The Karaim marriage contract, *ketubba* or *šeṭar* in Hebrew, dealt with in this article is treasured in the First Firkovich Collection of the National Library of Russia in St. Petersburg where it carries the call number *Ketubba Evr. I K7*. The contract is dedicated to the engagement of Joseph b. Jeshu’ah to Sarah b. Isaac in Gözleve, the Eupatoria of today, in the Crimea, on Friday, Elul 27, 5603 which corresponds to the 22nd of September, 1843. The size of the *ketubba* leaf measures 79×55.5 cm and the size of the textual surface is 63×46 cm. The document is decorated with beautiful fronds in green, yellow and orange on the textual margins and silver in the central medallion.

The upper part (in the form of a cupola) of the marriage contract contains the traditional Karaite *ketubba* text in Hebrew – in contrast to Aramaic used by the Rabbanites.\(^1\) The lower “cupola” consists of the dowry list or troussæu (*nedunyot* or *niddu/onyot* in Hebrew); in the contract, both the *ketubba* text and the list are written in cursive script. The signatures of the witnesses (*ha-’edim*) have been written below the dowry list.

In the vertical frame bands of the text, a slightly adapted version of Ruth 4:11–12 is written in Hebrew:

א ל ביתך כרחל
ואה את האשה
ויאמרו כל העם אשר בשער והזקנים עדים יתן
וקרא שם במשפחתך
וכלאה אשר בנו שתיהם את בית ישרא ל
לך מן הנערה הזאת

Then all the people who were at the gate, and the elders, said, "We are witness. May the LORD make the woman, [who is coming] into your house, like

\(^1\) For the Karaite *ketubba* text in Hebrew and Karaim, see Harviainen 2007: 63–68.
\(^2\) For this pattern, see Harviainen 2007: 79, fn. 30.
\(^3\) who comes’ of the Masoretic text is missing here.
\(^4\) pro of the Masoretic text.
\(^5\) pro of the Masoretic text.
\(^6\) with two dots on top of *taw* pro 'Tamar bore’ of the Masoretic text.
\(^7\) Missing in the *ketubba* text.

Rachel and Leah, who together built up the house of Israel. May you prosper in your house and be renowned in your family, and may your house be like the house of Perez, whom Tamar bore to Judah, because of the children that the Lord will give you by this young woman (translations according to the Revised Standard Version).

In the upper margin band, adaptations of both Esther 8:15–16 and Isa. 61:3 (in which "those who mourn in Zion", i.e. one of the self-designations of Karaites occurs too) have been employed:

אורה וגילת : ששון ושמחה וצלחה : ובני סגלה : ומעטה תהלה : לחתן וכלה

Light and pleasure, gladness and joy and shouting! Sons of the people for [His own] possession! A mantle of praise for the bridegroom and the bride!

We are grateful to the National Library of Russia and the personnel of the Manuscript Department for the colour-print copies of the document (see Plates 1 and 2) as well as the permission to publish the ketubba with the photos, a translation and commentary. Further, we are convinced that our friend Dr. Bertil Tikkanen, a great polyglot, can enjoy the fruits of a dowry though they are described in Hebrew and Turkic.

EARLIER PUBLICATIONS

While numerous Karaite and Karaim marriage contracts have been depicted and described in various publications, the contents of dowries brought by the brides to their new homes have enjoyed very limited attention; in many instances, these lists are written in careless cursive Hebrew and the dowries consist of jewellery, textiles, dresses, etc. fashionable in their own time, enumerated according to their international designations in unsteady Hebrew transcriptions. The most important contribution to the material culture disclosed by the Karaite ketubbot is offered by Judith Olszowy-Schlager who in her extensive Karaite Marriage Documents from the Cairo Geniza has taken pains also to decipher a great number of the dowry lists and to delve into their cultural and economic implications. However, the ketubbot from the Cairo Geniza date back as early as the 980s to 1201, and the dowry lists in them are written partly in Arabic.

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8 This part of the quotation is located on the right hand side.
9 Pro ‘in Ephrathah’ of the Masoretic text.
10 Pro ‘in Bethlehem’ of the Masoretic text.
11 Written in an abbreviated form ‘whom T. bore’ in the ketubba.
12 This part of the quotation is located on the left hand side.
Courtesy of the National Library of Russia in St. Petersburg.
In 2007, three Karaim dowry lists from Lithuania which date to 1773, 1781 and 1804 were published by Tapani Harviainen.\textsuperscript{14} In an interesting way, the great majority of the items mentioned in these Lithuanian nedunyot indicate Central and West European connections.

The only description and translation of a Crimean Karaim ketubba and its dowry list known so far to us appeared in the article Karaimskie bračnye dogovory “štary” (“Karaim marriage contracts “shetars””) published by P.Ja. Čepurina and B.S. El’jaševič in co-operation with F.A. Malecki in Simferopol’ in 1927. The contract was drawn up between Joseph ben hazzan and gebir Samuel and Sarah bat Berakhah in the Turkish, i.e. pre-Russian, Eupatoria in 1764; unfortunately the publication does not include the Hebrew text, and the photo enclosed in the article (p. 19) is too unclear to allow any reading.\textsuperscript{15} In the same way as the dowry lists of the Lithuanian ketubbot abound with foreign Central and West European loan words, the Crimean lists in the above-mentioned marriage contract, as well as in our text below, are full of Turkish and Turkic terms; some of them derive their genuine origin from Arabic or Persian, a few of the other ones are loans from Russian. Irrespective of Hebrew characters, the general appearance of these nedunyot is very non-Hebrew in both cases.

**KETUBBA EVR. I K 7**

In the following transcript, translation and notes, we endeavour to offer also for non-Hebraists an interpretation of the contents of the dowry list, its text and vocabulary. For this purpose, the words written in Hebrew characters occur in the commentaries in transliteration in Latin capital letters. The explanations given in the notes go back to the dictionaries referred to in the bibliography; references in detail are necessary only in a few cases. The spelling of the Turkic terms follows the norms of Turkological handbooks; however, the Turkish words are given according to modern spelling habits.

As for the Hebrew spelling of the Turkic words, a number of peculiarities are worthy of notice. In ten cases (YLK yelek ‘waistcoat’ twice, SYLŠK silecek

\textsuperscript{14} Harviainen 2007.

\textsuperscript{15} Published in Izvestija Tavričeskogo Obščestva Istorii, Arheologii i Étnografii. I, Simferopol’. Reprinted a decade ago (sine anno) with 150 copies by the Karaim community of Eupatoria in the printing house of “KPT” in Simferopol’ (27 pp.), the Crimean ketubba is described and translated into Russian with explanatory notes on pp. 16–22 and 25–27 of the reprint. The Lithuanian istor dealt with in the same article (pp. 8–16 and 23–25 according to the reprint, signed in Ponevež in 1730) closely resembles the Lithuanian documents published in Harviainen 2007.
'large bath towel' and KWRK kürk ‘fur coat’ seven times) a word final Turkic k is spelled with a Hebrew medial kaf which naturally is employed to certify the plosive quality of the consonant; as a rule, Turkic q is indicated with Hebrew qof. Accidentally, no case of a Turkic final p occurs in the text. In the Crimean pronunciation of Hebrew, sade is realized as [tš], and thus sade is employed to indicate both Turkic [ĉ] (modern Turkish ç, e.g. ŞYPṬ ç/çift ‘pair’) and [dž] (modern Turkish ç, e.g. ‘YNŞY inci’ pear’). A Hebrew gimel with an apostrophe added appears in the suffix of profession -ći twice in the words WPYṢQǴY and S’TǴY as well in the adjectival suffix in BYR BWŞWQLY ‘one and a half’. The loss of the voiced pronunciation in Turkic word final consonants is reflected in a number of spellings like NYG nik ‘good’ vs. QPS kepez ‘bride’s veil’. The alef line serves to indicate the fricative pronunciation in some words, e.g. PS fes, KÝRK’ birka / chyrka ‘short velvet jacket’. More singular is the habit of spelling a Turkic or Russian geminated consonant with two identical Hebrew consonants one after another: MŠLLḤ mašallah ‘blue beads or charms’, ŞWBB’ cübbe ‘robe with full sleeves and long skirts’, KRMNNY karmannyj ‘pocket’; since Turkic languages of that period were written in Arabic script, this novelty has been introduced from Russian or another European alphabetical writing system.

Turkic languages do not distinguish between gender forms; as a rule the Turkic nouns are considered to be masculine in this list, e.g. PRD’ (perde) ‘eḥad (‘one curtain’) with the Hebrew numeral in the masculine. A number of errors in gender like qufsâ’ eḥad and šeba’ kesef reflect this feature of the Turkic vernacular of the writer.

TEXT

In the traditional ketubba text (see note 1, above), at the start of the contract, the persons involved in the act, their fathers and epithets as well as the dates and places are defined:

בְּסִימֵן יִפְה
בְּסִימֵנָא טַבֶּא וּבְמֶזְלָא מַעְלִיָא
בָּיְם שָׁשָׁי לְשֻׁבָּה עָשָׁרוֹת יוֹם לְהַדֶּשׁ אָאָוֶל שְׁנֵי בְּמֶשֶׁת אַלַּפִּים וּשְׁמַא חַלְסָה
שְׁנֵי מִלָּאָה הַטָּעָלֶה: ... פָּרָה הָכָּרָאָסְזֵי מִדֵּרֶדֶנֶת גָּוָלָו ... פֵּל יִשָּׁמֶע הָבְּרוֹר הֵנָגוּג וּזָא
בָּנָא: וְרַמָּה יִשְׁמֶע הָמְשָׁלָה הָשָׁבִי הָנִיחָר וּזָא ... מָרָה שָׁה הָוָיָר הֵנָגוּגָה בַּמַּל גָּוָה
וֹנֶבֶכֶּר הָיֶרֶךְ וּזָא

16 Harviainen 1997: 106.
On Friday, the 27th of the month of Elul in the year 5603 from the creation of the world ... here in the Karaim congregation in the city of Gözleve ... Mr. Joseph, a decent young man – may God protect and preserve him –, a son of Mr. ribbi Jeshu’ah – erudite, esteemed, glorious, of blessed memory ... Ms. Sarah, beloved, sweet, a daughter of the late Mr. Isaac, respected, beloved ...

The ketubba text is followed by the dowry list; the slash (/) indicates the end of a line in the original document:

אלו הנدواויות שחברו מאמר אינה העונה הבודהית ואיתו ההדלה בת כוכב, והחזו: בא啮 הימני מעריצים ולצידי אבודים קדשים. חaza הבית ידןש / המים המופארא מת newObj, עצי מילוי הפך ילדי בית ולה علاقة. 디יג והעם שהותIRT והידرياضة דברהמלחמת העמים והיד XMLHttpRequest. מחיי עיסי הקשורים difícil המקדים בחזות קורא לא שחרר. עיסי עייסי, שכרו את חנה שלIndexChangedו ושם, מחוץ להיותו ייש vez lingering, שמה העץتون חזור

במזלعظيم
יצחק הנכ' החשו' ואלה הנדוניות שהביאה מרת שרה הנערה הבתולה זאת הכלה בת כ
יוסף הבחור ההגון זה דמתקרי אמילדש אופיצקג'י . מבית אביה אל בית בעלה כז
מכלי כסף וכלי זהב ושמלות . כלי זהב ישועה / המשכיל המפואר סעתג'י זצ
החתן בכז אלו הם / ענק של זהב שמנה עשר שקלים לעיד המהר לשם קנין אשתו הנשנת החתן הנשנים כ электро מזרחי פונדוק ודרכמון זהב הנקרא פונדוק ניג ביר בוציקליג' . / עשרים ושלשה כסף . צמידי זהב זוג אחד שמנה עשר שקל וחצי חמשה ושמנים כסף . אזור של זהב זוג אחד הנקרא קושק באש / תשעה עשר שקל חמשים כסף . אזור של כסף מזוקק מצופה זהב חמשה עשר שקלים . חמשה כסף . עוד אזורי של כסף מזוקק זוג ב' ששה / וש)findViewByIdו חמשה עשר שקלים. מייק

An 1843 Karaim Dowry List from the Crimea – Turkic in Hebrew Appearance 271
TRANSLATION OF THE DOWRY LIST

EXCELLENT LUCK!

And this is the dowry that Ms. Sarah, a virgin maiden, i.e. the bride, a daughter of the late Mr. Isaac – respected, esteemed who is called Amildash Opichkağı
das, 17 brought from her father’s house to the house of her husband Mr. Joseph, a decent young man, i.e. the bridegroom, a son of Mr. Jeshu’ah – erudite, splendid, Saatǵi [= horologist] 18, of blessed memory – of items of silver, items of gold and dresses.

The golden items that the aforementioned bridegroom gave on behalf of mohar, for the sake of the acquisition of his aforementioned wife, they are these ones: a golden neck-pendant, eighteen shekels, (i.e.) seventy-two (pieces of) silver; one golden ring with a diamond stone, 19 five silver; one box of assayed silver coated with gold, twelve silver; five golden zer-i maḥbub 20 dinars, eight and a half silver.

And henceforth the property of the bride: a red cap which is called a fes 21 and on it there are three appliqués of blue beads 22 and on its covering a ring inlaid

17 ‘MYLDŠ: cf. Turkic amil ‘workman, manufacturer’, ‘collector of revenues’, -daš ‘companion, fellow with’, ‘WPYSQGY: *opēkači; however ‘W may be Hebrew ‘or’ in which case *piēkači would be his second nickname (?).’
18 STGY: Turkic saatći ‘watchmaker, watch seller, horologist’.
19 ‘BN ‘LMZ: Hebrew ‘eben ‘stone’; Turkish almaz ‘diamond’.
22 MŠLLḤ: Turkic mašalâh ‘blue beads or charms’. However, cf. the embroidery with the word MŠLLḤ (spelled in Hebrew with two lameds) fixed in a shawl depicted by Lebedeva (2003: 34); thus our text may refer to three similar auspicious embroideries (mā-šā’-Allāh) sewn on the fes.
with pearls in the shape of a garlic and two hundred golden quarter-lira\textsuperscript{23} pieces and thirty quarters of findiğ\textsuperscript{24} gold and nineteen halves of golden zer-i mahbub dinars, to the total value of one hundred and eighty-seven silver; a brooch of pearls, six and a half shekels; of pearls that which is called inchı kepes (‘headgear of a bride made of pearls’)\textsuperscript{25} and thirty halves of zer-i mahbub dinars hang on its fringes, fifty-seven silver; a necklace [consisting] of twenty-five quarters of findiğ gold and a golden daric\textsuperscript{26} which is called funduq nig bir buchuqlıq (‘one and a half [pieces] of excellent findiğ gold’),\textsuperscript{27} twenty-three silver; one pair of golden bracelets, twenty-eight and a half shekels, eighty-five silver; one pair of golden girdles which are called qushaq bash (‘end of belt’),\textsuperscript{28} nineteen shekels, fifty silver; a girdle of assayed silver coated with gold, fifty-seven silver; and further 2 pairs of girdles of assayed silver, ninety-six dirhams, which are called qushaq bash (‘end of belt’), twenty-seven silver, a girdle of mother-of-pearl\textsuperscript{29} which is called qushaq bash (‘end of belt’), 1 pair, three silver; three gilded waistbands;\textsuperscript{30} two waistbands made of silk; golden earrings which are called beşbütak (‘five almond-shaped [cloves]’),\textsuperscript{31} 1 pair, fifteen silver; and further 1 pair of silver earrings coated with gold, one silver, one velvet cúbbe (‘long robe with full sleeves

\textsuperscript{23} Türk. rub’ye ‘golden quarter-lira piece’ (Redhouse 1974: 961); Russian rubl ’rouble’ as a very valuable coin is less probable.

\textsuperscript{24} PWNDY/WQ: findiğ altını ‘name of a gold coin’ (Redhouse 1974: 371); Russian funduk ‘nut’, ‘flower bud, calyx’ (Şipova 1976: 357) (?).


\textsuperscript{26} DRKMWN: Hebrew darkěmôn, darkôn ‘Daric (coin)’, Jastrow 1903/1950: 324; darkémôn ‘dinar’ is a usual monetary unit in the ketubbot from the Cairo Geniza published by Olszowy-Schlager (1998). Simultaneously, it refers to the Greek drachma which is the source of the Arabic dirham; thanks to Professor Klaus Karttunen for the note.

\textsuperscript{27} NYG: cf. nik ‘good, excellent, lucky, auspicious’; BYR BWSWQLYG: bir bučuk ‘one and a half’, and adj. suffix -lıq, i.e. ‘one and a half (pieces) of excellent findiğ gold’.

\textsuperscript{28} QWSQ B’S: kaşgak ‘Gürtel’ and bağ ‘Kopf, Ende’ which in fact refer to a ‘buckle of women’s belt consisting of two parts, connected with a hoop and hook’ (Seraya Szapszal’s Karaim Collection 2003: 88, nr. 471), cf. the three photos of kushak-basy in the Seraya Szapszal’s Karaim Collection 2003: 89.

\textsuperscript{29} S’DP: sedef, sedef ‘mother-of-pearl’.

\textsuperscript{30} QWL’N: kolan ‘Gurt, Gurtband’.

\textsuperscript{31} BSBWTQ: cf. beš butaqlı [qaranfil sirga] ‘five almond shaped [cloves, i.e. earrings]’ (Kozlov 2003: 96).
and long skirts')\textsuperscript{33} supplied with a belt;\textsuperscript{34} one velvet fur coat\textsuperscript{35} supplied with a belt, with squirrel [skin]\textsuperscript{35} on its inside;\textsuperscript{36} one atlas\textsuperscript{37} fur coat supplied with a belt, with marten [skin] on its inside; one K/BRMSWD fur coat with marten [skin] on its inside; one short\textsuperscript{39} PṬN fur coat with squirrel [skin] on its inside; one short PYRWSYN\textsuperscript{40} fur coat with marten [skin] on its inside; one satin fur coat supplied with a belt, with marten [skin] on its inside; one K/BRMSWD fur coat with marten [skin] on its inside; one short\textsuperscript{41} fur coat with marten [skin] on its inside; one short satin fur coat with marten [skin] on its inside; one K/BRMSWD fur coat with marten [skin] on its inside; one short embroidered satin jacket;\textsuperscript{42} one short jacket of high quality wool;\textsuperscript{43} one silk damask caftan;\textsuperscript{44} three small\textsuperscript{45} caftans; one half-silken\textsuperscript{46} caftan; three caftans of striped Damascus silk

\textsuperscript{32} QDYP': \textit{qadife} 'velvet'; ŠWBB': \textit{cübbe} 'robe worn by imams, judges, etc. with full sleeves and long skirts'.

\textsuperscript{33} SYRYṬLY: \textit{şirtili} 'supplied with a belt'.

\textsuperscript{34} KWRK (with medial kaf at the end): \textit{kürk} 'Pelz'.

\textsuperscript{35} ZYNṢ'B / ZYNṢB: \textit{zincab} 'squirrel'.

\textsuperscript{36} ‘its inside’ (\textit{tokho} in Hebrew) in this and the following occurrences obviously refers to the various furs sewn inside of the coat.

\textsuperscript{37} ‘TLZ: \textit{atlaz} ‘silk textile’.

\textsuperscript{38} ‘L’Q’RYN: cf. Čepurina-El’jaševič (note 57) who mention that in the \textit{ketubba} published by them, there occurs the term \textit{ṭlẓ} which refers to ‘pestroe bbruško’ (‘motley belly’); some other \textit{shetars} mention \textit{ṭlẓ} ‘white belly’. According to them, these phrases are not found in dictionaries; however, T.S. Levi-Babovich, ‘one of the most notable contemporary Karaim scholars’ [senior hazzan in Sevastopol in 1911–1930 and the leader of Karaites in Egypt, T.H.], considers \textit{ṭlẓ} to be ‘kunica (?)’ (‘marten’) which has either a motley or white belly. (?)

\textsuperscript{39} ŠTYN: French and Russian \textit{satin} ‘satin’.

\textsuperscript{40} QS’: \textit{qısa} ‘kurz’.

\textsuperscript{41} Cf. Turkish \textit{firuze} ‘mixed silk material with longitudinal stripes’ (Redhouse 1974: 376) (?).

\textsuperscript{42} ‘YŚLMLY ŠTYN KŶRK’: \textit{išleme} ‘feine Stickerei’; \textit{išlemeli satin hirka} ‘embroidered satin woolen jacket (wadded and quilted jacket)’; Karaim \textit{chyrka} ‘short open velvet jacket or coat’, see the photo in the \textit{Seraya Szapszal’s Karaim Collection} 2003: 78.

\textsuperscript{43} ŠWH’: \textit{čuba} ‘glatter, feiner Wollstoff, Tuch’.

\textsuperscript{44} ‘STWF: \textit{iśtof} < Russian \textit{iśtof} (‘silk) damask’. ‘NŤRY: \textit{entar} ‘langes loses, orient. Gewand’; cf. note 48 in Čepurina-El’jaševič: \textit{entar} is ‘dlinnyj nižnij kaftan s rukavami, nadaevamij sverh kamzola, on byvaet iz šelkovoj materii i perepojasja na kušakom’ (Budagov I 1869: 102), and the pictures of \textit{entar} in the review of the exhibition at the Topkapı “Selim III: Reformist, Poet and Musician” by Philip Mansel 2009: 9, 11 and 14.

\textsuperscript{45} ‘KYR: \textit{hakir} ‘klein’.

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and cotton;\(^{47}\) one velveten caftan;\(^{48}\) one half-silken capote;\(^{49}\) one shawl capote;\(^{50}\) one \(\text{ṣībīn}\) jacket of striped Damascus silk and cotton;\(^{51}\) one small waistcoat;\(^{52}\) one half-silken waistcoat; twenty shirts;\(^{53}\) one portable square wrapper shawl; one small square wrapper shawl; two square wrapper shawls woven of cotton;\(^{54}\) two shawls, one [of them] silky;\(^{55}\) one crimson handkerchief;\(^{56}\) four pocket handkerchiefs; one turban;\(^{57}\) one embroidered apron;\(^{58}\) one blanket (/linen shirt);\(^{59}\) one tablecloth;\(^{60}\) one Cyprian bath towel;\(^{61}\) five common covers/

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\(^{47}\) \(\text{ŠM} \text{‘LṢ’} \text{Šam alaca(sı)}\) ‘striped (Damascus) silk and cotton material for dresses’ (Redhouse 1974:1048); cf. Čepurina-El’jaševič (note 50): \(\text{šam alaca} – \text{Damask i raznocvetnyj};\) \text{prestrjag}, bumažnaja materija iz krašennoj nitki, polosataja, s preobladajuščim sinim cvetom. Russian ‘šamaladži’ stands for ‘Šam aladžasy’, ‘šamalacı’, Kozlov 2003: 396.

\(^{48}\) \(\text{ŠYYṬN} \text{BZY ‘NṬRY:} \text{šeyṭan bezi entari ‘velveteen robe’ (Redhouse 1974: 169, 1060; Šipova 1976: 107).}

\(^{49}\) \(\text{QWRʼM}: \text{qurma kapat ‘silk-cotton capote’; kapat < French/English capote.}

\(^{50}\) \(\text{ŠL} \text{QPWT:} \text{šāl kapat ‘shawl capote’}.\)

\(^{51}\) \(\text{ŠM} \text{‘LṢ’ ZYBYN:} \text{note 47, above; zıbın ‘a kind of shirt or jacket; a kind of garment with three flaps’ (Redhouse 1974: 1283).}

\(^{52}\) \(\text{YLK (with medial kaf at the end): yelek ‘waistcoat, vest’}.\)

\(^{53}\) \(\text{HLWQYM} \text{Veṇīr}: \text{pl. of Hebrew ḥālūq ‘plain garment, (under)shirt’ (does not occur in this sense in the Old Testament), Jastrow 1903/1950: 465.}

\(^{54}\) \(\text{QWRʼM}: \text{qurma ‘portable’; BWHS:} \text{bohça ‘Einschlagetuch’; ‘square wrapper for a bundle, square shawl [for presenting gifts]’; cf. Čepurina-El’jaševič (note 62): kvadratnaja šal’, usel, salfetka ili kusok materi, v kotoruju zavertyvajut plat’e, bel’e i pr. (v russkom: bokhtsha, boksha) (Budagov, t. I). Cf. ‘... bokhtcha. Some of these are small square napkins, others are kerchiefs that were used by women to tie up things they carried when leaving home. Bokhtcha is made of two pieces of twill weave cloth, with characteristic ornament woven at the ends. The main colours are ... blue, red, white, yellow being rarer’ and the descriptions in nrs. 571–577 in the Seraya Szapszal’s Karaim Collection 2003: 97, 102.}

\(^{55}\) \(\text{DWQWM}: \text{doqoma ‘woven (tissue), cotton cloth’}.\)

\(^{56}\) \(\text{YPKLY:} \text{ipeki ‘silk-, silky’, ipek ‘Seide’}.\)

\(^{57}\) \(\text{PWNWSBY YGLYG:} \text{Russian puncovyj (< French ponceau) ‘bright red’, ‘purple’, yağlıq, yağlık ‘feines, reichbesticktes Tuch’, ‘large napkin, handkerchief’}.\)

\(^{58}\) \(\text{KRMMNY:} \text{Russian karmannyj ‘pocket’}.\)

\(^{59}\) \(\text{DYLBNT:} \text{Turkish dülbend, tülbent (< Persian) ‘turban’. However, Čepurina and El’jaševič (note 46) interpret дубент to refer to Russian tjul ‘tulle’ which as a textile material, however, cannot indicate a detached noun in this list.}

\(^{60}\) \(\text{YSŁMLY PʼRTWK:} \text{embroidered apron’; cf. note 42, above; Russian fartuk ‘apron’}.\)


\(^{62}\) \(\text{YŠTWWL WRŢWSY:} \text{Russian stol ‘table’ with a prothetic ‘a’; Turkish ortu ‘Decke’}.\)

\(^{63}\) \(\text{QYBRYZ SYLṢK (with medial kaf at the end):} \text{cf. Qıbrıs ‘Cyprus’; silecek ‘large bath towel’}.\)

\(^{64}\) \(\text{S’D’:} \text{sade ‘simple, plain’}.\)
carpets,\textsuperscript{65} one chest of linden wood,\textsuperscript{66} one \textit{chatma} (‘cotton cloth’) mattress,\textsuperscript{67} one mattress of striped Damascus silk and cotton,\textsuperscript{68} one mattress of a better quality\textsuperscript{69} calico,\textsuperscript{70} one half-silk-en quilt,\textsuperscript{71} one Cyprian quilt, one SWṬS’ quilt; two \textit{chatma} (‘cotton cloth’) cushions;\textsuperscript{72} four fustian\textsuperscript{73} cushions; one half-silk-en head supporter;\textsuperscript{74} one mattress of a better quality;\textsuperscript{75} one Central Turkestan \textit{kilim} rug;\textsuperscript{76} one pair of Van Lake rugs;\textsuperscript{77} one cloth of high quality wool;\textsuperscript{78} trimmings of the bride’s veil\textsuperscript{79} 4 cubits as a present of the bridegroom to the bride;\textsuperscript{80} one curtain.

Apart from these bridal gifts, the bride is to receive her share which she deserves from his father’s legacy, real estate\textsuperscript{81} and all that is anticipated and recognized to be left [by him]. The bridegroom is to be responsible [for it] – if he will depreciate, he will depreciate from himself, and if he will increase in

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\textsuperscript{66} P̅YL’MWR SNDWQ: \textit{filāmur} ‘linden tree (Tilia europaea)’; Arab. \textit{ṣandūq}, Turkish \textit{sandık}, Russian \textit{sunduk} ‘chest’.

\textsuperscript{67} ŠṬM’: cf. Čepurina-El’jaševič (note 60): צטמא ṢṬM’, rod \textit{kumâča dlja posteli} (‘a kind of cotton cloth for beds’), similarly \textit{čatma} in Karaim ‘rod \textit{kumâča dlja posteli}’ (Baskakov et alii 1974: 625); MṢ’: Hebrew \textit{maṣṣā’} ‘mattress, bed’ (does not occur in this sense in biblical Hebrew), Jastrow 1903/1950: 827; cf. the photo of a grey \textit{tchatma yastik} (cover for set cushion) in the Seraya Szapszal’s Karaim Collection 2003: 101.

\textsuperscript{68} ŠM ‘LṢ’ MṢ’; cf. notes 47 and 67, above.

\textsuperscript{69} YG ‘YŠY: \textit{yeğ iši} ‘better work’.

\textsuperscript{70} BSM’: \textit{basmá} ‘printed cloth, calico’; MṢ’, see note 67, above.

\textsuperscript{71} QWṬNW YWRGN: \textit{quṭnu yorgan} ‘Steppdecke, oberes Bettuch’, ‘half-silk-en quilt’; in this text also spelled YWRG’N.

\textsuperscript{72} KSTWT ŠṬM’: Hebrew יָסָט, pl. יָסָטֵי \textit{kêtet, pl. kĕsātôt} ‘bag, bolster, cushion’ (does not occur in this sense in biblical Hebrew), Jastrow 1903/1950: 656; ŠṬM’, see note 67, above.

\textsuperscript{73} DYMY: \textit{dimi} ‘fustian (coarse cotton cloth)’ (Redhouse 1974: 300 < Greek).


\textsuperscript{75} ‘WRṬ’ \textit{ṬWRKȘTŇ KYLYM}: cf. \textit{orta Türkistan kilim} ‘Central Turkestan rug’, \textit{kilim} ‘Kelim, Wirk-, Wandteppich’.

\textsuperscript{76} W’N KYLYM ŠYP’T: ‘Van Lake rug’, \textit{ćiř} ‘pair, double’.

\textsuperscript{77} ŠWH’ PRȘ: \textit{ chápa parčā}, cf. note 43, above; ŠWH’: \textit{ chába} ‘glatter, feine Wollstoff, Tuch’; \textit{ parča} ‘Stück, Stoffrest (für einen Anzug)’.

\textsuperscript{78} TWWWW’YQ, GRN’TWR: \textit{tuwaq} ‘bride’s veil’, \textit{duwaqli} ‘veiled’ (\textit{t} and \textit{d} are in variation); \textit{twukh} ‘a veil which conceals the bride’, Kozlov 2003: 68, \textit{garnitür} ‘trimmings (of a dress)’.

\textsuperscript{79} QLYN: \textit{kalm} ‘present or settlement given by the bridegroom to the bride’, ‘bridal trousseau’ (Redhouse 1974: 587; the homonymous \textit{kalm} ‘thick’ does not make sense here). Four cubits equal c.180 cm.

\textsuperscript{80} PRD’: \textit{perde} ‘Vorhang, Gardine’.

\textsuperscript{81} MQRQ’Y מְכַרְקְעִי: Hebrew \textit{mĕqarqĕ’ê} ‘attached to the ground, real estate’ (non-biblical word used in non-biblical Aramaic plural form, Jastrow 1903/1950: 833).
An 1843 Karaim Dowry List from the Crimea – Turkic in Hebrew Appearance

value, he will increase in favour of himself. And all of this will take place when the youngest of the three sisters who are legal heirs becomes mature. After the settlement of the debts which go from their [fem. pl. = the bride and her sisters] father to the debtors at the moment of the apportionment among [all of] them, each of them [fem. = the three sisters] is to draw out her share in equal parts. And then she [= the bride] indeed will draw out both that which she deserves from her ketubba document and that which is justified for her in the property of her husband according to the law of the Torah or the local public law.

The advanced mohar makes sixty golden shekels – each shekel equals half (a piece of) silver – and eight cubits of kumash (= red cotton cloth) 82 – each cubit equals one (piece of) silver and a quarter –, in total forty silver. The bridegroom also donated the necessary (?)83 surplus as a gift in full to the bride. And the delayed mohar makes twenty silver.

All the prices are [defined] according to the Russian currency, assayed84 silver. Everything he [= the bridegroom] will put into effect steadfastly.

FINAL NOTES

Dresses and jewellery described in the ketubba can be compared with the early photos and paintings of Crimean Karaim ladies copied, e.g. in the Seraya Szapszal’s Karaim Collection (2003: 10, 28) and in the chapters “Dress and Jewellery” and “Interior Textiles”85 of the same book (pp. 78–103); some of them also appear in Lebedeva (2003: 19, 33, and the costume of bride in the Karaim Museum in Eupatoria, idem: plate 3). However, the terminology used in the Seraya Szapszal’s Karaim Collection deviates to a surprising degree from that in our ketubba, while a number of items have preserved their old names; parallel terms are referred to in the notes of the translation above.

'WPYȘQGY, K/BRMSWD, PṬN, PYRWSYN, K/BLYNKWM and SWȚS' are terms which have escaped our attempts at interpretation; however, on the basis of the context, it is evident that K/BRMSWD, PṬN and PYRWSYN refer to various fabrics, SWȚS’ is the material of a quilt, while K/BLYNKWM is a kind of fur and 'WPYȘQGY a nickname (see note 17, above). Question marks could be attached to the explanations of PWNDY/WQ, QRYN fur and WTR.

83 WTR: cf. Turkish vatar ‘a necessary or important thing’, ‘necessity’ (??).
84 QRBWW’N: Ukrainian karkovanij ‘engraved, chased; clear, firm’.
85 Written by Liuda Gaigalienė and Rita Pauliukevičiūtė.
A great majority of the items referred to in the dowry list bear Turkic names; a number of them occur as loans in Russian, too. In contrast, only a few Russian (Ukrainian) terms (satin, štōf, puncovyj, karmannyj, fartuk, stol; karbovanij) appear among the nedunyot, and, in fact, many of them are of West European origin. The designations in Hebrew are similarly rather few in number; many of them (darkemon, ḥaluq, sadin, makhber, maṣṣa’, keset, mera’aša, meqarqe’e) reveal, together with numerous medieval Hebrew expressions, interesting post-biblical transformations of the references and patterns – too often, Karaim Hebrew is considered to represent solely biblical calques. In respect to the minor East European influences, the list closely resembles those of the Lithuanian Karaims published in Harviainen 2007 (p. 82). While the Lithuanian Karaims looked to the West without contacts to the Turkic Orient, their co-religionists in the Crimea similarly did not display material connections with Lithuanian or Polish Karaims in this dowry list. In contrast, the Turkic ethnic heritage had not lost its fashionable prestige among the Crimean Karaims, and they still directed their gaze to the centres of (material) culture and fashion in their former host country, i.e. the Turkish Empire.

However, the monetary system of the Russian Empire occupied the market in the Crimea. Thus, “all prices are [defined] according to the Russian currency, assayed silver”, as it is stated at the end of the dowry list, and the values of various items are defined in silver. Obviously, this is connected with the monetary reform which was introduced by E.F. Kankrin, the Minister of Finance in Russia, at the beginning of the 1840s. While the former rate of copper coins equalled 36 roubles minted from one pood (16,380 kg) copper, the relation after the reform was 16 roubles from a pood. The new copper coins released in 1839–1848 carried the inscription serebrom, i.e. (copeck) in silver. In comparison with “assayed silver”, these copper coins “in silver” enjoyed only minor reliability; in 1849 the rate was devalued to 32 roubles and the text “serebrom” disappeared from copper copecks.  

The list includes numerous references to the rates of exchange which prevailed between various sorts of precious metals and currencies. It is evident that the rates between shekels, (pieces of) silver (the ratio of shekel and silver mentioned in the text varies between 1:4, 1:3 and 1:2), golden zer-i maḥbub dinars, dirhams, findiq gold, etc., do not depend on a par value; in contrast, the percentages of their contents probably defined their mutual proportions.

The figures offered by this ketubba can be used as comparative material in connection with other account and exchange documents from the frontier areas.

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of the Russian and Turkish Empires in the same period. Similarly, comparisons with dowry lists, deeds of inventory, auction bills, etc., drawn up by other ethnic groups in the Crimea and elsewhere in the Russian Empire in the same decades present a thus far untapped source for the history of economy and its variation on the basis of national, ethnic or areal factors.

BIBLIOGRAPHY


