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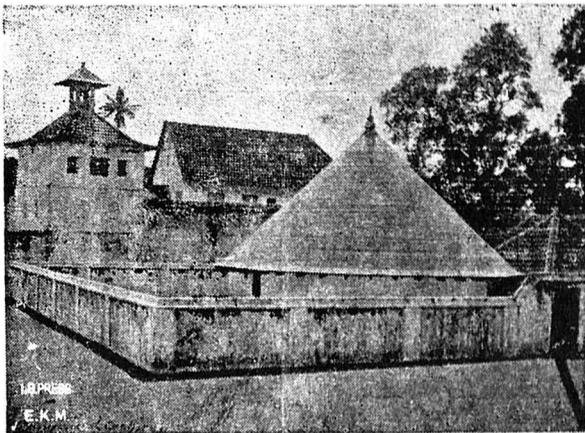
THE SONGS OF THE JEWS OF COCHIN

AND

THEIR HISTORICAL SIGNIFICANCE

BY

A. I. SIMON.



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A. I. Simon

COCHIN.

1947.

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PAPER READ AT THE RECEPTION GIVEN TO THE
MEMBERS OF THE COCHIN BR. OF THE
ARCHAEOLOGICAL SOCIETY OF S. INDIA,
AT THE AUTHOR'S RESIDENCE AT
MATTANCHERI ON JULY 28, 1946.

Dedicated to the memory of
my beloved mother,
my first & best teacher.

(See page 15)

An Extract from a recent (Spring 1947) 'Letter' by an ex-serviceman (Herbert Eisner) under the caption "OUT OF THIS WORLD", in the Menorah Journal — a magazine published in New York and the world's leading Jewish periodical—dealing with Jewish history and thought and the facts of Jewish Life in the contemporary world:—

"There, in Cochin, lives a colony of just over a hundred Jews. Though interesting, it would not warrant writing about in the Menorah Journal but for the fact that the 'White Jews of Cochin'—as they call themselves—are the happiest community I have ever known. That makes them very important people—now a days.

When one has discovered " a Good thing " one endeavours to delve into its secrets, and in the manner of cookery books, produce recipes which others too might enjoy."

x . x x x x x x

They burst into song at the smallest provocation. This spontaneous display of their feelings is one of their most charming points. I shall always remember crossing the port of Cochin by ferry one early morning at six o'clock, about one hour before sunrise. The day before an excursion had been decided on; and after a long discussion (it always takes enormous discussions to decide anything in Cochin—time is no object) the unearthly hour of 5 A. M. was fixed as time for 'veille in order to avoid the mid-day sun. I was still rubbing the sleep from my eyes as the ferry-boat chugged across the sparsely illuminated harbour entrance when my 'Jew-Town' companions lustily broke into a Hindu lullaby. No one could have failed to be impressed — before breakfast."

THE SONGS OF THE JEWS OF COCHIN AND THEIR HISTORICAL SIGNIFICANCE.

To understand fully the importance and the historical significance of the songs of the Jews of Cochin, it is essential to remember certain broad and fundamental facts connected with the relationship between the Land of Israel and South India; the probable date of the advent to Malabar of the Paradesi or so-called White* Jews of Cochin, and their subsequent colonisation of Cranganore and Cochin; the intermediary functions carried on by Jewish travellers between the West and the East; the cultural contribution of the Jew to Spain and Portugal; and the progressive history of the community in South India.

2. The chronological history of the community covers broadly a period of about 3000 years— from the time of the First Patriarch and his contact with seafaring Phœnicians to this day. Whether it be the Synagogue calendar¹, the songs² they sing or their social or every day life, this fact is recorded, demonstrated and never forgotten.

*The so-called White and Black Jews will throughout this paper, be termed as the "Paradesi" or "Original" Jews and the "Malabar" Jews respectively, as done by Paiva, Castro & Barros. The words "White" and "Black" will not be used to represent them, as they are both un-Jewish and un-Indian.

1. Eben Saphir p. 57. 2. Standard Books of songs - Hebrew and Malayalam.

2. Their every day re-capitulation of the composition of the incense used in the Temple in the land of Isræl (Palestine) and the enumeration of the eleven kinds of spicês³ entering into this composition, bring to their minds the close association of their mother country (Palestine) with their adopted mother-land (South India). The mere mention of cloves,⁴ cassia, cinnamon, sweet calamus or lemon-grass oil, karkom or "kunguma Poo", spikenard or 'jatamansi' or 'balchur' as the Hindus call it in Northern India,— all these make the Jew in Malabar feel quite at home in his adopted motherland. No wonder he accepts Cochin as a small Jerusalem. The solemn service on the Day of Atonement, the most important day of their calendar, with the reading of the impressive part taken by the High Priest (Cohen Gadol) in the service of the day, reminds them of the robes of South Indian linen⁵ and gold cloth (from Hyderabad and Benares?) worn by the priest at the temple during this great day.

3. The close association of Events in Malabar with those elsewhere in the Jewish world, and the

3. Talmud - Treatise "Keriloth", fol : 6.

4. See mendelsohn's Commentary on Exod. XXX 34-Of the eleven ingredients in the incense, cloves, Cassia, spikenard saffron, Cassia lignea, and cinnamon came from India.

5.(a) Talmud - Tract. "Yomah", p. 47.

(b) From the accounts of classical writers and Chinese travellers and annalists we have further confirmation of this point. "The ports on the West Coast of India furnished", among other things 'muslins' to the Roman ships; and Coromandel Coast supplied cotton stuffs. Pan yong (nephew of the historian Pan Kou), in 125 C. E., states that in India "there are also fine fabrics &c."

repercussion on this community of every anti-semitic movement in other parts of the world must also be remembered. Here is a community that, extensively traded with the East and the West, received its Jewish settlers from Palestine, Asia Minor, Middle East, Spain, Holland and Central Europe, and sent their offshoots to China, Strait Settlements and various parts of India and Burma. No Wonder it acquired a global importance.

4. The Paradesi Jews were well established as a colony in Cranganore, at least by the end of the 5th or the beginning of the 6th century of the Christian Era: and the Jews that colonised Cranganore at the time were those who were completely familiar with conditions prevailing in the Land of Israel, at the time of the Roman invasion and the loss of national independence, or who were the descendants of such persons and were therefore well versed in their Temple traditions.

5. The extensive use of the Aramaic language (Targum)—a language most closely related to Hebrew and in common use in Palestine at the time of the second Temple⁵—by the Paradesi Jews is significant. Aramaic was undoubtedly the spoken language in Cranganore in the early centuries, and much of its use in service books remains to this day.

6. Though the main influx of Spanish Jews came to Malabar after the expulsion of Jews from Spain⁶

5. Book of Ezra IV 8 to VI 18; Book of Daniel Jewish Encycl: Vol. I p. 67.

6. Noticias Judeos de Cochim" by Mosseh de Pereira Paiva, 1686.

(1492 C. E.) and they were officially there in 1511 C. E. or 54 years before the final expulsion of Jews from Cranganore, individual Spanish (Castillian) Jews were in Cranganore long before that date. Paiva⁷ in 1686, saw in Cochin Spanish Jews whose great-great-grand fathers had come from Spain (to Cranganore). The influence of this great influx of Spanish Jews was such that, in 1584, Van Linschoten⁷ found perfect Spanish to be the spoken language of the Paradesi Jews. Even a devotional song, sung by them is in Spanish, but written in Hebrew characters.

7. Several Jewish Literary Celebrities have been to Malabar while the Jews were in Cranganore, most of them having come from Spain, the then seat of culture—thanks to the services rendered by Jews to **Christendom**. Amongst these were certainly two or three Poets or Singers as they were called, namely R. Judah Halevi (the Levite: The Jewish Shakespeare) Rabbenu Nissim and Abraham ibn Ezra. Paiva⁸ makes mention of this fact. The association of these famous Jews with Malabar is immortalised by songs and hymns composed by them for the Jews of Cochin and exclusively used by the Jews of Cochin.

8. My article on 'Language a clue to History' published in the Bulletin Vol. X Part I, clearly illustrates the composition of the "Malabar Yiddish", if I may so term it, used by most of the Paradesi Jews as their spoken language and containing many

7. The Itinerario of J. H. Van Linschotten, 1596.

8. "Noticias Judeos de Cochin" by Mosseh de Pereira Paiva, 1686.

foreign words. This point comes into consideration when we refer, later, in this paper, to the language used in composing the so-called Malayalam songs.

9. It must be remembered that music is a particularly faithful index of assimilation; and so, Jewish religions and folk music have, on the whole, reflected with the utmost fidelity, the atmosphere of their Environment. Thus the music of the modern European Jew, the Bagdadian Jew and the Paradesi in Cochin satisfies this great principle in the art of music. Again, Jewish musical talents find their outlet only in Lands of greater freedom and toleration.

10. Every historical event in the life history of the Jews, finds an expression in songs, rendered in Hebrew or the Vernacular of the country of their adoption.

11. Of the eight synagogues now in existence in Cochin State (old boundaries) all were constructed in the 16th or 17th century—that is, after the final dispersion from Cranganore in the 16th century. Most of these synagogues were built by “Mudaliars” or other leaders of the Paradesi community.

12. Tradition has played a notable part in Jewish music. The most important melodies of the Synagogues and even many secular songs are derived ultimately from Biblical chants. These in turn antedate the dispersion, since (with many variations) they are substantially the same in all Jewish Communities throughout the world.

The above-stated broad facts in the history of this community form the basis from which the subject of this paper could be constructed. While

the Bible reveals hardly a trace of the songs of the ancient Jews, it supplies numerous references or allusions which furnish evidence of this existence. In the Biblical period music was freely employed on occasions of rejoicing and sorrow. Special mention is made of the song that was sung by Moses and the children of Israel after the crossing of the Red Sea⁹ (1492 B. C.), the Song of Deborah and Barakh (12th century B. C.)¹⁰ the Song of Songs ascribed to King Solomon (9th century B. C.)¹¹ and others.

From these few examples, it can be seen that singing was an indispensable element in the life of the people of Bible days. During the Talmudic period,¹² there were similar references; for example,

9' Exodus, xv. 1 to 18.

10. Judges, V to 31.— This ode, considered the oldest extant piece of Hebrew literature, celebrates the first victory of the Israelites over the Canaanites.

11. One of the lyrics that comprise the Song of Songs II-8.17:

"My beloved is mine. and I am his;
He feedeth the flock among the lilies,
Until the evening breeze blows,
And the shadows disappear,
Turn away, my beloved!
Be thou as a young stag,
Upon the cleft-riven hills."

12. The importance of singing, even during services, in the Talmudic period, may be gathered from examples & commentaries given in the Talmud. The commentary on Deut. XXVIII 47 "Because thou servedst not the Lord thy God with joyfulness, and with gladness of heart, for the abundance of all things:" is indeed interesting — A question is asked: What is that service which is conducted with "joyfulness and with gladness of heart"? The answer is that it is "Service with songs (Shira)". — Talmud Erchin p. 11.

Sabbath was welcomed by appropriate song,¹³ and wedding guests were entertained by special singers. After the destruction of the temple, attempts were made to curtail secular singing, because of the national tragedy, but the people continued to vent their emotion in songs.

There is an important fact to be noted that the development of folk songs were marked in peaceful regions—I mean, regions or countries, where there was complete toleration. Is it then a wonder that in Malabar—God's own chosen peaceful land, with a spirit of toleration unparalleled in the history of the world, and gloriously depicted, and made history of, at the recent San Francisco Conference of the nations of the world by Sir Ramaswami Mudaliar, the Indian representative, in the very first sentence of his noted speech there—yes, in Malabar, it developed to a very high degree in ancient days, compared with even Europe.

A new form of Jewish self-expression arose in the middle age, namely, devotional poems or "Piyyu-

13. The song(devotional), "Come my beloved!" by Solomon Halevi Alkabez:—

'Come my beloved, to meet the bride
Now welcome we the Sabhath-tide,
.....

O Sacred city, royal shrine,
Arise from out these ruins thine,
.....

O Wake thee, wake thee people mine!
Thy light is come arise and shine!
Awake and sing, for all can see,
The glory of the Lord in thee."

thim". These poems written by R. Judah Halevi and others were eagerly accepted by the laymen and incorporated into the Liturgy of the Synagogue, where they were intuned to various chants. Some of these were sung outside the Synagogue,—at the Sabbath table, Passover Home service ('seder') etc.

The knowledge and use of musical notation being unknown at that age, we have no way of telling what melodies were employed for these poems or whether the melodies current today are of ancient origin or of more recent years.

It may however, be noted that after the expulsion of the Jews from Spain, the Sephardic or Spanish Jews brought along with them the Castilian Dialect (Ladhino or Lathino) and literature which included many folk songs. This would explain the very large number of melodies—over 500—in use amongst the Paradesi Jews of Cochin, and many songs in Hebrew and the Vernacular, unknown to the other Jewish communities of the world.

Taking the word "Song" to mean a union of poetry and music, the songs in common use amongst the Jews in Cochin may be classified into those written in (A) Hebrew and (B) Malayalam, the melody to which they are set being sometimes the same.

(A) HEBREW:— There are poetical pieces in the prescribed Liturgy especially on important occasions such as the New Year and the Day of Atonment. and these are sung or uttered with musical modulations; Apart from these there are devotional poems or "Piyyutim" incorporated, as I have already stated, into the Liturgy of the Synagogue where they are intuned

to various chants. Jewish communities all over the world have a collection of such poems or songs, some of which are common amongst all or most of them. Here I have before me two books of these devotional songs in Hebrew,— one in use amongst the Jews in the middle East, Far East, and India other than Cochin, and the others exclusively used by the Cochin Jews. The latter, “the standard books of songs”, used only by the Jews of Cochin contain many poems or songs used on special occasions, ~~and~~ unknown to and never used by any other Jewish community in the world; and are the compositions of local and foreign Jewish celebrities in Cochin. These songs or poems or recitations number about a couple of a hundred of which about 30 are clearly historical and composed and sung at Cranganore¹⁴ and Cochin. And the manuscript Book I have before me is dated 5410 or 1650 and was in use about 100 years before the same appeared in print.

A careful scrutinisation of these songs or poems will reveal the standard of Literature at Various periods in the history of the Jews in Malabar, and the composers of the time. Those songs or recitations composed in Aramaic, partly or wholly are undoubtedly the earliest compositions produced in Cranganore, for reasons already alluded to. Of the others, some are written in classical Hebrew by writers whose names adorn world Jewish history, and others are composed by purely local talents. Of the world famous Jewish writers R. Judah Halevi¹⁵

14. Letter of Ezekiel Raabi to Tobias Boas at Prague, (answer to Q 11.)

15. Born in Southern Castile (Toledo) 1086—1141 C. E.

stands out prominently. The poems or songs under his name, and used by the Jews of Cochin are about ten in number and include one particular song "(YASHRU BEHENAI)" which like others is sung in "Cranganore or Shingly Tune" and composed by R. Judah in Cranganore. This famous song is considered traditionally so important by the community that no Reader is certified as such if he does not know the tune of this song.

Here a diversion may be permitted to point out that two of the greatest modern Jewish historians—Graetz and Roth—both state that the year of the death of this great Jewish poet (R. Judah) and the site of his grave are both unknown. According to Paiva, the famous learned men ("Hachamin") the Jews had in Cranganur included both R. Judah Haleva and his father R. Samuel Halevi; and Paiva clearly states that at a place near Cranganore, the tomb of R. Samuel Halevi could be seen at the time he visited Cochin (1686 C. E.). He adds that R. Judah and his father brought with them from Majorica (Spain) two gold trumpets belonging to the sacred temple and gives full details about these trumpets. Sike and other writers confirm this statement of Paiva. It must also be noted that the two Volumes of poems by R. Judah (Warsaw Edition 1893) do not contain his composition exclusively used in Cochin except one to which the Editor (Dr. Abraham Eliavoo Arachbi) makes special reference as having been copied from "mahzor Shingli." (Prayer Book of Cranganore.)

Again, the special service in the afternoon of the last day of the Feast of Tabernacles ("Simha Torah") contain a song by R. Judah. This service

and this song are the exclusive characteristics of the Jews of Cochin.

It may be stated that Rabbenu Nissim, (1320—1380)—a great scholar and Robbinical authority—has one or two poems in his name, exclusively used by the Jews of Cochin—namely the song “Nomar Shira”, and another. This however, namely “Nomar Shira” is so important that its last verse summarises the entire history of the community in Cranganore or Shingly. Its translation will read as follows:—

“I travelled from Spain and heard of the country of Shingly (Cranganore); I desired to see an Israelite King, and him I saw (there) with my own eyes”.

This verse clearly indicates that Nissim was in Shingly and he saw the Jewish Chief there with his own eyes. It is disappointing to see some recent writers playing on this verse, without a knowledge of Hebrew. One translated the Hebrew expression “Melech Israel Thahabthi” as meaning “I wanted to see a King of the Jews”, and promptly declared it to be applied to the Rajah of Cochin; whereas the expression in Hebrew means that he desired to see an Israelite or Jewish King. Otherwise where is the sense in it? All Jewish communities were under different kings; but no Jewish Chiefs. On the other hand in Shingly alone—the first Jewish state after dispersion as Kloetzel so well puts it—there was a Jewish Chief whose glory is to this day recognised. Again, where does Joseph Rabban, the President of the Jewish Sanhedrim or Parliament in Cranganore, come in, if any other explanation is given? Now, you can understand why I, belonging to a practical profession, should be a narrator of history. The

childish mistakes made by some writers to prove their own theories, without any semblance of historical honesty, made me give up my profession and take to seriously this duty of notifying these errors and correcting them.

(B) Coming to the Malayalam songs, and their origin, it is necessary to realize first that Jewish women, in the days of the Bible, though subject to the same punishments for the infringements of the laws laid down in the Bible, were exempted from those religious obligations of which a definite time is given, such as the study of the law. As a rule, therefore, women never studied (Torah) Bible as academically as men; but, by constant practice, they became familiar with the main body of everyday laws. During the middle ages, a special literature arose, for the spiritual benefit of women, in the Vernacular (Yiddish), in certain parts of Europe.

In accordance with the above stated facts and traditions, the women amongst the Paradesi Jews were not in the olden days, both in Cranganore and Cochin, given any academical education in its modern and wider sense. However an indirect system of giving them some superficial idea of their religion and history were given with the help of a set of songs in Malayalam, which I term the 'ancient songs' on various subjects, and different tunes set to these songs.

The language of the songs (Malayalam) may be divided into three periods, in the same way as the growth of Malayalam literature is, namely the early, middle, and modern Malayalam—greatly modified by the corrupt forms of Malayalam words used by the Para-

desi Jews. Some have even the copper plate language, and some recent folk songs absolutely modern in composition and style. As regards the subject matter of these songs, it consists of a representative collection, ranging from ordinary folk-songs to those narrating well known events in history. They number about 110, and may, with reference to the subject matter, conveniently be divided into:—Biblical texts or themes, 37; Hymns written in Malayalam, 10; Translations of Hebrew Hymns, 7; Historical songs including those regarding the 'Synagogues', 10; Miscellaneous, including epilogues and folk songs, 47.

These songs were sung on special occasions such as wedding, circumcision, &c. by both classes of Jews—the Paradesis and the "Malabar" Jews. A reference to the Book of special services and songs, called in Hebrew "Huppath Hathaneem" or "mahzor Shingli" will clearly show that: (1) most of these songs or all of them were composed while in Cranganur and were in use there; (2), the words "Vehanas-him meshor-rim Kemanhagam" (meaning, "and the Women sing according to their custom"), in the wedding section of the book, tell us that the singing of these songs by women is a shingly custom; (3) "Nomar Shira" ("Let us sing"), the poem of Rabhenu Nissim, above referred to, is in it, and proclaims the visit of the composer to Cranganur in the XIV century and his seeing there the Jewish chief or Israelite king. "yashru Behenai"—the Poem by R. Judah—included in the "wedding" section of this book—was certainly composed in Cranganore. and as Dr. Arachbi calls it, is a Shingly song.

Here it may be stated that, "mahzor shingly" or the Book of special Services & songs has gone

through four editions of which the first one was got printed at Amsterdam in 1757 (5517), through the agency of Tobias Boas, by Ezekiel Rahbi, the chief merchant of the Dutch at the time and exclusively for the "Holy congregation of Shingly" or Paradesi Jews. The second Edition apperaed in 1769 (5529) and was under the patronage of Ezekiel Rahbi, as could be seen from the preface to the book. The latter edition differed from the former in that (1) the title page is differently worded; (2) the rites of circúmcision of proselytes & slaves were omitted from it; & (3) there are Several piyyuthim - numbering about 40—which find place therein for the first time & evidently composed by Nehemia ben Abraham and Some of these bear his name & others, including a few, in Alphabetical order, appear to be in his style & in all probability, his composition. The critic of this book (the second edition), Joseph David Ma'asar, in his concluding remarks, describes these songs & hymns (by Nehemia) as "containing many errors in words, vowels, grammar and lauguage". These errors were corrected by the critic before publication.

Let me now go back to the Malayalam songs. Most of these songs are sung during the wedding celebrations,¹⁶ which, in Cranganore and early in Cochin were of 15 days' duration, later reduced to eight days, and now to one day. It stands to reason that practically very few of these standard songs are sung or could be sung during one evening's celebration of the wedding, spent mostly in eating, drinking,

16. For details see Eben Saphir. (Dd. Labours. 1866) pp. 74—86.

dancing and entertaining friends. Gradually all these songs have fallen out of use, and the present generation of Jewesses knows practically nothing of it. The customs pertaining to the modern pseudo-civilisation have completely eclipsed the glory of these songs.

As I have already stated, when wedding celebrations were narrowed down to 8 days (Saturday to Saturday), the first sabbath had its characteristic celebration. The actual wedding ceremony took place on Sunday evening, after sunset (Monday, according to Jewish calculations); but on Tuesday evening and Wednesday morning (or Wednesday only according to Jewish calculation), said to be the "Polichu Paduna" Day - the day of Homage and singing - the main characteristic of the celebration is the singing of songs, the four historic ones amongst them, by women, sitting in a line on either side of the bride and bridegroom (on the stage), representing the latter as the "King and queen," especially the bridegroom who is represented as the descendant of "Chirianandhan" or Prince Joseph Rabban. It is to my mind, a day of "National glorification", compared with which even the actual wedding day pales into insignificance.

I have actually seen and heard my own mother - a great authority on these songs and one of the few cultured women of the town at the time - pointing out her finger to the bridegroom and remarking "Here is our Chirianandhan". One should be born in this community and be thoroughly familiar with their historical, religious and other aspects of their life in Malabar, particularly in comparison with the circumstances in which their sister communities live else-

where in the world, and take part in these celebrations. — Yes, such a one only could get the thrill of the dignity and honour bestowed in the past, on his community, and the full significance of the the spirit of toleration so characteristic of Malabar and its great people. This historical day, it may be added here, is celebrated by only the Paradesi Jews.

In classifying these songs, I referred to the ten historical songs, four of which make reference to the past in Cranganur and six composed in honour of the building of the synagogues in Cochin, including the Paradesi, Kadavumbhagam and Theckumbagam synagogues in Cochin and the Synagogues at Parur and Tirthoor, and equally important to history as the other four.

Here are the four ~~historical~~ songs sung on the occasion referred to:—

Song No. 1. describes Joseph Rabban; No. 2. details the privileges conferred on him and enumerated in the copper plates; No. 3. describes the procession of the Chief to the palace of Cheraman Perumal to receive the grant of the copper plates and thence to the synagogue for the thanksgiving service; and No. 4. alludes to the historical arrival of the early colonists by sea at Paloor and other places.

കൊണ്ടു പൊകുതിച്ചു.

1. തമ്പുരാൻ മുയിമ്പാകെ¹കൊണ്ടു²പൊകുതിച്ചു³
 ചെലുവതു⁴പിക്കുന്ന⁵കൊതനഗരി⁶
 മൂന്നാ⁷ണ്ടുമൻ നാളംണ്ടു,
 മൂവർ രാജാക്കൾ അരാ⁸രൾ⁹പെറു
 ആനെയും ആളും അരുടെനം¹⁰കൂടാ
 ആരാ¹¹കൊണ്ടു താളന്താ¹²വെച്ചു
 ഇത്രനയിമെ¹³യിൻ പെറു¹⁴വരുമ്പാ
 ജോസഫ്¹⁵റഭാന പാടുവോർ നാമെ.

2. കോവിലകത്തു തിരുവുജുംപെറു¹⁵
 തൊതിമാരിക്ക¹⁶ എല്ലാവക്കും വേണ്ടിയിരിപ്പ¹⁷
 ചാതിച്ചു¹⁸ കൊള്ളുവാൻ തനി¹⁹ച്ചെ
 നാരുടയാമന്തക്കു എല്ലാവക്കും വേണ്ടിയിരിപ്പ
 വീടും പൊകതും²⁰ചെരിപ്പവും²¹ ഉണ്ടു
 എങ്ങുംവെളങ്ങുന്ന യോസഫ്²²റഭാൻ
 ഇത്രനയിമെയിൽ പെറുവരുമ്പാ
 യോസഫ്²³റഭാന പാടുവോർനാമെ.

3. താനായ്²²ണ്ടു താളിരകെണ്ടു²³
 കൈവെളക്കു²⁴ പകലെല്ലാം നീച്ചാ²⁵

1. പ്രാചീന കാലമുതൽക്കു, 2. സ്ഥിരീകരിച്ചു or established,
 3. കേൾവി or fame, 4. ചെല്ലുന്നേടത്തോളം, 5. വെളിച്ചം,
 6. Mahodra Patnam or Cranganore, 7. മുൻഭാഗത്തുഭരണ,
 8. പൂർണ്ണമായ, 9. യെ, 10. രാജാവു, 11. മറ്റുള്ളവരെക്കൊണ്ടു,
 12. തുടച്ചു (continuous) യായതോളം, 13. നന്മ, 14. ഉണ്ടായി,
 15. സ്ഥിതിചെയ്യുന്ന, 16. സന്താനങ്ങൾ, 17. വേണ്ടപ്പെട്ടവന്മാ
 യിരുന്നവൻ, 18. സാധിച്ചു. accomplish 19. ഇതരസഹായം
 കൂടാതെ എതിർത്തു നില്പാൻ കഴിയുന്നവൻ, 20. സഞ്ചരിപ്പാൻ ത
 ക്കതു or പറമ്പു, 21. നിത്യഉപയോഗ സാധനങ്ങൾ, 22. സ്ഥാനി
 യുടെ നില, 23. താളംകൊട്ടൽ, 24. കണ്ടവരെ ഇറക്കിക്കിടക്കുന്ന.

പാവാടെണ്ടെ പകവെക്കണ്ട
 പാകകൊടുമല്ലൊ²⁶ നന്മകണ്ടാലും.
 ഇഴിപ്പൊതു²⁷ ഇഴിരണ്ടുപൊകുതു²⁸ പെരിയോനെ
 എങ്ങും വെളങ്ങുന്ന യോസഫ് റോൻ
 ഇത്രനയിമയിൻ പെറുവരുമ്പ
 യോസഫ് റോന പാടുവോർനാമെ.

4. നാട്ടുനഗരവും കൈവിളങ്ങി
 നാട്ടിവെളക്കല്ലൊ കൊന്നാരെ²⁹ കാമാൻ³⁰
 ചെമ്മാ³¹ കരണ്ടെ ചിത്ത³² വുംണ്ടെ
 ചെമ്മെയിൽ³³ ചെല്ലാന³⁴ ചിരിയാനന്തനം³⁵
 പൊന്നുകൊടിണ്ടെ പൊർകൊടി³⁶ ളെ
 പൊൻമണൻ³⁷ എതിരൊറു വരുവായൊ കിളിയെ
 ഇത്രനയിമയിൽ പെറുവരുമ്പ
 യോസഫ് റോന പാടുവോർനാമെ.

5. അന്താളമാരു പൊരുന്നീവരുമ്പ
 ആശപെടുവോർ വരവിനകണ്ട
 അന്താളം³⁸ ആമുനിൽനിന്നും
 അടിതിരിഞ്ഞു അടിചെല്ലാഴ്⁴⁰ മണിപ്പുണ്ടും
 പൊകുതിച്ചു ആടുംതതകെരെ⁴¹ അയിമ്പെരെ⁴²
 എങ്ങുംവെളങ്ങുന്ന യോസഫ് റോൻ
 ഇത്രനയിമയിൽ പെറുവരുമ്പ
 യോസഫ് റോന പാടുവോർനാമെ.

6. ആത്ം കളിച്ചു പൊടിത്തുകൊണ്ടു⁴³
 അറിവിലെവന്നതു⁴⁴ ചെല്ലാതെ⁴⁵

25. കുത്തുവിളക്കു or ചങ്ങലവട്ടം, 26. പരിപാകമാകുമോ?
 27. ഇവയെല്ലാം, 28. ഇരട്ടി ഉയർത്തുന്നു, 29. രാജാവിനെ, 30. കാ
 ണ്മാൻ, 31. ഭംഗി, 32. ചെങ്കോൽ, 33. യോജിപ്പായിട്ടു, 34. പര
 കയാണെങ്കിൽ, 35. ശ്രീയോടു കൂടിയവൻ, 36. ജയ പതാക,
 37. രാജാധിപതി, 38. പല്ലങ്കിപ്പുടക്കുന്നവർ സന്തോഷിച്ചവരു
 ഡോരം, 39. പല്ലങ്കി, 40. മടങ്ങിപ്പോകുന്നവർ, 41. നൃത്തക്കാരും
 വികടന്മാരും, 42. ഭംഗി, 43. പുളച്ചു കളിച്ചു പൊടിപ്പറപ്പിച്ചു
 കൊണ്ടു, 44. അറിഞ്ഞിട്ടുള്ളതു,

തൊതി⁴⁵വാത്തയും⁴⁶കീർത്തിയും വീരിമെയുള്ള⁴⁸
 വാനായിക⁴⁷ തെരവുടേ⁵⁰ വരവായൊ⁵¹ കിളിയെ
 ഏറ്റവും⁵² വീരിയവും⁵³ വെച്ചുറെളെ⁵⁴
 എങ്ങുവിളങ്ങുന്ന യോസെഫ്⁵⁵റോൻ
 ഇത്രനയിമയിൽ പെറ്റുവരമ്പ
 യോസെഫ്⁵⁵റോനപാടുവോർനാമെ.

7. കൊട്ടിമൊതക്കി⁵⁵ പൊടിത്തുതുകൊണ്ടു
 കോവിലകത്തു തിരുവള്ളംപെട്ടു
 പണ്ടാക്കാ⁵⁶ പടയാക്⁵⁷ പണമിട്ടുചിമറി⁵⁸
 ബാനായ്⁵⁹ ക⁵⁹ തെരവുടേ വരവായൊകിളിയെ
 ഏറ്റവും പീരയവും വെച്ചുറെളെ
 എങ്ങുവിളങ്ങുന്ന യോസെഫ്⁵⁵റോൻ
 ഇത്രനയിമയിൽ പെറ്റുവരമ്പ
 യോസെഫ്⁵⁵റോനെ പാടുവോർനാമെ.

8. ചാകച്ചുല⁶⁰ പ്പറ⁶¹ ചാലൊ⁶² മണലോ⁶³
 ചരതിച്ച⁶⁴ മുനിക്കൊട്ടിപൊയിനിന്നു
 കൊട്ടുന്നകോലുമാ⁶⁵ കെട്ടാകയറികെട്ടുകാ⁶⁶
 നിപ്പൊ⁶⁷ നാം ഒട്ടും ചോര
 മുടിഞ്ഞ ചൊനകർ⁵⁸ ചക്കല⁶⁹ വാത്തു
 മുവരരാജാക്കൾ ഞരാരുപെട്ടു
 ഇത്രനയിമയിൽ പെറ്റുവരമ്പ
 യോസെഫ്⁵⁵റോനെ പാടുവോർനാമെ.

45. പറയാതെ, 46. സ്തുതി, 47. പറയലും, 48. വീർപ്പ്, 49. വാ
 യിൽ കിടക്കുന്ന നാക്ക, 50. തെരവിൽകൂടെ, 51. വരമൊ, 52. ക
 യററം or മഹത്വം, 53. വീർപ്പും, 54. പ്രത്യേകം പ്രത്യേകമായിട്ടുണ്ടു,
 55. കൊടിത്തകത്തു, 56. രാജാവു, 57. ഉദ്യോഗസ്ഥൻ, 58. ചിര
 റി, 59. ഹെ! നായിക!, 60. കൊമ്പുകളിൽ ചാടിക്കളിച്ചു നടക്കുന്ന
 (ശാഖചല), 61. പറവ, 62. ഭംഗിയായി, 63. ശുഭം (മംഗലം),
 64. സരസമായി, 65. ഭംഗി, 66. കയറിച്ചെന്നുപറഞ്ഞു, 67. തി
 രുവുള്ളമുണ്ടാക്കുന്നൊനാകുന്നു, 68. കള്ളന്മാരിൽ അഗ്രഗണ്യരായ
 ജാനകർ, 69. ഒതുക്കുവാൻ വേണ്ട ഏർപ്പാടു ചെയ്യൂ.

- 9. ഇടുപൊടി അങ്ങോള നഗരപുരാണം⁷⁰
 അങ്ങനവീരൻ ഒരുങ്ങലപടിവും
 നെറീമപട്ടം പൊരുന്നി⁷¹ വരമ്പ
 മെഗം കൊടുമല്ലൊ⁷²നന്മ⁷³ കണ്ടാലും
 എത്രുതുരണ്ടും⁷⁴പൊകുതു⁷⁵പെരിയോനെ
 ഇത്രനയിമയിൽ പെറുവരമ്പ
 യോസെഫ്റോന പാടുവോർനാമെ.

- 10. പശം⁷⁶ പനീകളാ⁷⁷ പാടുവോർനാമെ
 പാവകൈടുമല്ലൊ പത്തുപനീകൾ ഒരേതടം⁷⁸
 പാടികളിപ്പുതും ചെയ്യൂ
 ഓരാതനായി⁷⁹ മെയികിട്ടനമ്മക്ക.
 എലൊക്ക⁸⁰പാടികൾ പുതുംചെയ്യൂ
 എങ്ങുംവിളങ്ങുന്ന യോസെഫ്റോൻ
 ഇത്രനയിമയിൽ പെറുവരമ്പ
 യോസെഫ്റോനെ പാടുവോർനാമെ.

ദിലകു വോകുത്.

- 1. ദിലകു വോകുതു¹ വഞ്ചീതന്നി²ണേരു ഒരവൻ³
 ദൈയൊനൊടു അരുളുദൈയാൻ⁴താനായ്ക⁵
 തലയിപട്ടം⁶പകവെളക്കും പാവൊടെ വഴിവഴിയെ
 അടിക്കീളും മുടിക്കീളും⁷അവർപെടാതെ⁸

70. പഴങ്കഥ, 71. ചേൻ, 72. അളവറുപോക, 73. നല്ലസ്ഥിതി; ഭംഗി, 74. ഏതിടത്തുതുളു രണ്ടാളും, 75. പോകുന്നു, 76. പത്താമത്തേതും, 77. പയികളെ (നാഥനെ) കോണ്ടു, 78. ഓരേതടത്തോളം, 79. പൊടുന്നനവെ, 80. എല്ലാം ചേരുംപടി.

1. മയിമ or കേൾവി, 2. തിരുവഞ്ചിക്കുളത്തു, 3. എപ്പോഴും ജാഗ്രതയോടുകൂടി ഇരിക്കുന്ന ഒരവൻ, 4. കല്പനകൊടുപ്പാൻ അധികാരമുള്ളവൻ, 5. സ്ഥാനഭരണം, 6. കിരീടം, 7. കാലിന്റെ ചുവട്ടിലും കിരീടത്തിന്റെ താഴെയും, 8. അവസാനമില്ലാതെ.

അന്തമിട്ട്⁹നഗര¹⁰നിറത്തി¹¹ മുടിവെന്തൻ¹² തലമാകനെ¹³
മുവായിരത്തി അറുനൂറ്റു അരിവെതറെ.¹⁴

2. അരിവെതറെ ആണ്ടവരെ¹⁵ അവരിലിരുന്ന വരാവര¹⁶
ഒര¹⁷യൊടെ ചിത്രത്തിൽകുറിച്ചു ചെല്ലെട്ടിൽഏഴുതിക്കൊണ്ടു
ചിരിയാനന്തൻ¹⁸ വരവു ചൊല്ലുകിൽ ആനാന്തരം
ആനകഴുത്തെറി അരിസോടയ ചിരിയാനന്തൻ വരവുകാമാൻ.
കുതിര കഴുത്തെറി ഗുണമുടയ ചിരിയാനന്തൻ വരവു കാമാൻ
പച്ചുകൊടക്കീളെ വാർമകളാർ¹⁹ എതുരേറ്റു പള്ളിപ്പുക.

3. മൂന്നു കൊടക്കീളെ മുകു അഴുകിയാ ചിരിയാനന്തൻ വരവു
കാമാൻ
അയർ²⁰ കടലൊടു ഒതർ²¹ മലയൊടു എടയിലുള്ള
മന്²² വിനൊടു അധിഗുണമെറീകനിപ്പനല്ല കതളിപ്പഴം
അതിലൊരുവൻ കിളിയൊടു ചെന്നുചൊല്ലി
ചുറ്റുകുരവയും നെറവാറെയും
ആയി കൊണ്ടുളങ്ങുവന്നു.

4. നാടും നഗരവും ദക്കൈവെളങ്ങി
നാട്ടിവെളക്കല്ലൊം ചിരിയാനന്തൻ പുത്രനെ
മാലഅഴികിനൊ മാണിക്കുപുത്രനെ.²³
ചെല അഴികിനൊ ചിരിയാനന്തൻ പുത്രനെ.

5. ചൊന്നുമെതിയടിമെൽ പൊയിബോലെ താൻ നടന്ന
വെള്ളിമെതിയടിമെൽ മെല്ല മെല്ല താൻനടന്ന
അടിയാരു²⁴ പിന്നീടു ചൊകൊരു²⁵ മുൻവുനിറുത്തി
ചൊകൊരനാടു പെന്നത ചിരിയാനന്തൻ
മണ്ടളമെ വന്നു നിന്നു മാണിക്കതു ചാരിതെ.

9. വിലപിടിച്ചു, 10. രത്നം, 11. നിരത്തി, 12. രാജാവു, 13. വാസ സ്ഥലം ഭവിക്കുന്നു, 14. 3600, 15. പെരിയവൻ; രാജാവു, 16. ശബ്ദം! കെറുവി, 17. അവരവരുടെ കെടുവിക്കാത്തവണ്ണം, 18. Joseph Rabban's title, 19. സുന്ദരിമാർ, 20. അലറുന്നു, 21. അതിർ, 22. ഭൂമി, 23. ഓമനപുത്രൻ, 24. അടിമകൾ (converts), 25. സേവകന്മാർ; ഭടന്മാർ,

6. അന്തോളകം²⁶ വന്നു നിന്നു ചിരിയാനന്തൻ!
 വാതിക്കൽപൊന്നു എഴുത്താളിലും ഓലയും കയിൽപിടിച്ചാൻ
 ചിരിയാനന്തൻ!
 പൊയിവെച്ചു പെട്ടിതൊറന്നു കണ്ടാൻ ചിരിയാനന്തൻ!
 പുസ്തകപ്പെട്ടി അഴിച്ചുകണ്ടാൻ ചിരിയാനന്തൻ!
7. അഞ്ഞന²⁷ പ്പെട്ടി അഴിച്ചുകണ്ടാൻ ചിരിയാനന്തൻ.
 കണ്ടു കണക്കു²⁸ അതുടക്കയും കണ്ടു കൊണ്ടാൻ ചിരിയാനന്തൻ
 പറന്നറെ²⁹ പൊയിക്കൊരി മടിപിടിച്ചാൻ³⁰ ചിരിയാനന്തൻ.
8. പച്ചമാലണി കെടൊപാരം പലചക³¹ പച്ചില³²
 പട്ടടക്കെയൊ
 പാരംക്കൊ³³ തലമീനെ അച്ച³⁴ പെറൊരു ടെടൊളൻ
 വാഴുക ചെറുളമി³⁵ അലപ്പുരമായി³⁶
 എടക്കെ³⁷ ടൊ തൊഴും³⁸ തൊഴുവാളയും.³⁹
9. മുത്തരിയാ⁴⁰ തബത്താ⁴¹ വക്കൊള്ള മറെറതു ഇവക്കൊള്ള⁴²
 മുത്തരിരിചൊണ്ടു അഴിക്കാവുന്നനെ കുളർകാലം
 തത്തപോലെ മുത്തുകൊത്തു കൊവിൽപഴംപോലെ
 തിരുമെനി വരുവായൊ നീളെ⁴³ വരം പണ്ടു
10. നിചെലും⁴⁴ വന്നിരന്നു ഒണ്ടതെനിൽ ഒറ⁴⁵പോലെ
 മുത്തുമണി കനകംപോലെ മെലിൽ നല്ലൊരു
 നന്നമുത്ത⁴⁶ കൊടുങ്ങലൂർ വാഴുക ചെകത്തു മുസ⁴⁷
 ചെകത്തുമുസാ നച്ചെല്ലെന്നല്ലാമ⁴⁸സ്തുതിക്കുന്നു.
11. ചിരിയാനന്തൻ നാളിലെ ഉണ്ടായ കുട്ടാഴ് മ ഇശരകത്ത⁴⁹
 വെള്ളിയും പൊന്നും പെരിയാ കൊള്ളാർ മന്നിളശരാണിച്ച⁵⁰

26. പല്ലകി, 27. മഷി, 28. കണ്ടെഴുതിയപ്രകാരമുള്ള കണക്കു്,
 29. പറന്നിരയെ. 30 വെറുത്തു, 31. ഭംഗിയുള്ള, 32. പച്ചനിറത്തിലു
 ജ്ജ ചീല, 33. നോക്കു, 34. മുദ്ര, 35. കൊച്ചി, 36. സന്തോഷാ
 കൃത്തോടെ, 37. സചീകരിക്ക, 38. ഭക്തി, 39. സേവ, 40. മുദ്ര
 ഞടയാളം. 41. 42. മറൊക്കും, 43. പലപ്പോഴും,
 44. നിത്യവും, 45. തുള്ളി, 46. നമ്പുത്തു, 47. ഭൂമിനാഥൻ, 48. ന
 മൂടെ പെണ്ണു്, 49. ദിക്കിൽ, 50. ഉശരിൽ കൊണ്ടുവന്നു.

Properly speaking, these two songs refer to Joseph Rabban and the privileges granted to him by the Emperor Cheruman Perumal and engravad in the copper plates charter granted to him; and with a few annotations these could be understood by most people. Hence no further comment should be necessary. But, unfortunately the last few words of the first stanza of the Second song has been given by some writers an interpretation which it neither bears nor connotes.

These words are:—

“മുവാച്ചിരത്തരി അറുനൂറു അരിവെതറെ”

which simply means 3600 measures of rice were strewn. There is no place here for dates, expressed or implied; and the simple meaning or a free translation of the first stanza in question is:— “In the famous city of Tiruvanchi, when the mighty prince Joseph Rabban—wearing a crown, with ‘pavada’ spread along his way, with day light, and adorned with precious jewels from head to foot—went in a procession to the synagogue, three thousand six hundred measures (“paras”) of rice were strewn. And the next stanza begins with the expression:— “അരിവെതറെ ആണ്ടവൻ”, meaning the prince for whom or in whose honour the rice was strewn. The last line of the II song, namely. “പറന്ന ടെപ്പോച്ചിക്കൊരി മടിവിടിച്ചാൻ ചിരിയാനത്തൻ” confirms or indicates the “measure” in use for rice; and the third song in the Historical series, when referring to coins, speaks of:

“മടിപ്പണം ഇടുവാരിക്കൊരി മാണിവിരൻ ചിരിയാനത്തൻ”— indicating that coins are strewn by hand.

To this day, amongst the Jews here, it is customary to strew money, rice or paddy, betel leaves etc. during special occasions such as weddings, & at the synagogue

on the anniversary day of the destruction of the Temple; and strew them by the abovementioned method or measures (paras, handfuls etc.)

The "ari-yittu-varcha" or installation ceremony is one held by a ruling Prince or Rajah, at his family temple at the time he is installed as a ruler and possibly once a year on such anniversaries. To give an example:—During the 'Arat' festival in Trivandrum now, when the Maharaja goes walking to the Temple, rice, flowers & betel leaves are strewn along the route through which the Maharaja walks. A similar ceremony is held at the temple when the Maharaja reaches the place. When such is done, that is, rice etc are strewn by hand, they are usually done in multiples of 3 or 7. Here it should be remembered that the ruling prince at the time of his installation is going in a procession to the temple, exactly as done by Joseph Rabban according to these 'songs.'

You may now ask me why 3600 "paras"? What does this special number indicate? Think of the Maharajah of Travancore and his auspicious numbers 3 & 7. Joseph Rabban proves himself a Jew here. 3600 is a multiple of 18, considered by the Jews as a number having good omens or success. The number 18 represents the Hebrew word 'Hai', meaning 'life' or 'happy prosperous life'. Most donations & gifts in the synagogue, to this day are announced in 18 or multiples of 18. Again the number 18 occurs in the 'amidah' service (Shemoneh Esreh) chanted by the orthodox Jew three times a day, as the 18 'Blessings' enumerated therein^A. Then again, the height of the golden candlestick in the Temple is 18 handbreadths^B.

A. "Berachoth", fol. 28, Col. 2.

B. "Menachoth", fol. 28, Col. 2.

The number 3600 may also be interpreted in another way which is also Jewish. In certain Rabbinical Laws, the expression '1 in 60', as meaning 'insignificant for the purpose of calculation', is used. Here 60 is taken as the maximum and 1 as the minimum. 3600 is 60 times 60; and it therefore necessarily indicates that considerable quantity of rice was strewn on the occasion.

The idea of taking 3600 (even if it indicated a year) is absolutely preposterous and contrary to historical facts. Historical records show that three important eras were adopted by the Jews. In the Biblical days, there existed the Era of the exodus (1492 B. C.); and in the Post-Biblical times two eras have been in use, the Seleucid era (commencing 312 B. C.) and the year of Creation. Of the two latter eras, the former was accepted by Jews generally down to the 11th century of the Christian era and in Malabar (as in Yemen) to the sixteenth century both in Cranganore and even in Cochin^c. For example, the Kadavaumbagam synagogue in Cochin was built, as evident from the mural slab of the synagogue, in 1855 of the era of 'Shetharoth (Seleucid era) or 1544 C. E. & completed in 1861, corresponding to 1550 C. E. Remember these songs were with the Jews in Cranganore and the advent to Cochin was only in the year 1565; and therefore the idea of associating the era of creation with this song is absurd.

Following these two songs certain passages are sung with reference to the families of the bride, bridegroom, bestmen, the senior member of the ~~Levite~~ Levite family etc. That which refers to the bridegroom is certainly important. All families (of Paradesi Jews) who came

direct to Cochin are termed ആ ഉഴൂർ though by blood relation they were Cranganorians; and those who have come to Cochin indirectly through Cranganore are known as പഞ്ചൂർ (meaning those who have come through Anjuvannam, or Cranganore). The families of Zaccai, Ashkenazy, Ashoori, Castiel & others came under the latter category as survivors or descendants of Cranganore settlers. The exact words used in the singing are:—

ആ ഉഴൂർ രാജാവു മകനെലൊ (name of the ~~bridegroom~~)
 പഞ്ചൂർ

The bridegroom here is represented as a royal descendant from Joseph Rabban.

The Second Song is followed by two short ones. Songs III & IV.

— — — — —
കുറുപ്പിൻ.

തമ്പിമില്ലാ¹ തനീ നഗരി
 തമ്പിരാന്മാടു അരൾ പെറു വീരൻ²
 വെള്ളി ചെറുചെപ്പും വെറുവിയും
 വെള്ളി മാതട്ടം അതിന്നകത്തു³
 എള്ളൊളവും കുറുവിലകണ്ടാൽ
 ഏതവനും പെറു കല്യാണം⁴
 ആയിരം പൊയി⁵ വെച്ചൊരു ആലംബെട്ടം
 ആക്കുകഴുത്തിൽ എഴുന്നള്ളുമ്പോൾ,
 മടിപ്പണം ഇട്ടു വാരിക്കൊരി.
 മാണിക്കവീരൻ⁶ ചിരിയാനന്തൽ,
 മാലയും മാറും കണ്ടാലഴകു
 മാണിക്കുമുണ്ടു⁷ കൊണ്ടാലെങ്ങക്കു⁸
 അവക്കു ഒത്ത വീർ നിവാതിലെങ്ങും
 പാരിമാ⁹ തൊതനും¹⁰ ചുതപ്പള്ളി

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1. എതിരില്ലാത്ത, 2. സ്ഥാനമാനങ്ങൾ വാങ്ങിയവീരൻ,
 3. അതിന്റെ കായ്ത്തിൽ, 4. ലഭിച്ചനന്മ, 5. പൊഴി; വിടപു,
 *6. മാണിക്കു രത്നംവെച്ച മോതിരം ഇട്ടിട്ടുള്ള, 7. വിലപിടിച്ചുമുണ്ടു
 (ഓണപ്പടവാ), 8. തങ്ങൾക്കു, 9. പെരുമാൾ, 10. ഉഭയവൻ,

പാഠാതാ ഇരിക്കെണം നൂററാണ്ടുകൾ¹¹.
 ചുതർ ഉള്ള ഗുലചിതെന്നു
 ചുതപ്പുള്ളിചെന്നു കുന്ദിവാൻ
 പാഠാതഇരിക്കെണം നൂററാണ്ടുകൾ.

കുറുപ്പിൻ.

1. പാലോടപഴം തരുവാൻ അ യ്യ യ്യ ട¹²
 പയിങ്കിളിയെ¹³ നെന്നക്ക " "
 കൊവിൽ പഴവും¹⁴ ഞാൻ " "
 പറിച്ചുഞാൻ തരുപെൻതത്തെ " "
 നല്ലൊരു വിശേഷം ചൊല്ലി¹⁵ " "
 പറിച്ചുഞാൻ തരുപെൻതത്തെ " "
 ഈ വണ്ണം ഒരു കാലം " "
 കിളി ഒന്നും പുറപ്പിട്ടില്ലെ¹⁶ " "
2. കിളിവരം വരവു കണ്ടെൻ " "
 വെടൻ ചെന്നു എടയിൽ പുക്കെൻ¹⁷ " "
 വെടൻറെ കണ¹⁸ കൊണ്ടെൻ " "
 പിടുപിട പെടഞ്ഞു വീണെൻ " "
 കൊവിൽ പഴം ചെല്ലി " "
 കിളിക്കുവന്ന വല്ലാഴ്ച കെടുവിൻ " "
 വെടൻറെ കണകൊണ്ടാൻ " "
 കിളിതൻറെ നിറവുകെട്ടെൻ " "
3. പാലൂർ കടലരികെ " "
 പാലൂർകുറി മരങ്ങൾ കണ്ടെൻ " "
 പാലൂർ കടലരികെ " "
 എറങ്ങിക്കളിച്ചാൻ കിളി " "
 ഓത്തട്ടിരിപ്പാനോ " "
 ഒന്നും¹⁹ ഒന്നും കണ്ടയില്ലെ " "

11. അനവധിക്കാലം, 12. Great God! (interjection showing great joy, 13. Parrot, 14. തത്തക്ക അധികം ഇഷ്ടമുള്ള ഒരു മാതിരിപഴം, 15. പറക, 16. വന്നു, 17. പ്രാപിച്ചു (came in), 18. അമ്പു(arrow), 19. ധനം (ഭക്ഷണമാകുന്ന ധനം)

പച്ച മണിമാടം ²⁰	”
പണിമുത്ത ²¹ കൊടകെട ²² യെൻ	”
തെറിച്ചുള ²³ ജ്ജടം	”
പറന്നുചെന്നു ഇരുന്നെൻ.	”

As I have ahery stated, some attempts have been made by certain local writers in recent years, to interpect the words and language of the statements contained in these songs with sad results. These writers have rightly associated the songs given above with the charter to the Paradesi Jews and wrongly the probable date of the grants of the same. Mr. T. K. Joseph interpreted the last line in stanza 1 of song No. 2 as containing some cronogram or other to conveniently ~~su~~ a date he had obtained from some one in Parur. Imagine going to Parur to obtain the probable date of the charter given to Paradesi Jews. It is no wonder they are misled or misinformed. Mr. K. N. Daniel who disagrees with Mr. Joseph has presented other calculations as regards the date of the charter which he also presumes has a reference in the above song. My ~~friend~~ Joseph Chazhikattu of Palai went a step further and declared Joseph Rabban a Syrian Christian and therefore the copper plates really belonged to the Syrian Community. Who ever expected Chazhikattu who got the songs from me & who was my guest will ever attempt to break the 8th commandment of the community to whom his host belonged. I gave him a suitable reply in my set of three articles on copperplates, published in the local paper "Sathianatham", in November 1940. But then, in this action, he was aided and ~~abet~~ ted by no other person than the Archaeologist of the

20. മാളിക, 21. ഉപയോഗിക്കുന്നതിന്നു ശരിയാക്കി made it for use 22. തുല്ലിതു, 23. എകച്ച; സുഖം.

Travancore State. Hence both these writers may together be made responsible for this pathological suggestion.

It is not my aim here to cite before you references to the Jewish Chief in Cranganore in the descriptive notices given by mediaeval travellers and merchants; for, that would only weaken my arguments. To me, there is nothing ~~greater~~ than our ceremonial songs and traditions, which to the Jew are as sacred and inviolable as any Law.

Why the Copper plates granted to Joseph Rabban are in the possession of the Paradesi Jews from time immemorial; why they should sing the praises of Joseph Rabban in a Jewish assembly; why a Jewish bridegroom be likened to Joseph Rabban; and above all, why Joseph Rabban, after the grant of the copper plates, should go to a synagogue—a Jewish place of worship—and pray to the God of Israel, as mentioned in the above historical songs, — why, unless Rabban be a Jew—are questions to be answered by those responsible for this 'abnormal' suggestion.

These are not the only instances where vagaries of thoughts in historical matters have been in recent years demonstrated, and the old songs have rectified such thoughts.

The annual Report of the Archaeo-logical Dept. of the Cochin State for the year 1927—28 contains inexcusable historical errors in a comment on some Hebrew inscription found in Chennamangalam. How this place with a synagogue built in the early part of the XVII century could have a tombstone dated the XIII century is beyond my powers of understanding.

The publication of "Shakthan Tampuran" by Mr. P. Rama Menon has added unnecessary trouble for the Jewish historian. Mr. Menon accused Paradesi Jews of double allegiance or disloyalty to the Rajah, wrongly interpreting some documents of which he thought he was in sole possession. Imagine a community who, during its 2000 years' sojourn in this great land, have never, in history, been accused of a criminal offence! Individually or collectively to be accused of sedition. How un-Jewish to be disloyal! How un-Hindu-like to level such a charge against them! Being mixed with other offensive or uncalled-for remarks, it looked as if a prejudiced mind was waiting for some opportunity to give vent to its biased views. A reference to Gravazande's work would have easily given him the answer he wanted and spared him this unkind language. In Chapter XXIII of his pamphlet, Gravazande (1781) says:- "Most of the quarrels among them (the Jews of Cochin) are settled by the elders, and in affairs of greater importance, especially when they are oppressed in their privileges by the King of the Country, they place their difficulties before the Dutch East India Company who exercises authority over the King". It is unfortunate that most of the dates in Jewish history given by him in the above publication (Shakthan Tampuran) are incorrect, his humour is insipid and his knowledge of Shakspeare is evidently shallow. I would not like to dilate further upon this unpleasant reference, but would invite the attention of this author to a song sung by Jewish women- a prayer song for the Royal Family of Cochin.

രാജകുന്താക്കരംകു മുൻപുട്ട സാധകൻ
 തന്റെ ദേശാപുരമനസ്സിൽ കൊടുക്കണം
 കാര്യക്കാരായിട്ടുള്ളവർക്കു എല്ലാവർക്കും
 അവരുടെമനസ്സിൽ ദയവുകൊടുക്കണം
 നയിമയിൽ ഉപകാരം ചെയ്യണം നമ്മക്ക.

5. ഒപ്പുറപ്പായ ഇസ്രായേൽ മക്കരംകു
 നമ്മുടെ രാജാവിന്റെ നാളിൽ
 എങ്ങനെ മീതിച്ചു വരുത്തുകയോനെ
 കറവു കൂടാതെ പെരിമവതങ്ങളെ
 തെമ്മെയായ ഗുലത്തിനു തിരുവുള്ളമാകണം
 തന്നിപായിട്ടിരിഞ്ഞെന്നും യിസ്രായേൽ മക്കളെ
 നല്ലയെറുശലായി കട്ടെന്റെ ഞായെനെ.

Reference has already been made to the fact that there are six songs composed in honour of or with reference to the construction of these synagogues. As far as history and tradition go, there were twelve synagogues outside Cranganore. Four of these are in ruins now. The songs in reference allude to the Paradesi, Kadavumbagam & Theckumbagam (in Cochin-Mattancherry) and the Paroor and Tirthur synagogues. The following table will give the dates of construction of these synagogues and the names of those responsible for the same.

Name of the Synagogue.	Date of con-formation	Person or persons responsible.
1. Kadavumbagom (Jews' Town) Cochin.	1544	Baruch Levi (from Cranganore), father of Joseph Levi, the first Mudaliar in Cochin. Completed by Jacob Castiel, father of David Castiel, the fourth Mudaliar who built the Paroor Synagogue.
2. Paradesi (,, ,,)	1568	Samuel Castiel, (the 3rd mudaliar) David Balish, Ephraim Salah and Joseph Levi-all from Cranganore
3. Paroor (in Travancore State now)	1616	David Castiel, the fourth Mudaliar.
4. Theckumbagam (Jews' Town) Cochin.	1647	Jacob Castiel, son of David Castiel, and the 5th Mudaliar.
5. Tirthur (Cochin)	1750	Ezekiel Rahbi

The above information is necessary in estimating the historical significance of the songs herein appended.

The song on the Paradesi synagogue contains references to the history of the community both in the Land of Israel and in Cranganore. Here is an extract from the same.

ഉലകുപാകതു ഞായെൻതന്നെപ്പുതിക്കുന്നു
 ഓമനയായ ലെകുപടച്ചുതെ
 പലകാലം എല്ലാപെടച്ചാൻഉടയവൻ

താനോകുന്നുള്ള ഇസ്രായേൽമക്കളും
താശിയൊടെ നിന്നുതന്നെസ്തുതിക്കുന്നു.

X X X X

അധിരാമായുള്ള കേസറിന്റെ കയ്യിൽ
അടിമെന്നെ ഒക്കവഴങ്ങിക്കൊടുത്തുതെ
അറുക്ഷയായി കൊന്നങ്ങുഴിച്ചുതെ
താനോകുന്നുള്ള ഇസ്രായേൽമക്കളും
ചിന്നിച്ചെതറി പറന്നുനടക്കുന്നു
പാറിപ്പറക്കുന്ന പക്ഷികളെപ്പോലെ
സന്തിച്ചുകൊള്ളണം എന്റെ ഉടയവനെ
ഉടയവൻ അപ്പോൾ ദേശാവതുണ്ടായി
കുറഞ്ഞൊരുലോകരു അവിടെന്നുമിഞ്ചിതെ
ക്കൈരമിച്ചുകൂടിവിചാരിച്ചു
ഉറപ്പായിട്ടുള്ളൊരു നാടുകുപോകേണം
നാടകുന്നല്ല കൊടങ്ങല്ലൂർവന്നതെ
നല്ലൊരുപള്ളിക്ക അടിസ്ഥാനവുമിട്ടു

X X X X

നാടകുന്നല്ല കൊടങ്ങല്ലൂർഅഴിഞ്ഞുതെ
ക്കൈരമിച്ച കൂടിവിചാരിച്ചു
ഉറപ്പായിട്ടുള്ള നാടുകുപോകവേണം
നാടകുന്നല്ല കൊച്ചിതുറതന്നിൽ
നല്ലൊരുപള്ളിക്ക അടിസ്ഥാനവുമിട്ടു.

Here it may be repeated that the song on the Paradesi synagogue is the only one that makes reference to historical events in the Land of Israel and colonization of Cranganore. The omission of these references from the other songs which contain only those of local interest, is certainly significant.

THE SYNAGOGUE AT TIRTHUR was built by Ezekiel Rahabi (1694-1772 C. E.) in 1750 C. E.,

തന്നപൊകുതുവാൻ ആയകാലം അഞ്ഞൂറുപതിനെട്ടു
 അങ്ങനവെലകാലമൊന്നും എടുത്തുശുശ്രൂഷി
 അവരെന്നുംചൊതുക്കൂറു⁹ ഒടയവൻതാൻതുണയാലെ

5. ശോഭനൈകത്തെതാരു ആദാർതിങ്ങളിൽ
 ചൊവ്വയിൽകൂടി ഇസ്രായേൽമക്കളും
 സന്തോതിച്ചുനതുക്കാരംചെയ്തൂരല്ലൊ.

X X X X

SONG ON THE PAROOR SYNAGOGUE:—

This Song contains the following important
 lines amongst the ten Stanzas of
 which it is composed:—

പരപ്പള്ളി.

1. ചെരിച്ചയാനെ തുണയാകെണംഎന്നുഎരന്നു
 പെശകില്ലാതെ പെഴപൊറുതമ്പുരാനെ
 കനകനല്ലമെഴ്ചപരപ്പള്ളി
 കരുതിഎപ്പൊഴും തന്നെസ്തുതിപ്പാനായി
 മുയിമ്പാലൊള്ളെ മൊതലിയാർമാപ്പിച്ചമാർ
 തന്നെത്തിപ്പള്ളിനന്നു ഇടുപ്പിക്കുന്നു
 വേണ്ടുവെതെല്ലാം ചെല്ലിക്കൊടുപ്പിക്കുന്നു
 പള്ളിനല്ലമതലും എഴുവുംകണ്ടാൻ.

X X X X

The Third stanza gives an interesting incident of
 the Portuguese landing there and firing mischievously
 at the synagogue, evidently at the time of the service.

3. കുട്ടമിട്ടുപുറത്തിങ്കാരവന്നൊടങ്ങി
 പട്ടെകെന്നാവരളകളിപ്പാനായി
 ചെന്നുകണ്ടാൻ ചൂതർപ്പള്ളി
 ഇത്തരനല്ലപള്ളിയുണ്ടൊഅവക

9. Lived in prosperity.

ചെന്നുനോക്കി ഒരുവടിയെച്ചുരാപ്പാ
 ഒളിവാലൊള്ള വെളക്കതിലൊന്നുഭടിഞ്ഞു
 ഓടിചെന്നു അവർതൊണികരേറുന്നേരം
 ഞായമായുള്ള വളക്കാരുൻചോതിക്കുന്നു.

X X X X

The only reference here is to the Mudaliar (David Castiel — the 4th Mudaliar) being responsible for the construction of the synagogue, and thus the statement in the mural slab in the eastern wall of the synagogue is confirmed, and the services rendered to history by the Cranganorian Jew Eliavoo Adni are gratefully acknowledged.

THE SONG ON KADAVUMBAGAM (COCHIN) SYNAGOGUE:—

This song contains five stanzas, in addition to an Epilogue, and is obsolete amongst the Paradesi Jews, though still in vogue amongst the other communities. The Epilogue makes a reference to the number of seat-holders in the synagogue.

1. മണിൽ¹മെതുവെറുംകൊച്ചിതന്നിൽ
 മാനിച്ചുമൂതർ കടകാഭാഗം
 കടകാഭാഗം ഷക്കത്തുകൂടി
 കരസീനായി² പള്ളിഎടുത്തുപൊക്കി
 വെണന്നവർ കെയുംഎടുത്തുപൊക്കി

X X X X

ചൊച്ചയിൽ മുപ്പന്മാർവാൽഅവക.

X X X X

മണിത്തൊറനല്ല മെകച്ചുകൊച്ചി
 മാനിവംപൊറ മുതന്മാർഅവർ

X X X X

എണ്ണററിഅടിയാരെ നതുക്കെരിപ്പാൻ
 ഏകവേണം നീഎന്നക്കുതമ്പുരാനെ.

1. In the world, 2. Carefully (വളരെ ശ്രദ്ധയോടെ)

The Song on the THECKUMBAGAM (Cochin) SYNAGOGUE.

This song, consisting of 6 stanzas, & relating to the building of the synagogue is historically very important in fixing the date of its construction and the position of the Theckumbagam Congregation with reference to the other Jewish Communities in Cochin:

1. മുടിയായിനിന്നു വാഴുന്നവനെ
 മുലമായിനിക്കുന്ന തമ്പുരാനെ
 മൂന്നമെ ഉണ്ടായ പള്ളിതന്നി
 തെക്കുംഭാഗം ഒക്കെ ഒത്തുകൂടി
 എങ്ങിനെവെണ്ടു ഇപ്പള്ളികൊണ്ടു
 നമുക്കിപ്പള്ളി എടുക്കുകയും വേണം
 ചൊച്ചയിൽ മുപ്പന്മാർ ചോതിക്കുന്നു
 നമ്മളാലെ ഇതുസാധിക്കുമൊ.

2. ഓമനയായ പരദേശിപ്പള്ളി
 ചെന്നവിടെ പരക നമുക്കു
 എല്ലാവരുംകൂടി അവിടെചെന്നു
 ഓമന കാൽ കാദൊതു ഒക്കെയുംകൂടി
 ഭരവനായിനിന്നവനെ സ്തുതിപ്പാൻ
 ഏതു മടിയതെ ചോതിക്കുന്നു
 എന്തൊരുകാര്യം നിങ്ങൾവന്നു.

3. മരൊന്നും കൊണ്ടല്ല തെങ്ങുവന്നു
 തെങ്ങുവന്നു പള്ളി എടുക്കവേണം.

X	X	X	X
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 ചൊച്ചയിൽ മുദലിയാർ ചോതിക്കുന്നു
 നിങ്ങളാലെ ഇതു സാധിക്കുമൊ
 തമ്പുരാന്റെ തൂണ മുവിൽ ഉണ്ടു
 അതിന്റെ പുറകാലെ നിങ്ങളും ഉണ്ടു.

4.

X	X	X	X
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 നമ്മപ്പെട്ട അമിശ്ശാ അസാക്ക
 ഓമനമക്കൾ എല്ലാവരുംചെന്നു
 ഉറപ്പായി അടിസ്ഥാനം ഇട്ടു അവിടെ
 കൊട്ടും വെടിയും കുഴൽവിളിയും

പാട്ടംകുരവയും പെണ്ണങ്ങളും
 ചൊവ്വയിൽ മുപ്പന്മാർ ചോതിക്കുന്നു
 ഞങ്ങൾക്കു സവോതികൊടുക്കവേണം.

5. തിന്നു കുടിച്ചു ഒക്കെ സന്തോഷിച്ചു
 പരദേശി മക്കൾ എല്ലാവരുംചൊല്ലി
 നന്നാശ്രമിച്ചു എടുക്കിൻ നിങ്ങൾ

x x x x

6. തെക്കംഭാഗത്തെ പള്ളിഅകത്തു
 അലങ്കാരത്തോടെ അടിവരത്തി

x x x x

In view of the importance of this song, a rough and summarised transtation of it in English is added here for the benefit of those readers who cannot understand the language of the song:—

1. Those who formed themselves the Theckumbagam congregation (separatd from the Kadavumbagam synagogue) desired to have a separate place of worship built for them; but found they could not manage it themselves.

2. Hence they made up their mind to go to the Paradesi synagogue and represent matters to the leaders of that synagogue. The Theckumbagam gathered themselves at the latter place while a service was going in; and at the end of the service they were asked what they wanted.

3. On their expressing their desire to build a synagogue, the Mudaliar asked them if they could carry out the project themselves. Their reply was: "First with God's help and then with yours, we shall do this work."

4. On the 15th of the month of 'Shebath', the Paradesi Jews gathered at the place where they wanted the synagogue to be built, and with music and singing, the foundation was laid by them.

5. This was followed by a "Feast"; and later the Paradesi children left the place.

Full details connected with this synagogue will be found in my book dealing with the "Synagogue in Malabar." But a few references may be cited here to make the historical significance of the song complete and understandable.

The mural slab placed at the entrance of this synagogue gives the date 1647 C. E., which date is confirmed by this song and other sources of evidence. It was built by Jacob Castiel, the fifth Mudaliar (to whom the requisition was made) and the son of **David** Jacob Castiel (the 4th Mudaliar) who built the Parur synagogue in 1616 C. E. (5376). This synagogue was in existence in 1655 C. E. (Vide Menasseh ben Israel's words to Cromwell). Therefore the date 1647 is correct.

The Kadavumbagam synagogue in Jews' Town was built in 1540, and the Paradesi synagogue in 1568; and therefore both these synagogues were in existence in 1647 when the Theckumbagam synagogue was built.

In the legal contest between the Theckumbagam and Kadavumbagam synagogues in Cochin in 1881, historical vandalism¹ was practised to such an extent that the ends of justice would not have been met even to the extent it did but for the fact that the judge evidently knew the whole truth about these two con-

1. See notes on the "synagogues."

gregations. By meddling with the mural slabs of the synagogues, each of these tried to prove that it was the oldest synagogue in existence. And yet, the above song gives the solid truth as to the date of construction. Hence its great importance which (alas!) was not in evidence at the time the legal action was going on; and there was not one soul, at that **critical** hour to produce this song and thus render **historical** service to the legal authorities of the State, with the sad result, justice has been miscarried in certain aspects.

Here I must gratefully acknowledge the great services rendered to the community, to the historian and to the Jewish world by the late Mr. Isaac E. Hallegua. In this legal struggle, he and he alone represented the Paradesi Community and exerted himself as no one has done to demonstrate to the legal authorities concerned the true aspect of the history involved in the case. He and he alone collected all the records, inscriptions and published articles and books, and generally carried out a heavy thankless job in the interests of truth and history. His services were never publicly appreciated as evidently there was no one who could appreciate them; and hence I not only pay him this tribute due to him as master and guide, but also place on record the inestimable services he rendered to the historic world.

This is a red letter day in the history of the Paradesi Jews here in that one of themselves has been privileged to stand before a gathering of experts and give them first hand information on the history, customs and traditions of this historic community,

To-day it is also our privilege to be in a locality so richly historical that not only the songs of this

ancient community, but every bit of the structure of this famous street, its houses and synagogues, has its history to tell; and let me offer you, gentlemen, my grateful thanks for having made this possible.

APPENDIX A.

EXTRACTS FROM SPECIMEN SONGS (IN MALAYALAM) ON
SUBJECTS OTHER THAN 'LOCAL' HISTORY:—

I. BIBLICAL THEMES (a) Early History.

"PATRIARCH JACOB AND SON JOSEPH.

21 stanzas of 8 lines each.

1. നെലെയായ ഞായെനെ നെറവു നെറഞ്ഞാനെ
നെറവൊടെ ആക്കിതാൻ യാഹൊബും മക്കളും
ഓമനവായായും ഓമനമക്കളും
ഹെപിയൊടെനെ ഒക്കുന്നൊരു ദേശത്തു
അഴകൻ യൊസെഫിനു പതിനെഴുവയസ്സൊണ്ടു
ആടുമെയിച്ചങ്ങു പോകുന്നനേരത്തു
ബാവാ ഒകുന്ന പ്രിയമൊള്ള മകൻ
വാവാ ചമച്ചു പണിനല്ല കുപ്പായം.

X X X X

(b) Later History (Hagio-graph.)

"BOOK OF ESTHER"

9 stanzas of 8 lines each,

1. ആതിമൊതലായ അറിഞ്ഞ അറിവാളൻ
അശുവെരൊശുതന്റെ നാളീല കായും
ആരാന്റെ നാട്ടി പടക്കു പെറപ്പിട്ടു
ഒറുറെ ഒമൊന്നും മുഖൊഫരെയി സന്തീർപ്പും.

X X X X

2. പിറേറാളും ചെന്നു വിരുന്നണാനായിട്ടു
 വിരുന്നണ്ടു ഒക്കെയും സ്തുതിച്ചുണ്ടിരിക്കുവാറു
 ഓമനകട്ടിമെൽ ഒപ്പിച്ചിരുത്തിതെ
 ഓമനകട്ടിമെൽ ഓമൊൻ കിടന്നതെ
 ഒപ്പു കുത്തിയാനൊ എന്തൊരാമല്ലൊയും
 പണ്ടു അവൻ കല്പിച്ചു
 വശ്തീനെ കൊല്ലുവാൻ
 ഇപ്പു അവൻ കല്പിച്ചു
 എന്നെയും കൊല്ലുവാൻ.

x x x x

II. HYMNS.

“11 Stanzas of 6 lines each.”

I. എരക്കുന്ന തമ്പുരാനെ. രക്ഷിക്കുന്ന സാധകനെ
 എൻറനതുക്കാരം നെമ്പക്കൽ ഞാൻ ചിത്തുന്നെൻ,
 മൊറകൾ എല്ലാററിച്ചും, ചൊകുതിച്ചു വെണന്നവനെ
 എൻറ നെരിക്കത്തിലും എൻറ മുരിക്കത്തിലും
 നെരായ തമ്പുരാനെ നിന്നെ ഞാൻ വിളിക്കുന്നെൻ
 എൻറ വിളികളിൽ എന്നൊടുത്തെരിയെ.

x x x x

III MISCELLANEOUS.

(a) Blessings for bridegroom.

(5 stanzas of 8 lines each.)

1, തമ്പിരാൻ മുയിമ്പു തുണയായിരിക്കണം
 അണ്ണാം അമ്പിനടാരുളപ്പാടൊണ്ടായി
 വലിയ ഗൊലമാക്കിനിന്ന ഞാൻ പൈവെനെ
 ബാസ്തിവളത്തി ഞാൻ നിൻറ പെരിമയും

നിന്നെയൊ ബാസ്തുനാവര ഞാൻ വാസ്തുനേൻ
 നിന്നെയൊ വയ്യുന്നവര ഞാൻ വയ്യുന്നേൻ
 ആകുശത്തുനിന്നു മഞ്ഞിതരും കമ്പിരാൻ
 ഉഴന്നും കുടികളും ബുദ്ധി കൈതവാലെ.

X X X X

4. ഇസ്രായേലെ നിന്റെ ഭാഗ്യനാളിൽ
 തമ്പിരാൻ മീതിച്ചു നിങ്ങൾക്കു ഉണ്ടാകുമെ
 തൊറായിൽ ചൊൽപെട്ട വാഴുവുകളുട്ടി
 ഇരവത്തുനാച്ച സെമ്മർകളിലും¹
 ആവാഴുവകൾ എല്ലാം നമ്മൽ മെകവാകും
 ആകാശ ഭൂമിയിലെ അപ്പൂന്റെ തിരുമുഖിൽ
 ആയിസു ആണ്ടും നിനക്കുപെരിപ്പിക്കും
 തൊറാട പ്രമാണം നിറുത്തു തവക്കെന്നു.

X X X X

(b) A Ballad on love. (10 stanzas of 2 lines each)

1. നെറിയും ഭയങ്കരമായ സാദകനെ
 നല്ലൊരു ആബാന² സൃഷ്ടിച്ചവനെ
2. സൃഷ്ടികൾക്കെല്ലാവർക്കും സന്തോഷമായവൻ
 ദൈവതൃക്കൈ വലത്തതു പെരുപെട്ടാവരും.
3. സാദകൻ പുറപ്പെട്ടിത്തയവർക്കു ഒരമമാകൂടും
 പെരുമീനൊടു തുല്യമായ സുന്ദരിപ്രിയം.

X X X X

1. Twenty-four Books comprising the Bible.

2. Hebrew word for 'love'.

APPENDIX · B.

Special meeting of the members of the Archaeological Society of South India (Branch, Cochin) at Jews' Town, on Sunday, the 28th July, 1946

EXCURSION TO HISTORICAL SITES:

1. COCHIN ANGADI SYNAGOGUE – 1345 C. E.
Built by Joseph Azaar, the last Jewish Chief of Cranganore. (Paiva testifies of having seen, in Cochin, in 1686, the burial-place of Joseph Azaar, and met, Mosseh and Meyer, royal descendants, on mother's side whose great great grandfather was Joseph Azaar, the last King at Cranganore, and who were granted royalty pension by the Dutch Government). closed for service in 1789 C. E.
2. THE KADAVUMBAGAM SYNAGOGUE – Built by Baruch Levi, father of Joseph Levi, the first "Mudaliar" in Cochin. 1544 C. E.
3. JEWS' TOWN completed and occupied in 1567 C. E.
4. PARADESI SYNAGOGUE – next to the Rajah's palace, a common wall separating the Synagogue from the temple in the Palace grounds. Reference to this made by the Indian representative (Sir Ramaswami Mudaliar) at the San Francisco Conference this year. It forms the holy centre of Jewish loyalty and the noble Hindu toleration, as represented in the gracious person of His Highness, the Maharajah.

Building of the Synagogue	...	...	1568 C. E.
Partial destruction by the Portuguese	...	...	1662 C. E.
Renovation of the building	...	...	1664 C. E.
Building of the Clock Tower	...	...	1761 C. E.
Tiling, with willow-pattern tiles from Canton, China	...	...	1762 C. E.
Presentation of a gold crown by the Maharajah of Travancore.	...	...	1805 C. E.
Presentation of a silver case (for the scrolls of the law) and two silver lamps by Col: McCauly, the British Resident.	...	...	1806 C. E.

IN THE SYNAGOGUE, note:

(1) The copper plates – traditional date ... 379 C. E.

(2) The brass 'menorah' or candlestick – used on special occasions, and constructed on the pattern described in the Bible, Exodus XXV.34: "And in the candlestick shall be four bowls made like unto almonds, with their knops and flowers."

(1) The "laver of brass" and the 'base of brass' on an ornamental stand – an exact picture of this article in the second Temple; and the same is placed, in the South East corner of the Entrance room (Azarah)" in accordance with the instructions laid down in Exodus, XXX. 17-21.

(4) The willow-pattern china tiles form the most characteristic and most attractive thing that present themselves to the visitor. They were especially made

in China at his expense and brought down by the famous Ezekiel Rahaby, the 'merchant' of the Dutch (Moens). They are hand-painted. The special correspondent of the Daily Telegraph describes them in the following words:

"All are in order in the Parathesi here - the scrolls of the law, within the panels of the Raredos, the brass railings of the reading dais clean and polished, and one suddenly realises that everywhong under foot are the finest blue tiles that ever made a collector break the last of this community's own commandment." (March 5, 1906).

(5) The ark, unlike the other synagogues in India and the Far East, is placed in the western wall in the form of a wall-almirah. This arrangement is seen also at Kaing-fung-pu, China, whose Jewish colony is historically an off-shoot from Malabar.

(6) The additional spacious pulpit on the first floor - a peculiarity of the Synagogues in Malabar - is characteristic of some of the Synagogues in the Eastern Mediterranean region, such as southern Italy (the Roman style seen in Churches).

(7) The golden cup, costing originally Rs. 1000/- and weighing over 100 sovereign weight - used on ceremonial occasions, such as weddings, circumcision etc.

4. THE THEKUMBAGAM SYNAGOGUE

Built by **Jacob** Castiel (the 5th Mudaliar and the son of **David** Jacob Castiel, who built the Paroor synagogue in 1616). 1647 C. E.

Jews' Town, }
Cochin, July 28, 1946. } A. I. Simon.

