A Guide To Reading And Writing Judezmo

By

David M. Bunis

ADELANTRE!
The Judezmo Society
4594 Bedford Avenue
Brooklyn, New York 11235
1975
The Guide again shines in the light of print thanks to:

Guedalia J. Allelouf
Jack Baruch
Sam Canhi
Albert Chicorel
Morris Cohen
Joel H. Hallo, in memory of Albert J. Torres
Irving Hazan
Morris Levy
Freda Nessim
David E. Rousso

The mano de café rabenu on the cover is by E. H. Eichel-Levy

Copyright © 1975 by David M. Bunis and Stephen Levy

Second Printing, 1976
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION............ 1</td>
</tr>
<tr>
<td>THE JUDEZMO SPELLING CHARTS .................. 5</td>
</tr>
<tr>
<td>I. Reading Judezmo ....... 5</td>
</tr>
<tr>
<td>II. Writing Judezmo ....... 10</td>
</tr>
<tr>
<td>READING SELECTIONS ....... 15</td>
</tr>
<tr>
<td>I. From an Anonymous Primer: Syllabification Exercise A .... 16</td>
</tr>
<tr>
<td>II. From an Anonymous Primer: Syllabification Exercise B .... 18</td>
</tr>
<tr>
<td>III. From an Elementary Reader .......... 20</td>
</tr>
<tr>
<td>IV. From an Ethical Work in Traditional Judezmo .... 22</td>
</tr>
<tr>
<td>V. From a Novel .......... 25</td>
</tr>
<tr>
<td>VI. A Poem ............ 29</td>
</tr>
<tr>
<td>VII. From a Zionist Periodical .... 32</td>
</tr>
<tr>
<td>VIII. From a Traditional Ballad .... 35</td>
</tr>
<tr>
<td>IX. From a Liturgical Song for Shavuoth .... 39</td>
</tr>
<tr>
<td>X. A Text Illustrating the 'Ladino' Variety of Judezmo .... 41</td>
</tr>
<tr>
<td>XI. From a Periodical in Latin Characters: Spelling System Based on Modern Turkish .... 46</td>
</tr>
<tr>
<td>XII. From a Newspaper in Latin Characters: Spelling System Based on French .... 49</td>
</tr>
</tbody>
</table>
INTRODUCTION*

From its very inception in Sepharad, 1 Judezmo 2 has customarily been written in Jewish, or 'Hebrew', characters. The Judezmo spelling system evolves in part from preceding systems used to transcribe earlier Jewish languages—for example, Hebrew, Targumic or Judeo-Aramaic, Romanic or Judeo-Greek, Roman Laza or Judeo-Latin—once spoken by those Jews who were to become the Sephardim. 3 In its initial period in pre-expulsion Spain, Judezmo spelling seems to have shared certain transcription features with Mozarabic 4 spelling. However, the Judezmo spelling system has also undergone considerable independent modification during the course of time and in the diverse regions of its traditional post-expulsion (that is, post-1492) speech territory 5—which include present-day Turkey, Greece, Yugoslavia, Bulgaria, Romania, Morocco 6 and Israel. Independent development in Judezmo spelling truly began in the 15th century, with an ever-increasing tendency toward purely "phonetic" transcription. This development continued into the 16th century, and culminated in the rather fixed, 'standardized' Judezmo spelling system which was already well established in the early 19th century—quite an accomplishment, when we consider that no central academies or councils ever existed among the Sephardim to impose spelling norms.

A glance at Judezmo literature 7 reveals that the great majority of the works produced by the Sephardim in Judezmo were printed in רַחִיל 'Rashi' characters—a typeface designed to resemble the cursive script used by the Sephardim in medieval Spain; 8 a relatively small number of publications (especially 16th-18th century translations of sacred or semi-sacred texts, or adaptations of such texts) were printed in וּרְבְּבָח 'Square' characters with vowels; and a somewhat larger number of items were printed in וּרְבְּבְּבָח without vowels. The latter practice was particularly prevalent in Leghorn, Jerusalem and New York City, and in those publishing houses elsewhere that had limited access to רַחִיל type. Sephardic tradition, incidentally, does not restrict the use of רַחִיל characters to Judezmo material; aside from editions of sacred texts such as the Hebrew Bible, appearing in וּרְבְּבְּבָח type with vowels in the printing of all Jewish communities, most Hebrew-Aramaic works printed by the Sephardim have also been realized in רַחִיל characters.

For their everyday, personal manuscript writing (for instance, correspondence, family records, business accounts), Judezmo speakers have customarily used the delicate Jewish-character cursive script known as גָּלִית, which is an evolved form of the cursive script employed by medieval Sephardim. The
The Solitreo script is utilized for writing Hebrew-Aramaic as well as Judezmo material by hand.

In the late 19th and early 20th centuries—due to a combination of external factors such as formal training in non-Jewish languages, assimilation to coterie cultures, and perhaps most importantly the Turkish administrative degree of 1928 prohibiting the publication in Turkey of Judezmo literature in Jewish characters—the Sephardim began to write Judezmo with Roman letters. The French, Italian, modern Turkish and other spelling systems served as their models; the results can be seen in the Judezmo newspapers La Luz de Israel and Salom, currently published in Israel and Turkey, respectively. It must be emphasized, nevertheless, that this practice does not reflect a truly internal Jewish development. Even today, a small number of traditionalists continue to write Judezmo in Jewish characters.

The spelling charts and illustrative passages which follow are meant to introduce the reader—whom I presume to have some knowledge of Judezmo—to the various typefaces, cursive script and spelling system described above.

As you may know, more than a thousand Judezmo books, pamphlets and periodicals, and also manuscript material—all printed with this spelling system—are available for perusal in major libraries in this country and abroad. They constitute a rich but as yet relatively uncharted mine of linguistic, historical, ethnographic and sociological data; all the major forms of literature (including the novel, short story, drama, poetry and a variety of nonfiction forms) are represented.

In addition to reading Judezmo works, I hope you will try your hand at writing Judezmo in the Solitreo script, thus perpetuating a centuries-old practice that now runs the risk of becoming obsolete.

Notes

*For ADELANTRE! I am taking this opportunity to thank Jamie Shalom, Cathy Weiner, and especially Mati Ronen, all of The American Sephardic Federation. Without their help, our mailings and publications would not have gotten out.

We are also indebted to Joan Bratkowsky of the YIVO Institute for Jewish Research for her suggestions on preparing a mailing list and publishing Working Papers in Sephardic and Oriental Jewish Studies.

1. Sephard is the traditional Jewish name for 'Spain', particularly medieval Spain.

2. Sometimes called 'Ladino', 'Spanyol', or 'Judeo-Spanish', Judezmo
is the most authentic Sephardic term used to designate this language, which has resulted from a gradual, systematic fusion of Hebrew-Aramaic, Arabic, pre-16th century Castilian (from which Judezmo derives the bulk of its sound system, grammar and vocabulary) and other Hispanic, Turkish, Greek, Portuguese, Italian, French, Bulgarian, Serbo-Croatian, Rumanian, German—and in recent years, even English and Yiddish—elements. For more information on various aspects of Judezmo, see my "Problems in Judezmo Linguistics," Working Papers in Sephardic and Oriental Jewish Studies, 1, 1975; on names for the language, see my "On the Name Judezmo," to appear in that series.

3. "Spanish Jewry and their descendants."

4. A variety of Romance spoken in Spain by Christians under Moorish domination from the 8th to the 15th centuries. Note that while pre-expulsion Judezmo was transcribed with Jewish characters, Mozarabic texts have come down to us in Arabic letters.


6. Moroccan Judezmo speakers generally call their idiom yaketa. I do not deal with Moroccan varieties of the language in this paper; no Judezmo printed publications in Jewish characters seem ever to have emanated from North Africa, although some rare manuscript items are known. Rather, the language depicted here is that used by the Sephardim in those regions of Europe and Asia which once formed part of the Ottoman Turkish Empire.


6. Called raf (script in Judezmo, k'atav or le'atav raf) because the con-
mentary of Rashi (*Rabbi Shelomoh Ishaki, 1040-1105) appeared in this typeface in the first Hebrew book printed—a Bible with commentary published in Reggio di Calabria, 1475. Rashi, a French Jew, did not himself use this script.


10. Scholars vary in their estimates of the total number of works published in Judezmo: A. Yaari has suggested 5,000; M. Mollo, between 5,000 and 6,000; and S. Rosanes, 10,000.

11. For example, Harvard College Library, Yeshiva University, YIVO Institute for Jewish Research, Library of Congress, Jewish Theological Seminary. The *ADELANTE!* Library contains some 300 Judezmo publications and manuscripts; we are planning to issue a catalog of them soon.

12. Among them, the Hebrew University Library and the Ben-Zvi Institute in Jerusalem; the Instituto “Aries Montano” in Madrid; the “Ets Haim” Seminary in Amsterdam; and the Bibliothèque Nationale in Paris.
THE JUDAESE SPELLING CHARTS

The 'sound equivalents' in the charts below are pronounced roughly as in English, but notice the pronunciation of the following special symbols:

\( \ddot{\text{x}} \) as in 'shop'
\( \ddot{\text{\textgrave{e}}} \) as in 'shop'
\( \ddot{\text{\textbackslash\textbackslash{e}}} \) 'lather'
\( \ddot{\text{\textbackslash{e}}} \) 'German 'ach''
\( \ddot{\text{\textbackslash{\textbackslash{e}}} \) 'gentle'
\( \ddot{\text{\textbackslash{\textbackslash{e}}} \) 'ignor'

Slashes enclose the 'sound equivalents' and the Judeo-Hebrew words given in Lain-letter transcription (for example, /pase/); English equivalents for the Judeo-Hebrew words are placed within single quotation marks (as in 'peace').

Note the following rules concerning the position of the stress or 'accent' in Judeo-Hebrew words:

1. Words ending in a vowel (represented by \( \ddot{\text{x}} \), \( \ddot{\text{\textgrave{e}}} \), \( \ddot{\text{\textbackslash\textbackslash{e}}} \), or in \( \ddot{\text{\textbackslash{e}}} \) \( \ddot{\text{\textbackslash{\textbackslash{e}}} \) \( \ddot{\text{\textbackslash{\textbackslash{e}}} \) are ordinarily stressed on the next to the last syllable, as in /\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{e}}} \) or /\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{e}}} \) 'eye', /\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{e}}} \) 'night', /\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{e}}} \) 'kazah'/ or /\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{e}}} \) 'house';
2. Words ending in a consonant other than \( \ddot{\text{x}} \) or \( \ddot{\text{\textgrave{e}}} \) are ordinarily stressed on the last syllable, as in /\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \) or /\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \) 'butter';
3. The position of the stress in those words that do not conform to the above rules must be learned separately for each word. To help the reader, I have indicated the stress of each such word in its Latin-letter transcription by the written accent mark, as in /\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \) 'papa'/ 'grandfather'.

I have tried to avoid including sample Judeo-Hebrew words whose pronunciation varies regionally—otherwise I might have had to contend with forms such as Mosaic [\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{\textbackslash{e}}} \)], Delantil [\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{e}}} \)], Rodisel [\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{e}}} \)], all meaning 'son'; Bukurestil /\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{e}}} \), Angoral /\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{e}}} \), Moroccan /\( \ddot{\text{x}} \)\( \ddot{\text{\textgrave{e}}} \)\( \ddot{\text{\textbackslash\textbackslash{e}}} \)\( \ddot{\text{\textbackslash{e}}} \), all signifying 'green', and so forth. Where this was unavoidable, the nature of the regional variation is explained in the notes.

1. Reading Judeo-Hebrew: The Hebrew Characters and the Sounds They Represent.
<table>
<thead>
<tr>
<th>ש</th>
<th>3</th>
<th>ד</th>
<th>6</th>
<th>ה</th>
<th>9</th>
<th>ב</th>
<th>12</th>
<th>א</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>'bed'</td>
<td>'b/'</td>
<td>'bed'</td>
<td>'/ved/'</td>
<td>'v/'</td>
<td>'sed'</td>
<td>'/qifmal/'</td>
<td>'q/'</td>
<td>'m/'</td>
<td>'/dáled/'</td>
</tr>
<tr>
<td>'look for'</td>
<td>'look for'</td>
<td>'look for'</td>
<td>'look for'</td>
<td>'look for'</td>
<td>'look for'</td>
<td>'look for'</td>
<td>'look for'</td>
<td>'look for'</td>
<td>'look for'</td>
</tr>
<tr>
<td>'xarvar/'</td>
<td>'beat'</td>
<td>'xarvar/'</td>
<td>'beat'</td>
<td>'xarvar/'</td>
<td>'beat'</td>
<td>'xarvar/'</td>
<td>'beat'</td>
<td>'xarvar/'</td>
<td>'beat'</td>
</tr>
<tr>
<td>'xarqán/'</td>
<td>'lazy'</td>
<td>'xarqán/'</td>
<td>'lazy'</td>
<td>'xarqán/'</td>
<td>'lazy'</td>
<td>'xarqán/'</td>
<td>'lazy'</td>
<td>'xarqán/'</td>
<td>'lazy'</td>
</tr>
<tr>
<td>'ajustar/'</td>
<td>'adjus'</td>
<td>'ajustar/'</td>
<td>'adjus'</td>
<td>'ajustar/'</td>
<td>'adjus'</td>
<td>'ajustar/'</td>
<td>'adjus'</td>
<td>'ajustar/'</td>
<td>'adjus'</td>
</tr>
<tr>
<td>'sikás/'</td>
<td>'youth'</td>
<td>'sikás/'</td>
<td>'youth'</td>
<td>'sikás/'</td>
<td>'youth'</td>
<td>'sikás/'</td>
<td>'youth'</td>
<td>'sikás/'</td>
<td>'youth'</td>
</tr>
<tr>
<td>'din/'</td>
<td>'religious law'</td>
<td>'din/'</td>
<td>'religious law'</td>
<td>'din/'</td>
<td>'religious law'</td>
<td>'din/'</td>
<td>'religious law'</td>
<td>'din/'</td>
<td>'religious law'</td>
</tr>
<tr>
<td>'súce/'</td>
<td>'sweat'</td>
<td>'súce/'</td>
<td>'sweat'</td>
<td>'súce/'</td>
<td>'sweat'</td>
<td>'súce/'</td>
<td>'sweat'</td>
<td>'súce/'</td>
<td>'sweat'</td>
</tr>
<tr>
<td>'xarfitóná'</td>
<td>'beating'</td>
<td>'xarfitóná'</td>
<td>'beating'</td>
<td>'xarfitóná'</td>
<td>'beating'</td>
<td>'xarfitóná'</td>
<td>'beating'</td>
<td>'xarfitóná'</td>
<td>'beating'</td>
</tr>
<tr>
<td>'karpús/'</td>
<td>'watermelon'</td>
<td>'karpús/'</td>
<td>'watermelon'</td>
<td>'karpús/'</td>
<td>'watermelon'</td>
<td>'karpús/'</td>
<td>'watermelon'</td>
<td>'karpús/'</td>
<td>'watermelon'</td>
</tr>
<tr>
<td>'dó/'</td>
<td>'two'</td>
<td>'dó/'</td>
<td>'two'</td>
<td>'dó/'</td>
<td>'two'</td>
<td>'dó/'</td>
<td>'two'</td>
<td>'dó/'</td>
<td>'two'</td>
</tr>
<tr>
<td>'swivar/'</td>
<td>'follow'</td>
<td>'swivar/'</td>
<td>'follow'</td>
<td>'swivar/'</td>
<td>'follow'</td>
<td>'swivar/'</td>
<td>'follow'</td>
<td>'swivar/'</td>
<td>'follow'</td>
</tr>
<tr>
<td>'mátes/'</td>
<td>'nut'</td>
<td>'mátes/'</td>
<td>'nut'</td>
<td>'mátes/'</td>
<td>'nut'</td>
<td>'mátes/'</td>
<td>'nut'</td>
<td>'mátes/'</td>
<td>'nut'</td>
</tr>
<tr>
<td>'muy/'</td>
<td>'very'</td>
<td>'muy/'</td>
<td>'very'</td>
<td>'muy/'</td>
<td>'very'</td>
<td>'muy/'</td>
<td>'very'</td>
<td>'muy/'</td>
<td>'very'</td>
</tr>
<tr>
<td>'boy/'</td>
<td>'height, size'</td>
<td>'boy/'</td>
<td>'height, size'</td>
<td>'boy/'</td>
<td>'height, size'</td>
<td>'boy/'</td>
<td>'height, size'</td>
<td>'boy/'</td>
<td>'height, size'</td>
</tr>
<tr>
<td>'kazal/'</td>
<td>'village'</td>
<td>'kazal/'</td>
<td>'village'</td>
<td>'kazal/'</td>
<td>'village'</td>
<td>'kazal/'</td>
<td>'village'</td>
<td>'kazal/'</td>
<td>'village'</td>
</tr>
</tbody>
</table>
m /m/ 'woman, wife'
/zed/ 'z'
/tek/ 'A'
/otafar/ 'suffocate'
/purimlik/ 'Purim present'
/bel/ 'waist'
/yad/ 'call', 'yad'
/o/ 'yad'
/ye/ 'help'
/ey/ 'carry'
/rey/ 'kneel'
/kav/ 'honor'
/berax/ 'exceed'
/lember/ 'luck'
/m/ 'myel', 'honey'
/samar/ 'bath-house'
<table>
<thead>
<tr>
<th>Sound</th>
<th>Character</th>
<th>Position in Word (if restricted)</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>/a/</td>
<td>א</td>
<td>beginning and middle</td>
<td>/אית/ 'tie'</td>
</tr>
<tr>
<td></td>
<td>א</td>
<td>end</td>
<td>/אול/ 'joke'</td>
</tr>
<tr>
<td>/ai/</td>
<td>ע</td>
<td></td>
<td>/ואל/ 'there'</td>
</tr>
<tr>
<td>/au/</td>
<td>א</td>
<td></td>
<td>/ואו/ 'trunk'</td>
</tr>
<tr>
<td>/ay/</td>
<td>ע</td>
<td></td>
<td>/ואו/ 'tea'</td>
</tr>
<tr>
<td>/o/</td>
<td>א</td>
<td>middle and end</td>
<td>/ואו/ 'voice'</td>
</tr>
<tr>
<td>/o/</td>
<td>א</td>
<td></td>
<td>/ואו/ 'purse'</td>
</tr>
<tr>
<td>/a/</td>
<td>א</td>
<td></td>
<td>/ואו/ 'two'</td>
</tr>
<tr>
<td>/a/</td>
<td>א</td>
<td>beginning</td>
<td>/ואנ/ 'swim'</td>
</tr>
<tr>
<td>/e/</td>
<td>א</td>
<td>middle and end</td>
<td>/ואס 'is'</td>
</tr>
<tr>
<td>/eh/</td>
<td>א</td>
<td>v</td>
<td>/ואט/ 'time'</td>
</tr>
<tr>
<td>/ai/</td>
<td>א</td>
<td></td>
<td>/ואנ/ 'half'</td>
</tr>
<tr>
<td>/ai/</td>
<td>א</td>
<td></td>
<td>/ואנ/ 'believe'</td>
</tr>
<tr>
<td>/ai/</td>
<td>א</td>
<td></td>
<td>/ואנ/ 'I believed'</td>
</tr>
<tr>
<td>/ay/</td>
<td>א</td>
<td></td>
<td>/ואנ/ 'dizziness'</td>
</tr>
<tr>
<td>/a/</td>
<td>א</td>
<td>beginning and middle</td>
<td>/וא/ 'law'</td>
</tr>
<tr>
<td>/o/</td>
<td>א</td>
<td>end</td>
<td>/וא/ 'fiz'</td>
</tr>
<tr>
<td>/o/</td>
<td>א</td>
<td></td>
<td>/וא/ 'acute'</td>
</tr>
<tr>
<td>/u/</td>
<td>א</td>
<td>beginning</td>
<td>/וא/ 'throat'</td>
</tr>
<tr>
<td>/u/</td>
<td>א</td>
<td>middle and end</td>
<td>/וא/ 'and'</td>
</tr>
<tr>
<td></td>
<td>א</td>
<td></td>
<td>/וא/ 'plate'</td>
</tr>
<tr>
<td>/a/</td>
<td>ա</td>
<td>beginning</td>
<td></td>
</tr>
<tr>
<td>/o/</td>
<td>օ</td>
<td>middle and end</td>
<td></td>
</tr>
<tr>
<td>/u/</td>
<td>ւ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/v/</td>
<td>վ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/w/</td>
<td>ը</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/we/</td>
<td>իե</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/we/</td>
<td>իե</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/x/</td>
<td>չ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/y/</td>
<td>ե</td>
<td>before /a/, /o/, /u/</td>
<td></td>
</tr>
<tr>
<td>/l/</td>
<td>լ</td>
<td>before /a/, /i/</td>
<td></td>
</tr>
<tr>
<td>/z/</td>
<td>ց</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/k/</td>
<td>կ</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes

1. The unstressed vowels represented by ա and ե ե in words like երբեք and երբեք, երբեք are traditionally pronounced /æ/ (as in /æt/) and /ə/ (for example, /fu/) by people from: Bosnia, Serbia, Skopje, Monastir, Dubrovnik and other places in Yugoslavia; Bucarest, Craiova, and elsewhere in Romania; Sofia, Vidin, Stanke Dimitrov (Djupno), Pazardzhik, Ruse (Rusechku), Varna, Varna, and other cities in Bulgaria; Cetatea, Adrâa, Vâlcea, Rhodes, and certain other parts of Greece; and Venice. These vowels are generally pronounced /ə/ (for instance, /æt/) and /ə/ (as in /fu/) by those from: Salonika; Çerke, Gallipoli, Edirne, Çanakkale, Izmir, Bursa, Khios, Chios, Thessaloniki, and other areas in Turkey; and in Alexandria, Cairo, Jerusalem, and Morocco (as shown in my unpublished M.A. thesis Toward a Linguistic and Cultural...
Geography of Judean (New York: Columbia University, 1975), figure 4).

3. Words borrowed from Hebrew-Aramaic generally retain their original spellings in Judean; the spelling of each such word must therefore be learned individually.

3. The final unstressed vowel represented by the in a word like MMN is traditionally pronounced /a/ (as in /dfe/) by speakers from those Yugoslavian and Bulgarian cities listed in footnote 2 on page 9 above, and /a/ by speakers from other areas (compare figure 5 in the work cited in footnote 1 above).

4. Customarily spelled XX in publications from Yugoslavia, Bulgaria, Romania and Austria.

5. At the beginning of a word, always preceded by - (compare footnote 5 on page 9 above).
READING SELECTIONS

with English translations by

Stephen Levy
1. FROM AN ANONYMOUS PRIMER: Syllogisation Exercise A.

(Salonika: ca1910)

/aklıvad rasi/ 'Rashi type'

/merubâ/ 'Square type'

/solitrev/ 'Sephardic cursive'

PAGE 16
As this passage might be read by people from:

Istanbul—
la i-zi-ka 3e mi tf-ro es xa\textsuperscript{3} ro-sa, el i-zi-ko 3a mi
ve-zin-no es xa-ra-g\textsuperscript{an}. la ri-z\textsuperscript{2} m\textsuperscript{\textbf{f}}-a ez a-ma-rf-a, tu ko-
mi-tes xa-ro-vas, no ro-s\textsuperscript{2} ez la la-zi-ka, la na-va-za m\textsuperscript{\textbf{f}}-a ez
de jos kor-tis, la te-za \textsuperscript{\textbf{2}}o1 te-za-\textsuperscript{3}o, tu ku-z-\textsuperscript{2} re u-na ka-mi-za.
5 la sa-li-va i\textsuperscript{3}o mi bo-ka, la ne-li-zi-na, mi tf-a ez
bu-e-na, mi tf-ro me a-ma mun-s\textsuperscript{2}o.
1-\textsuperscript{2}l-ko! el xa-ra-g\textsuperscript{an} ez a-bo-re-si\textsuperscript{3} o zo to-\textsuperscript{2}os

Rhodes—
l\textsuperscript{1}a i-zi-ka \textsuperscript{3}i mi tf-a es xa\textsuperscript{3} re-sa, il i-zi-ko \textsuperscript{3}i mi
vi-zin-na es xa-ra-g\textsuperscript{an}. la ri-z\textsuperscript{2} m\textsuperscript{\textbf{f}}-a ez a-ma-rf-a, tu ku-
mi-tis xa-ro-vas, no ro-s\textsuperscript{2} iz la la-zi-ka, la na-va-za m\textsuperscript{\textbf{f}}-a ez
di jos kor-tis, la te-za \textsuperscript{\textbf{2}}i1 ti-za-\textsuperscript{3}u, tu ku-z-\textsuperscript{2} re u-na ka-mi-za.
5 la sa-li-va \textsuperscript{3}i mi bo-ka, la ne-li-zi-na, mi tf-a ez
bu-e-na, mi tf-u mi a-ma mun-s\textsuperscript{2}o.
1-\textsuperscript{2}l-ko! il xa-ra-g\textsuperscript{an} ez a-bu-ri-si\textsuperscript{3} u \textsuperscript{3}i to-\textsuperscript{2}us

Monastir—
l\textsuperscript{1}a (fi-\textsuperscript{\textbf{2}}i-ke \textsuperscript{3}i mi tf-e es xa \textsuperscript{3} ro-se, il (fi-\textsuperscript{\textbf{2}}i-ke,
\textsuperscript{3}i mi
vi-zin-na es xa-ra-g\textsuperscript{an}. la ri-z\textsuperscript{2} m\textsuperscript{\textbf{f}}-e ez a-ma-rf-e, tu ku-
mi-tis xa-ro-ves, no ro-s\textsuperscript{2} iz la la-zi-ke, la na-va-za m\textsuperscript{\textbf{f}}-e ez
di jos kor-tis, la te-ze \textsuperscript{\textbf{2}}i1 ti-za-\textsuperscript{3}u, tu ku-z-\textsuperscript{2} re u-ne ka-mi-ze.
5 la sa-li-ve \textsuperscript{3}i mi bo-ke, la ne-li-zi-na, mi tf-e ez
bu-e-ne, mi tf-u mia-me mu-s\textsuperscript{2}o.
(f)\textsuperscript{\textbf{2}}i-\textsuperscript{2}l-ke! il xa-ra-g\textsuperscript{an} ez a-bu-ri-si\textsuperscript{3} u \textsuperscript{3}i to-\textsuperscript{2}us

Translation:
My aunt's little girl is concealed. My neighbor's little boy
is lazy. My handkerchief is yellow. You are
carbo. Don't throw the pebble. My pocketknife has
two cutting edges. The tile of the roof. You sewed a
shirt.
5 The seliva from my mouth. The medicine. My aunt is
good. My uncle loves me a lot.
LITTLE ONE! THE LITTLE ONE IS HATED BY EVERYONE
București—
la moș-ka es fî-ki-ga. il pa-ka-ri-ku dil ka-fa.
la fêz di pa-pê, la mu-ka-ma di la me-za. la ti-gu-ru dil 
chi-ki-ki-ku. la ku-mi-da pas-tó-za. la a-ku-a dil pod-su.
il fî-le di pa-pê. ma-mâ la mî-a mi da ka-da df-a pa-râs.
a-ma il la-vo-ro a-ma-du di to-dus

Salonika—
la moș-ka es fe-ki-ga. el pa-ka-ri-ko del ka-fa.
la fêz de pa-pê. la mu-ka-ma de la me-za. la ti-ku-ru del 
chi-ki-ki-ko. la ko-mi-ja pas-tó-za. la a-va del pa-jo.
el fî-le ke pa-pê. ma-mâ la mî-a ma la ka-ka ke-a pa-râs.
a-ma el la-vo-ro i se-râs a-ma-jo ke to-jos

Translation:
The fly is annoying. The small caged bird.
Papa's fêz. The oilcloth from the table. The figure of the tiny one. The tasty meal. The water from the well.
Papa's razor. Each day my mom gives me money.
5 LOVE WORK AND YOU WILL BE LOVED BY EVERYONE
III. FROM AN ELEMENTARY READER

ימוק התנカン (רבי תרה), יעקב אוקי

/yakov akoqef [editor], lecturas diversas /
Yaakov Hakohen (editor), Diverse Readings
(Salonika: ca1600), p. 48:

🔊 קבוצת מקרא רashi

'בניא אברון

1. נתן לך גן עדן ואיש殡 לא תצמח בו עץ ידוע

2. לא תאמר חותר אדום ורד וירדו_party

3. כי אין מלחמה

 السياسية ולחן תוקף נפש בוש חנניא

4. וכבר בודק

5. נשייך זה מה כן וライ קורא זה מה כן

ותרה יקר

6. נgiene בבראש

7. שיר השירים

8. נpostcode

9. ויהי

10. לך! זה מה כן

רוֹבֵּךְ /merubk/ 'Square type'

10. זה מה כן

קרוב /merubk/`Square type'

11. זה מה כן

קרוב /merubk/`Square type'

12. זה מה כן

קרוב /merubk/`Square type'

13. זה מה כן

קרוב /merubk/`Square type'

14. זה מה כן

קרוב /merubk/`Square type'

15. זה מה כן

קרוב /merubk/`Square type'

16. זה מה כן

קרוב /merubk/`Square type'

17. זה מה כן

קרוב /merubk/`Square type'

18. זה מה כן

קרוב /merubk/`Square type'

19. זה מה כן

קרוב /merubk/`Square type'

20. זה מה כן

קרוב /merubk/`Square type'
As this might have been read by its author:

um bwen amigo

Ifikos, kada uno de vozotros tyene um bwen amigo.
el avila kwando kuré i se akaya si lo dezéf.
kwando esta f akle ooz voz divyette i veo konsola en vwestra

5 tristes,
el gwada vwestros sekretoz i voz dize los suyos.
el vyesa kwando lo yamé je no se toma desplazer si lo

abandoné.

un tal amigo ez el mas presynoz de todo los trezoros.

10 kyen ez dunke este bwen amigo?
ez um bwen livro!

Translation:

A GOOD FRIEND

Little ones, each one of you has a good friend.
He speaks when you want him to and stays silent if you wish it.
When you are bored he amuses you and comforts you in your

5 sadness.
He keeps your secrets and tells you his.
He comes when you call him and is not hurt if you
abandon him.
Such a friend is the most precious of all treasures.

10 Who, then, is this good friend?
It is a good book!
IV. FROM AN ETHICAL WORK IN TRADITIONAL TUDERMO
שנה טובה לך!
As this might have been read up its author:

maasæ in un raźa, ki munxaq vezeq si ditterinawa di di-
šar su kamini negru, i turnava in tšuvu anå so
si era kadar di dayanar, i turnava al kamini negru, si
xwe ondi il xaxam puq ki li imbezi alcün rimedyu. Il xaxam
5 pinëq di aser un rimedyu kun ki si gwadri solo do un pika-
du, i kun estu ki istë siguru ki no turna maz [3] i kamini
negru. Il imbezi i si assëq di el ki risa di no avlar
mintiras. I kun estu la ganë ki si si kirä ir a al-
cün luqar di aser pikadu, pinëqava, si mi dimandan ondi
10 m'oxä, ke arë, li vidrad no pweju dizir, ki miagu kyj-
piqë, mintiras no pweju avlar. I kun estu si xwe tra-
vandu di lus pikadus, i turno in tšuvu kumpilada, i
para il karar dili uvlug ki ez li apigar kun la virad
i alšar di la mintira, kali ki muz akavimemuz munçu in
il kirjar a mwestruz lëuz i lëmas, ki istën muy byen
imbizadée a no avlar si no dafkë vidrad, i ki xo si lis
topi in szz bokaz dinguna mintira.

Translation:

[There is a] tale about an evil-doer, who many times was determined to
leave his evil path, and he would repent, but
was incapable of bearing it, and returned to the evil path.
He went to the rabbi so that he might teach him some remedy. The rabbi
thought of making a remedy by means of which he might guard himself from only
one sin, and with this he would be sure of not returning again to the evil path.
He taught it to him and was promised by him that he would agree not to tell
lies. And with this he succeeded, for if he wanted to go
somewhere in order to sin, he thought, If they ask me where
10 I've been, what will I do? The truth I can't say, because I'll be
shamed, lies I can't tell. And with this he kept free-ing himself
from sins, and repented completely; and
because of the greatness of the duty which is to hold to the truth
and be far from the lie, we must take great care in
raising our sons and daughters, that they be very well
taught not to speak anything but the truth, and that no
lie be found in their mouths.

Comment: This story is an elaboration of a midek, using a standard
introductory device (/maasæ enq/, based on Hebrew maase he-/) and elements
drawn from the language's Hispanic (for example, /dišär/, /vidrad/),
Hebrew-Aramaic (/raðë/, /dakë/) and Turkish (/kadär/, /dayanar/) com-
ponents. Below is the Hebrew version which served as its immediate source
(taken from Eliezer Papo, "Tshëzë Bëm" (Vienna: 1865), v. 1 ff. 7b):

24
V. FROM A NOVEL

אילה ו. קראמונס, 'ה נויה העגונה'

/elke r. karmons, the novel's savor

Ella R. Karmons, The Grass Widow

(Constandinople: 5682-1921/22), pp. 3-4:

/kevad_rapf/ 'Rashi type'

/meruza/ 'Square type'

— אדיסי עובד צ'נברק!
As this might have been read by its author:

kapsalo uno

era la noche primera de purim del anyo sinko mil i kinyentoz i kwarenta i syete.
la kieg de chelb yakov el gevir situada en la ja-
dé de nobek en balat, era ensendida kom mun-

5  
saz luzas, el saláon byen anko era yeno de jente
i el balabáy propy korfa a dereph i a
estyerdá a aser rait a loz envidatados.

ke avla esta xeke en esta kaza? avla
un espozonyo. chelb yakov el gevir tenfa una

10 loka regalada, anko muy riko, el no bukava a
darla a algún lfo de riko, si to de el avía
eskoifado por yerno al lfo de rif y ardn el xasid
xaxam akel de akel tyempo em balat, i avía
destinyado la noche de purim kono noxe de despozoryo.

justo alaz craz doz ala turka, umno-
só venía enformar ke rif ardn el xasid ya
venía kon su lko.

ux chiko remeneamoyo se sintió entre todo
loz asistyentez i eyoz ronjavan sus reyaldas

15 sobre la pverta del saláon por ver entrar al
novenyo.

rif y ardn entrava kon su lfo simón en di-
zyendo:

--purim tov mevorax!

20
Chapter 1

It was the first night of Purim in the year 5547 [=1787].
The house of Ṣabṭ [literally, 'gentleman'] Yakov the rich, located on
Dubek Road in Balat, was lit with many
lights. The spacious drawing room was full of people
and the host himself hurried right and
left to make his guests comfortable.

What would there be tonight in this house! There'd be
an engagement. Ṣabṭ Yakov the rich had an
only daughter. Although very rich, he didn't seek to
give her to some rich man's son; instead he had
chosen for a son-in-law the son of Rabbi Arón the Fious,
rabbi at that time of the synagogue in Balat, and he had
designated the night of Purim as the night of the engagement.

At precisely two o'clock Turkish time, a servant
came to say that Rabbi Arón the Fious had just
arrived with his son.

A small stirring was heard among all
those present and they cast their glances

20 toward the door of the drawing room to see the
groom come in.

Rabbi Arón entered with his son Ṣimón,
saying:

"A good and blessed Purim!"

Comment: Hispanic (/jente/; /izó/), Hebrew (/gouvîr/; /balabdy/),
Turkish (/ṣabṭ/; /üç/), French (the construction /en croyendo/) and Italian
(/giusto/) elements are interwoven in this description of traditional late-18th
century Eastern Sephardic life.
VI. A POEM

/el bokaliko de vino de un borboli/
A. Ben-Ghiat, "The Little Bottle of Wine of a Drunk"

/merub/ 'Square type'

איני מספרתי דרך ב().'רי
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
איני
As this might have been recited by its author:

e l bokali kito de vino de
um boratch

kwanto bwenoh
me sos

tu, bokal no yeno
amaado mas ke ni emance
a mi tos
anaxas
a mi bos

10

aklaras
no deñas
ni yuros
ni ansyas
sos mi amare

15

i mi grande abrigo
kwanto tu vino ez ennozoh
i kwanto mi koyas in se ase gosoro
um mafide vale yada gotika gotika
una lira vale kada kopiaka in kopika
todo tyespo ke yo esté i vo a bivir
de ti no ne vo nunxa a despartir
i te vo gwezar dyento mi peño
como un grande provecho
vino mfo el mi kerido

20

no me tomes el sentido
sstate byer kontente
señún yo esté alegrete
(telégrafo, edisyón de mantes, sinko mil i feéntoz i kwarenta i mwewe)
Translation:

THE LITTLE BOTTLE OF WINE OF A DRUNK

how good you are to

5
me, my full bottle
more beloved than my brother
my cough
you ease
my voice

10
you clear
you allow
neither tears
nor distress
you’re my friend
and my great refuge

15
how beautiful your wine is
and how my heart gladdens
each little drop is worth 20 plasters
each little glass is worth 100 plasters

20
so long as I am and will live
you I’m never going to leave
I’ll keep you inside my chest
like a huge profit
my wine my dear one
don’t take away my senses
be quite content
as I’m happy

(TELÉGRAFO, Tuesday edition 5649 [=1888/89])

Comment: Reproduced from the literary anthology "כַּהַרְיוֹנָה דְּנָרַבְּשִׁה" edited by Salomon Israel Cherest and Ben-Zion Taragan (Jerusalem: 5662=1901/2), p. 22.
VII. FROM A ZIONIST PERIODICAL

A. Ben-Santachi, "la misión de la comunitá"
A. Ben-Santachi, "The Mission of the Community"

In a Rashi type

סימן לחק יד של קותנש

שבו לך אבר יחידי רכיב אבריאירלאלה

In a Meruah type

סימן לחק יד של קותנש

שבר לוחを作ימיר די של קותנש

In a Square type

In a Square type
As this might have been read by its author:

la misión de la comunidad

todo loke ez fidyó deve enteresoral

un grande poeta latín de la antikity dijo: so ombre i nada
de lo ke ez umano no pvede defarme endereente.

5

la comunidad deviría tomar como devisa estos propios byvors:

so la representaçión de loz fidyó, i todo lo ke pvede enteresar loz

fidyó komanda mi propyo enteresamente.

la comunidad si kyere ser hiva, si no kyere petrifitarae, momific-

karae- no pvedo limitar dogmaticamente, arbitrarmente su serkle de

akasyón. eya no pvede dezir asiak vo i no max tloce, na mi tare-

xa i de eya no me alinjo. si una tala terefa se axia prevalent

en kualunque kwestión bave, la comunidad traizón su misión ke

ez akei de estar velando kontinualmente ala sovrepuida de loz

enteresez fidyó, de azer todo lo ke está en su poder porke la col-

lektività, el organismo fidyó no se afike ni al punto de vista na-

sional, ni al punto de vista moral i intelektual, ni mesmo al punto de

dista ekolómico.

Translation:

THE MISSION OF THE COMMUNITY:

All That Is Jewish Should Interest It

A great Latin poet of antiquity said: I am a man, and nothing

that is human can leave me indifferent.

5

The Community should take as its motto these very words:

I am the representative of the jews, and everything that can interest the

jews commands my own interest.

The Community—if it wants to be vital, if it doesn't want to petrify, mummi-

fy—can't dogmatically, arbitrarily limit its circle of

action. It can't say I go up to here and no further. Behold my task

and I don't go beyond it. If such a theory were made to prevail

on whatever matter there might be, the Community would be betraying its mission,

which is that of continually watching over the sovereignty of

Jewish interests, of doing everything in its power so that the

10

15

collectivity, the Jewish organism doesn't weaken from the national

point of view, nor from the moral and intellectual point of view, nor even from

the economic point of view.

The author's training in classical Western civilization (probably in an Alliance Israélite Universelle school) is evident here; note the preponderance of International Standard Vocabulary items adopted from French and Italian (among them, /alif/, /kafun/), and the deliberate avoidance of Hebrew-Arabic and Balkan elements (although the Balkan /ka/ does sneak in).
VIII. FROM A TRADITIONAL BALLAD

"Song for the Night Before a Circumcision"

καντιγκα δε σεμελι (καντιγκα)
κεισατα ραβθ (κεισατα)

חניךיך נכים ידשפירה
לבר נפשות, אשה שם נפשות, נושה נפשות, נושה נפשות.
ויהי הולך ידשפירה, ידשפירה ידשפירה.
5

טומנאין דומיאן סופית סופית סופית סופית סופית סופית
טומנאין דומיאן סופית סופית סופית סופית סופית סופית
ז"כ שום סופיט שאפשי.
ויהי הולך ידשפירה, ידשפירה ידשפירה.
10

ש"כ כן טומניאין דומיאן סופית סופית סופית סופית סופית סופית סופית
ש"כ כן טומניאין דומיאן סופית סופית סופית סופית סופית סופית סופית
ז"כ שום סופיט שאפשי.
ויהי הולך ידשפירה, ידשפירה ידשפירה.
15

ש"כ כן טומניאין דומיאן סופית סופית סופית סופית סופית סופית סופית
ש"כ כן טומניאין דומיאן סופית סופית סופית סופית סופית סופית סופית
ז"כ שום סופיט שאפשי.
ויהי הולך ידשפירה, ידשפירה ידשפירה.
20
ס槍 ה数据分析

"סופרינו" 'Sepphardig oursyot'

ס"ופה ישlein ר'-מקרא

5

ס"ופה ישlein ר'-מקרא

10

ס"ופה ישlein ר'-מקרא

15

ס"ופה ישlein ר'-מקרא

20

ס"ופה ישlein ר'-מקרא

25
As this might have been sung in Jerusalem:

SANTIPA DE SEMIRÁ (sebá)
kwando el rey nimrod del campo salía, mirava en el
skyelo en la estrena, vio los santa de la ribe-
ría, ke avfa de naser avram avinu.

en lugo ala komadres enkimendava, ke toda muñer
ke keda prinyada, la ke parfa i20 ke lo natare,
ke avfa de naser avram avinu.

la muñer de tervel ked cà prinyada, de día en día
le preguntava, saké tené la kara tan demudada, eya
ya savfa el byen ke tená.

afín de nave meses parir kería, iva komiando
por kampoz i vinyas, a su marido tal no le des-
kuvesto, topó una meard a i lo parfa.

en akeera ora al avfaro, andavo la mi madre
de la meard, ya akí ya topo kenime alekará, malaxim
de los skyelo i me skompanyadum porke so kriade de el
dyo bendicí.

afín de sav meses lo fwe avfitar. lo vido de en-
 frente mansevo saltar, mirando enel skyelo i byen
atentar, para konoser el dyo de la verdad.

Translation:

SONG FOR THE NIGHT BEFORE A CIRCUMCISION (sung in the mode of sebá)

When King Nimrod set out from the fields, he looked at the
sky in the firmament, he saw divine light from the Jewish
quarter, because Abraham our father was to be born.

Immediately he issued a command to the midwives, that every woman
who becomes pregnant, she give birth to a son he must be killed,
because Abraham our father was to be born.

The wife of Terah became pregnant, daily
he asked her: Why is your face so pale? She
knew the good she was bearing.

At the end of nine months she wanted to give birth, she went walking
through the fields and vineyards, she didn’t let her husband know about it,
she found a cave and there would give birth to him.

At that hour he would speak: Mother of mine, go out

of the cave, I’ll surely find someone here to nurse me, angels
of the heavens will accompany me because I am created by
blessed God.

At the end of six months she went to visit him, she saw in front of her
a young man leap up, looking very attentively at the sky,

so as to know the God of truth.
Comment: This version is reproduced from ע"ט ננה יאמ a chapbook containing Hebrew and Judeo-Spanish piyyutim and ballads (published in Istanbul?—my copy lacks a title page); other versions exist. Compare M. Attias, Romanesco sefardí, 2nd ed. (Jerusalem: 1961), pp. 236–238.

Although somewhat reminiscent of the Christian story of the Magi, the roots of this ballad lie in a μαρτα, compare L. Ginsberg, The Legends of the Jews (Philadelphia: 1923–1951), v. 1 pp. 180–193. On the ḥone de Semirá or wyola ceremony during which it is customarily sung, see M. Molho, Usos y costumbres de los setecíos de Salónica (Madrid-Barcelona: 1950), pp. 52–64.
EX. FROM A LITURGICAL SONG FOR SHAVUOTH

"Yered bar lechin zalai, "sefer ketubad atori of the Law."

Yehudah bar Leon Kalai, "Marriage Contract of the Law"

/ keterav rakhan / 'hashi tyras'

/merubak kom puntos/ 'Square type with vowels'
As this might have been sung by its author:

ez razón de alavir a el dyo grande i poderozo.  
kone temorciad de korasan i alegria i gozo, en  
el día el este santo i temorozo:  
en este día abaxó el dyo en sinóye i milaryas de malaxim  
5 kon el. a dar la ley ensu pewelo kaza de israel. por  
mano de mošé rabenu pastor fiel:  
non kifó abaxar sovre ningín monte alto. salvo em  
monu de sinóye ke se arebaxó tanto, por ke deprenda  
el ombre i tome la anavá por manu:  
10 yamó i diño el dyo barux u a los Ydyóy mi kompanya  
ermora. azee veer a tu vista entemplada ala roza. ke  
tu box savroza i tu vista doroz o:  
israel ke oyeron la box del dyo binnóko. diñeron  
estaremos syempre asu komando’ a su diño.  
15 aremoz i oytemos todo su bwen diño.

Translation:

It is right to extol great and mighty God  
With fearfulness of heart and happiness and joy  
On this holy and awesome day:  
On this day God came down onto Sinai and a myriad of angels with Him  
5 To give the Law to His people, House of Israel,  
Through the hand of Moses our teacher, faithful shepherd:  
He didn’t want to come down upon any high mountain,  
But only upon Mount Sinai which humbled itself so,  
In order that man might learn and take modesty as a cloak:  
10 God, blessed be He, called out and said to the Jews, My beautiful company.  
Make me see your presence like the rose,  
For your voice is delightful and your presence graceful:  
Israel, having heard the voice of blessed God,  
Said, We will always be at Your command and Your utterance.  
15 We will do and we will hear all Your good utterance:

Comment: Text in raví type from "םבר скачать (Vienna: 5649=1888/89),  
p. 194; text in meruḵ type with vowels from  
The Eastern Sephardim traditionally chant this poem in its entirety during  
the Shavuoth synagogue service. Yehudah bar Leon Kalai, an 18th century poet  
of Salonika, based the piece on Israel Nadjar’s 16th century poem “Yarad dodi  
legano,” itself inspired by a passage in Midrash HaAket, compare M. Molho,  
This piece exhibits some of the features characteristic of a Ladino text,  
as described in the comment under selection X.
# X. A TEXT ILLUSTRATING THE 'LADINO' VARIETY OF JUDEZMO:
From *The Song of Songs* 1, 1-11

## Hebrew text and Ladino translation

<table>
<thead>
<tr>
<th>Hebrew</th>
<th>Ladino</th>
</tr>
</thead>
<tbody>
<tr>
<td>קַנְבָּנָא</td>
<td>כנ.isOpenlink2</td>
</tr>
<tr>
<td>יַלְוָא</td>
<td>ילו.Openlink2</td>
</tr>
</tbody>
</table>
te amore: (5) rega yo idonora dwaynez de yenuñalym komo yendaz de kedar komo telaz de salomó;
(6) non ekarneskadei deme ke yo deroña ke me defatez el sol iko de mi madre enseyron em mi puwyomme gwaredera axaz vinax mi
vinya ke ami non gwarró: (7) demanya ameael ke amó mi alma komo paserdá komo yazerá en las svebtab te pokte seré komo ondwellwes sourve senyayos de tus kompanyeros. (8) si non savez
ati la emozas en las muñase sáel ati en
karkanyalez de laz ováñz i apasen a tus kwétoz sourve movadaz de los mastores;
(9) a kwéyera en kwattewaz de paró te aspenfá mi kompanyera: (10) armorómagwóronése tus kifadas kon las alkoraz tu servís kon las
25 bantas: (11) alkoraz de có aremoz ati kon pinturyaz de plata:

Translation*

The Song of Songs, by Solomon.
(2) Oh, give me of the kisses of your mouth
For your love is more delightful than wine,
(3) Your ointments yield a sweet fragrance,
Your name is like finest oil--
Therefore do maidens love you.
(4) Draw me after you, let us run!
The king has brought me to his chambers,
Let us delight and rejoice in your love,
Savoring it more than wine--
Like new wine they love you!
(5) I am dark, but comely,
O daughters of Jerusalem--
Like the tents of Kedar,
Like the pavilions of Solomon.
(6) Don't stare at me because I am swarthy,
Because the sun has gazed upon me.
My mother's sons quarreled with me,
They made me guard the vineyards;
My own vineyard I did not guard.
(7) Tell me, you whom I love so well;
Where do you pasture your sheep?
Where do you rest them at noon?
Let me not be as one who strays
Beside the flocks of your fellows.
(8) If you do not know, O fairest of women,
Go follow the tracks of the sheep,
And graze your kids
By the tents of the shepherds.
(9) I have likened you, my darling,  
To a mare in Pharaoh's chariots;
(10) Your cheeks are comely with plaited wreaths,  
Your neck with strings of jewels.
(11) We will add wreaths of gold  
To your spangles of silver.

(*Reprinted with permission from The Five Megilloth and Jonah, Second Revised Edition (Philadelphia: Jewish Publication Society of America, 1974), pp. 5-6.)

Comment: The name Ladino is today best applied only to that special semi-archaic, semi-artificial calque variety of Judeo-Spanish used to translate sacred and liturgical Hebrew-Aramaic texts into a language intelligible to the average Sephardi—a language predominantly of 'Galician' or 'Romance' origin, hence the term /ladino/. (גלס|לאז|—a word originally signifying 'foreign language', language other than Hebrew, but acquiring the specialized meaning 'Romance language' in the Middle Ages—appears in Hebrew-Aramaic texts to designate the language of the Sephardim in all its varieties, and also the other traditional Jewish languages of essentially Romance stock, which include: Sephardic Laz or "Judeo-French", Italian Laz or "Judeo-Italian", and Shudit or Comaladine "Judeo-Provencal". Under the influence of Hebrew /לדינו|, /ladino/ sometimes occurs in rabbinic Judeo-Spanish texts—but not in speech—to refer to "Judeo-Spanish" in general.)

In traditional Sephardic communities, the primary purpose of the Ladino texts was to provide children and less learned adults with an educational tool by means of which they might gain access to the 'sacred language' texts themselves. Ladino texts are characterized by the following features (the illustrative examples are taken from the above selection): archaizing vocabulary and grammatical forms (such as /donoz|, /dvena, /kon tigo, /eskanaeskade/, /basa|seme, /agozrmo|); a general tendency to avoid inclusion of even the most popular words of Hebrew-Aramaic origin, but strict traditional spelling of all such words and proper names which do find their way into the translations (for example /Mishne|Tosefta/); a rather faithful adherence to rabbinic exegesis and avoidance of anthropomorphic expressions; and, perhaps most characteristically, a firm reliance on the principle of 'literalism'—the attempt faithfully to reproduce all the idioms, grammatical forms and syntax of the original Hebrew-Aramaic text, by means of calques or loan-translations, new coinages and innovations, and even the use of similar-sounding words wherever possible (and so /Mishne|Tosefta/ yields /Mishne|Tosme/, /be bezoz|desu/ /beka/; /Mishne|Tosefta/, /te amaran/; /mishne|, /negra yo/; /mishne| /darefodesad/). Analogues of this special calque variety probably exist in all Jewish languages, compare N.V. Sephera, La ladino: judío-español calque, Deuterocone (Paris: 1973), pp. 43-46.

The excellent specimen of Ladino which constitutes the above selection was composed by Rabbi Yisrael ben Hayyim 'of Belgrade' and published in
kantar de los kantares, ke ez de ŝelomo. ke me beze kon lox bekoz de su boka; porke miroses son tus kerensya ke vino. por el polot de tus asefets bwenas, komo asefets vazpado es tu nombre; por tanto las eskosas te aman, montsàeme, etar de ti koreremos; me truito el 5 rey en sus kameras; noz gozaremz y noz alegramos en ti; noz a-kordaremos de tus kerenzas mas ke de vtero; loz derechos te aman. morena soy yo, ma eremos, fo iizes de yerulafaym, komo las tynendas de kedaz, komo las kortias de ŝelomo. no me mirof ke yo soy morena; porke el sol me mirf; loz iizes de mi madre se atrasaron contra mi; me puzyerom por gwardadora de las vinyas; mi vinya ke era mfa no gward- 10 df. deresàyme, tu a kyen em mi ajma, onde apesentas, onde asef yazar tu revanyo ai medyoñ∅a; porke a que sera yo komo la ke va erando juntu a loz revanyoz de tus kompaneros? si tu no saves, fo ermoza entre las nuñeres! asl tu por las patadaz del revanyo, 15 i apasenta tus kavretaz juntu a las morados de los pasiores. a la kavayera en las kwatregwaz de la disa; kompagniera mfa. se afermosoñ∀aron tus kiñadas kon las Joyas, tu servis kon las kertas. Joyas de ero te aremos kon tabames de plata.
XI. FROM A PERIODICAL IN LATIN CHARACTERS:
Spelling System Based On Modern Turkish

"espozados en la prezyon"
"Engaged in Prison"
(İstanbul: ca 1931), pp. 1-2:

ESPOZADOS EN LA PREZYON

KAPÍTOLO 1

El koento ke vamos a contar es un fakto verdadero ke se paso en Balat en frente del lugar ke se topa oy situa el Espital Or Ahaim.

Era tarde de alba dal 10 av del anyo 5650 a oras de tradre ke i lo yaman....... nahamu, El sinyor Yusefaçi Korvi vinya a kaza kargha do komo la mulá, i trata a kaza de todo lo boeno ke se toppava en akel tiempo para kordar Taniël. El se iva órito ala kuzina i despoes de yamar a la gizanderia, le dava el orden de las kozas ke tezia de aparejar para la kordada. El le dava tambien un pa ketito de tombeki e le dizia de aparejarle una zargile bien limpya en la guerta ke te nian detrás de sus kaza.

Alas oras 7.15 Yusefaçi se fue al kal por azer la orasyon de la tadre. En eska pando de avrid, el kombido a su anigio Marko por visir dezayunar en cuntos a su kaza.

Kuando eyos entraron en kaza, todo ya era pronto. la meza estaba pronto en la guerta. i un fener konteniendo una lampa de 30 numero estava koljado serka de la meza.

Al torno de la meza aiviya 5 siyas en la una estuva asentada madam Kler ke era la sinyora de kaza, en la seg cuda madmuzezel Roza ke era la ija regala de Yusefaçi, en las otras dos siyas se asentaron Yusefaçi
i Marko, i la sinkena siya ke estava vazis, era para laek ke lya venir esta tarde a premnar en cantos.

La puerta yaravan, era laek ke vino, el saludo a todos; después de besar la mano de su tío, se sentó al pranzo. Y en vista trujeron a korte Tandì.

Translation:

ENGAGED IN PRISON
Chapter 1
The story we are going to tell is an actual event that occurred in halaat opposite the place where Or Shaim Hospital is situated today.

It was Sunday afternoon, the 10th day of Ḥi in the year 5650 [1890], at the time of the afternoon that is called....

Mr. Yosefàkí Kofán [Cohen] came home loaded down like a mule, and he brought home all the good things one found at that time to break the fast with. He went straight to the kitchen and after summoning the cook, he gave her the list of things she had to prepare for breaking the fast. He also gave her a little packet of tobacco and told her to prepare a well-cleaned hookah in the garden they had behind their house.

At 7:15 Yosefàkí went to the synagogue for the afternoon prayers; having finished the evening prayers, he invited his friend Marko to come break the fast together with him at his house.

When they entered the house, everything was ready. The table was set in the garden and a lantern containing a lamp of 30 watts was hung near the table.

Around the table were five chairs: in the first, Claire, the lady of the house, was seated; in the second sat Mile. Rosa, who was Yosefàkí's only daughter; in two other seats sat Yosefàkí and Marko; and the fifth chair was empty, it was for laek, who was going to come this afternoon to dine together with them.

There was a knock on the door, it was Isaac who came. He greeted everybody and, after kissing his uncle's hand, sat down to dinner; at once they brought food to break the fast.
Comment: Taken from an issue of *El Amigo de Kaza*, described by its editor--Ella R. Karmona--as a "rekolyo de asekdotas la mas parte oudias." My copy lacks a title page.

Note the phonetic values of the following symbols used in this spelling system:

- \( \mathcal{a} = /\alpha/ \)
- \( \mathcal{e} = /\epsilon/ \)
- \( \mathcal{h} = /\varsigma/ \)
- \( \mathcal{z} = /\zeta/ \)
"Mickey Rooney: Finally I've Found the Woman of My Dreams"

(Mex-Rex: 5736+1973)

MIKI RONI: ENFIN YA TOPÁ A LA MUJER DE MIS ESFUENIOS

"Es maravilla, enfin ya topá la mujer de mis esfuerzos," dice Miki Ro-

ni al jurnal "Star" de Hong Kong, en la que se to-

pa por tomar parte en el filmo "De Hon Kong kon

amor".

Kusto a su joviana no-

via, dicho ria: "Tofas

bas 7 ex-mujeres de Miki

no rucherez a entender-

lo. Yo seré diferente...

Estender al de enfrento

es la semia principal"...

Translation:

MICKY ROONEY: FINALLY I'VE FOUND
THE WOMAN OF MY DREAMS

Mickey Rooney, the American artist
still well-known for Hollywood movies
from his youth, and who today is 54
years old, is about to marry for the
eighth time....

Short of height, not going over 159
centimeters with shoes, he is going
to marry the young 25 year old blonde
Jane Chamberlain, singer and song-
writer.

"It's a marvel, finally I've
found the woman of my dreams,"
Mickey Rooney told the newspaper
Star, of Hong Kong, where he happens
to be playing a part in the film
From Hong Kong With Love...

As for his young fiancée, she
said, "All of Mickey's 7 ex-wives
failed to understand him. I will
be different.... Understanding the one
opposite you is the principal art"....

Comments: Taken from the 6 Tichri/11 September issue of La Luz de Israel,
currently edited by Reza Yaech, with regular columns by Nissim Bueno,
Leon Berk and Eliezer Bivas.

Note the phonetic values of the following symbols used in this spelling
system:

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>ch</td>
<td>/ʃ/</td>
</tr>
<tr>
<td>el</td>
<td>/l/</td>
</tr>
<tr>
<td>h</td>
<td>/x/</td>
</tr>
<tr>
<td>lch</td>
<td>/ʃ/</td>
</tr>
</tbody>
</table>

49