rug, a form assimilated into the Jewish world of images as a gate of heaven. See M. Rozen, Hasköy Cemetery Typology of Stones (Tel Aviv University and the University of Pennsylvania, 1996), pp. 55–61.

Photograph No. 5
The dignity of the daughter of kings: Time has dug a pit and a trench in place of burnt and meal offerings, and instead of clothing embroidered with gold mountings, there is a groan, and instead of beaten-work, there is a scream. Seeing her plight the gates of pleasure have sunk, on the day that the days of feasting and joy have ended.

She is the woman whom God rebuked with wrath and anger in one of the pits, and the daughter of Zion was left beneath the earth in hidden sepulchres, hidden forever in caves, and at the injury to a king’s daughter’s dignity my eyes turn into wells upon wells of tears. For she is a lady/wise of heart. Her sun has set while there is yet day on the day of wrath. For she is the crown of beauty, the wisdom of women, Mistress Simḥa, may her soul sojourn well, the widow of the insightful and exalted R. Teshuva Roman, passed away on the fourth day [of the week] on the fourth day of the month of Iyar, 5404. May she rest in dignity.
Photograph No. 6

Ottoman prayer rug made of wool dated to the 18th century. Brooklyn Museum, Gift of the Ernest Erickson Foundation, Inc., 86.227.120.
Photograph No. 7

The Gate of the İnce Minaret Medresesi (1258–1279) in Konya, Turkey.
Photograph No. 8

Tombstone of Sultana, wife of Shelomo Hamon, and daughter of Moshe, son of Teshuva Mevorak, d. 13 January, 1648, DP Hasköy Cemetery, lot #6-5, stone #10L, film #9 (6 September, 1987). A Marmara marble horizontal stone, decorated with a sunken mihrab shaped frame, divided into six stylized inner frames. The whole structure combines the idea of a prayer rug and an Ottoman decorated manuscript. The characters of the epitaph protrude from the surface of the stone. This is an expensive monument that had much care invested in it, as testified to by the quality of the stone, the quality of the stone masonry, and the intricacy of the epitaph.
Spinning around, like the wheel of a wagon, days of agony and months of futility and nights, and oracles of delusion and deception deeply in their souls, and stumbling blocks and great illnesses.

Time betrays us, its net is spread, and all it desires is to wreak evil,

When her dust arrives in the depths of a burial cave, and in place of bridal palaces – ailments,

Because of the disaster that befell his wife, in her husband's heart even iron will be wholly consumed in fire

and instead of song there will be wailing,

sounds of lament will arise at the disastrous end of his wife, and weeping will fill her husband’s mouth, and the crying for her is like the sound of women in labour, for a cry of lamentations rises up and that of dirges and woes, and the sound of women in labour, and every head will become bald and the sound of keening over her exalted honour. Daughter of the king of the renowned city, for she is the crowned one, Mistress Sultana, wife of the insightful and exalted R. Shelomo Hamon, may his Rock preserve him, and daughter of the exalted wise man R. Teshuva son of the exalted Rabbi Moshe Roman, may he rest in Eden. Passed away on the second day of the week, the eighteenth of Tevet/ the year of 5408 qodesh maṣavata, and may she rest in dignity.

47 Lam 2:14.
48 "םוּר חֲצוֹן אָבּוֹר":היבא הובך הכל עזמר אמו,ז"י:וכלא קזחי יפלע
49 "יהי רשא" ירګ: "קֵלֵש מִכְּסֵבָה".
50 Based on Isa 6:13. The numerical value of 5408 is expressed in letters by he-taw-het.
Photograph No. 9

An Ottoman manuscript signed Darwish ‘Ali, Turkey. Dated 945AH/1539AD, Ottoman manuscript on paper, 150 ff. with 15 ll. of fine black nasta’liq arranged in two columns, within gold border, opening folio with illuminated header, brown morocco binding with gilt tooled medallions – 7 × 4 1/4 in (17.7 × 10.6 cm). Observed at the auction catalogue of Christie’s sale 5499, lot 16. 8 October, 2010, London, South Kensington. Reproduced courtesy of Christie’s, Inc.

Photograph No. 10

Tombstone of Mevorakh, son of Moshe Roman, d. 23 August, 1648, DP Hasköy Cemetery, lot # 5-5, stone #35L, film # 34 (11 September, 1987). Marmara marble, heptagonal stone decorated with twelve stylized frames, each pair divided by a different rosette. The characters of the epitaph protrude from the surface of the stone.

Sounds of joy have been transformed into mourning, and the tumultuous sounds of terror have frightened serene ones,
While I make woeful sounds and [utter] dirges, and my eyes that have become fountains (due to weeping) become clouded –
Oh! You they have placed among the graves, entombing your noble face that died too young in years.
I prepared a wedding canopy for you, but time prepared for you a house of stone.

61 Based on Ezek 2:1: ‘lamentations and dirges and woes.’
63 Because the text lacks the diacritical marks the Hebrew word following the word penei can be read hivreka or horkha. Thus both ‘pale’ and ‘noble’ are possible translations. The more likely translation is ‘noble’.

'ף"פ לא יicknessו ב: "קניב וקוה ה".'
'ף"פ ע"פ ר"ד"ק יששים עניין.'
'ץ"יו להפתשר بشתי דרכים, חורב בומברב ויוויתים, או בפנומ בצלتفكير.'
'ץ"יו ע"פ חיותם בכוכב "הסינים יתוקד נפייה מידי קול לדיתני", והמשמעת הנה: 'ול מצא
'ץ"יו נפיש פורד, ויהיה המ כמרח פפשי.'
'ץ"יו משלוש א والله, קול באול (ראה יאכ ע"ב;רשעיהו: ש:ה).'
'ץ"יו Based on Ezek 2:1: 'lamentations and dirges and woes.'
'ץ"יו 'Graves', based on Radaq on Isa 59:10.
'ץ"יו Because the text lacks the diacritical marks the Hebrew word following the word penei can be read hivreka or horkha. Thus both 'pale' and 'noble' are possible translations. The more likely translation is 'noble'.

kever נפיש קול דריכים, זוג מקול אחד מא objcיל שאנני מיך שאנני.
kever בנייה גא (קניר), ציף מבני צין (מ) שטני.
אף תהליך מאשעטם,62 שניים ספי חורקה,63 צフリー זמק (ומם, הקניר לחרטת חתים, זוגים גאונה צל ביה אברם.
ול כ prueba הפרשה בנים, היה קפחו את חיתות,64 אנ,65
הו זים אשה זהל משלו ליב, אופיר לפשי על פרדחה אין.
יזיו קברות מקמלים ונשב מקביר נו/עה עוז. בני טופר (הנץ) של.
שלש מבואות יזおります צא (늾לאו), נפגעות ים לא צחלש חשו שפת ההוה.
If you find eternal rest, my son, may it also be an atonement for your father, my only son. Oh! This is the day on which my heart’s joy departed, my son. I say to myself on your departure: Woe is me!

The tombstone [marking the grave of] the scholar and congenial person Mevorakh, may he rest in Eden, son of the bitter and groaning R. Moshe Roman, may his Rock and his Redeemer preserve him. Plucked [from among us] on the sixth day [of the week], on the sixth of the month of Ḥeshvan, 5409.

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69 Based on Ps 22. Ps 22:21 reads ‘Save my life from the sword, my only life from the clutches of a dog’. Here the epitaph means that if the son finds atonement for his soul, he should also function as atonement for his father.

70 In Hebrew a shortened form of aniyyah – ani – is employed to denote lamentation (see Lam 2:5; Isa 19:8).
Tombstone of Teshuva, son of Mevorakh Roman, d. 25 March, 1666, DP Hasköy Cemetery, lot # 6-5, stone # 56L, film # 9 (6 September, 1987), stone brought from Lala Paşa near Edirne, vertical part of monument, which probably also had a horizontal element. The only decoration is the simple protruding frame and the chiseled characters of the epitaph.
My rivers of tears well up, for I will die without sons, there is no counsel. My soul has been gathered up; it expires and grieves. The source of great power and unflailing strength has smitten my heart there is no end to the last rains of the season/ in the Garden of Eden it struck on account of [my lack of sons] and their souls. Days and nights in meditation we shall spend; For him, day and night, let us lament: And the fragrance of the fruit of my womb is more sweet smelling than any spices: A wise man will find strength from the lightning of the lofty mountains: Suffering pain such as this, every man in tears will cry out: for I do not even have a son to dream about. Forever alive he will ascend to God, to his Garden of Eden, The wise one, the exalted R. Teshuva Roman, may he rest in Eden son of the perfectly wise one R. Mevorakh Roman, may he rest in Eden, passed away on the fifth day [of the week], the eighteenth of Adar II, 5426, and may he rest in dignity.

76 b’Avoda Zara 5a. One who dies without sons is considered dead (Zohar, 3:34b).
77 bMo’ed Qaṭ. 25b.
78 Poetic language based on Cant 4:10.
79 Based on Prov 24:5: ‘A wise man is strength’.
Photograph No. 12

Tombstone of Reina, daughter of Yiṣḥaq Roman, d. 7 October, 1675, DP Hasköy Cemetery, lot #6-5, stone #8L, film #9 (6 September, 1987). Marmara marble, heptagonal stone decorated with twelve stylized frames, divided by a symbolic engagement belt.
I made my daughter’s house in the wilderness\textsuperscript{86} in the waste land,

\begin{verbatim}
Time set a trap for my tongue and my lips,\textsuperscript{87}
Because of this my heart is oppressed by day and burns at night,
On the day he ['Time'] drew his bow and killed a queen.\textsuperscript{88}
Aha! Daughter who is prostrate, my soul will grieve forever.
May I forget my right hand, if I do not remember thee!\textsuperscript{89}
For love is as fierce as death,\textsuperscript{90} the entire night my soul goes [to be with] you
and in the morning it returns.\textsuperscript{91}
\end{verbatim}

For she is the precious young maiden, Mistress Reina, daughter of the exalted wise one R. Yiṣḥaq Roman, may he rest in Eden. Plucked [from among us] on the third day [of the week] on the second of the Intermediate Days of Tabernacles, 5436.

May she rest in dignity.

\textsuperscript{86} That is to say, in the grave. Based on 1 Kgs 2:34 which records the murder and burial of Yoav ben Şeruya: 'So Benaya ben Yehoyada' struck him down. And he was buried at his home in the wilderness'.

\textsuperscript{87} The Hebrew word for a trap – \textit{ḥakka} – is very close in sound to the word \textit{ḥika} – ‘her palate’ – which creates a pun. This line was probably influenced by Judah al-Ḥarizi’s \textit{Sefer Taḥkemoni}, sixth gate, regarding the betrothal of an ugly young woman: ‘Ah, she smiled, wait till you see her gentleness, this doe that ravens like a lioness; then you will taste of my tongue’s truthfulness. I shall be back at dawn to ease your heart and moan: even tomorrow the Lord will shew who are his own. And so she went her way, bearing my heart in her teeth away.’ (Judah Alḥarizi, \textit{The Book of Taḥkemoni: Jewish Tales from Medieval Spain}, Eng. trans. D. S. Segal, London: The Littman Library of Jewish Civilization, 2001, p. 75). Obviously, the poetic nature of the translation does not reflect the conflation of images.

\textsuperscript{88} Based on Josh 11:10.

\textsuperscript{89} Ps 137:6.

\textsuperscript{90} Cant 8:6

\textsuperscript{91} Based on Esth 2:14.
Photograph No. 13

Tombstone of Kalomira, wife of Aharon Roman, d. 12 November, 1683, DP Hasköy Cemetery, lot # 3-1, stone # 58, film # 15* (19 October, 1988). Marmara marble, heptagonal stone, decorated with twelve stylized frames, divided by a symbolic engagement belt, tulips, and rosettes.
A graceful gazelle and beautiful as the moon: A woman of intelligence and understanding:

Who was a stronghold and a fortress for my household: a graceful crown placed on her husband’s head:

Woe is me! For when her labour was at its hardest:

The day on which I laid her honour to rest below

Buried in a clod of earth and slimy clay:

On this I will cry out weeping bitterly, and every day I will immerse myself in eulogy and lament:

110 Cant 6:10.
111 Amos 5:9.
112 Prov 12:4: ‘A capable wife is a crown for her husband’.
113 The word nehi – a cry of lament or woe – is found in Jer 31:15.
114 Poetic language based on Gen 35:17. In Hebrew the first two words in the line – nehi [Woe is me] va-yehi [For when] – demonstrate both alliteration and onomatopoeia.
115 Based on Isa 5:14: ‘Assuredly, Sheol has opened its jaws in a measureless gape; And down into it shall go, that splendour and tumult, that din and revelry’. The term hamon, translated above as ‘tumult’ may refer to the amniotic fluid, as alluded to in Jer 10:12–13, ‘He made the earth ... hamon mayim [rumbling water].’ The combination of hamon (‘tumult’) and gaon (‘pride’) echoes a liturgical poem written about Purim by R. Judah Halevi, which is read on the Sabbath before Purim by the Mizrahi communities, who is like you and there is none like you, Who is similar to you and there is none similar to you: ‘And when the sea returned to its strength / Pharaoh and his entire multitude (hamon) were drowned / for the sea made it difficult for the chariots of his pride (gaon) / and he saw that he could not overcome him (Gen 32:26)’ (my translation).
116 Job 7:5 and Ps 40:3.
117 Based on Jer 31:15.
I am weary with calling out at night, and during the day I shall roar like a lion for her living soul.

And when she came to give birth, and there were twins, she was seized with labour pains, writhing and screaming in her pangs, a baby sends forth his hand and the strength to give birth was lacking.

Woe is me that my light departed in labour pains.

I sat on the ground next to her and I will weep and I will mourn, since most assuredly the package that the Creator has sown for her from the very beginning has been sown for her destruction:

For this is the woman with her son lying dead at her feet, and her other son wrapped around her knees, she is the perfect woman maintaining the honour of the daughter of the king, and nakedness was born:

For she is the precious and modest Mistress Kalomira

The wife of the wise and exalted R. Aharon Roman, may the Merciful One protect him and redeem him, her soul was spent when her sun set, on the sixth day [of the week], the twenty-second of Ḥeshvan, the year of ‘the doors of her womb have been closed’, excluding the thousands. And may she rest in dignity.

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118 Ps 69:4.
119 The phrase nefesh ḥayya may also be translated to take into account the rendering of ḥayya as midwife.
121 1 Sam 4:19.
122 Isa 26:17.
123 Isa 11:8. There is a bitter sense of irony in the author’s use of this prophetic verse. See Sifra, Beḥuqotai 1.2, which fleshes out the ecstatically joyous, messianic message of these words.
124 Isa 37:3.
125 The word שלשה יל pcmah, translated above as ‘for her destruction’, can also mean ‘for her and her destruction’. By using the word שלמה the author achieves a double entendre as the package (ḥavila) is connected with the labour pains (ḥavla) mentioned in the previous line and to the deceased’s destruction mentioned in the next line, as the package that God gave to her – designed for procreation – led to her demise.
126 Ps 45:17.
127 In shame, in contrast to the earlier account of the perfect and dignified woman.
128 The Hebrew phrase for ‘doors of’ (daltei) has the same numerical value as the Jewish year in which the deceased passed away, 444, if the thousands of years since creation are omitted. That is, she died in 5444 (1683 CE). By linking the number of the year in which she died to a sentence describing her death, special meaning is given to the year in which she died.
129 In the Hebrew, the phrase li-ferat qaṭan means that this is the enumeration of the Jewish year that omits the thousands of years.
Photograph No. 14

Tombstone of Kadın daughter of Aharon Roman, d. 25 March, 1691. DP Hasköy Cemetery, lot # 5-4, stone # 18L, film # 28 (8 September, 1987). Marmara marble, pentagonal prismatic stone, decorated by four protruding stylized frames and protruding characters.

She has been buried in accord with her size: And she was tiny:
She earned her true fare: And she won out:
Her bad lot has now quite ended135: And she has been preserved forever:
She was my only one: And she has become estranged from me:
The value of the stone which I have placed136 upon her should testify her worth. Do not pay attention to its size, for she was like the mother of many who is forlorn.137

130 בראשית כה:ב
131 שמותrosis:ק.
132 כ במקרא ולא התברר לי.
133 בהרוארית קדın הילרה טっぱה.
134 רמיה higher.
135 Proverbs 16:30 (See Rashi and Ibn Ezra), and Esther 7:7.
136 Gen 28:22.
137 1 Sam 2:5. Although she was young, her fate was like the mother of many who is forlorn, because she died before being able to produce any living issue.
Şe[!]138 is Kadon.139 The daughter of the wise one, the unsullied rabbi, his honour our Master and Teacher Aharon Roman, may the Merciful One protect and redeem him. Passed away on the first day [of the week], the twenty-sixth of Adar I, the year of ‘I will give you a desirable land’.140

138 The meaning of the Hebrew is unclear and the writer perhaps had in mind the word zu, in the sense of ‘she is’.
139 In Turkish, this would be Kadın, meaning ‘young woman’.
140 Jer 3:19.
Photograph No. 15

Tombstone of Kalomira daughter of Aharon Roman, d. 3 October, 1703, DP Hasköy Cemetery, lot #6-2OB, stone #74MA, film #568 (18 January, 1989).

Marmara marble, heptagonal stone decorated with twelve stylized frames, divided by a symbolic engagement belt.

How the proud wings of her nidus were exposed in liquid silver and so [were her] pinions:

Her soul did not manage to escape the day: It was trapped in the net of her corruptions:

The tombstone [marking] the burial [cave] of the young betrothed woman Kalomira, the orphaned daughter of the unsullied wise man, our honoured Teacher and Rabbi Aharon Roman, may he rest in Eden. Plucked [from amongst us] on the fourth day [of the week], the twenty-third of Tishrei, 5464, and may she rest in dignity.
Photograph No. 16

A colophon of a hand-written kabbalistic prayer-book *Seder Tefillot Yesharot u-Varot* for the winter season (Hanuka through Purim; December through March), written by an anonymous scribe in 1734. Quran type illumination done with ink, gouash, and gold leaf. Reproduced courtesy of William Gross, Tel Aviv.
Photograph No. 17

A leaf from an elegantly penned and illuminated copy of the well-known collection of prayers for the prophet Muhammad entitled *Dalāʿīl al-khayrāt* and composed by Muḥammad al-Jazūlī (d. 877 AH/1472 CE). Written on paper in Turkish naskh script, this prayer-book was probably made in the 11th AH/17th century CE.

The Walters Art Museum (Baltimore, Maryland), no. 583. Reproduced courtesy of the Walters Art Museum, Baltimore, Maryland.
Photograph No. 18

Ijazah [License, Authorization, Certificate, Permission], given by Abu Muhammad al-Dhihni 'Uthman Nurî al-Ḥanafi al-Miyâwardi to his student 'Umar Lütfi ibn al-Ḥajj Muḥammad Ḥilmi known as Munla Isma'īlzadah al Arkhawī. 4 Jumada al-Akhirah 1312 H/3 December, 1894. Reproduced courtesy of the Beinecke Rare Book and Manuscript Library, Yale University.

http://www.library.yale.edu/neareast/exhibitions/exhibit20071.html.
Photograph No. 19

Tombstone of Mikri ('little one') wife of Yehuda Hamon, d. 24 January, 1642, DP Hasköy Cemetery, lot #6-5, stone #48L film #10 (10 September, 1987).
Yesterday I was playing on the earth, in my husband’s embrace, like a tiny lamb.\textsuperscript{146} And an angel came and preyed upon me in his wrath, placing me in a wilderness full of snakes.

The tombstone [marking] the burial [cave] of a woman of great consequence, renowned daughter of the king, a woman of virtue is a crown of glory among women, You are the woman who quarries her tomb in the rock,\textsuperscript{147} the crowned lady, Mistress Mikri, may her soul rest in Eden, wife of the exalted, wise man R. Yehuda Hamon, may the Merciful One protect him and redeem him. Passed away on the sixth day [of the week], the twenty-third of the month of Shevat, 5402. May she rest in dignity.

\textsuperscript{146} A play on words involving the deceased’s name ‘Mikri’ (‘small’ in Greek). Also a reference to her tender young age.

\textsuperscript{147} Based on Isa 51:9: ‘Was it not you who hacked Rahab ...’