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[J.H.SCH.]

IBN ẒUR, JACOB BEN REUBEN (1673–1752), rabbi, scholar, and poet; born in Fez. Among his teachers were Menahem *Serero and Vidal Ẓarfati. Oppressive taxation induced Ibn Ẓur to move to Meknès, where he became a member of the *bet din* of Judah ibn *Attar. Between 1738 and 1740 he moved to Tetuan where he also served on the *bet din*. At an advanced age, he ordained five of his students, who later became known as the "Court of Five" *(bet din shel ḥamishah)*. Ibn Ẓur's works include responsa of considerable historical value. Some were published in the collection *Mishpat u-Ẓedakah be-Ya'akov* (Alexandria, 1894). Others are found in the works of his contemporaries and several hundred remain unpublished. He also wrote *Et le-Khol Ḥefeẓ*, a poetical miscellany (Alexandria, 1893).

His other works, still in manuscript are: *Et Sofer* (Ms. Berlin), specimens of contracts, documents and form letters, most of which were published in Abraham *Ankawa's *Kerem Ḥemed; Leshon Limmudim*, specimens of letters and essays (Ms. Berlin); and sermons and Bible commentaries. A large number of Ibn Ẓur's *piyyutim* are included in various collections, both printed and handwritten, of Moroccan *zemirot* (e.g., *Et Sefod*, Ms. Schocken no. 57) and are among the most popular poetical creations of the Moroccan Jews.

Bibliography: M. Steinschneider, *Verzeichnis der hebraeischen Handschriften . . . Berlin*, 2 (1878), 29–33, no. 54; idem, in: JQR, 11 (1898/99), 600n. 627; J. M. Toledano, *Ner ha-Ma'arav* (1911), 140–2.

[J. H. SCH.]

IBRAHIM IBN SAHL AL-ANDALUSĪ AL-ISRA'ILI (Abū Isḥāq, 1208–1260?), poet and author of Judeo-Spanish origin. Born in Seville, Spain, Ibrahim ibn Sahl won recognition in his youth for his outstanding poetic talent. He traveled to North Africa, where he was appointed secretary to ibn Khallās, the governor of Sabta. Toward the end of his life he converted to Islam, probably as a result of the pressure of the fanatical Almohads (Mowaḥḥidūn). There are differing opinions as to the sincerity of his conversion. Those who doubt it point to the dubious answers he once gave companions when he was drunk; while those who believe that he was a fervent Muslim base their opinion on two stanzas attributed to him, where he writes that the Law of Moses was canceled by that of Muhammad, as well as on a poem which he wrote in honor of Muhammad. He died at sea together with the governor by whom he was employed when their boat capsized, but there is some uncertainty as to when this occurred: some give the date as 1251 and others as 1260. Ibn Sahl is considered to be one of the greatest Spanish Arabic poets and one of the first who molded the strophic form known as *Muwashshaḥ*. His verse was imitated in his lifetime and from then until modern times his technique has been copied and his poems anthologized. Ibn Sahl's poetry is outstanding for its lyrical quality, emotional tension, and many colorful similes, allusions, and symbols drawn essentially from the Koran and from Arabic proverbs and poetry. His generally sensual descriptions are drawn from civilized cultured society and not from wild desert life, as was more usual in the older Arabic poetry. Most of his verse is dedicated to a Jewish youth, Mūsā (Moses), whose name is explicitly mentioned in about 20 poems, several of which compare the miracles wrought by Moses in Egypt and the Sinai Desert with the captivating charm of his beloved. These allusions are, however, written in an Islamic style deriving from the Koran, although references to Muslim motifs are very few. The poems of Ibn Sahl were collected by the Egyptian scholar Hasan ibn Muhammad al-ʿAṭṭār, who published three editions (1834/1250H; 1862–63/1279H; 1884–85/1302H), but there are also other editions (1885, 1926, 1953) and many collections containing selected poems from his Diwan published between 1862 and 1953. Arab poets tend to explain Ibn Sahl's delicacy, lyricism, tenderness, and emotional depths—unequaled by his successors—on the basis of the humility inspired by his Jewish origin and his love.

Bibliography: Al-Makkari, *Analectes sur l'histoire et la littérature des Arabes d'Espagne*, 2 (1858), 351–4; M. Hartmann, *Das Arabische Strophengedicht*, 1 (1897), 44–47; M. Faraj, *Al-Shuaʿra' al-Yahud al-ʿArab* (1939²), 71–237 (to which is appended *Dīwān Ibn Sahl* with philological comments in Arabic); S. Muhammad, *Ibrāhīm ibn Sahl, poète musulman d'Espagne* . . . (Paris, 1910; Alger, 1914–19).

[SH.M.]

IBRAHIM IBN YAʿQŪB OF TORTOSA (tenth century), traveler. Contradictory views have been expressed both about his identity and the purpose of his journey. According to the German scholar George Jacob, there were two travelers with this same name, one a Muslim and the other a Jew from North Africa. These views, however, were refuted by T. Kowalski who established that there was only one person, named Ibrahim ibn Yaʿqūb, a Jew from the city of Tortosa in eastern Spain, who, in the mid-tenth century, undertook a long journey to central Europe. In the opinion of many scholars Ibrahim was a slave merchant and his journey was for this purpose. T. Kowalski and H. Z. Hirschberg expressed the view that Ibrahim was a physician or translator attached to a diplomatic mission to the court of the German emperor. However, the possibility exists that he was sent by the caliph al-Ḥakam II, known to have been a supporter of research activities, on an exploratory expedition.

Ibrahim first visited the France of today, reaching as far as the neighborhood of the English Channel. He then traveled to Germany and in 966 arrived at the court of the Emperor Otto I. He visited the towns of Mainz and Fulda, as well as the vicinity of Schleswig. It seems that he then went to Bohemia and stayed in Prague. There he met merchants from the countries of Eastern Europe, and it seems that he tells about these countries in their words. He is the first to speak of the kingdom of Poland, this being the reason why his narrative aroused great interest among Slavic scholars.

His story, known from the fragments of it cited in the *al-Masālik wa-al-Mamālik* of the Arab geographer al-Bakrī (d. 1074), is distinguished by its comprehensive character. Ibrahim shows interest in many spheres: in the distances between towns, in plants, the economic life, the people's diet, the system of medicine, and religious customs. Occasionally he mentions the Jews who lived in the countries which he visited and he also speaks of a salt mine near Magdeburg which was worked by Jews. His story was used by Arabic geographers as an important source for their knowledge of Europe north of the Pyrenees.

Bibliography: G. Jacob, *Ein arabischer Berichterstatter aus dem 10. Jahrhundert* (1891); T. Kowalski (ed.), *Relacja Ibrahima b. Jaʿkūba z podrózy do krajów stowiańskich* . . . (1946); Hirschberg, in: *Sinai*, 22 (1948), 276–82; Lewis in: *Bulletin of the School of Oriental and African Studies*, 20 (1957), 412ff.; Canard, in: *Etudes d'orientalisme dédiées à la mémoire de Lévi-Provençal*, 2 (1962), 503–8; Ashtor, Korot, 1 (1966²), 227ff.; idem, in: C. Roth (ed.), *World History of the Jewish People*, 2 (1966), 305–8 and index.

[E.A.]

°IBRAHIM PASHA (1789–1848), Muslim ruler of Syria and Palestine from 1832 to 1841, and later governor of Egypt. Ibrahim was born in Kavalla, Greece, the eldest son of *Muhammad (Mehemet) Ali. In 1831, on his father's

instructions Ibrahim invaded Syria: Gaza, Jaffa, Jerusalem, and the region of Nablus yielded to him; Acre fell in 1832 after a long seige, and after it, Damascus and Aleppo. In every large city Ibrahim established a local council. He divided Palestine and Syria into administrative districts where he opened schools and conscripted an army of the native population. Ibrahim ameliorated the condition of Jews and Christians by abolishing the road tolls and by his efforts to equalize taxation of members of all religions, but he left the *jizya* (poll tax) on the protected peoples. The Ḥurvah synagogue of R. *Judah he-Ḥasid, which had been deserted and unfinished at Judah's death, was returned to the Ashkenazi Jews in 1836. Under the influence of the European Great Powers, in 1833 the sultan recognized Muhammad Ali's rights to Syria, and Ibrahim was appointed governor. During Ibrahim's rule in Syria, Jews enjoyed—along with Muslims and Christians—security of life and property. Furthermore, the *jizya*, previously levied from Jews and Christians only, was now imposed on Muslims, too. The Turks tried to reconquer the occupied territories; in the summer of 1839 they were defeated decisively near Nezib (i.e., Nizip, S. Turkey) but the European Powers intervened on their behalf. In late 1840 Ibrahim's army was stopped on the coast of Lebanon, when the British-Austrian fleet landed troops near Beirut and defeated Ibrahim's weak and scattered troops. The pact of 1841 between Turkey and Muhammad Ali obliged Ibrahim to return to Egypt.

Bibliography: M. Sabry, *L'Empire égyptien sous Mohamed-Ali et la question d'Orient* (1930), passim; P. Crabitès, *Ibrahim of Egypt* (1935).

[J.M.L.]

ICELAND, REUBEN (1884–1955), Yiddish poet and translator. Born in Rudomysl Wielki, Galicia, Iceland emigrated to New York in 1903. In 1907 he helped to found the literary movement Di Yunge, which opposed the then dominant naturalistic, didactic poetry and stressed art for art's sake. He was a principal contributor to the periodicals and anthologies of this movement, editor of *Literatur un Leben* (1915), and coeditor with *Mani-Leib of *Der Inzl* (1925–26). His first poems were impressionistic depictions of individual moods, but his later work was mystic in tone. *Fun Mayn Zumer* ("From My Summer," 1922) afforded deep insight into his emotional struggles during his period of transition. His poem *Tarnow* recaptured in about 300 lines the patriarchal Jewish life of a medium-sized Galician community. *Fun Unzer Friling* ("From Our Spring," 1954) contained his reminiscences of the literary milieu of Di Yunge. His translation of the prose and verse of Heinrich Heine was the most notable of his many translations of German, English, and even Chinese authors.

Bibliography: Rejzen, Leksikon, s.v.; N. Steinberg, *Yung Amerike* (1930²), 183–200; LNYL, s.v.; J. Glatstein, *In Tokh Genumen* (1956), 177–82; S. Liptzin, *Flowering of Yiddish Literature* (1963), 212ff.; C. Madison, *Yiddish Literature* (1968), 294, 299–300, 306.

[S.L.]

ICHABOD (Heb. אִיכָבוֹד, אִי־כָבוֹד, אִי כָבוֹד), son of *Phinehas and grandson of *Eli the priest at Shiloh (I Sam. 4:19–22). Phinehas' wife was in labor when she received news of the capture of the Ark by the Philistines at Eben-Ezer and of the deaths of Phinehas, his brother Hophni, and her father-in-law Eli. She died in childbirth after naming her son Ichabod, declaring, "The glory has departed from Israel." Nothing further is known of Ichabod and no genealogies associated with him have been preserved in the Bible. The only other mention of his name is in an obscure passage describing Ahijah (=Ahimelech) son of Ahitub as a brother of Ichabod son of Phinehas (I Sam. 14:3). The intent of the connection seems to be to include Ahijah and the priests of Nob in the rejection of the Shiloh priesthood (I Sam. 2:27–36) in favor of the Zadokite priests. The narrative associates his name with the capture of the Ark (I Sam. 4:22), apparently interpreting the first syllable as a negative particle ("inglorious," cf. Jos., Ant., 5:360), or as an interrogative ("where is the glory?"). It may, however, be an abbreviated form of אֲבִי כָבוֹד (Avikhavod, Abichabod; "my Father is glory").

Bibliography: M. Z. Segal, *Sefer Shemu'el* (1956), 44.

[N.M.S.]

ICONOGRAPHY, art of pictorial representation, specifically, that branch of the history of art which concerns itself with subject matter rather than form. Whereas the application of the term in art history is obviously very wide, here attention will be paid only to the more restricted and hitherto almost unstudied subject, the iconography of Hebrew *illuminated manuscripts of the Middle Ages.

Jewish Iconography. Iconography in Hebrew illuminated manuscripts is restricted primarily to Christian Europe during the 13th–15th centuries in Spain, Italy, Germany, and communities in Northern France and Austria-Bohemia-Moravia under Judeo-German influence. Manuscripts from the Muslim countries show little iconographic development before the 17th century except in Persia. Here they consist of illustrations to the works of the Jewish poets Shahin and Imrani who attempted a poetical commentary of the biblical narrative modeled on classical Persian poetry. The surviving manuscripts contain many illustrations from the life of Moses, Joshua, and Esther whereas earlier Muslim manuscripts, especially of the 10th–11th century from the Syro-Palestinian and Egyptian region, show only the desert Tabernacle with its *ritual implements. In Christian Europe, on the other hand, Jewish manuscripts developed a rich iconography. This is found primarily in the *Haggadah*, the Bible, the *maḥzor* and the *siddur* manuscripts. The iconography can be roughly divided into: biblical; aggadic; textual; ceremonial; miscellaneous.

BIBLICAL. Most of the biblical scenes in illuminated manuscripts appear in *Haggadah* manuscripts, and not in biblical manuscripts as might have been expected. Cycles of biblical illustrations in Spanish *Haggadot* usually precede the text proper and have no connection with the text itself. Similarly, in Spanish Hebrew Bibles depictions of the Sanctuary vessels of a future messianic Temple generally appear on the preliminary pages and not as illustrations of the relevant passages in the books of Exodus, Leviticus, and Numbers. Apart from these exceptions, biblical illustrations in other manuscripts are derived from the biblical or liturgical texts in the manuscripts. No complete cycle of illustrations of biblical books exists in medieval Hebrew manuscripts, as it does in Christian manuscripts. Only the Books of Genesis and Exodus are given lavish treatment in Spanish *Haggadot* of the 14th century. In surviving manuscripts most of the other biblical books have at best a few illustrations. Favorite biblical scenes in manuscripts are: Adam and Eve; the sacrifice of Isaac; scenes from the Joseph story; scenes from the life of Moses, especially the finding of Moses, the Exodus from Egypt, and the revelation on Sinai; Samson rending the lion; David slaying Goliath, and David the minstrel; the Judgment of Solomon; Jonah and the whale; the triumph of Mordecai, and the hanging of Haman and his sons; the tribulations of Job; Daniel in the lions' den. Illustrations from the apocryphal books of Judith and Maccabees also appear in these manuscripts.

AGGADIC. Some of the legends appearing in manuscripts are: Nimrod casting Abraham into the fiery furnace; God