

בס"ד

Written notes on

הלכות סת"ם

Hilchos STAM - Sefer Torah, Tefillin and Mezuzoh

based on shiurim with

HaRav Natan Siegel שליט"א

Jeremy Richards

5749 / 1989

①

Writer is Introduction. See Brackets from 1. d' 12178 (Page 12 3'N)

* 2, 5, 7, 12e 12 lines up

3, 7 3rd of way down

← 5. 60 MAIN

1) 15 2) P 2010 15EN 3) 25

* Begins with 7EN on 16 LINE " 31.0' 7 7NIC "

See from 12 lines up on 2'x

a) We learn from P 2010 15EN (condensed from P 2010 2001) that the writing should be 15EN

b) 2/10 - Ranks - they sound alike
Most other opinions - appearance related.

R curved Y - but we know that there must be a bit of a 'hook' on the R; which is the cause of potential confusions

0/1

7/1

7/7

11/11

7/7

1/1

9/0

0/1

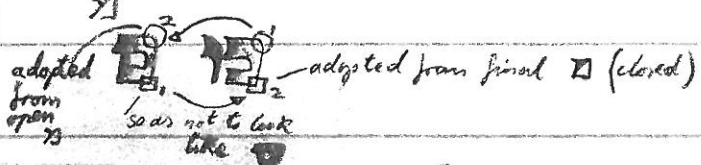
c) Long forms of letters - final forms - called 105100
normal form of letter - 110100

We try to make a P 100 letter so that it could conceal into its 6100 form, and the final form long enough so that it could be curled up into its usual form.

Also, when the letter is bent up it should receive a rounded bottom right hand corner.

d) open & closed letters.

Also, open and closed forms of letters should look similar - eg



e) Don't confuse/interchange 110100 110100 paragraph ends.

110100 110100 - - -] - then should be part in 110100 - 2 110100

- 110100 is like the 110100, not 110100 -

2

ל"ד, ק"פ, ופע, third of way down.

ק"פ ופע	2	10	=	ופע ק"פ	- learn
" -- ופע ק"פ	3	0	=	ק"פ ופע	- Knowledge - support the poor people.

Leg of T lifted up toward T because it is the way of a donor to have to search after poor people.

Leg of T slightly slanted back toward the T - the poor person should make himself available to the donor

Left 'face' of T faces away from the T - He should be quiet privately, in order that he not be embarrassed.

ופע ק"פ ופע ק"פ

ופע ק"פ	-	ופע ק"פ	-	ופע ק"פ	- certain sayings should be open & some closed.
ופע ק"פ	-	ופע ק"פ	-	ופע ק"פ	- in certain sayings popularized and some kept private.
ופע ק"פ	-	ופע ק"פ	-	ופע ק"פ	- a bent over & humble person becomes straightened and raised up.

ופע - ופע ק"פ - support poor people.

ופע ק"פ ופע ק"פ - make signs by which to remember you. ופע ק"פ learning and acquire it.

ופע ק"פ	-	ופע ק"פ	-	ופע ק"פ	- like ופע ק"פ, above.
ופע ק"פ	-	ופע ק"פ	-	ופע ק"פ	- like ופע ק"פ, above.

ופע ק"פ	-	ופע ק"פ	-	ופע ק"פ	- "but that's like ופע ק"פ"
ופע ק"פ	-	ופע ק"פ	-	ופע ק"פ	- "but that's like ופע ק"פ"

The ופע ק"פ is being ופע ק"פ by making the ופע ק"פ who is bent into a ופע ק"פ who is bent, adding humility to the already bent over.

ופע ק"פ - ופע ק"פ - a) why does the face of the ופע ק"פ face away from the ופע ק"פ?

ופע ק"פ says I can't look at the ופע ק"פ.

b) why does the ופע ק"פ of the ופע ק"פ look towards the ופע ק"פ?

ופע ק"פ says, if the ופע ק"פ does ופע ק"פ, and returns, I'll tie on him a crown like my own.

c) why is the leg of the ופע ק"פ hanging? (also it - mentioned similarity in ופע ק"פ)
Let all the ופע ק"פ bend all the way around, but come in through this special door for him.

But it's open at the bottom! Let him come through that!

If you are involved with ופע ק"פ, then you want to be ופע ק"פ yourself - you fall through the bottom. A ופע ק"פ on the outside gets let in by the top door when he does ופע ק"פ, & gets a crown on his head.

3

ק"ו-ו - why are the letters in ק"ו close to each other?
אנ"ס-ס - why are the letters in אנ"ס distant from each other?
[אנ"ס]

ק"ו is common. אנ"ס, truth, isn't very common.

why do the letters in ק"ו stand on one leg [some pshtat that the whole word stands on the leg of the ק - but we posit the basic pshtat that each letter has a pointed base]? Why is אנ"ס well founded on 2 legs?

Because truth stands, whilst ק"ו doesn't stand on firm ground.

ק"ו ק"ו ק"ו ק"ו ק"ו

ק"ו

1 letter, by virtue of ק"ו - a) broken into 2 letters eg ק → ק'

א → א'

b) letter + non-letter eg א → א'

i) א' ב' ג' ד' ה' ו' ז' ח' ט' י' - have to shove up close of א (almost visible with naked eye)

ii) א' ב' ג' ד' - visible at normal reading distance.

iii) - chunk out of the letter that really changes it's form.

a) When break creates 2 letters - Pri Megadim says cannot be fixed - even if (i)

- Rabbi Akiva Eiger says can repair (i) if י' ח' א' repair it correctly.

but agrees with NO if א' ב' ג' ד' or larger

- Pri Megadim - fix if i) + י' ח' א' - (larger - cannot fix)

- Rabbi Akiva Eiger - small break - fix it. (א' ב' ג' ד' א' ח' ו')

b) letter + 'glitch'

- א' ב' ג' ד' - fix if

י' ח' א' recognises -

- (larger - cannot fix)

④

chart: שׁוֹדֵן / שׁוֹדֵן

Broken into two letters eg שׁ, דֵן
שׁוֹדֵן - tiny break שׁוֹדֵן - visible clearly שׁוֹדֵן - large chunk out

<u>שׁוֹדֵן</u> :	שׁוֹדֵן unfixable	שׁוֹדֵן unfixable	שׁוֹדֵן unfixable
<u>שׁוֹדֵן</u> :	שׁוֹדֵן-REPARABLE IF שׁוֹדֵן READS IT CORRECTLY	שׁוֹדֵן unfixable	שׁוֹדֵן unfixable

Broken into one letter + 'glitch' eg שׁ

<u>שׁוֹדֵן</u> :	שׁוֹדֵן-FIXABLE IF שׁוֹדֵן READS IT CORRECTLY	שׁוֹדֵן-unfixable	שׁוֹדֵן-unfixable
<u>שׁוֹדֵן</u> :	שׁוֹדֵן-FIXABLE - WITHOUT NEED OF שׁוֹדֵן	שׁוֹדֵן-FIXABLE - IF שׁוֹדֵן RECOGNISES IT	שׁוֹדֵן-unfixable

- 'שׁוֹדֵן' community tends to be שׁוֹדֵן like שׁוֹדֵן.
- 'שׁוֹדֵן' community tends to be שׁוֹדֵן like שׁוֹדֵן.

* שׁוֹדֵן does not like to disagree with the שׁוֹדֵן but *
 it seems שׁוֹדֵן the role of שׁוֹדֵן holds.

שׁוֹדֵן → שׁוֹדֵן → שׁוֹדֵן touch even a hair's breadth.
 Can only fix if have not written anything afterward yet - otherwise
 שׁוֹדֵן

שׁוֹדֵן - "It is deemed as such violence to a major characteristic of the letter, for the leg of a שׁוֹדֵן or שׁוֹדֵן to be touching, that we cannot do any repair שׁוֹדֵן, and we certainly cannot consider repairing it by scratching it away" - even in a שׁוֹדֵן, or where one has not written further in שׁוֹדֵן, the שׁוֹדֵן would have to be taken away completely, and then rewritten. [- disagreement - some say take away completely; other - until unrecognisable; other - the problem part.]

In general, there is some room for being שׁוֹדֵן regarding separating שׁוֹדֵן, but by שׁוֹדֵן or שׁוֹדֵן, nothing helps - being able to recognise שׁוֹדֵן as a שׁוֹדֵן, or שׁוֹדֵן as a שׁוֹדֵן doesn't help a bit" - cannot scrape away from one of these.

* שׁוֹדֵן of שׁוֹדֵן + שׁוֹדֵן being separate is an essential definition. Also - שׁוֹדֵן in שׁוֹדֵן. *

7

17300 nse
+ Writing - 7213 7 ← T = both 11111, 1 + 17300 nse
11111, 1 - 1'3

17300 nse - no 11111, 1, all any stage -
170 313 77
(12717W)
(confu)



Rav Na'an Adler (Rabbi of Hamam Sofer) - N

~~✗~~ - Point but fixable - ~~✗~~

upper curve -
matter of
taste*
and some
obvious to
it
* 2 222) to have a kick
lower curve - 7213
(but 7213 if straight? 22 132)

170
Rav Hocke - square top -
bottom + need 2 out of 3 for I
heel

[Sephardi I is generally rounded at the top]

11111 11111 11111 - ~~✗~~ - Posul, unfixable, (17300) even though recognizable.
Definitional loss of 7213 because of such violence
to an essential characteristic.

~~✗~~ - Magen Avraham - 7213
Pri Megadim - scratch away
[most] [when] [coinciding]
[opinions] (11111) - not 17300 nse)
viewed as
sides intact
but looking
side ways
at that place.
Break - but if everything else 7213 then no loss of 7213
and can be reattached, if small
enough break.

We can't add on to the 11111 of 11111 11111 11111 by demanding
a larger, more defined head, if one is already visible!
As long as there's something "you can hang a hook on," a bit of
a lion, we'd then say it's "at least kosher to improve the head
by adding."

N - Preferable. N-Posul if angle between os. see ** - ** above.

8

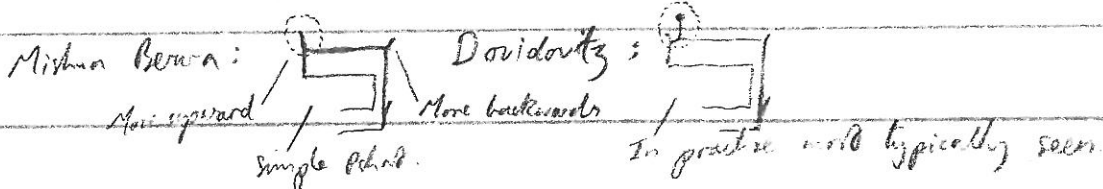


ענין' ו'פ' hold major defining corner as bottom one.

פ'פ' פ'פ' - square top
square bottom
heel

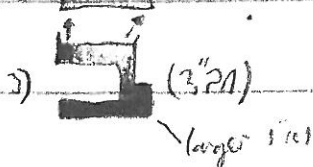
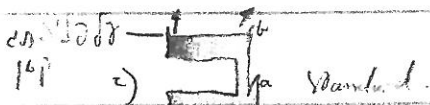
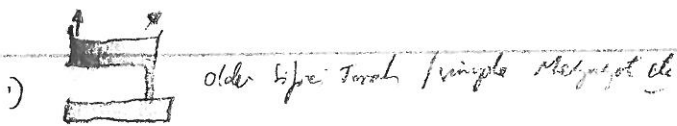
} פ'פ' פ'פ' seems to say that any combination of two of these will make a kosher פ'פ'.

Regarding squareness, the פ'פ' פ'פ' says פ'פ' פ'פ', but the פ'פ' פ'פ' says פ'פ' פ'פ' with use of a פ'פ'.



Should have a heel because the I is sometimes described as a פ'פ' standing in the throat of a פ'פ' [therefore also square top corner for the פ'פ'] see also *

this I that looks like I would be פ'פ', and פ'פ' פ'פ' פ'פ' to correct it by 'stretching' the top and bottom.



* there are א"ת' that the פ'פ' is pointing backward in the lower one (a) and some that it is the upper one (b) - we make both.

פ'פ' : א"ת' פ'פ' פ'פ' פ'פ' - as standard thick vers. - most letters can be distinguished with stroke letters. not eg פ' [b*] but most other letters can be made as stroke letters to be completely פ'פ'.



9

~~SP~~ [See also under X] A 2052 in 2"0 in 2"5 states that just the 222 when the 500 occurred has to be erased - middle ground that most people hold by. if we erase the 500+200+222 or 500+222+200

222 200 is slightly 500 to describe it as the 222 which is written after the 500 occurs.

eg the average 2210 writes the upper 3"1 first - so this was written in 21700 - it was only when he wrote the diagonal line that the 3"1 was 500] - so why come the 3"1.

22172 200 - if you're erasing the 222 with the 500 then according to the 222 you'd erase the 3"1.

- according to the 222 200 you should erase everything but the 3"1

- that's the middle ground opinion.

the most 2222 would have you erase the whole letter

the most 200 would let you erase until you've removed the 222.

~~SP~~ 2222 200 - a touch of the 500 on the vertical stroke in 200

2222 200 - (touch of 500) and would be fixed. - we generally hold like this. see also under (X)



there should only be a little space between letters - major measure of distance is between heads, the tops of letters.

the top of the letter is pulled back so that the next letter can be close, or to avoid - 222 - problem of 'between words' space between letters.

[SEE PAGE 132, 200 (2000 200) START '222' - 5 LINES DOWN] See also 200 200, page 20



erase joint - but this is 2222 200 similar to case of 200 - there, 200 says it is adequate to erase the 5 and start again. This is destruction of the letter.

- 2222 200 points to joining 200 or 200 when the 500 comes over of the right side of the head. [there are Spharidians who do this 200 200] He would say fix like this - 200 200 - just to add would - 200 200 too low.

10

Baghdadi J'Al

custom in Baghdad was to make \int like a \int with a line coming down.

If a \int 's recognises it as a \int then it can be corrected by adding \int to the small stroke at the bottom is just a hairline, the \int 's will surely not know what it is.

This is minimally a \int 's size

\int 's allows fixing with decision of \int - \int 's.

Bigger problem with a \int . If just head a sort of error \int - this is a \int 's and cannot be saved as a \int 's.

- If right leg of \int isn't longer than left - \int 's



Be careful at top right with separation, so cannot be confused with \int 's by a \int 's.

We also put a \int - to make the letter \int looking backward \int 's - 

PICTURE IN J'OS

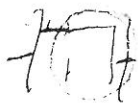
- For the leg of the \int , the full height of a \int [a \int 's \int 's or \int 's \int 's] is \int 's. (allusion to \int 's)

\int \int 's + \int 's

- Famous case of \int 's \int 's - leg of straight legged letters is defined as being minimally one \int 's (or \int 's \int 's)

(possible exception of \int 's - because of confusion with \int 's)

- If he wrote a \int 's instead of a \int 's by mistake - it is no good to scratch away the left leg of the \int 's, because that would be \int 's \int 's, because he didn't do any positive action to make the \int - even if he extend the head of the \int , it is still \int 's \int 's as long as the \int 's of the \int 's hasn't been split. He should remove the \int until he's left only with a \int 's, and then complete it - or remove the leg also ^{even} until he's left with ^{written} \int 's, and then complete the \int 's. - this cannot be done in \int 's, \int 's \int 's -



11



73171 - so that man with 'decent vision' will recognise the gap between the 73171 and the 7d from normal reading distance.

space - no more than the distance of an 01N07218 (7d '218')

- If the 73171 is touching the 7d, even 7007 6112, this is a violation of the 7713 & even the recognition of a 715A doesn't help.

- the leg should go at the left end, not in the middle

If you put it in the middle, scratch it away & rewrite it at the end.

- However, if you've already written after the letter, scratch away the 7d until it's level with the leg.

- And even then - if the 73171 is in the middle of a word, where scratching away would make a space & possibly 2 words, or if the 73171 is in a type, which 731 cannot be erased, then 7007 6112

[and the 7007 says, if it comes to this point, then it is 7007 6112.]

of 710N
71210

And the 7007 brings many 'heavy-weight' (71007), as a support, who actually hold that the 731 looks like this.

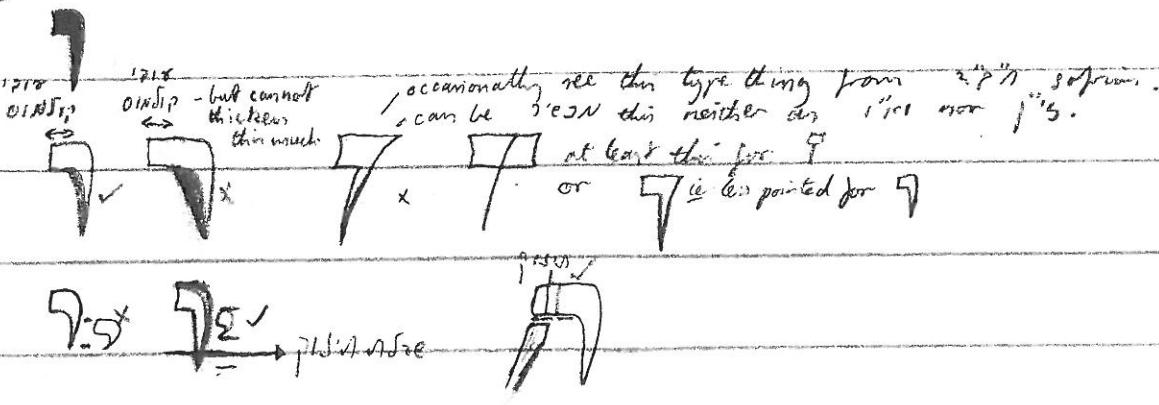
Historically, apparently, according to an opinion in the 71007 "which goes back to early times" that the 731 had its leg in the middle, not on the left. According to an early print, the difference between the 71 and 77 is that the 71 had its leg in the middle, and disconnected, and the 77 has its leg on the left and is connected to the 7d. [according to some documents the leg of the 71 may even have been touching the 7d "but that sounds almost sacrilegious so we won't talk about it."]

- Then, in case of how far in the leg can be, to the middle. We say that about half way in is acceptable.



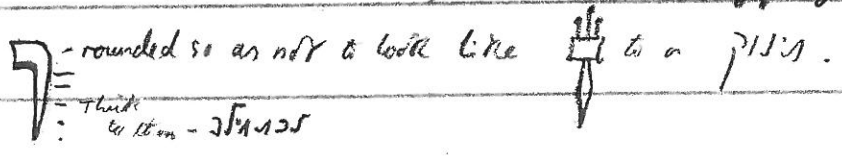
- this 7007 - 7007 as it is, if length (m) is at least 710 71N (is 710N + 710N)

12



Major confusion - Gemara: ש"ן ש"ן ש"ן ש"ן - so, most serious problem of ש"ן if the leg too short.

Another problem is confusion with מ - however, a short ש"ן is a ש, but a long ש"ן is actually a מ - nevertheless, a misreading (ie ש"ן instead of מ) by a ש"ן would "blast your ש"ן out of the water, and it would be a good "blast because it's not an inappropriate mistake."



Language of ש"ן implies that an unrounded ש"ן has the power to ש"ן. The Gemara אש"ר ש"ן seems to say that the ש"ן must be brought on by the ש"ן, or if a ש"ן comes and gives his opinion, it is not effectual unless asked for. See ש"ן above.

In cheap Mezuzot, will sometimes find ש"ן - this is written like this for speed. It is not a ש"ן; it might be a ש"ן - probably not a kosher ש"ן.

ש"ן is exception to rule that a straight legged letter can have it's leg on the right side (ie ש"ן) because of confusion with ש"ן. A little bit longer would require a ש"ן. So 1. ש"ן אש"ר ש"ן is ש"ן & called a ש"ן
 2. ש"ן אש"ר is ש"ן
 3. ש"ן אש"ר

דד - 2 or more ש"ן אש"ר - e"ן generally - less than 1/2 - ש"ן
 between 1 & 2 - ש"ן אש"ר more - ש"ן

2020/06/08

(13)



Don't make leg too long - can look like final 'i'. Better too short than long.



For 'i' the leg must be longer than the dot; otherwise to be a 'j'

For 'j' the leg must be longer than the dot; otherwise to be a 'i'

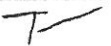


vertical 'i' should 'bow out' in the middle

Height of 'i' no more than 'j'.



according to: 'i' - [bringing 'i' down] - 'j' - 'i' is 'j'



'j' - 'i' is 'j' and 'j' doesn't seem to object



'i' holds like 'j' in 'i' would be 'j'

'j' holds like the other letters in 'j' would be 'i'



- So 'i' holds that since, after all, one definition of 'i' is 'j', 'i' is 'j', then even a 'j' with a short dot can qualify as a 'j'.

- 'j' holds that since a 'j' has its head both sides of the 'i', there isn't such a problem.


- possible was that 'i's are the pointed corners of the 'i' - but we are 'j' to actually add 'i's in addition



- In general we judge each letter in proportion to itself - so a 'j' can look like other letters even though it's microscopic by comparison (eg 'i')




"Mishna Berura understands פּוֹסֵס as meaning that the right hand bend shouldn't go down very far.

Most other authorities hold that it means the bend should not curve round too much.
 the source of the concern in both cases is which makes it more like a  - on its side of curve.



It's clear there should be some bend   confusion.] from the Pinkanin - because of the first פּוֹסֵס in אֵפֶסֶס.

No bend at all.  - many poskim hold this in פּוֹסֵס, requiring at least some bend. But most hold it is *Sev* to fix, to add a פּוֹסֵס, even without a פּוֹסֵס - it already has its פּוֹסֵס. פּוֹסֵס are generally not brought into a פּוֹסֵס problem.

Top right and bottom right should be rounded, because the פּוֹסֵס is פּוֹסֵס and פּוֹסֵס but this is פּוֹסֵס [except for פּוֹסֵס]

- פּוֹסֵס holds ["פּוֹסֵס"] that a פּוֹסֵס that is not פּוֹסֵס should be shorn to a פּוֹסֵס, and then fixed after that in any case [פּוֹסֵס].
- Others disagree and say that a פּוֹסֵס "doesn't really home in on this פּוֹסֵס"
- The one פּוֹסֵס who is פּוֹסֵס a פּוֹסֵס פּוֹסֵס is the פּוֹסֵס פּוֹסֵס

- Be careful not to let the two heads touch - which could mean either (a) the two heads "bashing into each other" completely, in which case, if that were what then just a small line connecting the heads would be a lack of פּוֹסֵס, where the פּוֹסֵס might let you leave it alone [like with פּוֹסֵס], and the פּוֹסֵס would have you scratch away the connection. But if what in the head touching is a line connecting them then that line can't be so easily dealt with.

Important to make the left head square and pointed  in that the 3 פּוֹסֵס mentioned in the Gemara are the top right and left, and bottom left corners of the פּוֹסֵס being pointed 



Rashi - $\int 12$ - the right leg.

Rabbinic Tann - defines, in the Tosefos in Menachot, as " $\int 123$ 1007" that is interpreted in 2 ways.

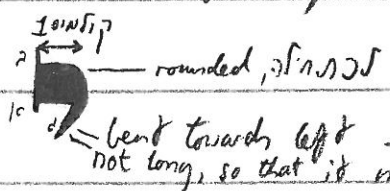
- a) according to most - $\int 12$ on lower left.
 - b) according to some - $\int 12$ on upper left.
- Sephardim, and are less insistent on lower left.

Most majority of Poskim, especially Ashkenazim, hold that the $\int 12$ is on the lower left, which we call $\int 123$ 1007, and that it is $\int 123$.

Ashkenazim tend to $\int 12$ a $\int 1$ without a $\int 12$ for Sephardim.

We say that the Sephardim who are $\int 12$ by top left are wrong.

- We generally hold that the top $\int 12$ is not $\int 123$.



- The $\int 12$ being bent in helps alot in preventing confusion with $\int 101$.

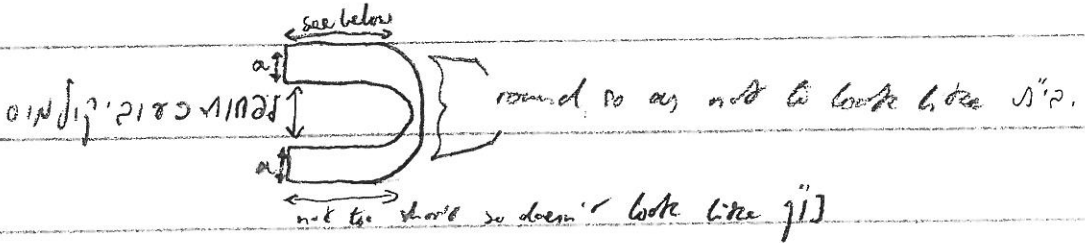
- In order of size: 1) $\int 12$ (10), 2) $\int 1$ (2) 3) $\int 123$ (1)

If the $\int 12$ (10) is too long, creating a $\int 123$, the letter is $\int 123$ and it would be $\int 123$ to scratch some of the $\int 12$ away to make the $\int 1$. Rather, all of the $\int 12$ should be removed and begins again, and using a $\int 123$ won't help in this.

* We don't hold like this - according to most A.G.E, just removing the $\int 12$ in creating the $\int 1$ by $\int 123$, so $\int 123$ must go far enough to really be $\int 123$ $\int 123$. The usual way to remove the $\int 123$ of the $\int 1$ is to erase both the $\int 12$ and the $\int 1$. The 'S73 S2010'11, the Rebbe of the $\int 1$ $\int 12$ in things on $\int 123$, holds like this - ie erase both the $\int 12$ and $\int 1$ and we hold like him.

[In S'0:] If you get a $\int 1$ from the $\int 1$, the whole letter must be removed, with care that at no point there is a $\int 1$, because that will have been $\int 123$. Also, we judge by internal proportions, and a $\int 1$ that looks like a $\int 123$ will still not quickly take on the correct proportions, ie being 3 points wide ($\int 1$ as opposed to $\int 123$). Also, take care not to bring $\int 123$ around too much to make the base of a $\int 123$.

17



a = a


there are $j\ddot{N}$ regarding there being any corner $\ddot{N}N$ but we should be $\ddot{N}N$ that any \ddot{N} is \ddot{N} . - to fix, \ddot{N} would be \ddot{N} . However, one can add \ddot{N} to make the corner round, \ddot{N} so as not to write \ddot{N} .

But if there is a corner $\ddot{N}N$ and it is rounded $\ddot{N}N$ and a \ddot{N} reads \ddot{N} then it has it's \ddot{N} and it can be corrected \ddot{N} .

see examples on page 81 - \ddot{N} .

eg:  - square at top and bottom - \ddot{N} , so \ddot{N} as \ddot{N} .

 - most would be \ddot{N} .

 - \ddot{N} - if the place where the corner is, is recessed in from the vertical, then the \ddot{N} is \ddot{N} .

20

מ

only like Mem

 so as not to

If the מ"ם and מ"ם are not joined up top, or
 are joined down below, מ"ם and no מ"ם in מ"ם, if
 already written afterwards. מ"ם of מ"ם are by the
 מ"ם and מ"ם are relevant here.

(21)



I Mishna Berava holds that ה'ק' head should be ע'ק' just ה'ק' , and therefore a little shorter would be alright. This is therefore a ה'ק' of the ה'ק' .

Most other ה'ק' hold that it is ה'ק' .

22



23



24

U

25





- This letter has a $\text{גזר} / \text{גזר}$ - looking a little that be round on the outside, and a גזר only on the inside.

The ideal was once like this, but now גזר don't know how to twist the גזר properly, mid-stroke



" $\text{גזר} \text{גזר} \text{גזר}$ "



Be careful not to make the גזר face outward - confusion with גזר - especially in גזר where the גזר is a bit short.

If the גזר isn't touching the גזר , a גזר helps, even in גזר .
If the גזר is גזר , see גזר .

א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת יו יא יב יג יד יו יז יח יט

The alph. bet - גזר - גזר

(29)



1'33 1'nd 1'nd 1'33



Calc, No. 2 - 1'nd - 1'nd - 1'nd

- must be careful not to pull 3" too
near to a 1/2" - could look like broken
1'33

(20)



- $\beta_{1,7}$ isn't so demanding as with $\beta_{1,5}$ regarding the bending in (in $\beta_{1,7}$) of the base of the $\beta_{1,7}$ [because the $\beta_{1,7}$ gets in the way].

¹ $\beta_{1,7}$ should not be too long - potential $\beta_{1,5}$ confusion.

- reason for moving $\beta_{1,7}$ in from the left end - $\beta_{1,7}$ of $\beta_{1,7}$ held by $\beta_{1,7}$ / $\beta_{1,7}$.
[see page 5]

- Be very careful that the leg not touch the $\beta_{1,7}$ or the base of the $\beta_{1,7}$.

- Also, $\beta_{1,7}$, the leg should not get too near to the $\beta_{1,7}$, but the gap should be visible at normal reading distance.

- Regarding the leg touching the roof, or the base, or should the leg be in the middle of the $\beta_{1,7}$, see the $\beta_{1,7}$ of $\beta_{1,7}$

- If the leg is only a $\beta_{1,7}$ below the base of the $\beta_{1,7}$, the letter is $\beta_{1,7}$ [which causes problems for the enthusiastic $\beta_{1,7}$ with a slightly long $\beta_{1,7}$] (17)
($\beta_{1,7}$)

31





- 1. like elongated י"ה
- 2. like ז"ח
- 3. like י"ב - and י"ב ו"ט vertical.

- Be careful that the heads don't touch each other.
- the two heads on the right decline towards the left leg, coming together at the point.
- The base shouldn't be wide or round, but sharp. Then all three legs will be on one point, one leg like פ"ק and ע"ו.
- 4 headed פ"ה in פ"ח, and מ"ב [פ"ח פ"ב] and complete the letter again. - cannot be done in מ"ב [פ"ח פ"ב].
- If any of the heads are touching פ"ח פ"ב מ"ב מ"ב - פ"ח פ"ב, פ"ח פ"ב (פ"ח פ"ב) - פ"ח פ"ב
- פ"ח פ"ב מ"ב מ"ב - even פ"ח פ"ב מ"ב מ"ב

פ"ח פ"ב מ"ב מ"ב wrote that most פ"ח פ"ב hold מ"ב מ"ב legs, and the problem is not one of מ"ב, but of פ"ח פ"ב

The מ"ב מ"ב say that since many פ"ח פ"ב are מ"ב on this issue then one can only be פ"ח פ"ב in cases of מ"ב*, but in מ"ב מ"ב where one may write out of order, then מ"ב מ"ב is not a problem, it should be מ"ב מ"ב

* to say the letter has מ"ב or there can have the מ"ב scratched away. מ"ב מ"ב and others - in a multi-headed letter, if one, or in case of פ"ח perhaps two, if the heads are backward, the letter is פ"ח פ"ב מ"ב.

By פ"ח and פ"ח, leg coming out of far left of head makes real problems of מ"ב מ"ב פ"ח.

34

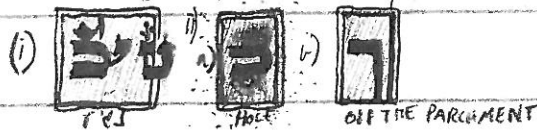
פירוש נוסף - 2 cases; i) a י'דל; ii) lack of פ'פ by either a hole or the end of the piece of פ'פ

If there's a large hole, it's alright to assume the נוסף would have seen it, and if a letter goes right up to the hole, we can fix it.

If there's a small hole, we can say that our נוסף אף על פי the נוסף missed it, and the letter itself would be corrected.

* 2 cases of פירוש נוסף - i) י'דל

ii) lack of פ'פ by either a hole in the פ'פ



or at the end of the piece.

* 2 major locations - i) around the outside (only פ'פ) פ'פ

ii) on the inside or outside of a letter.



According to פ'פ, if there is a hole around the outside of the letter there is no problem with פירוש נוסף, and inside the letter, it's not a problem.

According to 'NSei', a hole either inside of a letter, or outside of a letter, which comes right up to the stroke of the letter, is a problem.

It is unusual to be ענין for the 'NSei' in a פירוש נוסף with פ'פ, but sometimes we are. This is not a פירוש נוסף בענין, but we are ענין for it.

'NSei' uses phrase "אחרי-הוא" which is specifically defined as a letter which is at least bound on 3 sides - so א, ב, ג -

internal touch - פ'פ would be פ'פ
'NSei' would be פ'פ

but letters like ד or ט do not have real 'פ'פ' and even 'inside' the פ'פ would be פ'פ.

- So, considerations of פירוש נוסף are - a) נוסף - פ'פ אף על פי or not פ'פ.
b) what kind - י'דל / lack of פ'פ
c) location

"^{case of} $\text{הַיָּמִין עָלֶיךָ וְעַל הַיָּמִין עָלֶיךָ}$ " - לֹא but should be fixed. _{לֹא לֹא}

- Even if there is one touch, & lacking of הַיָּמִין עָלֶיךָ inside, it's לֹא לֹא .
 THIS IS ALL לֹא לֹא - IF RODENTS OR WORMS LATER MADE HOLES - לֹא לֹא - BUT THIS IS לֹא לֹא
- If there is a lack of הַיָּמִין עָלֶיךָ at some place on a side of a letter, scratch away the stroke somewhat ^{if the letter is thick,} until there is a space between the side of the לֹא and the לֹא (_{stroke or hole}) לֹא לֹא is no measure for the לֹא .
 לֹא לֹא _{visibility of לֹא}

- Even if it was לֹא לֹא one is allowed to fix it.
- Even if it was לֹא לֹא , although you don't need to, you should fix it.

סיכום: אופן כתיבת פסוקים

1. The T of פסוק should be written big enough to contain 4 פסוקים - the דין is to write the פסוק noticeably larger than the other פסוקים. פסוקים, it is a דין and פסוק if not larger - it's not פסוק.

- ✓ of פסוק should also be written larger.
- T - comparison with פ - word would be פסוק - פסוק
- ✓ - if פ, would be פסוק - 'perhaps' - פסוק

The letters פ and פ make the word פסוק - פסוקים

2. פסוקים - פסוקים

פסוקים - as they are, they should be (written) - פסוקים - פסוקים
- Medulla - part of פסוק -

3. פסוקים makes the פסוק part, but the individual part of may remain פסוק, and part of which the פסוק knows פסוק were written before there. eg writes פ before writing פ [or perhaps פ was פסוק and not corrected yet before perhaps פ was written] - a part of פ from the previous day may be used.

It wouldn't be contrary to the strict פסוק to write a set of פסוק, a set of פסוק etc. to facilitate using back ups, but there is a strong פסוק to write all the פסוק consecutively - the פסוק holds they should be written in one sitting.

- If an early פסוק becomes פסוק, the later ones are also פסוק, but can be salvaged if earlier-written part of can be found.
- the hardest part of are the middle ones - ie for example to find another פסוק which was written the same day between פסוק and פסוק.

4. פסוק פסוק - because of placement in the פסוק see we those who say the opposite, because the פסוק has more פסוק than the פסוק - the פסוק has 4 separate פסוק - there is an idea of the making 4 פסוק, and therefore there are more פסוק. Also, the פסוק has two letters of פסוק - a פ as the פסוק, and a פ in the knot at the back, whereas the פסוק only has the פסוק knot.

We are accustomed like the פסוק to write the פסוק first, but none is strict in this, פסוק פסוק. Rav. Nassari's teacher, Yaakov Siegel,

37

10 - cont.

makes the distinction between higher and lower levels of $\text{se}137$ - that if the $\text{e}17 \text{Se}$ has higher level of $\text{se}137$, then the $3' \text{Se}$ should be written first in order to be $\text{se}137 \text{Se}$ - going up in $\text{se}137$ from $3' \text{Se}$ to $\text{e}17 \text{Se}$.

In any case, the d.i.N is to write the $3' \text{Se}$ first,

but $\text{se}137 \text{Se}$

$\text{se}137 \text{Se}$

$\text{se}137 \text{Se}$ from " $\text{se}137 \text{Se}$ " - $\text{se}137 \text{Se}$

In general, the d.i.N is that the $3' \text{Se}$ parts are written in 7 lines, and the $\text{e}17 \text{Se}$ parts are written in 4 lines - not $\text{se}137$ any way they fit, but each column should be unto itself - columns cannot be squeezed over etc. Each part gets its own column.

and since it's one $\text{se}137$ outside - also inside.

but $\text{e}17 \text{Se}$ has $\text{se}137$ and $\text{se}137$; and all this is

" $\text{se}137 \text{Se}$ "

We will see later that it is $\text{se}137$, if one only has a single $\text{se}137$, to put it in the $\text{e}17 \text{Se}$ by folding it so that each part fits a separate slot respectively, and then put a thread in between them to separate them, and separate the $\text{se}137$ - we now have a remnant of this in that we put the sewing thread between the $\text{se}137$ in well made $\text{se}137$

$3' \text{Se}$ needs to be written " $\text{se}137 \text{Se}$ " $\text{se}137 \text{Se}$ "

Each part is in its own column.

If necessary, parts can be glued together to make one long

$3' \text{Se}$ $\text{se}137$.

10

Karabam: $\text{se}137$ looks like 1's in anything that has the following 2 characteristics - 1. black

2. standing - a) permanence
b) has a little height.

1's must have capability of being wrapped off - we know this from $\text{se}137$.

38

Rama says that מִיָּדוֹם should be strict to write
פִּזְזוֹ מִן פִּינֵה פִּינֵה לֵה פִּזְזוֹ יֵהוּ 1:32

The מִיָּדוֹם we have from pre-200 years ago have ink which
was very long lasting and has remained black - but was very
difficult to correct; but it would hold its colour very well.

- פִּזְזוֹ, who holds the real requirements are מִיָּדוֹם; according
to that, we require of the ink only that it not be made of
non-kosher ingredients. There is a Halakha that it be made of
some bee extract, and is a מִיָּדוֹם for the מִיָּדוֹם פִּזְזוֹ.
- Since the פִּזְזוֹ is that the ink not be non-kosher, right? &
ink is ok as long as they fulfill מִיָּדוֹם.
- So, for writing, softer ink is standard, & for correcting, it is more
practical to use a technical pen, into which you can, if you
wish to be מִיָּדוֹם using bee extract, put a drop of softer ink
into the pen ink. [Not too much softer ink added to technical ink will
- Some India Inks contain beetle extracts that make it clump]
give a shine - this is the problem with shellack.
In the softer community these things are known - i.e. kosher inks etc.
- one should not write with any colour other than black.

2 1:3 that appears blue - see מִיָּדוֹם - who basically says מִיָּדוֹם.

1 - the English for פִּזְזוֹ is copper sulphate, but
that is not what is used - we use ferrous sulphate.

- מִיָּדוֹם is also מִיָּדוֹם or פִּזְזוֹ.

מִיָּדוֹם, also the מִיָּדוֹם is מִיָּדוֹם that it is מִיָּדוֹם

* mixed all 3 together. - we finish our present list of terms.

- The פִּזְזוֹ יֵהוּ is quoted as saying that he had never seen
anyone using מִיָּדוֹם made from פִּינֵה פִּזְזוֹ

- Ink made from only פִּזְזוֹ מִיָּדוֹם without מִיָּדוֹם or from
פִּינֵה פִּזְזוֹ only, is מִיָּדוֹם פִּזְזוֹ - מִיָּדוֹם פִּזְזוֹ

- It's מִיָּדוֹם to write מִיָּדוֹם with מִיָּדוֹם made from non-Jewish wine.
- מִיָּדוֹם doesn't have מִיָּדוֹם as a requirement. (פִּינֵה פִּזְזוֹ)

(41)

3 cont.

16 31' se 1317: That in the left 31' and e's as regards the right leg of the 31', 5003, and re e'vov pep 2'w in 1510'0.

56 19550 (2'11111111) = In 3'2 51080 letters - r this in 11'11111, because 328'32, 11'10101 217 hold that 'e'11'10110', 720. SEE ALSO e'1'1'1'1'0

there is a significant minority opinion who holds that 1'11 in 3'2 51080 letters are 21080 - namely the 1'11.

There aren't 11050 in 1178'0 regarding 01N117. 01N117 literally means reed. In Europe it was diff. with to get hold of reeds, so feathers were substituted. Most Ashkenazim use feathers now. Sephardim to this day, use reeds. It was accepted among Ashkenazim to use a feather - but some Sephardim use a feather and vice-versa. Each has its advantages - apparently a reed will be a little softer than a feather and harder to cut.

The 111'112 permits using a metal pen. A proper 'quill' is necessary, but metal doesn't create any problems there, and the reasoning of the 111'112 was that 111111'112, ie the need to make such things as 1110, 1111 beautiful would facilitate the use of a metal pen if the 1110 could write better with it. Different attitudes among

* 3'1'1123 (significant)

the 111010. Some rely on 111'112* and say that if you write better with the pen than fine.

Most 111010 hold it is in a sense 328'32 because it isn't 111010 e'1111, and therefore, one should mention the fact when selling - perhaps 11101111, or, misrepresentation - people paying a '21111 price' may be getting something which is by 1'1'1'0 less than the best.

* 1111111111111111 to produce beautiful letters - i.e. Hiddush, Gup, memorabilia, esrog, Meg'ila.

A 01N117 actually meets all our needs for writing - by far the best for beautiful strokes, r for 2 or 3 widths of strokes, suitable for our own needs and tastes. So, a 01N117 is best for writing, but a normal pen, with metal tip, is the tool for correcting, [where a 01N117 would be too clumsy and inaccurate] for which we rely on the 111'112.

5

5) Should write with his right hand: It's not the way of writing with the left. Also the 1/3 regarding 11)11 - with the left hand - 5100. But, left hand may be used for, for example, scratching one's ear [1182], which is more like a 11111,11 action - and this will be comparable to the cases of people who are not allowed to write, but will still be able to do certain actions. If they can, then certainly one's own left hand.

6) Five: [7222] case: 5100 to use left hand, even if he's ambidextrous. - if it's possible to find others writing with their right.

* 113' 7222 2100: that is, if he only writes with his right, but if he writes with both hands, even if he writes with his left it's 7222, and even if he only writes with his right, if others can't be found, the 1500 can be put on, but 1500 1500.

And a 7210 who writes in his right and does all his 110111 in his left, or writes with his left but does all other 110111 with his right, 2"110-1 2100 that 11111100 7210 1500 1500 1500; and 372 1312, 2"1102 1101 1500 1500 [see Pri Megadim]

6) 111111: 7222: A left-handed person's left hand is considered like the right hand of a right-handed person

7222 2100: therefore, if he wrote in his right - 5100, like with the left with everyone else and apparently this is also in a case where it is possible to find people who write in the proper hand.

8"110-1 2 1101, a 7222: a man in Egypt held the 011111 in his mouth and wrote with it, and they poked it 1100 1100 1100 1100, and the Magen Avraham wrote that 1100 1100 1100 1100 1100, ie, even if people who write properly cannot be found. - And see in 7222 2100 in the name of 7222 2100, and other 11010, who equate this case, and the case of writing with one's feet, to writing in the left hand.

1 Libre

'Some starting principles': 1100 1100 1100 by 111111
Common says "1111 1111 1111" - like 1111 itself. We deduce that Libre is also needed by 1111.
There is also a 1111 that all 1111 1111 require Libre - ie 1111 etc. - an important reason being "1111 1111 1111" - this is my God and I will glorify Him. - ie items of religious significance should be be subject; and 111100 shouldn't

(43)

I

starting principles (cont.):

be floating around the $\beta\beta$ without orderly lines. Some people say that shouldn't be written on unlined paper - eg writing notes etc. on lined paper is being '3' these ideas.

We generally hold that for $\beta\beta$ and $\beta\beta$ and particularly Mizoguchi, $\beta\beta$ is $\beta\beta$ - how much $\beta\beta$?

If just to straighten the lines, then some held that just the top line was enough for the general straightness to be based on once started.

One opinion that it means a box, top, bottom and sides.

We actually use $\beta\beta$ for every line.

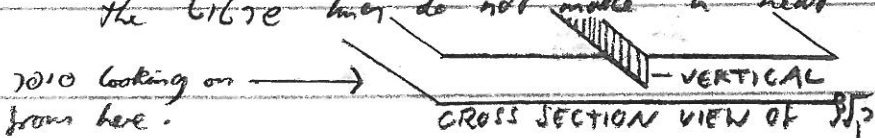
In general, we don't use double $\beta\beta$, rather single $\beta\beta$ - the lines are on top of the letters, so that the $\beta\beta$ are 'hung' from them, but we don't put $\beta\beta$ under the letters. Not top & bottom, just top.

Double $\beta\beta$ can be obtained - Many people consider this to be a crutch, but if a person feels it will help with $\beta\beta$ it is not a bad thing, although most people have an idea to get control over their writing enough not to need double $\beta\beta$.

The $\beta\beta$ is three words in $\beta\beta$ need $\beta\beta$ for one's own preference one may buy unlined $\beta\beta$ and get the $\beta\beta$ made by a professional Siskit Macher 'to specifications' - ie if one finds he writes fairly tall or larger than an average $\beta\beta$.

It's necessary to know how to replace $\beta\beta$ when making $\beta\beta$.

The $\beta\beta$ lines do not make a neat $\beta\beta$ into the $\beta\beta$ - rather:



The $\beta\beta$ writes against the vertical side of the $\beta\beta$ - but only a slight sensation.

$\beta\beta$ do not have any $\beta\beta$ requirement for $\beta\beta$, but do need $\beta\beta$.

PAN: Only need to make $\beta\beta$ for the top line, but if one cannot make straight lines with $\beta\beta$ then one should make $\beta\beta$ for every line. Must make in lead (ie pencil) because these $\beta\beta$ will remain colored. Even if they'd rub out, there is problem with $\beta\beta$ - eg join top of $\beta\beta$ and have something like $\beta\beta$ or $\beta\beta$.

(46)

process the hair is then lost from the other side.

ββ is made, in general, from the youngest possible least; in fact, the majority of ββ comes from unborn calf fetuses - the younger the skin, the softer, more pliant, and easier to write on.]

αβββ - ββ that hasn't yet been tanned or completely tanned - between αββ and βββ - αβββ; cannot write on αβββ - βββ in process, not yet completely tanned.

βββ - whole thickness of the skin, split into outer layer - βββ - and inner layer - αβββββββ

[5] - ββββββββββ that βββββ should be written on βββ - originally Torah written on βββ * βββββ on αβββββββββ * βββββ was 100 for all. & βββββ was written on βββββ *

We now scrape off the αββββββββββ from everything - we are not an αβββββ in where the αββββββββββ and so we just remove it all.

βββββ is now made that is so thick, it doesn't need the extra thickness. There is also an issue as to what you can use the βββββ for in terms of being βββββ on βββββ - it's a βββββ process. However, there are different levels of ββββββββββ - even though we learn that ββββββββββ and ββββββββββ have fewer restrictions as a result of ββββββββββ, the hierarchy of ββββββββββ is Mezuzah, Tefillin, after Torah - ∴ the ββββββββββ must be ββββββββββ & the highest level of ββββββββββ - so the ββββββββββ is generally done for ββββββββββ, with the ββββββββββ that if it's not used for ββββββββββ it can be used for ββββββββββ, if not for ββββββββββ then ββββββββββ, & then for practice or disrei chadash, the ββββββββββ that it be used for something lower, with it being a ββββββββββ. Yet, it

6:77AN
77777 JEN

70 11010 [Random says non-Jew is 1100 for the 31218] even (1NE5 3205 11701 110)

The 1120 of the Rambam is that the non-Jew will do according to his own mind, with inclination - [there's no 1134 PES]. Even though the non-Jew says he's listening to the instructions of the Jew, his mouth and his heart aren't equal in this - if he can't say he's going to leave 11110, it's not a reliable connection.

But the 1120 says that since the Jew is standing over him, at the beginning when he's placing the skins into the lime, and he tells him to put them in 1134 PES, and we only require the 1110 of the 11128 at the moment of putting them into the 310 lime, you can rely on him for that limited time, & he'll place them, having this thought in mind; but if the Jew standing over him has 1110 in his heart alone, 11NE5, i.e. with no communication between them, it doesn't help, and even if he explains explicitly to the 11128 what to do, 1173N, but doesn't stand with him while he does it, this doesn't help, even for the 1110.

70 1137 [consult of Rava, explaining '18"01' - 'and he helps him'] - Even if he only helps him at the end of the 31218, and even if this help was only working together with him, it's 705. [i.e. the Jew doesn't need to do a unique participations alone - he just has to help the 11128 along a little]

And, [THE MISHNA BERURA CLARIFIES] all of this is really only 11375, 705 11775 32032 1110, and what the 11128 is really concerned with, is that he'll be there and tell him, because [we rely on the fact that] the 11128 is doing it based on the direction/instruction of the Jew to do it 11NE5.

71 11211 1101 : And so are we 1111, [like the 1107] according to 114211. And the 11128 according to the 1117710 1123 is that 114935, it's necessary such that the 1120 should put the 301 1105 111718, the skins into the lime, 11NE5, and he should tell the 11128 - all the work that he continues to do, that 11NE5 1090 108'101, and will be done for 1130A, and then the non-Jew can continue from there to take the 1132 out and fix them; and he doesn't have to stand over him and help further. And if the Jew puts it in the 310 himself, 11NE5, and doesn't say anything to the 11128, the 11128 leaves it 11328'32. [because the Ben Yonai 1177]

In fact, according to the Noda BeYehuda 1137 1110, and 11011 11771, 11773 115010 705 1177 11102

705 And if the 1120 helped the 11128 a little at the end, and with that the 31218 is finished, i.e. this action finishes the tanning process, without telling him to do it 1134 PES, 11NE5, this doesn't help because that little help even if itself is not substantial [don't think that helping him out with help if you haven't told him about 11NE5].

And this is the case at the end of the 31218, and he himself didn't really do anything except a little help with the non-Jew at the end. But if the Jew completed the work without the assistance of the non-Jew, for example, the 1120

took out the מזוזות from the 3'0 line, before הפיתוח , before the tanning process was finished, and then replaced them into the 3'0, הפיתוח - הפיתוח הפיתוח הפיתוח הפיתוח הפיתוח , ie if he takes them out & then puts them back הפיתוח , and one shouldn't push aside those who are הפיתוח הפיתוח הפיתוח , who are הפיתוח like these opinions, הפיתוח הפיתוח הפיתוח .

הפיתוח הפיתוח : [we don't suspect that a non Jew will copy the הפיתוח -mark of a Jew because the Jew will recognize it - the Jew will detect something different about the הפיתוח , or he'll notice that these punctures are never looking than what he had done, הפיתוח that he should write הפיתוח at the head of the הפיתוח , inside/ on the other side, in a place where it's not usual to be הפיתוח , and leave this הפיתוח until after the הפיתוח , and he shouldn't make the הפיתוח with a הפיתוח , הפיתוח , but rather with something that will be less permanent and whose marks will become erased, as it's put into a pile etc. הפיתוח הפיתוח הפיתוח .

Two types of lack of הפיתוח : הפיתוח - no difference between הפיתוח or הפיתוח - both are הפיתוח , but if there is still הפיתוח , even הפיתוח is correctable.

There is a הפיתוח הפיתוח of the הפיתוח that a הפיתוח should be erased הפיתוח , הפיתוח , הפיתוח - הפיתוח הפיתוח הפיתוח can be fixed הפיתוח הפיתוח . We try to fix a הפיתוח also, הפיתוח , but to fix a הפיתוח after הפיתוח would also be הפיתוח הפיתוח , at least הפיתוח .

d' The הפיתוח should be whole, so that there aren't holes in it that the ink doesn't cover over - [if the hole is so small that the ink would fill it & essentially render it invisible - we're not worried about that, about "microholes" - that is, that a letter shouldn't look broken into two, [if there was, let's say, a bubble created in the ink by the hole, and the bubble burst, leaving some visibility to the hole, then we would be concerned about that].

הפיתוח

הפיתוח הפיתוח : [that one letter shouldn't look broken into two]: when the hole is so small that when you brush the הפיתוח over it, it fills up the hole with ink, and the hole isn't felt [you don't feel a 'ink' on the surface, with the הפיתוח], write on it even though a little of the ink fell into that depression created by the place [of the hole], and [in fact] a small hole will be seen if the הפיתוח is held up to the light, הפיתוח ; but if it's so punctured that the הפיתוח won't cover it, הפיתוח because the letter looks broken into two by it, and even if the hole is in the thickness of the stroke of a letter, in its roof or leg, and there's ink surrounding it on all sides, הפיתוח , even if scrub the place of the הפיתוח there is הפיתוח .

All of this is before writing [ie הפיתוח], but meaning the hole preexisted but if it happened afterwards, הפיתוח , then if there is הפיתוח until the hole, הפיתוח . [ie when the shiv of the letter is intact].

7d7: But the rest of the positions require וסג' א"ו א"ו א"ו, וסג' א"ו א"ו א"ו. If the right leg of the א"ו were punctured, if there remained a וסג' א"ו א"ו א"ו, 7e3, וסג' א"ו א"ו א"ו. [again the וסג' א"ו א"ו א"ו directs us to וסג' א"ו א"ו א"ו].

ו"ו ו"ו ו"ו:

3 וסג' א"ו א"ו א"ו (if, after writing, there was a hole, etc.): We'll introduce with two [important] considerations and then explain, ו"ו ו"ו:

1. each letter must have the ו"ו appropriate to it, and if it doesn't, וסג'. When it comes to וסג' א"ו א"ו א"ו, the time when it happened is insignificant - if it lost its ו"ו after וסג' א"ו א"ו א"ו, וסג', & certainly וסג' א"ו א"ו א"ו.

2. Any letter that doesn't have פ"ו surrounding it in four directions in וסג', and concerning this there are two details to be noted:

1) It's וסג' only if there wasn't פ"ו א"ו א"ו before writing; but if after the writing a hole or tear is made near the letter from the outside, and as a result of it the letter isn't completely surrounded by פ"ו, 7e3, as will be explained in 56, the next פ"ו is ו"ו.

2) Most פ"ו א"ו א"ו hold that פ"ו א"ו א"ו is required only external to the letters and not in the internal space, except for the "ו"ו א"ו" which is ו"ו א"ו א"ו in this.

And now we'll come to explain the ו"ו.

If, after writing there was a hole [פ"ו א"ו] etc.: the reason is that internally you don't need פ"ו א"ו א"ו; therefore, even if the פ"ו had been there previously it would be 7e3; so therefore, then, the reason the ו"ו meet the terminology "פ"ו א"ו א"ו א"ו א"ו" is because וסג' א"ו א"ו א"ו one shouldn't write even if there is a פ"ו in the middle and it doesn't fill up the space, but if he disregarded it and went ahead and wrote, even if the פ"ו was there from before he wrote - 7e3, and it doesn't require any פ"ו א"ו א"ו.

4) וסג' א"ו א"ו א"ו: And that's also the וסג' with any 3 walled letter, with a space inside, but וסג' א"ו א"ו א"ו and, וסג' א"ו א"ו א"ו, ו"ו and the like, are not referred to as having a פ"ו, an internal space.

5) וסג' א"ו א"ו א"ו: [if the פ"ו had filled the entire space]: and even if the hole touches the body of the letter itself, as long as there is left some scratch of the stroke of the letter, 7e3, וסג' א"ו א"ו א"ו א"ו א"ו. [and if the stroke is thick enough, it's also better to scratch away a little so that it's not touching the פ"ו א"ו א"ו]

6) פ"ו א"ו א"ו א"ו א"ו א"ו א"ו א"ו: Therefore the Halacha is like externally: if the פ"ו were inside before writing, וסג', - וסג' א"ו א"ו א"ו א"ו א"ו א"ו א"ו - and you should know that for the ו"ו א"ו א"ו, all internal surfaces require פ"ו א"ו א"ו א"ו just like the external surfaces. Therefore, if it were punctured before וסג' א"ו א"ו א"ו adjacent to our inside surface and as a result of this were lacking פ"ו א"ו א"ו, one should scratch away a little from the inside of the thickness of the stroke of the letter to render it פ"ו א"ו א"ו א"ו, and look into the וסג' א"ו א"ו א"ו regarding this.

7) פ"ו א"ו א"ו [talking about the left leg of the א"ו]: And this would also be the Halacha for a וסג' created by some of the ink having been rubbed off and not a hole. And only with regards to the letter א"ו does the ע"ו disagree, and in וסג' א"ו א"ו א"ו א"ו the left leg of the א"ו whether above or below the פ"ו א"ו א"ו א"ו; he holds that there's no minimum shiur for the dot that's hanging there, and even if he wrote a leg that short וסג' א"ו א"ו א"ו א"ו א"ו א"ו א"ו, it would be 7e3 for the ע"ו, but other letters like ו"ו א"ו א"ו and similar, even the ע"ו agrees that the left leg will have the same minimal shiur as the right. [so there's a special וסג' for the ע"ו regarding the left leg of the א"ו]

56 If one of the letters is broken (שבר): the משהו like י"י, י"י, or the leg of, for example the י"י and similar is יוד - if a י"י^ש reads it as י"י it should be י"י, and if not, י"י, and for this reason you wouldn't have to cover the other letters as is customary. However, if we can see that the letter doesn't have משהו or it should be י"י, even if the י"י reads it properly, the case where we are י"י is where the writing was י"י and the יוד happened after י"י; but if, at the time of writing there was already a י"י there, or a break, or if the י"י of a י"י or the like came to the end of the י"י, without י"י, then in that case, י"י.

Intro: there's a distinction down in the Riv Halacha that leads to the conclusion that if it's so you have a broken י"י, if you want to be י"י as it is, then you have to cover the broken off part, because you're trying to prove that the top is a י"י unto itself. If, however, you want to be י"י to be י"י, then you don't have to cover the bottom, rather let the י"י look at it and if he says it's a י"י, albeit with a break, then you can be י"י it by adding י"י. You have to learn this Halacha carefully so that you are aware of what exactly you are being י"י, we learned in the previous Halacha that once you have י"י it's י"י, and there, that was י"י. So, here we're learning a case of a י"י in a straight legged letter, and we apply to it, י"י. So then, the general approach is that if you are trying to be י"י as it is, then you have to cover what's below, i.e. that judgement be directed only to what is above & not be י"י, i.e. not to join up the top & bottom in his mind, being concerned about the י"י of the י"י that there shouldn't be י"י, joining, but if you're trying to be י"י to fix, then one need not cover the י"י.

י"י יוד: This can be understood in two ways - either due to a hole, and that couldn't be י"י unless it happened י"י, i.e. after writing, as will be explained inside [end of this פ"י] in the פ"י where he says it's only a problem י"י, or due to there being י"י missing in that place, and in that case the י"י of the י"י stands, even if the situation had occurred from י"י. So, if it's caused by a י"י the timing matters, but if it's caused by a break in the י"י the timing doesn't matter.

י"י י"י: Therefore it doesn't help at all if there remains a י"י י"י, in fact exactly the opposite, it will look like a י"י, and be י"י, and so we therefore require a י"י for this.

י"י י"י י"י י"י: This is correct י"י, so that the י"י and letter similar to it, like י"י in brackets should be read.

י"י י"י: See the ש"ב, who wrote that that י"י is in a case where there's a break from a short leg down and upwards completely, i.e. no continuation after the י"י and only remaining is that which is before the break, therefore it's dependent upon the reading of a י"י if we are in doubt as to whether the correct 'skin' of the letter is left, but if there is some remaining below the י"י, i.e. there is a break some of the way down, but the rest of the stroke remains both above and below, in this a י"י wouldn't help because the י"י will join up what's below the י"י to the top part, and there is definitely no י"י. This is similar to a י"י in י"י, the leg of the י"י, except that he has to cover the remaining part, let's say the bottom of the י"י for example, and this isn't similar to what the י"י wrote, i.e. that you wouldn't have to cover the other letters, since here the י"י would certainly agree that one would have to cover the bottom severed bit.

י"י י"י: That is, he's bright enough, or knows enough, that he is able to work out what the letter is from seeing the context; but if he can recognise the letter well but cannot understand what's written before him, then he is not called י"י, and he will be י"י. [We want a י"י who can read letters but not words.] Good method of finding י"י is to ask whether he can read י"י י"י, and if he cannot, then he's probably a י"י (as long as he can read letters).

י"י י"י: That is, he isn't able to read the letters, and anyone who can read the letters, even though he may not be so expert in their correct shapes, if he says a particular letter has an incorrect form, then it is י"י. [The י"י doesn't have to know what we know. The י"י is quite י"י regarding what a י"י can do; what if you're writing a מלפני, & you are pretty happy about what you're doing, & then a child walks by and reads a letter wrongly - does he י"י it? The Rama says in this פ"י that if you see that a letter is י"י, it doesn't matter that a י"י reads it as י"י - and is the opposite true! - that is, if you see a letter has its י"י, then a kid reads it wrong - it's a dumb kid.]: To an extent we say that, but the י"י seems much more flexible on it than the י"י. If you're writing a י"י and a י"י comes along and says "Get that's a weird י"י"

- that doesn't mean that it's He. That's a whole topic in itself, י"א א"א א"ב, but, know that the י"א is pretty י"א א"א on it. The basic two cases, where a י"א is required is either whether two letters are confusable, eg י"א and י"ב, or when you're in doubt as to whether the letter has its י"א, eg a י"א which has barely a י"א may be salvagable as a י"א by a י"א.

To decide when a י"א is a י"א א"א or a י"א א"א is itself a subtle art. Sometimes you need the 'go-ahead' of the י"א to say that a י"א is allowable; sometimes the י"א may say "yes, a י"א could be allowable but the average י"א will י"א it" and the י"א will have a letter י"א somehow, some better advice, and if it's one of those cases where a י"א can be י"א א"א, it's usually better to try it out on a י"א before using a י"א. You would go to a י"א with a question in י"א - "can this be done or not?", or one of those cases that a י"א classically is not expected to recognize.

Rav Siegel heard in the name of Rav Mordechai Friedlander [and Rav Siegel adds that he hopes this is a correct transmission] that one can ask a more specific question of a י"א than one usually thought. The common notion is that after showing the י"א a few letters [which is the normal procedure] one will then proceed to saying "well then, what is this?" Rav Siegel heard in the name of Rav Friedlander that a more specific question could be asked; if, for example, you have a י"א with a square corner on the right and you think it might be a י"א, then you can ask "is this a י"א or a י"א?" You don't have to show it to him and the י"א says it's a י"א. You don't have to open the wide door so that the child will think "well, it looks like a י"א or י"א so he must be looking for something else - you know it's י"א as one of the two, and if that's your only ambiguity, you can lead the question somewhat. In other words, there is an extent to which, even though the י"א expresses what he says here as a י"א א"א, it can be understood as a י"א, even though he doesn't say it that way, and that's why we get a little bit tied up in it, but there is an extent to which we can say י"א א"א י"א, that our eyes see that these are the only two Halachic possibilities; we're not dealing in creative handwriting analysis, asking the child to take a י"א and make it into a י"א.

1) י"א א"א י"א (and you wouldn't have to cover the other letters): Thus wrote the י"א, but the י"א א"א י"א wrote in the name of the י"א א"א that what comes before should be covered, because otherwise he may begin reading at the beginning and recognize a phrase and go on from there; and even a י"א א"א who hadn't heard that particular piece, even for this case is there a requirement to cover the preceding material until this word, but there is not any need at all to cover any of this word and what follows.

2) י"א א"א: (however, if we see that) the letter (doesn't have its י"א): for example י"א א"א with disconnected י"א, י"א א"א with disconnected י"א א"א, and finally with all letters which are not י"א א"א which have a break in their body, this is י"א א"א where the break happens during or after י"א א"א because י"א א"א א"א doesn't help unless there is a small י"א א"א in the letter, and this makes it less than the correct י"א א"א and because of this it begins to look similar to another letter, like a broken י"א which leaves us in doubt as to whether it has the י"א א"א of a י"א or is now a י"א, and therefore the reading of a י"א א"א will help, because he is simply revealing what's there, but there is the concept of a י"א א"א there, because he י"א א"א read it as a י"א, and that would be the י"א א"א regarding י"א א"א י"א and י"א א"א י"א when there is י"א א"א as to whether there is the proper י"א א"א in their length, or י"א א"א י"א which looks similar to a י"א א"א and so on with other cases where there is cause to be concerned that perhaps the letter looks similar to another letter; but where we see that the letter clearly doesn't have its י"א א"א, a י"א א"א cannot help, [eg if one writes a י"א with too short a leg, he then has a broken י"א with a leg which goes straight down, but the י"א א"א has learned that a י"א has a right leg which curls in, and so thinks this must be a small י"א and therefore reads it as a י"א, but this cannot affect our judgment, because the י"א א"א was giving himself the wrong information - his letter, י"א א"א, has the correct proportions of a י"א א"א, and we see that it has no י"א א"א. Therefore we cannot be י"א א"א on י"א א"א whose left leg doesn't touch the middle stroke should the י"א א"א read it as י"א א"א, because as a result of this break it wouldn't occur to the י"א א"א that the letter now looks like an י"א א"א י"א [even though there is such an idea in the י"א א"א]. So that is the י"א א"א with י"א א"א: if we see י"א א"א, definitely that there is not י"א א"א י"א, what a י"א א"א reads it as doesn't help, but rather a י"א א"א with only help if we're in doubt as to whether there is a י"א א"א י"א, and all this is י"א א"א י"א, י"א א"א י"א. [All of this is talking

is $\text{ל'ו} \text{ל'ע}$ (ie he doesn't hold ל'ו). And all their regards being ל'עו 'as is', but $\text{ל'ו} \text{ל'עו}$, to be ל'עו for ל'ו if the ל'ו can read the letter correctly by connecting the part below, it will help with in a ל'עו situation like $\text{ל'ו} \text{ל'עו}$ and $\text{ל'עו} \text{ל'עו}$ [so if you have a broken, straight letter, and you want to know whether you can fix it, then the ל'ו can look at it, so you would only have to cover the bottom if you were looking to be ל'עו as is.] because it hasn't thoroughly left ל'עו , ie it's ל'עו , since the child recognizes that it's the letter, and even if the ל'עו occurred $\text{ל'עו} \text{ל'עו}$. And the ל'עו wrote that all this is when the ל'עו is $\text{ל'עו} \text{ל'עו}$, but if it is ל'עו no ל'עו will be possible even if it came about $\text{ל'עו} \text{ל'עו}$. $\text{ל'עו} \text{ל'עו}$. So, the ל'עו goes ל'עו - which is ל'עו - that the size of the ל'עו is limited to a very minor one - $\text{ל'עו} \text{ל'עו}$.

31 ל'עו : If a drop of ink fell into the ל'עו and it's unrecognizable [ie the ל'עו], the fixing cannot be done simply by scratching away that spot of ink which fell in, thus leaving the form of the ל'עו again, because that would be $\text{ל'עו} \text{ל'עו}$, 'ל'עו' ל'עו 'ל'עו' $\text{ל'עו} \text{ל'עו}$ - [ie there is a requirement of ל'עו , so that the letter must be written and not made through scratching away].

[anything which has a ל'עו of ל'עו must be written, and that includes ל'עו , ל'עו , and even ל'עו if written for the purposes of ל'עו - eg ending $\text{ל'עו} \text{ל'עו}$]. And similarly if one wrote, for example, ל'עו instead of ל'עו , or ל'עו instead of ל'עו , there is no ל'עו possible to erase the ל'עו , [ie extra corner] to fix the letter, because that would be $\text{ל'עו} \text{ל'עו}$ [not quite coming out of the inside, but still a non-writing action.] [were there to be no issue of ל'עו in the ל'עו or ל'עו case they could be fixed by adding ink - that is a $\text{ל'עו} \text{ל'עו}$].

40 ל'עו : And that would be the ל'עו also for another colour, [ie were a drop of blue to fall onto the letter] if through this the $\text{ל'עו} \text{ל'עו}$ were changed but were a drop of melting wax to drip onto the letter [eg when checking of $\text{ל'עו} \text{ל'עו}$ by candle-light] even though it may be covering the letter and the letter isn't clearly recognizable, even so, it's ל'עו to remove it because wax is not $\text{ל'עו} \text{ל'עו}$, $\text{ל'עו} \text{ל'עו}$ [where the ל'עו says to heat up the other side of the ל'עו somewhat and then remove the wax. A modern version of this might be to iron the ל'עו - put a paper towel down, iron over it so that the towel soaks up the wax].

50 ל'עו : whether it [the drop] is touching the ל'עו or not [it can still be ל'עו ל'עו - for example a drop of ink inside a ל'עו may make it look like a ל'עו even though it will look like a ל'עו which is separate.] and similarity if it fell on the lines of the letter, and it spread out also outside the letter until the letter isn't recognizable in its proper form.

60 $\text{ל'עו} \text{ל'עו}$: (and it isn't recognizable) whether it looks like a different letter, like the case of a dot falling into a ל'עו and it becomes like a ל'עו or it lost its appearance and isn't recognizable [it looks like a 'glitch']. That's the ל'עו for any other case, and even if because of the drop of ink, only the ל'עו is missing, whether the right or left ל'עו , ל'עו . And if you are in doubt as to whether it has retained its ל'עו , then show it to a $\text{ל'עו} \text{ל'עו} \text{ל'עו} \text{ל'עו}$.

70 ל'עו : Even if after carving over the letter you then write over it, it won't help. [eg if you scratch over a ל'עו from a drop of ל'עו and then lengthen the ל'עו , that lengthening doesn't do anything because it's being ל'עו that counts, and you've ל'עו the ל'עו by $\text{ל'עו} \text{ל'עו}$.] [see introduction to $\text{ל'עו} \text{ל'עו} \text{ל'עו} \text{ל'עו} \text{ל'עו} \text{ל'עו}$].

80 ל'עו : Even if it is still wet, and the letter had been dry [the timing doesn't matter] you can't say it's simply a little cover on the letter [that you want to take off] because in any case the letter is ל'עו before ל'עו [before any attempt at fixing].

90 $\text{ל'עו} \text{ל'עו}$: The explanation is, that he scratches away the inside of the letter, and around the inside, leaving ל'עו , automatically, what isn't covered in the form of the letter.

100 $\text{ל'עו} \text{ל'עו}$: And this is also called scratching away being he's doing no positive action to $\text{ל'עו} \text{ל'עו}$, but he should remove enough until he is $\text{ל'עו} \text{ל'עו}$ from the ל'עו .

59

and then he should fix it, if he hasn't yet written after it [in פ"ד] because פסוק פ"ד פ"ד פ"ד פ"ד, i.e. if he has already written afterwards, he can't fix it if it's in פ"ד פ"ד פ"ד, which require פ"ד. And all this is based on the letter having lost its פ"ד and the first writing is פ"ד; but if there hasn't been a פ"ד פ"ד, he can scratch away the drop of ink, and there's no distinction whether it's fallen into the space of a letter, or also onto the פ"ד of the letter and the roof of the letter became thickened, or one of the legs of the letter thickened, even then he can still fix it and it isn't called פ"ד because the letter still has its appearance.

And פ"ד, if there has been no פ"ד פ"ד the letter doesn't really need fixing, although it is better that it be fixed [to improve the aesthetics], and therefore it is possible to do such a פ"ד in פ"ד פ"ד, and see the פ"ד [Bir Halukah].

And know further that the פ"ד is dealing even in a case where the פ"ד fell in after the letter was finished, and all the more so if it fell in before the letter was finished, [in other words you have no פ"ד problem] and then finished it for the first time (by scratching away at this 'fitch'), from a point in the construction of the פ"ד when it wasn't yet recognizable, because in that case everyone would agree that there would be no possibility of פ"ד by scratching away the drop, because the letter never had its פ"ד until now; it's made by פ"ד, and that would be פ"ד פ"ד, but if he scraped away this blotch, the פ"ד, and now wants [you that he has left] that unfinished letter again, to finish the letter, there are different פ"ד's among the פ"ד; the פ"ד holds that it doesn't help, because he holds that since the drop fell on a hole part of the פ"ד, פ"ד פ"ד פ"ד פ"ד, i.e. it is no longer a פ"ד פ"ד, and it's to be merely scratched away, and what help is it even if he finishes the פ"ד with פ"ד, and all the more so if a פ"ד פ"ד falls onto the פ"ד and makes like half a letter, because it's not permitted to finish the letter by פ"ד. The פ"ד and the פ"ד פ"ד פ"ד פ"ד פ"ד are lenient regarding this last case [of a blot falling and forming a half-letter] and they hold that it's not called פ"ד פ"ד unless he finished the letter by פ"ד, but the פ"ד פ"ד are strict in the last case if he didn't at least draw out and move round this פ"ד, פ"ד פ"ד, until he's made it into a full letter because this will have been an act of פ"ד.

10

פ"ד פ"ד: [to remove the corners פ"ד and פ"ד]: that is, by scratching away, the פ"ד cannot be done, but it's permitted to add ink and round off the corners. Therefore, if you made a פ"ד instead of a פ"ד or a פ"ד instead of a פ"ד, and therefore 'chuck letters' it is not permitted to scratch away and 'reduce' the פ"ד to a פ"ד and so on, but it is vain to add ink to make the פ"ד a פ"ד and the פ"ד a פ"ד. And thus, if he wrote a פ"ד פ"ד instead of a פ"ד, he cannot erase up to leave a פ"ד, because that would be פ"ד פ"ד, rather you'd have to erase the פ"ד entirely, and similarly if he wrote a פ"ד instead of a פ"ד, he couldn't just erase the left פ"ד, leaving the פ"ד behind, because that would be like פ"ד or פ"ד where fell a drop of ink, spoiling their shape, their פ"ד and in both cases removal of the פ"ד wouldn't help because that wouldn't be an action in the פ"ד of the פ"ד; and so also is it in our case, [of פ"ד and פ"ד etc.], but he would have to erase some of the roof until there remains like a פ"ד, or erase the leg until there isn't a פ"ד left, and after that he can fix it. The general rule is - erasing doesn't help as an action of פ"ד in this regard, and is called פ"ד פ"ד, but writing would help, like thickening a פ"ד to make a פ"ד, or adding a corner and פ"ד to a פ"ד to make a פ"ד.

But concerning פ"ד the case is the opposite - פ"ד is פ"ד, for example with two touching letters, and as we shall see, that isn't considered doing something to the letter, and, regarding פ"ד, an act of writing out of order is פ"ד.

And even if he later extends the roof and the base of the פ"ד, it doesn't help because he has already given it its פ"ד by פ"ד פ"ד.

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71

An open/medial [because it appears in the middle [or beginning] but not end of words] פ"ד which has the space between the base and the פ"ד connected, and is thereby closed, it doesn't help to erase the connection and to reopen the gap, because that would be פ"ד פ"ד; and what's the proper way to fix it? that is, to erase the entire פ"ד

and he says you can erase in 'ipe even when the 7123 is 72ND, because it's a more minor 700 and yet you can separate it, and 7123 700, all the more so up above, which is a more major 700.

2) 7123 700: [it won't be 7123 700 to break the 700 between letters]. It's dealing in a case where there wasn't a 7123 'ide by the 700, but if it changed the letter from its 7123, and a 7123 is unable to read it, and all the more so if it changed its 700 to that of another letter, for example a 7123 that joins with a 700 7123 at the bottom with a thick joint, so that they look now like 7123 700, such that a 7123 will even read it as 7123, just erasing [the 7123] certainly won't help, because it will be like separating a 7123 that was closed up, and it's 7123 700, so therefore it's necessary to erase also the 700 because that has also changed its 7123, and is 700 by the joint, and likewise with similar cases.

100) 7123 700: [it's 7123 700 because the letters were written properly]: And in a case where a drop of ink fell in, like in 5, 700, even though it had originally been written properly, it's now ruined by the drop and is unrecognizable, unlike the case here, that even just before the 700 each letter is clearly recognizable by itself, therefore of the entire length [of the stroke] of the letter is joined to its neighbor, 7123 doesn't help. And the 7123 is 700 in this, and see 7123 700 and 7123 700.

[Generally, we are quite 7123 that there's a lot of 700 with a heavy 700 - if you have two 7123 in a row (II) and the whole thickness of the base stroke of one 'hubs up' against the other (II) so that you really don't know where one begins and the other ends - theoretically, you don't know whether the second had a square corner or a round one like a 7123 - you may even see the remnant of a hub, but that may have been a pointy end of the base of the first letter].

70) 7123 700 [the legs of the 7123 and 7123]: As long as there is any separation, even 7123 700, it's 700.

80) 7123: Even if it's joined 7123 700 so that a 7123 recognizes that it's a 7123, even so you still have to erase the entire 700 [which is what the 7123 says to do] because any letter that doesn't have the 700 as passed down 7123 700, it doesn't have 7123 700 and thus the 7123 isn't helped by 7123 700. [Ran Misson's proof that 7123 and 7123 are exceptions in that there is a violation not in the appearance, 7123 700, the recognizability, but there is a special 7123 that the 7123 and 7123 have a hanging leg, and if that leg connects to the roof it's a violation of the 7123 700].

30) 7123: [He has to erase the 700 and rewrite it]: And you can't just separate it because that will be 7123 700.

120) 7123: The entire leg has to be erased, whether 7123 or 7123, because it was made 7123 700, and see 7123 700.

120) 7123 700: [bottom 7123 touching 700]: That the lower or upper 7123 shouldn't touch the 700 except with a thin line of them, as is explained in 7123 700.

50) 7123 700: That's the upper 7123, and that's why when the entire side is touching the 700, which is a lot of 7123, but if it's blotted out a little bit and the leg is therefore not as thin for the aesthetics of the 700, if there remains a separation from the 700, that's then nothing and no 7123 is necessary.

120) 7123 700: [I] there is such a case of 7123 700 then it doesn't help to separate it]: That is, to just separate the touching, leaving the 7123 behind automatically.

60) 7123 700: [but he should erase everything that was made 7123 700]: That is, he should erase the entire leg, and it's not enough merely to separate the leg from the 7123 until it no longer looks like an 7123, because the whole leg had been written 7123 700. Similarly, when the upper 7123 was touching the 700, he must erase the entire 7123 and write it anew. There are those who are 7123, regarding such a 7123 700 with the upper 7123 which occurred during 7123 700, to erase the entire 7123 because of it, because anything after that must have been written 7123 700, but 7123 700, it needs looking into whether to be 7123 like that, and like I wrote in the 7123.

64

33 7110': And if someone else writes [eg someone continues v'io from the middle], even - he has to say it, even if he's beginning in the middle.

13 102: And just to think it isn't enough; [ע"ב, ע"ב, ע"ב] 728'32 ב"י ופ"ב ע"ב א"י - כ"ט ע"ב ע"ב ע"ב

13 101 210 110: There are those who say that he should add 'in case he should forget later to be ע"ב in its place, פ"ב ע"ב.

33 728'32: [on each occurrence]: And if he wrote two מ"ב without a פ"ב, פ"ב ע"ב ע"ב 13, it is enough to say ע"ב once - but מ"ב we say it on each occurrence.

13 פ"ב ע"ב ע"ב: [same who say it's enough to have מ"ב relying on his initial utterance]: It's taken for granted that he's writing פ"ב ע"ב ע"ב and even if he didn't say מ"ב ע"ב ע"ב when he started, it's enough that he's mentioned that he's writing ע"ב ע"ב, but if at the beginning he only thought 'I've started' but didn't say it, or now, he's not ע"ב one of the sides, even with thought, ע"ב ע"ב ע"ב ע"ב. [So saying it at the beginning doesn't help unless you have proper מ"ב when you write the ע"ב later - it helps if you had מ"ב but didn't say it].

63 728'32: [728'32 ע"ב ע"ב]: But, מ"ב ע"ב you should say it explicitly each time, that you're writing מ"ב ע"ב ע"ב; even if you said at the beginning of writing מ"ב ע"ב ע"ב ע"ב, ע"ב ע"ב ע"ב ע"ב ע"ב.

It seems that the position in Ben Boaz held in general that even if you're certain you didn't have מ"ב before writing the last [or any other] ע"ב you can be פ"ב on having said מ"ב ע"ב ע"ב מ"ב ע"ב ע"ב at the start, whereas those in פ"ב ע"ב held that it is alright to be פ"ב on that if you are פ"ב as to whether you had מ"ב but if you know that you didn't it is not possible.

Following are or number of מ"ב which, in a certain sense, are a combination of both Halachah and מ"ב. If they're taken properly they should put the fear of 'it' into you but they have Halachic ramifications as well. Be careful of extra letters or lacking letters, because if there is one more or one less letter, the people wearing such פ"ב will say מ"ב ע"ב ע"ב every day, on those פ"ב and they will also, of course, not be מ"ב; and the punishment of the מ"ב is great [they did their מ"ב ע"ב ע"ב by going to an ostensibly reliable מ"ב].

Therefore, one must be a big פ"ב ע"ב and tremble at מ"ב ע"ב, ie anyone who is involved in the writing process or repair of פ"ב ע"ב.

[In general, a missing letter is worse than an extra letter, in פ"ב ע"ב where there is a מ"ב ע"ב problem, because you can't write in a letter - an extra letter can in some cases be taken out if it doesn't affect the spacing.]

27 711' 701: Even if the word is not changed in its reading [that is, it would be pronounced correctly - for example "מ"ב ע"ב ע"ב" can also be spelled without a מ"ב but if it is incorrectly spelled then it is מ"ב ע"ב] like in a case of מ"ב ע"ב ע"ב [eg. מ"ב ע"ב ע"ב / מ"ב ע"ב ע"ב] - and as will be dealt with later.

17 711' 711: And even if a מ"ב ע"ב ע"ב is missing (ie a part of a letter), it is מ"ב ע"ב - as is explained in מ"ב ע"ב ע"ב. [Actually, the ע"ב of the מ"ב ע"ב ע"ב is not the best example because, as we know already, a מ"ב which has a ע"ב and a מ"ב has the ע"ב of a מ"ב, and you could write in the ע"ב, מ"ב ע"ב ע"ב, but it would be מ"ב ע"ב until that's done so the מ"ב would not carry the 'full weight' of a מ"ב in the sense of a missing letter, but it would be as מ"ב ע"ב, since it's an essential part of the letter.]

27 711' 711 (The ע"ב of the מ"ב ע"ב ע"ב is great): Beside the large sin of מ"ב ע"ב - theft [he is also 'fooling the masses' and causing people to make מ"ב ע"ב ע"ב].

27 'א 728' 728 [The מ"ב ע"ב should tremble before the word of ע"ב] I saw fit to copy here the language of the Gemara which is very appropriate for our matter, and this is his explanation: [one should] not be like many Sofrim nowadays, who allow groups of students to write תפ"ל, in order that they familiarise themselves with writing, and afterwards the Sofar

65

27 continued -

Sees whether they have written Halakhtically, in terms of spelling, and they are found to be sufficiently competent in that area, and then they place these parshas in p'sa and sell them, and the Sofrim account the proceeds from the parshas as the payments for the teaching of the students [now, I'm not sure whether the implication is that they're p'sa, in which case they're 5100 outright, or whether they just don't know how to write correctly - more likely is that the p'do have taken p'v'sa to work for them who are p'sa, but I'm not sure how this is to be taken, precisely. However, there is a 717N to say that one should not start off writing at the age of 13, although, technically, it would be 20, permissible - rather, one should wait until one is 18, or 19 - these are various opinions] and they would contrive the 717N that they were "doing these poor kids a favour," to teach them writing 'for free', and further that it is 717N, but I (the Levah) say that they are any reward in the face of all their losses, and, on the contrary, they're not doing any good at all to the people, because a child is 'just a child, and he doesn't know his left from his right, and he doesn't know how to have 1110 [2013] p's] - they are only occupied in writing in order to learn how to have a beautiful 250, and are not concerned about 2013 [it's like a kind of "stylized calligraphy," a skill], or 717N 1110, and the 210 on a sopher for this is very great, because he is tripping up people who put on these tefillin [and as above in 6' 800], and further, in order to make the sale attractive the sopher will say "I wrote them, and I wrote them with 1110, etc." [he'll take the credit for parshat he didn't even write] and "in the future, those guys are going to have to account for their actions," and they are going to receive some heavy punishment, and upon them it is written, "cursed are they who do Hashem's word deceitfully." Therefore, everyone should be careful, and distance himself from such a practice, and it is good/proper that the 1110 not be directed towards the owner of the tefillin, like regarding a 6d which must have the intention directed towards a particular individual [75 200] [rather, 200 is a niddah, higher idea to understand,] and instead, the intention must be 2013 p's [see there] - and he concludes, regarding this: and it is appropriate for anyone who has the ability, to appoint writers of tefillin who are appropriate, men of truth, haters of profit, people of 1715, who fear G-d and tremble at His word - in every city, following the same stringent procedures with which they would appoint p'618 and examiners of 16'ne, that they shouldn't believe any sopher who is motivated by profit as a result of his writing, or by his expertise in making tefillin, and even though his intention, to make the 717N beautiful, with its distinctive beauties, may have been laudable, that's only true, and

(66)

67 continued -

in the icing on the cake, only if he did have וְיָדָע for the וְיָדָע ; but in this regard people are not careful in their [these days], and this, it really, would be enough. - until here are the words of the Levush.

And it is written in the שו"ת פ"ק פ"ד : he should write good & perfect letters, and not broken letters patiently and with great וְיָדָע , and a person shouldn't rush his writing, in order to make great profit, because the profit will be lost if it's attained in that way and it will get squandered, and he'll 'sell' his soul in the process, because he causes everyone to sin, and anyone who writes good, וְיָדָע to the extent of his ability, his reward is doubled and redoubled, and he is rescued from עֲוֹנוֹתָיו .

And it's written in Sefer Chaim, $\text{וְיָדָע} = \text{וְיָדָע}$ - that's the person who does good for the public, such as people who spread the shikla, to those who are working, who are וְיָדָע , of fixing וְיָדָע , for fixing for others; and 'learn out' more precisely in וְיָדָע what qualifies a person to be able to write וְיָדָע .

15 7211: Every וְיָדָע , after it's been written, the sefer should reread it well, both with וְיָדָע (and great care) and concern for detail, twice and three times, and should go back and reread again before putting it in the וְיָדָע , to make sure he doesn't switch parts when insulating them.

37 "He should read them well" = because if he's missing a letter in one וְיָדָע , [because of וְיָדָע] it will be not only that parsha which he has rendered וְיָדָע , but everything that follows after it as well, because of וְיָדָע , as was discussed above.

[There's also the general custom, we'll see, that one should reread everything one has written, before one writes, but when one reaches ע"ו ע"ו - because if one sees a problem one can erase back, - it's not comfortable to have to do it depending on how far back the mistake was, but if you see a וְיָדָע mistake, and you've reached ע"ו ע"ו , and you haven't written ע"ו ע"ו , you can erase back, so you might just have to erase a word or two, and you've still written the mezuza parsha וְיָדָע . So one would always go back before writing ע"ו ע"ו , and reread everything up to it. That's a standard thing, if someone asks you "what do you do before writing ע"ו ע"ו ?" - the first thing to do would be to reread everything up until then, correct, erase back, or whatever it may take, if necessary; and then deal with the issues of וְיָדָע ע"ו ע"ו , and we'll see also that there's another issue that one shouldn't start ע"ו ע"ו on a fresh וְיָדָע - load of ink - there's the fear that it may just 'blob out' and

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32 continued:

5010 things - it's better to leave one letter before to be done, finish that letter and then, with a little possible interruption you would say, 'יָפֵס' פֵּס and then carry on with פֵּס פֵּס so it'll be a more controllable אִנְדִּיָּה that you're starting with.

75 It's good to try out the אִנְדִּיָּה before you start the יֵצֵד so that there will not be too much ink in it, and you'll come to spoil it [or lose it], similarly he should be careful before he writes every פֵּס to read everything he's written until then, so that one will not be creating parshas which are fit to be put into the geniza. [If the worst comes to the worst, parshas can end up being put into the geniza, or perhaps a one can be found for them in teaching people but we don't intentionally write something 'Pard' in order to let פֵּס פֵּס go into geniza.]

12 before he's written [he should test the אִנְדִּיָּה]: It's not the intent of the text to refer יָפֵס to beginning a יֵצֵד, but when he's beginning to write in the יֵצֵד, that is, that he's gone away for the day, and when he comes back he should try out the pen first also, that is, after any significant interruption, in other words.

17 [He should read back] what he's written [before every פֵּס]: In that יֵצֵד, and not going back to previous ones.

37 That he not create any 'parshas' to be put in geniza: And when he dips the אִנְדִּיָּה in order to write יָפֵס with it, he shouldn't start writing פֵּס פֵּס immediately [with that full אִנְדִּיָּה], so that he not spoil it by the abundance of ink, or perhaps he might surprise himself by finding there to be a minute hair [of some sort, or a piece of cloth, or something caught in the אִנְדִּיָּה], and the writing won't come out quite right [and if he's going straight into יָפֵס he's potentially writing something irreparable] and also, since he should be עֲיָנ' the ink on the pen before he's written פֵּס פֵּס [which makes this ink already set aside for יָפֵס] he should therefore leave a letter unwritten before יָפֵס, and he should start writing with that letter, and if he didn't do that, he should try and find another letter that needs a little 'touch up', a little ink, and should fill it, and he should then write the פֵּס, and if he needs ink again before he's finished יָפֵס [like if he's writing עֲיָנ' הָיָה, a long word, and he might run out of ink]

22

sp continued: he should dip the OWN_{tip} into another letter, that's not part of $\text{pe} \cdot \text{pe}$, that's still wet, and then he should finish it, but he should not dip into other wet letters in $\text{pe} \cdot \text{pe}$ because it's like taking ink from $\text{pe} \cdot \text{pe}$, but there are those who are lenient and say that you can dip into $\text{p} \cdot \text{p}$ or $\text{p} \cdot \text{p}$, because it's not a $\text{p} \cdot \text{p}$ [to take from $\text{pe} \cdot \text{pe}$ in order to write $\text{pe} \cdot \text{pe}$], because it's in order to complete $\text{pe} \cdot \text{pe}$. And if the previous letters are not still wet, then he can dip freshly into ink, and then search there for another $\text{p} \cdot \text{p}$ that 'needs a bit of touch up', as above, and the 'bottom line' is that all this is really $\text{p} \cdot \text{p}$ [so that the 'pe comes out the best way] and is not $\text{p} \cdot \text{p}$, $\text{p} \cdot \text{p}$. [If his control of his pen and his ink is such that he can very predictably dip in and, however he manages to lower his OWN_{tip} , and taps off a little, or makes a strong scratch, maybe, somewhere else, he just has a little side piece of $\text{p} \cdot \text{p}$ to slightly rub off and begin the drawing of the ink, it would accomplish the same purpose, he can go ahead and let the pe be the beginning of his writing. These ideas are just basically advice about how not to mess up $\text{pe} \cdot \text{pe}$, $\text{p} \cdot \text{p}$.] so: 1) Dip in previous letter or fresh ink. 2) Write a letter / touch up something 3) say: "--pe". 4) Write $\text{pe} \cdot \text{pe}$

23 230N: If he's found that he's lacking a letter, there's no solution, because he would then be producing something written, $\text{p} \cdot \text{p}$ 150, and they'll (the parhas) be $\text{p} \cdot \text{p}$, because it says "p' 2230 1' 11" and we 'learn out' from that, that they should be in order, as they are, from the word 1' 11, as they are written, meaning 'in order'. But if there is an extra letter, there is a possible solution by scratching it away, if it is at the end of a word, or at the beginning, but if it's in the middle of a word, no, it won't work, because when he erases it will make one word into two.

np there's no solution: To fill it in, and we are dealing with a case when from this point to the end of the $\text{p} \cdot \text{p}$ there are $\text{p} \cdot \text{p}$, which are unerasable, because were that not the case, one could simply erase to the end.

lp things should be in order (learn't in $\text{p} \cdot \text{p}$ by $\text{p} \cdot \text{p}$): $\text{p} \cdot \text{p}$: In the order in which they are written in the $\text{p} \cdot \text{p}$ should the $\text{p} \cdot \text{p}$ be written.

If there is one extra letter: If he wrote an extra word, he should erase it and he can then leave the space blank [if there aren't any stretchable letters at the end of the previous word which he can stretch into the space]; the blank space isn't $\int 10$, as long as there isn't in that place enough for a $\int 10$ break, which is (according to the middle opinion) nine letters.

And occasionally there is even $\int 10$ possible in that case, (if where there's alot of extra space) that is, that he can stretch a letter from the previous word, in order to reduce the space of nine letters. Further, if the $\int 10$ will be rendered $\int 10$ because of this $\int 10$ $\int 10$ space, even if at the end of the word preceding it there is a $\int 10$ or a $\int 10$, even their roofs will be extendable in order to reduce the space, and even though by this extension the $\int 10$ of the $\int 10$ or the $\int 10$ will not be at the end [and we know that the $\int 10$ was the model case for the leg in the middle] this is not problematic $\int 10$. And the Pri Megalim says that with a double word [let's say that the error one has made is that one has written the same word twice - sometimes one's head hits one, eg $\int 10$ $\int 10$ $\int 10$] it's better to erase the second word [the redundant word]

because $\int 10$ $\int 10$ $\int 10$ $\int 10$ - it really makes a difference, the first word was written $\int 10$ [so it has greater $\int 10$]; but [and here's an interesting exception] if before the first word there's a stretchable letter, it's better to erase the first, in order to be concerned for the opinion of $\int 10$ whose opinion was that the $\int 10$ $\int 10$ is $\int 10$, 3 letters' length. [We, generally, do not hold like $\int 10$; we try, $\int 10$, to be $\int 10$ like him - we don't leave a $\int 10$ break larger than 3 $\int 10$, $\int 10$, but larger is not $\int 10$, $\int 10$; more than 9 $\int 10$ creates serious questioning even $\int 10$ - note that there should be 1 $\int 10$ space between words, and $\int 10$ between letters. I.e., if you write a double word, if there's no advantage, in terms of the stretchable letters, then erase the second word, and if you have a stretchable letter before the first, erase the first and stretch. And it's interesting that he $\int 10$ says "even just to add the $\int 10$ of $\int 10$." which is the $\int 10$ opinion, so not only if it's a case a $\int 10$]

$\int 10$ $\int 10$ [there would be an available regain by erasing the extra letter]: and it doesn't $\int 10$ the $\int 10$ because of $\int 10$ $\int 10$, because

10:2 continued.

he's not doing anything that affects the words and the letters [in other words, the required words and letters are not being affected - removing a letter in toto is not פּוֹרֵץ (which is the forming of a letter or a word - it's just removing one). Taking a letter out is not פּוֹרֵץ - even scratching away to adjust the spacing - let's say you've written two words too close together and one of them is long enough in design on either side so that you can scratch away a little - eg if the last letter of a word is a פּוֹ which is very long and comes right up to the next word, you can scratch some of the פּוֹ away for spacing needs, to make it two words, if at every stage of the scratching, it's פּוֹ - eg a פּוֹ must have its roof and base scratched away alternately, bit by bit, to prevent something like scratching away too much roof at one time and being left with a פּוֹ , and leading to the sense to פּוֹ the letter again by bringing it over; but, in general, spacing can be adjusted by פּוֹ , as long as the letter consistently maintains its פּוֹ

10:7 It'll look like two words [if you erase an extra letter from the middle of a word]; And sometimes, פּוֹ will help by scratching away, and you extend the letter before it so that it fills the space such as in the case of פּוֹ [which isn't supposed to have a פּוֹ] which was written פּוֹ with the פּוֹ after the פּוֹ . then he should erase it, and then should extend the פּוֹ into its place [remember the special פּוֹ of the פּוֹ that you extend it little by little so that you not suddenly destroy the פּוֹ and then recreate it]. Similarly if the correction were dependant on a פּוֹ or a פּוֹ or a פּוֹ , which may all be extended, [obviously talking about a פּוֹ since a פּוֹ starts becoming a פּוֹ as soon as it is extended] a little, to fill the space of an extra letter, which has been erased; but if the extendable letters are after the extra letter, where it's impossible to extend them backwards until you've erased from them first, such as the word פּוֹ which was written in the פּוֹ with a פּוֹ after the פּוֹ , leaving it impossible to extend the following פּוֹ backwards, [there will be פּוֹ] until you've erased its פּוֹ first, thereby producing a פּוֹ and ruining the פּוֹ , and then when you correct it afterwards, it's an act of writing it פּוֹ thereby. [Actually, that case may not be the strongest case because a פּוֹ is not creating such a wide space to fill,

71

212 continued.

and it might be possible to just make the e's very fat on the side, and get close enough that it looks more like one word, and an β you can also push a little to the left, too. So, I'm not so sure that the word γ is a case which is irreparable in any other way, but in any case, laying the foundation on the assumption that you can't really accomplish it another way, if you were to erase the β , you'd then ruin the γ , and it's an act of writing it, therefore, γ and there's no β afterwards. One could fill up the space by thickening the preceding and following letters [essentially any suggestion] which does not involve a change to the letter [ie to the γ]. Which is not the case when a stretchable letter occurs before the extra letter, in which case you can certainly extend them without worrying about taking anything away from. However, there is room for doubt in the first occurrence of the word $\beta\gamma$, where β is that it be written γ [without the β] - were it to be written β [with the β], and then the β were erased, whether it will help to lengthen the leg of the β to the left, underneath, or, perhaps, as long as he has not lengthened the letter up above it is considered as two words [the β spacing is at the top, and the top is defined as at the β line, not the top up above.] even though they're close down below [so if you stretch out the β , it β is widely spaced up above] and similarly the word β which is written γ according to β , and similarly β , if you wrote it β with a β between the β and the β , in any of these cases there is a β whether they may be corrected by extending the β below, or the β ; nevertheless, anything which still looks like two words will be β , but if, at the beginning of writing, he extended the lower β of the β , or of the β [in other words, he did this right at the beginning, and not as the solution to a problem] and wrote the next letter inside it, for example β or β , then it would be β , because they were written as one word. However, β it's not good/proper to do it that way to have one letter swallowed in the space of another [that's one of the characteristics of the aesthetics of our β , that each letter should have its space] because there are those who are β in this. [Mikhail Sofrin has actually this idea, (see β), about bringing the β down and under, but it is

2:2 continued

clearly "an archaic piece that he's just kept in there."

[One or two Halakthic points deriving from the p'13 we've been learning: there's a 3'n' 183 (who, because of his importance is quoted, but we do not 17010 by his 11'e) who holds that one may not solve the problems of the extra letter by erasing it and stretching the previous one. This 3'n' 183 is 7c'8.WSe 7 (the son of 7c'8 12;7'7); he was 7N8N that 17300 applies not only in the way it is normally understood, being letter after letter, or whatever unit whether letter, word, part/a, but he held that it applies to words as well - so that if you have formed two words by scratching out the extra letter, to mend the word, as it were, will also be an act of 17300 11'e 17;7, so then, he will not let you stretch a letter to make two words into one. That's a 3'n' 183 by whom we don't 17010, but it's important to know the 11'e of 7c'8.WSe 7. It's a famous 11'e which illustrates some of the flesc about how 17300 is applied - it says that 17300 applies even for making a word. The basic 1700 has gone with 17300 applying to letters.

Another point I wanted to raise is the issue, in general, of the great weight that the 11'55 gives to the responsibility of the 710 17 if he leaves out or adds a word there in a heavy, heavy 1718 - for that, practically speaking, we always write from a 1717, which is a correct version of whatever it is that you are writing. There is a 1717 for 1717 700, 1715N, 1715N, 1717 - we not only use it for something to check against, letter by letter, we use it also because it's required that, word by word, as we write, each word be said, each word has to be articulated, each word must be said as it is written. In 17100 which are 1718710, speaking negatively, there's the custom not to say them, either out loud or at all, just to concentrate on the word but not to verbalise it - there are even those who hold that the words in the negative sections of the p'11'71 should not be said, eg --1717 17 1717, ... 1717 1717 (when coming to 1717 17, most say '1717' or '1717') - one of the things to be careful of is to pronounce (in normal circumstances) 1717 1717, and not to say 1717 when meaning other gods. In any case, before each 1717, we are going to be saying 1717 1717 1717, anyway. Also, by 1717 there is even a strong 1717 to say 1717 1717 letter by letter.

There's a feeling in 1717 that the articulation of the words, in a certain sense, however you want to understand it, might, calligraphy or halakthically, fix the 1717 into the word, gives the word its personality, in

73

Ship continued.

addition to the letter, letter transcription.

the ship side, when we are checking things, we also check from another text, in terms of checking 7j'1 70h; but the text doesn't necessarily have to be correct, as follows: the typical way of checking a 1513N, for example, is to check one against another. Each could be from the same 7010, and you may not have checked either yet - it's a reliable assumption that the 7010 will never, within a short space of time, make the same mistake twice. Now, you may need to know which is correct and which is not correct, and you may have to look it up just to be sure, eg 153N / 1513N (note that long, difficult words will usually be written correctly, because the 7010 will always make sure to pay close attention to such words as 01'111 01'1 - problems will more often occur with simpler words, eg 01'2 may be written 132, or 72002 may be written 7200, or with a missing letter, or 77'111 11 - 2x11. "More often than not I find mistakes get necessarily when I'm looking for 7j'11 70h."

"Most 7010 will first check for 7j'11 70h, and then check for 111111 1113 - I tend to do the opposite... I prefer to do 111111 1113 first. On a selfish side, it's more interesting doing 111111 1113. On a realistic side it's almost never going to be the 7j'1 70h. Some 7010 do 7j'1 70h because they feel that, look, if you find a misspelling it's 'dead in the water', why go analysing letter by letter and then find a misspelling at the end. It makes a certain amount of sense if misspellings were common, but, to me, misspellings are so uncommon, I find the 7j'1 70h to be the more tedious half of the work, so I'd rather do the 111111 1113 first; and each half can lead to the other - if one does the 7j'1 70h first, in the scan, which is what 7j'1 70h is, one may notice or anticipate problems in 111111 1113 which will be examined later when working on a letter by letter basis; I find that, when I'm checking for 111111 1113, I almost always pick up the 7j'1 70h problems. However, I do give a 7j'1 70h check too.

77'111 11 - could the 7010 erase the second 11 and extend the first one? The 111111 seems to say yes. He (who had this problem) took it to one 70 who said it really should be alright, and then showed it to another who looked into the 01'1111 who said you really have to say we don't 111111 like that.

"And that surprised you?" A little bit. "Have you worked other

74

212 continued

"people since then?" Most Sofrim seem to say it's OK. He was a different sort of 22 - a big 13NT, capable of posturing a 16e; he was more 211012 oriented - so he looked in to the 211012 and got the feeling that this just wasn't the spirit of how they wanted it.

30 2PHN: It's 2PIN (permissible) to write on the place of an erasure, either wet or dry [personally, even though it mentions both types, I recommend strongly, aside from, perhaps, blotting off a little bit of the ink, if the letter is still quite full, if you don't want the letter to be there and you are going to end up erasing it, then let it dry - erasing wet, or not completely dry, is much harder; chemically, the ink is still trying to decide whether or not to stay on the 212], and even 2012 can be written over an erasure [and one need not feel that it's not 2012 to write it over an erasure], and he should not erase while it is still wet, but he should allow it to dry well, because then it will rub off more easily, not leaving behind any trace.

212 On the place of an erasure: 212'd refers to erasure after the ink is dry, and 212'BN in the action of trying to rub it off while still wet, and what he (the 2PHN) writes saying that one should not erase while the ink is wet, is good advice being brought to us. [An interesting case where the 2PHN says to not do something, and the 212'BN is 270N that the 2PHN doesn't mean that there's a Halakhaic problem with it but rather, it's better not to erase while it's still wet because it'll be much easier after it is dry.] And learn from the 212'BN 22 who writes that if there is any trace of ink left, then even 228122 there is a 20N, if you wanted to erase it. And even an ordinary word, which is not 2012, it is forbidden to write on this place. [If there is still any appearance of writing on the 212, it is forbidden to write there. I once saw a terrible mending job in a 212 220 - about a third of a column had been patched up, and the patch of parchment had clearly been written on before, and the image of the letters and words could be clearly seen beneath, and between the new writing. It was obviously not 21222. There is a sense that the 212 in 21222 212, acquires its place; when there is a word on the 212, that word has a right to be in the place that it is, and it shouldn't compete with something that comes after. That's one of the 21222 for the mishag that we have to write '3e on the back of a megalah that we've just finished. In mishag Ashkenaz, it's written in the parsha be'etah behind 212 212 212 - we don't want to write it directly behind a word, because there's the feeling, especially with 2012, that it should pass the 212 through and through. So, there's a certain sanctity to the word, on the 212, in its place. 21222 212 21222.

212 [We've had, interspersed here, a few Halakhas about writing, 21222 etc., now we're going to have a Halakha which will recapitulate the issues of, not only 21222 but also 2123, which we are dealing with through 16 - 21 - all the issues of 21222, 212'd and 2121, 2122 and 2122 2122. This one will approach it from the vantage point of 2123 - ie the major requirements of the letter. In a certain sense, this is a central Halakha. If you look back at 21222, I think the majority of references back to 212 were to this 21222 - it's a central 21222. The wheat of the 212 (212) is 212 + 16 and 212.

י"ו ת"ת: Any letter not written properly, which, doesn't have it's recognizable appearance (י"ג) - such as the lower י"י of the פ"ק touching the d' above it, or the upper י"י of the פ"ק touching the d' below it, or if the leg of the פ"ק or פ"ד is touching the body, or one letter is divided into two [notice that what we had learned as discreetly different problems have certain resemblances, at least in the פ"ק], for example a י"ג that's written like י"י, י"ד (י) [so, so far we've had three major groups of cases - the aleph yuds touching, the legs of פ"ד and פ"ק touching, which we considered usually somewhat different, all of which, really, are violations of what we call 'the rule of י"ג', in the sense that, at least from the Mishna Berura's vantage point, that ת"ת is going to be פ"ק, even to fix, even if a child can read it correctly (that's the Pri Megadim's "G'e). Anyway, now, a י"ג which is divided into י"י and י"ד, so here we have the kind of פ"ק which creates two letters, even ת"ת פ"ק has to be more ת"ת here, and the פ"ק פ"ק doesn't even deal with a case like that, the Pri Megadim's "G'e would have it 'dead in the water'] or [another example of a letter dividing into two] a י"e would look like an י"i with a י"i sitting on top of it, or a י"n would look like 2 י"i's [because, in deed, it is composed of them], if they're written part that point, if he should go back and fix any of these cases, it will be פ"ק פ"ק and פ"ק [so here, he has depicted all of these cases as being a loss of י"ג, regardless of their actual appearance, it's definitonally a loss of י"ג. Now, in ת"ת פ"ק - --- פ"ק פ"ק sounds almost identical, and continues -

י"ז פ"ק פ"ק, פ"ק, פ"ק, and the פ"ק פ"ק deals with that as פ"ק פ"ק.] but, however, to separate touching letters, after he has written after them, it's alright - since the letter has it's י"ג, when he's separating, it's not like an act of writing, and that's the פ"ק, too, if there's a separation, a little פ"ק between the י"i on top of the פ"ק, on the י"e, י"i, the leg of the י"i, is if these פ"ק aren't touching the פ"ק of the letter, and a 'kid who's not too smart and not too dumb' recognizes them, because even though he has written further, he may go back and fix them. [So, the two cases here, that he mentions so far that you can correct, is separating פ"ק or connecting פ"ק - neither involves, in these cases, a violation of י"ג.] - because, since the form of the letter was recognizable, it's not a case of פ"ק פ"ק. And that are those who say that that is also the case if the roof of the פ"ק in's touching from one פ"ק to the other פ"ק, if the split is פ"ק פ"ק, even though a child reads it as 2 פ"ק, it's permissible to connect them [because a child does not know about the letter פ"ק].

י"ח Any letter [not written properly]: [Here's one of the crucial Mishna Beruras that gives a substantial י"ג to the topic - here are a few of them scattered about - we've had some before - we had an introduction to the issue of פ"ק פ"ק - remember the פ"ק פ"ק, and פ"ק, and so on. Here's another of the Mishna Beruras which has a nice "N's" quality, that has a weight of the theory behind it contained within.] This פ"ק has the פ"ק of פ"ק פ"ק and it's matters are very long, and I will generalize succinctly. Here that this פ"ק has 3 details; (1) if there is some damage done to any single letter, whether it's done during or after writing (פ"ק פ"ק), if it's apparent to anyone that it doesn't have it's י"ג, like a י"i that doesn't even have a leg on the right, or a two headed י"e, or lacking a head, and any similar case where the letter is lacking something, so that, because of this the letter no longer has it's proper appearance, even though it's not confusable, because of this, with another letter and he's written further [in the פ"ק or פ"ק] no פ"ק will help; and even if it occurred that a child read it correctly [so, if we recognize that it has lost it's י"ג, you can't try to trick a kid] and פ"ק - if it has lost it's י"ג, if we recognize that there's something distinctly missing about this letter - so remember, in general, we saw a tension between seeing the פ"ק of letters as being, on the one hand, a list of characteristics that go into defining each letter, and on the other hand, it's basic recognizability, as itself; though the weight of the פ"ק here sounds as if it's talking about basic recognizability, if it's lacking something essential, even if a child will recognize it, if, for example, the leg of the פ"ק or פ"ד is touching the d'

110

3"p continued:

it's an essential quality of the letter that it be separate, and, lacking something essential, even if the child sees the 1" or 8" quality about it, it doesn't help. Let's take the example of a 8" with a round top and a square bottom, possibly a 1" 2" 3" - but a child reads it as a 8" - his reading it as a 8" doesn't help that. Also, any 1102 piece 1" (although the 3" is questionable.) even then [if a child reads it correctly] it is 1100 because of 1102 1" 2", and all the more so if it starts resembling another letter, like a 1" 2" missing its corner and looking like a 1" 2", or a 1" 2" looking like a 1" 2", or a 1" 2" which has a break in its left leg so that it looks like a 1" 2", or a 1" 2" where the 3" has become independent and the letter appears to all like a 3" 1" and a 1" 1", and any such case - we don't pay attention to the fact that the child knows what the letter is supposed to be, and it is then unfixable.

(2) If, by the damage to it, it hasn't lost its 1103 entirely, like there's some kind of a 1000 in the middle of a letter, but it yet has its essential 1103, or, for example, there were breaks between the body of the 1" and its leg, or the 1" 3" of an 8" or 1" e, if a child, 6" 1" 1" 3" [100 1" 1" 3" 1" 3"] reads it correctly, even though the letters are not made 700 by the child's reading, because it does not have its 1103 1103 [which is what I'll have to end up calling 1103] - we'll have to take that as a very important 1103, however, the situation of the letter mostly having a little 1000 leaves it with its essential 1103, to the extent that it will be permissible to fix it, and this will not be a violation of 1102 1" 2". [Here, we are only talking about 700 to fix, by dint of having 1103 1" 2" - we are not talking about 700 as is.]

And there is also another case, that even though it has its essential character, 1103, and a 1103 reads it correctly, even so, you cannot fix it for example when the correction of the letter involves erasing something and rewriting from scratch, so there are cases which have the essential 1103, but because of the loss of 1103, in certain cases you'll be forced to erase something and then rewrite it, and that will, then, be writing 1103 1" 2". Now, I think this 1" 2" 1103 replaces a letter (d) --- a third case [like the 1" 2" of the 1" 2" and 8" 1" 2" - they have 1103, but if touching the roof even a hair's breadth the only 1103 is to erase the entire 1" 2" [which is why I claim it's an exception to the rule of 1103 - we've just said that it has 1103, but nevertheless you can't just scratch it away] and to write it again, because it won't help to just scratch it away, because of [the problem of completing a letter by] 1" 2" 1" 2", and similarly when the leg of the 8" is touching the 1" and such like [I'll take that currently to be referring to 1102 1" 2" 1" 2"] - and like the other cases mentioned in 1" 1" 1" 2" - referring generally to the cases at the end of 1" 1" and if it occurs that before making the repair, he'd written further on, then there'd be no 1103 left, because he'd have to erase everything that was written 1102, [ie everything written after that letter] and despite anything he corrects later [that is after he's written further] will be 1102 1" 2". And now we'll begin to explain the 8" 1" 2" 1103. Any letter referred to as not having its 1103 may have been right initially and only later lost its 1103.

1" 6" which doesn't have its 1103: [once again this major phrase]: In this case it is recognizably without the proper 1103 [this isn't talking about one of the special cases where we say it doesn't have the 1103 1" 2". Now, you'll find, sometimes that there are different phrases, flying around - note that 1103 are not as precise in their 1103 as are 1103 1" 2" - if you take a 1" 2", 1103 1" 2", 1" 2", you can be 1" 2" deeply from how they choose their words, but you can't build a pitfall on a phrase in the 1103 1" 2", and one of the concepts which different 1103 1" 2", or indeed the same 1103, may refer to with different phrases is this notion of whether a letter has 1103. Sometimes he'll say "1" 2" 1" 2" 1" 2" or sometimes "1" 2" 1" 2" and sometimes "1" 2" 1" 2" 1" 2" - and each one may have a different connotation, several may have the same; also, "1" 2" 1" 2" 1" 2" - there are different phrases. Sometimes you'll hear, either in discussion or in the text "1" 2" 1" 2" 1" 2" - but these phrases are not, at times, used consistently between 1103 1" 2", or even, sometimes, within the same 1103 1" 2". It's recognizable to everyone that it doesn't have its 1103 at all; but when the letter

77
113

16p continued.

leg of the $\beta^2 k$ touches the roof of the $\beta^2 k$, or the top β^1 touches the top of the $\beta^2 k$, or the leg of the β^1 , or β^2 touches the roof internally, even though it is still clear that the letter has its β^2 , β^1 , and a child reads it correctly, even so since the β^2 of these letters is only by waving eg the β^1 of the $\beta^2 k$ or foot of the β^1 , ie waving that which is written $\beta^1 \beta^2$, as above in $\beta^1 \beta^2$, automatically the β^2 will be β^2 completely, and if the β^1 is carried out afterwards, that will, then, be an act of $\beta^1 \beta^2$ β^2 .

16p $\beta^1 \beta^2$ β^2 : [This was the example of the β^2 for the kind of case that is not written $\beta^1 \beta^2$, the foot of the β^2 is touching the roof of the β^2 .] And this applies also to all of the cases mentioned in the $\beta^1 \beta^2$ at the end of $\beta^1 \beta^2$. [Regarding this of all cases touching $\beta^1 \beta^2$ $\beta^1 \beta^2$ β^1 - ie $\beta^1 \beta^2$ $\beta^1 \beta^2$. So, this opens up the discussion to what might be any $\beta^1 \beta^2$ $\beta^1 \beta^2$ situation.]

16p [I] the β^2 of the β^1 or $\beta^1 \beta^2$ touching [the roof]: Even the thinnest, hair's breadth connection $\beta^1 \beta^2$ for a β^2 that's been written [like β^1 , β^2]: When the β^1 has broken off from the β^2 so much so that they appear as two letters, and similarly in all of these other cases, therefore, even if a child reads it correctly, he still can't correct it; since we can see that there exist here the $\beta^1 \beta^2$ of two separate letters, hence, upon fixing the β^2 one would be writing $\beta^1 \beta^2$ and $\beta^2 \beta^1$.

[So, in any of these cases we see that either a different letter is formed or the letter loses its β^2 , re-writing it becomes $\beta^2 \beta^1$]. And this is the β^2 even if it's not comparable for another letter(s), but just that it's recognisable to everybody that it doesn't have $\beta^1 \beta^2$ $\beta^1 \beta^2$ [where the latter term clearly means that people would not recognise the letter] like a β^1 missing a leg, or an β^2 without the upper β^1 and all similar cases where there is obviously a serious lack you can't fix them later but if the β^1 was merely missing its β^2 [and it's intaking that here it is called a β^2] even though if you leave it that way, missing a β^1 , it will be β^2 , because it's not a proper $\beta^1 \beta^2$ [and now the word β^2 comes in another flavour of the term] according to most $\beta^1 \beta^2$ [who hold like $\beta^1 \beta^2$ that that's 'the β^1 β^2 '] as will be described later in $\beta^1 \beta^2$, nevertheless, since it has the essential appearance of a β^1 , because even without the β^2 it's still called a β^1 [and identifiable as such] therefore you can fix it, and it's not a problem of $\beta^2 \beta^1$.

16p β^1 β^2 [was one example of how a severing can create a different-appearing letter]: and that's the same β^2 [ie the case of a β^2 becoming $\beta^1 \beta^2$ in the same case] as an open β^1 that has broken into a β^2 and a β^1 without the joining piece between them.

16p $\beta^1 \beta^2$ $\beta^1 \beta^2$ for a β^1 broken into two β^1 's]: Even if he made a $\beta^1 \beta^2$ on top of it, just that the two sides aren't touching at the top [this sounds like he's talking about the case where he wrote what was beginning to be a $\beta^1 \beta^2$ from one side to the other but it didn't join up] and it's recognisable behold he has lost the essential characteristics of the β^1 and it'd look like two β^1 's.

16p The $\beta^1 \beta^2$ that are on the β^2 : that'll be the β^2 whenever there is a break in the middle of a letter. [ie you shouldn't think this is a special β^2] for $\beta^1 \beta^2 / \beta^1$ letters - any β^2 in a letter makes the letter β^2 .

16p And a child etc: That is, even if the break is $\beta^1 \beta^2$, in a case where it's not breaking it into two letters, if the child reads it then you can fix it, because it

222 continued.

has not yet lost its essential [כ"ף], since the child has been able to recognize it. Thus wrote [כ"ף] [כ"ף] [כ"ף] and not like the [כ"ף] who is [כ"ף] in this and see the [כ"ף] [this is a very [כ"ף] [כ"ף] to look at because here the [כ"ף] between [כ"ף] and the [כ"ף] is spelled out clearly.] But if the break is not visible until you look closely, you don't have to show it to a [כ"ף]. But if it happens that he shows it to a child [and according to [כ"ף] it didn't need to be shown to the [כ"ף]] and the [כ"ף] didn't read it correctly [ie didn't recognize it], [כ"ף] [כ"ף] [כ"ף], and it can't be fixed [as the [כ"ף] wrote] [ie as he wrote is correct procedure in the first instance]. [The [כ"ף] [כ"ף] is very [כ"ף] about [כ"ף] [כ"ף], but the [כ"ף] [כ"ף] is less certain about this]

222 And there are those who say: [The [כ"ף] [כ"ף] is saying it's not a disputed issue, this is accepted by everyone, that if there's a broken [כ"ף] but it's not a recognizable break then, in the case of a [כ"ף] it's "regardless of kids, cause kids don't know the [כ"ף]" [A kid is involuntarily removed from the situation because it's the letter [כ"ף]. By the way, based on the last [כ"ף] [כ"ף] where it said [כ"ף] [כ"ף] [כ"ף] but if the kid sees it he ends up 'grinning' it, that is the basis for my saying it's usually better to ask a [כ"ף] [כ"ף] before a [כ"ף] - because the [כ"ף] might think, 'well, look, I'm not sure if it's a [כ"ף] [כ"ף] or not, so I'll get the [כ"ף] [כ"ף] out of the way, just in case, and then I'll ask the [כ"ף], was it a [כ"ף] [כ"ף], and if it was a [כ"ף] [כ"ף], so it will have been done - because of this [כ"ף] [כ"ף] above, which says you don't have to show it to the [כ"ף], but if you do show it to him he could be [כ"ף] it, then if I'm in doubt as to whether it's a [כ"ף] [כ"ף] - show it to a [כ"ף] first. According to the [כ"ף] [כ"ף], and the [כ"ף] [כ"ף] seems more [כ"ף], if you show it to a [כ"ף] and he is [כ"ף], the [כ"ף] saying that you didn't need to show it to him doesn't overturn that.]

222 [Not noticeable] clearly: (in the [כ"ף] [כ"ף]) = for were it [כ"ף] [כ"ף] it would have lost its essential character. i.e. [that it's joined] as we wrote up above in 221.

222 [כ"ף] [כ"ף] [כ"ף]: [Two [כ"ף]'s that once were part of a [כ"ף] which we slightly broken from each other may be reconnected] because children are not used to a Torah [כ"ף] [כ"ף] - even someone who is well able to recognize the markings of a [כ"ף] will read it two [כ"ף]'s [right, so, a kid is not good by a [כ"ף] question]

222 [כ"ף] [כ"ף]: If the letters in [כ"ף] [כ"ף] are touching, one may separate them. [כ"ף] [כ"ף]: Whether above or below, and this is talking about when they were touching from the time of [כ"ף] [כ"ף], but if they were touching after [כ"ף] [כ"ף] [that is, later, the ink blurred, for example, or they came into one another] it is forbidden to separate them, and see in the [כ"ף]. [This is an amusing [כ"ף] of the [כ"ף] [כ"ף] that the world doesn't position by "before you get all hot up about it." We generally hold that for [כ"ף] or [כ"ף] [כ"ף], even for making a [כ"ף] [כ"ף] more respectable, you may separate. What is the [כ"ף] saying? What was the distinction between [כ"ף] [כ"ף] and a lack of [כ"ף] [כ"ף]? The distinction was that even though the [כ"ף] in a [כ"ף] is in fact a lack of [כ"ף] [כ"ף], we said we're even more [כ"ף] by it; how? That even [כ"ף] [כ"ף] we hold it [כ"ף]. By a standard case of [כ"ף] [כ"ף] - let's say a [כ"ף] - if there's a [כ"ף] and you write next to it, or in it at the time of writing, it's [כ"ף] [כ"ף], because we require [כ"ף] all around the letter; but, if you write a letter, and only later a [כ"ף] develops and muddies the letter in on the border (and from the issue) of [כ"ף] [כ"ף] if the [כ"ף] is intact, it's [כ"ף]. [כ"ף] [כ"ף] by a [כ"ף]. A [כ"ף] in [כ"ף] even if it occurs [כ"ף] [כ"ף]. So, touching [כ"ף] [כ"ף] in going to produce a reversal of [כ"ף] [כ"ף] and [כ"ף] - where we're [כ"ף] about what's

122 continued-

100, by 100 e, but we're 11N because we're allowed to erase. So, a 100, 100, 100, we hold to be the same as a 100 which occurs 100. That had been one of two opinions. There had been an opinion that a 100 (and I mentioned it way back when, then,) that a 100, 100, 100, is 100 and there was a 100 brought in the 100, 100, 100 that a 100, 100, 100 is 100 that is a 100, 100 that's rejected 100. That, now, causes the 11N problems. The 100, 100, 100 is 100 for that 100 (is the 100 that after writing, the 100 is 100 - like all other facts of 100, 100, 100) so that a 100 occurring after writing will be close to being 100, and therefore one may not scratch away because that would be like scratching away another letter - it's a very strange 100, and the world doesn't hold like it. In any case, the opinion of the 100 is clear, and further, since he wrote the 100, he was aware of the opinion that 100 we likely to be 100 after 100, 100.]

500 100 100 - are many separate the letters: and there is not an issue here of 100 100 (losing Harkness's name) because it's a 100 and all the more so if they were connected to some other letters would it be permissible to separate the other letters from them in any case, as long as the knife doesn't actually cut into that last drop that is connected to the 100. [In other words, you cut a little bit shy of 100 e on the outside of it.]

100 [Now we're going to have the whole topic of colours of ink. There will be a question here between the Haram Soper and the Pri Megadim] the topic is discolouration - the Pri Megadim is very 100 - any discolouration from black to 100 - The Haram Soper allows reddening, but at the point where it becomes red, that's already too far gone - he allows letters of a reddish/rusty/brown, because he explains that to be part of the natural course, the natural degradation of the 100. (Megadim are probably more 100 like the Pri Megadim, and the Ashkenazim are probably more 100 like the Haram Soper, but it's not so clear, it really depends on which soper is calling the shots). [Eimer Wasser, one of the ingredients of the ink, is ferrous sulphate, and turns red with age. Copper bluer, copper sulphate, is often misapprehended as an ingredient, and this goes green with age] for terminology's sake, a distinction has to be made between 100, ink, and 100 100 - the impression left by the ink.]

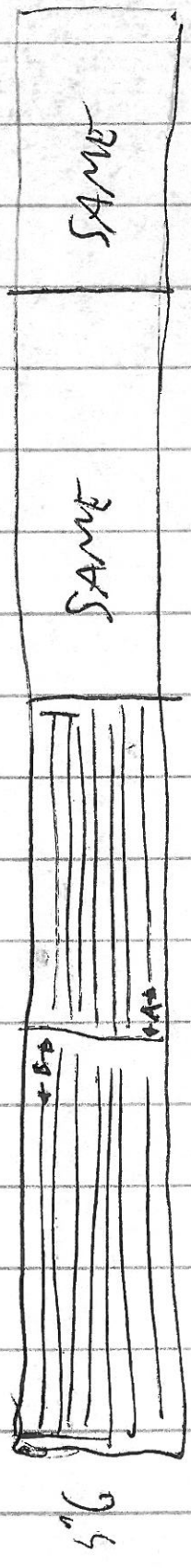
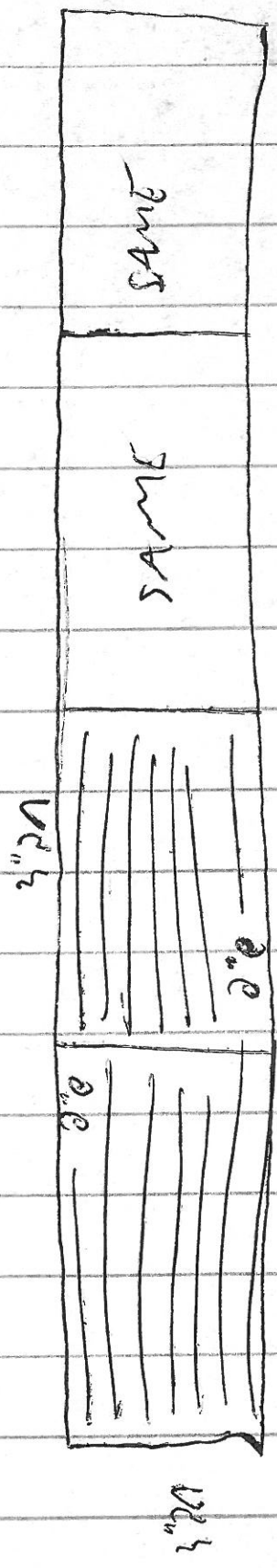
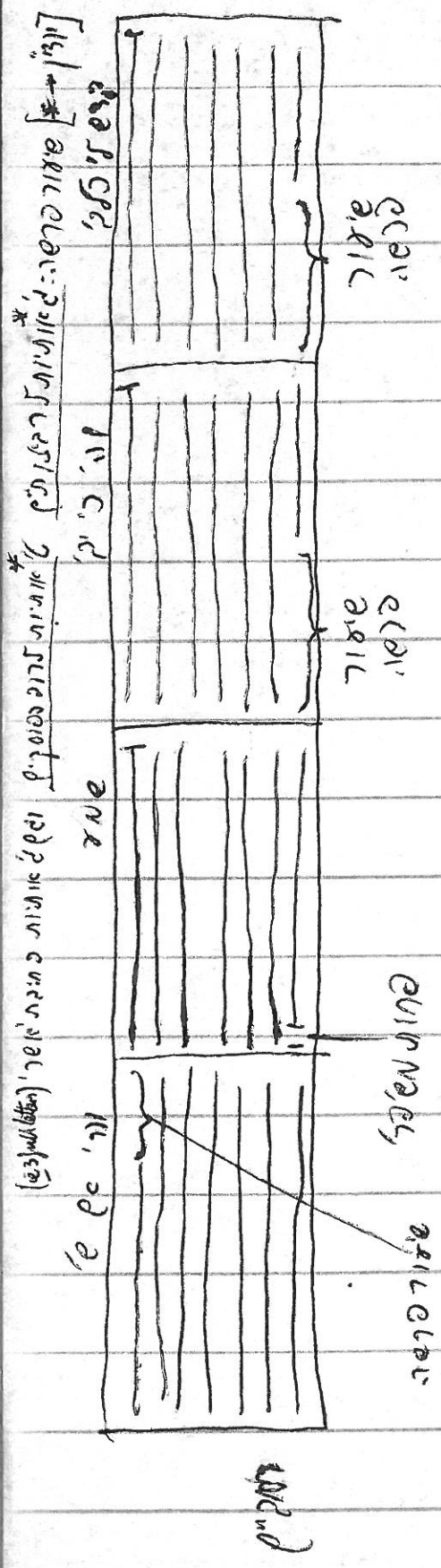
100 letters and words which are slightly erased, faded, rubbed off, if their impression is recognizable so much so that a 100, 100, 100, 100, 100, is able to read them, require them, it is 100 to 'pass a 100 over them', [to strengthen them], in order to improve the writing and to renew it, and it won't be an issue of 100 100. Now, notice, to a certain extent this 100 is telling you 100 100 rather than a 100, a 100 - at no point is it saying that if you've not 100 100 then it's 100, it's saying it's 100 to be 100 100, if it's legible, in order to strengthen it, with the obvious notion that it's a good idea that with add years to the 100, the 100. After all, it can not be corrected once it is too far gone!

100 That have been erased, a little: A little of the appearance of the ink on the letters has been removed. [but, understand that it's not talking about inadvertent] if, at the time of writing, the ink was not black, but similar to white with a darkened appearance, in other words, somewhat grey or red, and you then have to be 100 100 - that would be 100 100 [In other words, if ink, 100 100 is not black, that's a floor on the ink, and that is 100.] But this case of the 100, here, it does not call the act 100 100, because the 100 is now 100 as is, and what he is doing in adding [to the letters] is only acting to guard the ink from further erasure. When is this the case? When a little of the colour of the ink still exists, but if all of the ink has jumped off the 100 [and this is something that

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1152 continued:

happens - a piece of the ink physically 'separates off', a dried piece, a flake of ink, and there is nothing left but an impression of redness, from the 'rust' of the ink, the 1315N [the 1315N is the discolouration of the 1315 from the chemicals of the 13 - it's not the ink itself. I heard a distinction in the name of 71311 11312 2711 - sometimes you see a letter where there are little dots of black ink remaining, adhering to the letter, and between them is red - clearly, bits of black ink have flake off leaving patches of 1315N. There are other times when you have a uniform, sunbath, coat of reddish brown, no black dots, and this is more likely just discolouration, and therefore OK, because the smoothness of it argues for its being a larger unit itself - and yellow, is almost always 1315N left.] writing over the impression, the 1315N, would be 71302 1315 13153. therefore, if there is a little of the length of the 1315 peeled off, a little of the ink from there, leaving behind only 1315N, the remnants of 'rust', only the impression of the ink, and it is necessary to show it to a 1315, if there is remaining above the area of 1315N enough ink for 1315 71315, one should cover the bottom part, so that the child not connect them [the two parts] eventually, [because the child doesn't know the distinction between 1315N and ink, and this is like the issue which was raised before] about covering letters either to be 7130N as is, or 7130N to 1315N - we saw the distinction in the 1315 71315 that to be 1315N you don't have to cover, but to be 7130N to leave it as is you do have to cover 1315 71302. And know further that it is the opinion of the 1315 (Ri Megadim) [1315, the more 13150 you want, the more you have to cover. To be 7130N it is as is, unfixed, you have to cover what's below so that the 1315 sees the top half and there should be a full 71315 in what he sees, alone. If you want to be 7130N to fix you can let him see what's below and 'fix' it; judges that the whole thing is the letter 1315, then it has its 1315 and you can fix it.] that even if there is red 1315 left, but just that the upper black layer has peeled off, and it has left red, it would then be 71302 1315, because red ink is 71302 for 1315; however, the 71310 1315, in 1315 1315 1315 1315, disagrees with him, differs with him, holding that if the change to redness is because of the age of the 13, or whatever, it's 7130, because it was originally written with 13, and that was the phrasing of the 1315 [in a 1315] to write with 13 [where it says 1315 1315], to show, that you only need that they be written in 13, and this is the way of most inks, that when it gets older its appearance fades [lit. darkens], and it changes to a reddish colour, and looks like an appearance (which we call in 131502 1315 (ie Yiddish) - Brown) even so, [ie even though it's kosher as such] it's better to write over it, and even in 1315 1315 1315, Hanan's name, it's almost certainly permitted like 1315 1315 1315, because ink on top of ink is not an erasure. But, if it changes to real red, which isn't the way of ordinary ink, or even only to reddish/brownish but the change won't be immediate, soon after writing, there is no possibility of fixing such a 1315 7130, because then it appears that the cause is not the age, and therefore one is forced to say that something is lacking in the essence of the ink, which must be made of some other spices, constituents, and it's therefore 13150 attention, from the start, not having been written with 13, and over 13150 it is 71302 to be 1315 1315 [because that might be erasing the 13] [1315 1315 1315 is viewed as reinforcing what was underneath; 1315 1315 1315, let's say, (1315 1315 is a red stain - we see this in 1315) is viewed as cancelling what was below - 1315 1315 1315 1315 1315 - all of which is not of much concern to us - if the 1315 1315 was 13150 1315 1315; but with 1315 1315, if the top writing is 1315 1315, and 1315 1315 doesn't need to be written in black ink in order to be of the character of 1315 1315 - if you have a 1315, 1315, 1315, it's written in 1315 1315, and you write over that in black ink, then you have been 1315 1315 1315.] and see there where he (the 1315 1315) explains this at length.

1315 1315: One has to be careful not to extend the head of the 1315 up into the space of a 1315 or a 1315, even if there is no touching. [Now, this is something of a 1315; you might think you mustn't extend the head of a 1315 up into



$I, C, d \rightarrow A+B = d'e$