

REMARKS

ON THE

LADINO VERSIONS

Three different, and yet somewhat related, printed editions of the Ladino version of the Targum to the *Song of Songs* have been used in the preparation of this comparative study. Needless to say that there is no anticipation of ever finding a manuscript *Urtext* for any one of these printed books. Due to the uncertainty of its date 1600 (or 1739), a fourth edition from Salonika, possibly predating them all, has been used for occasional comparison only.

SALONIKA 1600

On the basis of the year **אחלק שלל** which appears on the title-page of the Salonika edition—with all the letters being of *equal* size—the printing date appears to be 5479 or 1739. The problem with that date is that the printer Mattatya Bath Sheva and his sons, mentioned on the title page, were active in Salonika at the beginning of the 17th century rather than in the middle of the 18th century! So, too, was Moshe de Medina who **לזה מצונו דהונו ליה** *lent his money and support* to have the book printed. And as Moshe de Medina was the son of the famous Haribbi Shemuel de Medina (1505-1589), the date of 1739 is too late for him, too! But, if only **שלל** is counted, then the printing date comes up to a more likely 5360 which corresponds to 1600.

In the Ladino-English Glossary, all entries from the Salonika 1600 edition have been placed in brackets, such as [l o u r e s].

VENICE 1619

The Venice 1619 edition raises no such doubts (see pp. 346-47). It was printed by Pietro and Lorenzo Bragadin in the year **בשנה מרכה** which corresponds to 1619. It was part of a larger book containing the biblical text of the *Song of Songs*, *Rashi's* commentary, as well as Haribbi Abraham Laniado's commentary in Hebrew called **נקרותהקספה**, printed in the *rashi* script, to which the Aramaic Targum and its Ladino translation, both in vocalized square Hebrew letters, were also added by his son-in-law, Moshe Laniado.

At the outset, the prospect of an early Ladino text printed in vocalized square Hebrew letters looks promising! This dream edition, however, turns into a nightmare as soon as one realizes that its typography is extremely poor, capricious, and therefore unreliable. Here are a few examples:

SPELLING HABITS

- The vocalization of Hebrew words is sloppy:

הַכְּנֻסָּה הַלְכוּחַ חֻכְמִים צְדִיקִים

- The vocalization of Ladino words is full of surprises, with forms such as

וִיאִיר or וִר for *ver*

- Often vowels or *raphé* signs have moved to the left or to the right of the consonant to which they belong:

גִּואַרְדִּי for גִּואַרְדִּי *garde*

לְגִוְרָה for לְגִוְרָה *la djura*

- ג is frequently misread and replaced by נ !

שִׁיגָרוֹן for שִׁיגָרוֹן *syegaron*; גִּוְאִיסְטְרוֹס for גִּוְאִיסְטְרוֹס *guestros*; גִּוְהָר for גִּוְהָר *gohar*

- Letters with a *dagesh* are routinely used when no *dagesh* is needed or vice versa, or when a *rafé* mark is expected:

מַאֲשׁ for מַאֲשׁ *mas* פִּינֹ for פִּינֹ *fino* רְכִי for רְכִי

- In some instances, it is even possible to find a letter with both a *dagesh* and a *rafé*!

פִּיֲשִׁשׁ for פִּיֲשִׁשׁ for *fases* or פִּזְאִירְטִישׁ for פִּזְאִירְטִישׁ for *fuertes*

PHONETIC/SPELLING CHARACTERISTICS

The following phonetic peculiarities or typographical errors should also be noted:

- ש, ש and ס mingle capriciously, even though in most cases ש or ש is preferred to ס:

אִישְׁטֹנְזִישׁ or אִישְׁטֹנְזִישׁ or אִינְטֹנְזִישׁ for *entonses*

שְׁיִלוֹשׁ or שְׁיִלוֹשׁ for *syelos*.

In the transcription of the Venice text, a bold s had been used to render both ש and ש when they are interchangeable, while a plain s is for the ס.

- ג is used for three phonemes:
 1. *j* as in אוֹגֹ *ojo*
 2. *ch* as in לֵיגֹשׁ *lechos*
 3. *dj* as in גִּוְרָה *djura*

Thus, depending on context, הִיגֹשׁ in 8:10 can be *hijos, sons* or *hechos, deeds!*

My transcription of ג in Venice 1619 reflects Contemporary Ladino (CL) usage.

- ח instead of ה, especially at the end of words:

אָח for אָה *a* or דִּיאָח for דִּיאָה *dia*

- לִי does not always necessarily correspond to *ll*. It can also render a *y*:

לִיאֲנוּרָה *yanura* but also לִיגֹ *yugo*

- ד for ר occurs in

דִּיאֹ	for	רִיאֹ	<i>rio</i>
טִינְדָה	for	טִינְדָה	<i>tyerra</i>
- ר for ד occurs in

וִרְדִּיגָה	for	וִרְדִּיגָה	<i>vedija</i>
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קֹבְדִיסִיאֲרָאֲשׁ for קֹבְדִיסִיאֲרָאֲשׁ *kovdisyadas*

• The quiescence of final ך in יִכְכֵּךְ *Yoheved* in 7:4 looks like a typo favored by the phonetics of the soft ך.

• The mix-up in the area of the vowels is so pervasive that it is impossible to sort out typographical errors from dialectal differences. Initially, I thought that ך u for ך o had to be a typographical mistake. But these occurrences were so numerous, that I began to think of dialectal differences as an additional explanation. Here are some examples for which separate entries have been provided in the glossary:

u	for	o	o	for	u	i	for	e
<i>dichu</i>	for	<i>dicho</i>	<i>foeron</i>	for	<i>fueron</i>	<i>afikantis</i>	for	<i>afikantes</i>
<i>dishu</i>		<i>disho</i>	<i>frochiguar</i>		<i>fruchiguar</i>	<i>delanti</i>		<i>delante</i>
<i>kaminus</i>		<i>kaminos</i>	<i>lostrozo</i>		<i>lustrozo</i>	<i>di</i>		<i>de</i>
<i>kemu</i>		<i>kemo</i>	<i>mochas</i>		<i>muchas</i>	<i>hichas</i>		<i>hechas</i>
<i>kumo</i>		<i>komo</i>	<i>mochiguar</i>		<i>muchiguar</i>	<i>fui</i>		<i>fue</i>
<i>lus</i>		<i>los</i>	<i>mondo</i>		<i>mundo</i>	<i>inkomendo</i>		<i>enkomendo</i>
<i>malu</i>		<i>malo</i>	<i>morir</i>		<i>murir</i>	<i>komyentis</i>		<i>komyentes</i>
<i>manu</i>		<i>mano</i>	<i>ontasyon</i>		<i>untasyon</i>	<i>kompanyiro</i>		<i>kompanyero</i>
<i>pokus</i>		<i>pokos</i>	<i>sofrir</i>		<i>sufrir</i>	<i>mi</i>		<i>me</i>
<i>prufezia</i>		<i>profezia</i>	<i>sos</i>		<i>sus</i>	<i>oyiron</i>		<i>oyeron</i>
<i>suvre</i>		<i>sovre</i>	<i>sovir</i>		<i>suvir</i>	<i>perfiksyon</i>		<i>perfeksyon</i>
<i>tyempu</i>		<i>tyempo</i>				<i>pikar</i>		<i>pekar</i>
<i>uvras</i>		<i>ovras</i>				<i>reviyo</i>		<i>reveyo</i>
<i>yenu</i>		<i>yeno</i>				<i>si</i>		<i>se</i>
						<i>venti</i>		<i>vente</i>

• Two of these features combine in *apuzante* for *apozenti*

• Even the Hebrew word חָפַר was once vocalized חָפִיר!

• Forms with a quiescent final consonant occur as well as the fuller forms:

ley and *le* *rey* and *re* *hek* and *he*

• The liquid ל for ך occurs only in מִמְבְּרָאֵבָה *memvlava* for מִמְבְּרָאֵבָה *membrava*.

MORPHOLOGY

• In the area of morphology, the first person Past Tense ending *-e* alternates with the more common *-i* ending, such as in:

<i>kovdisye</i>	for	<i>kovdisyi</i>	<i>entre</i>	for	<i>entri</i>
<i>omiye</i>		<i>omiyi</i>	<i>tire</i>		<i>tiri</i>
<i>garde</i>		<i>guardi</i>	<i>[b]vuske</i>		<i>[b]vuski</i>
<i>envelunte</i>		<i>envelunti</i>	<i>ayege</i>		<i>ayegi</i>
<i>djure</i>		<i>djuri</i>	<i>temvle</i>		<i>temvli/tembli</i>
<i>envie</i>		<i>envii/enbiyi</i>			

In the *Ladino-English Glossary*, all entries from the Venice 1619 edition are preceded by a bold dot, such as: •k i r e y a r.

AMSTERDAM 1664

The first edition of the *Paraphrasis* printed in Amsterdam 5404 (1644) clearly states:

Esta traducción fue impressa primero en Veneçia, en caracteres hebraicos, y al prezente, se reduxió á letra vulgar para que todos participen de su lectura (see p. 241).

As mentioned in the preface, the names of Rehvel Cohen Lobato and Mosseh Belmonte are mentioned on the title page, preceded by the words: *Industria y déspeza de Rehvel Cohen Lobato y Mosseh Belmonte* (see p. 6). From this, it is fair to conclude that Lobato supplied the *industria*, that is the transcription from Hebrew to Roman characters, and that Belmonte assumed the *déspeza*, which are the expenditures.

But this was no mere mechanical transcription. As we shall see further down, in addition to having a clear-cut dialectal interest, this edition also eliminated a good number of Hebrew words in order to make the text readily understandable by a larger number of their readership, possibly some non-Jews among them who would not know what *Gan Eden* is. Thus, words like *Parayzo*, *Infierno*, *sacerdote*, *primogenito*, *Casa de la Congrega*, *contricion*, etc., replace *Gan Eden*, *Gehinnam*, *kohen*, *behor*, *Beth ha-Keneseth*, and *teshuva* respectively, in what was supposed to be a process of *reducçion del hebreo á letra vulgar*, a transcription from Hebrew to Roman letters!

Whoever the *transcriber* was, he must have done some homework as he was transcribing his text and checking the Aramaic sources available at that time. At least in one area, some comparing and verifying must have taken place. For example, in 7:3 the text mentions Ezra, the Kohen, and the Members of the Great Assembly as *סִיגֵי לְהוֹן*, *establishing סִיגֵי fences for them* to protect, and thus to improve, the observance of the Law! It seems that the Amsterdam crowd preferred something more exciting than a *סִיגֵי fence* around the Law. They looked for a variant reading and found *סנין* from *סנא* *be numerous* with which to replace *סִיגֵי*, *they established a fence*. So, they simply translated it as *que muchiguaron à ellos Ezra el Sacerdote, which Ezra, the Priest, increased for them*. Thus, the Salonika 1600 and Venice 1619 readings of *קִי אִשִּׁימְרוֹן* *ke asitaron a eyos Ezra el Kohen, which Ezra the Kohen had established for them as a fence* were relegated to oblivion!

The very availability in Laḏino of a special denominative verb *asitar/asintar*, based on the noun *asitaral/asintara*, *פֶּרֶכָה* *curtain* and derived from the Arabic word *السِّتَارَة* to convey so directly, in one word, the notion of *establishing a fence* bespeaks mountains as to the antiquity of our religious vocabulary. It would not be surprising if one day new evidence from much older texts were to confirm the use of this verb *asitar/asintar* with the specifically Jewish connotation of *establishing a סִיגֵי fence*!

Another example of departure from the Venice text on the basis of a different Aramaic reading is found in 2:2 where *pimpoya (espunta)* *פִּמְפּוֹיָא* has been changed to *mesclada* *מִסְכְּלָדָא*!

ASA - CONSTANTINOPLE 1744

As mentioned earlier, Haribbi Avraham Asa was one of the most important *ladinadors* of the 18th century. His translation of the *Song of Songs* is based on the Venice edition (see pp. 346-47), but it also reflects the type of *Ladino* spoken in Istanbul at that time.

• It contains more Hebrew words than the Venice 1619 text, and certainly is more "Jewish" sounding than the Amsterdam *Paraphrasis*. The following comparative list sums up this important point:

Venice 1619	Amsterdam 1664	Constantinople 1744
devenidad	divinidad	<i>Shehina</i>
pimpolyos	pimpollos	<i>lulavim</i>
sinyos	signos	<i>mazzaloth</i>
<i>afilu</i>	y aun	<i>afillu</i>
<i>akik</i>	esmeralda	<i>akik</i>
<i>asitara</i>	antipara	<i>asintara</i>
<i>Av Beth Din</i>	principal	<i>Av Beth Din</i>
<i>azara</i>	patio	<i>azara</i>
<i>behoroth</i>	primogenitos	<i>behoroth</i>
<i>Beth ha-Keneseth</i>	Casa de la Congrega	<i>Beth ha-Keneseth</i>
<i>Beth ha-Mikdash</i>	Casa del Santuario	<i>Beth ha-Mikdash</i>
<i>dar malkuth</i>	castigar	<i>dar malkuth</i>
<i>darom</i>	mediodia	<i>darom</i>
<i>elahuth</i>	vnidad	<i>elohuth</i>
<i>Gehinnam</i>	infierno	<i>Gehinnam</i>
<i>gulmish</i>	sedro	<i>gulmish</i>
<i>hahamim</i>	sabios	<i>hahamim</i>
<i>kohanim</i>	sacerdotes	<i>kohanim</i>
<i>Kush</i>	Ethiopia	<i>Kush</i>
<i>Leviyim</i>	Levitas	<i>Leviyim</i>
<i>lulavim del tamaral</i>	ramos del atamaral	<i>lulavim del tamaral</i>
<i>Mashiah</i>	vnjido	<i>Mashiah</i>
<i>meaverim</i>	azen bisextos	<i>meabberim</i>
<i>misvoth</i>	encomendaças	<i>misvoth</i>
<i>rebilrevi</i>	maestro	<i>ribbi</i>
<i>sadikim</i>	justos	<i>saddikim</i>
<i>safon</i>	norte	<i>safon</i>
<i>los Sanhedrin</i>	los Senados	<i>los Sanhedrin</i>
<i>Sukkoth</i>	cabañas	<i>Sukkoth</i>
<i>teshuva</i>	contricion	<i>teshuva</i>
untado	Massiah	untado
<i>zehuth</i>	merecimięto	<i>zehuth/zahuth</i>

PUNCTUATION

- I have kept the punctuation to a minimum, adding commas, periods and questions marks only to facilitate the reading. In 3:10, a comma between *el* and *pilar* is clearly a must to indicate, with a pause, the absence of the verb *to be!*

<i>ke el pilar del mundo</i>	means	that the pillar of the world.....
<i>ke el, pilar del mundo</i>	means	because it is the pillar of the world.

SPELLING HABITS

- Haribbi Avraham Asa uses ליי both for *ll* and *y*. Thus, in addition to סיליאה *siya*, *chair*, it is possible to find:

אליאי *oyi*, I heard קאלירון *kayeron*, they fell
איספרימיליאן *esprimiyan*, they squeezed פזליינטים *fuyentes*, fleeing

- Three times, in 1:12, 4:10 and 7:8, Asa or his typesetter confused ד and ר in the word ריסנדיין *resendyen*, *wafting*, which they spelled as דיסנדיין *desendyen*, *coming down!* So, too, with איזיריש *izyeresh* which appears as איזידיש *izyedesh!*
- Once, Asa spells Israel with a ס, which he also uses in עסו *Esau*.

PHONETIC CHARACTERISTICS

• The postvocalic ד in the word סיד *sed*, *thirst* is so weakened that it drops and a ר is inserted to close the syllable, resulting in סיר *ser*, *thirst* which then becomes the homophone of *ser*, *to be*. A similar phenomenon—also with a resulting homophone—occurred with the Turkish word קדר *kadar*, "amount", "quantity", which being pronounced *kaḍar*, went through the same weakening of the *ḍ* and the subsequent insertion of an *epenthetic* ר, resulting in a "new" word *karar*, used in expressions such as *este karar*, which has nothing to do with the other Turkish word קרר *karar* meaning *decision*.

So, too, with אינדיו *inodyo* which appears as אינוריו *inoryo!*

- Postvocalic, vowelless נ tends to drop:

sesenya for *sensanya* *setensya* for *sentensya* *sirkosyon* for *sirkunsyon*

• The Future of *salir* in the 3rd person plural, which is normally *salran*, becomes *sarlan* or even *saldran*. Actually, *saldran* occurs also in Amsterdam 2:12, whereas *sarlan* is found in Salonika.

• More characteristic, however, are the instances where Amsterdam has mostly maintained Spanish *h*—*oja* does occur there once in 1:16—against Venice and Salonika which have *f* or *h*, while Asa has no trace of the old spelling!

Salonika 1600	Venice 1619	Amsterdam 1664	Constantinople 1744
{ <i>safumeryo</i>	{ <i>safumeryo</i>	<i>sahumerio/sahumeryo</i>	<i>saumeryo</i>
{ <i>sahumeryo</i>	{ <i>sahumeryo</i>	<i>sahumeryo</i>	<i>saumeryo</i>
<i>sahumada</i>	<i>sahumada</i>	<i>sahumada</i>	<i>saumada</i>
<i>fize</i>	<i>fize</i>	<i>hize</i>	<i>ize</i>
<i>hechas</i>	<i>fechas</i>	(<i>obras</i>)	<i>echas</i>
<i>hojas</i>	<i>fojas</i>	<i>ojas!</i>	<i>ojas</i>

In the following list, Salonika and Venice are in full agreement in maintaining *f* against Amsterdam's *h*.

Salonika=Venice	Amsterdam	Constantinople
<i>fasme</i>	<i>hasme</i>	<i>azme</i>
<i>fasta</i>	<i>hasta</i>	<i>asta</i>
<i>fazen</i>	<i>hazen</i>	<i>azen</i>
<i>fazer</i>	<i>hazer</i>	<i>azer</i>
<i>fermozo</i>	<i>hermozo</i>	<i>ermozo</i>
<i>fermoza</i>	<i>hermosa/hermoza</i>	<i>ermoza</i>
<i>desfijada</i>	<i>deshijada</i>	<i>desijada</i>
<i>fizo</i>	<i>hizo</i>	<i>izo</i>
<i>figos</i>	<i>higos/higueras</i>	<i>igos</i>
<i>fizyeres</i>	<i>hizieres</i>	<i>izyeresh</i>
<i>fonda</i>	<i>honda</i>	<i>(sapan)</i>
<i>furtan</i>	<i>hurtan</i>	<i>urtan</i>

In other instances, Salonika, Venice and Amsterdam agree against Constantinople:

Salonika=Venice=Amsterdam	Contantinople
<i>hasta</i>	<i>asta</i>
<i>hablare</i>	<i>avlare</i>
<i>hayaron</i>	<i>ayaron</i>
<i>haze</i>	<i>aze</i>
<i>hazme</i>	<i>azme</i>
<i>hazyen</i>	<i>azyen</i>
<i>hechas</i>	<i>echas</i>
<i>hijos</i>	<i>ijos</i>
<i>hilo</i>	<i>ilo</i>
<i>hinche</i>	<i>inche</i>
<i>hincho</i>	<i>incho</i>
<i>hize</i>	<i>ize</i>
<i>hiziste</i>	<i>izites</i>
<i>hizo</i>	<i>izo</i>
<i>hizome</i>	<i>izome</i>
<i>hizyeron</i>	<i>izyeron</i>
<i>hoja</i>	<i>oja</i>
<i>hermano</i>	<i>ermano</i>

But at times, Salonika and Venice agree with Constantinople against Amsterdam:

Salonika=Venice=Constantinople	Amsterdam
<i>echa</i>	<i>hecha</i>
<i>echados</i>	<i>hechados</i>
<i>ermana</i>	<i>hermana</i>
<i>finkadas</i>	<i>hincadas</i>
<i>fuir=fuyir</i>	<i>huyr</i>
<i>fuye</i>	<i>huye</i>
<i>fuyentes</i>	<i>huyentes</i>
<i>fuyeron</i>	<i>huyeron</i>
<i>fuyo</i>	<i>huyo</i>

In the Ladino-English Glossary, all entries from the Avraham Asa edition are preceded by a small dot, such as: 's a p a n.

YERUSHALMI - ISTANBUL 1992

After half a millennium of survival, our Ladino is fighting for its life and losing. Maybe this is its last decade. Soon, there will be no one able to speak it. As of this writing, I doubt that a couple of thousand people can be found around the globe who can decipher texts written in the Ladino cursive called *soletreo*. In order to be able to do that a minimum starting age of 65 and up is a requirement! The number of Jewishly literate people able to read intelligently a printed religious text written in Ladino may be down to a couple dozen. The number of Sephardic rabbis fully conversant with every aspect of this literature can be counted on the fingers of one hand, maybe!

That is how I find myself in the not too enviable position of being the last *Ladinador* to say good-bye and to turn off the lights! It would be a sad moment, were it not for our comfort in the glorious return of the Jewish people to its ancestral soil where the 117 verses of שיר-השירים the *Song of Songs* were first intoned by our forefathers in that simple pastoral environment. Then, one day, Rabbi Akiba breathed into them a new spirit of beauty and hope. Despite exiles, languages learned, languages unlearned, cultures assimilated and then neglected, the words of the Targum always flowed from our lips: קבל צלוחי דאנא מצליא קדמך בקרוי־ בבוו מנך, רבון כל עלמא, גלותא ובפלכיה ממיא *Please, Master of the world, accept my prayer which I am saying before You in the cities of exile and in the districts of the peoples!*

The Love of Zion was not born a century or so ago in Basel. It permeates every page of our religious literature, the only kind we have. It has been with us each time we repeated with the Targumist: כן אנת חדי משנח בך, ומסתכל בצערך ובסגופן משמי־מרומא, עד זמן דתתרעי בן ותפרוק יחן, *thus may You look after us, sensing our misery and our affliction from the uppermost heavens, until You are reconciled with us and can liberate us, and let us enter the Mountain of Jerusalem!* Which land for what peace? Time has always been on our side!

As individuals and as a people, our road to maturity has been washed with sweat and tears. But these wanderings have also made us *lovesick*, resolute *what-can-I-doers!* Our brightest son ever, Haribbi Moshe ben Maimon ע"ה was at his best when he said: וכל שיר-השירים משל הוא לענין זה, the entire book of *Song of Songs* is a metaphor on this very matter!

My contemporary Ladino translation is in the dialect of Istanbul and is based on the 1744 Haribbi Asa text. Separated in time by two and a half centuries, he and I were *Istanbulis* who practically spoke the same language. I know too well the constraints under which he worked.

VOCABULARY

Under the CL —Contemporary Ladino—rubric in the Ladino-English Glossary, I have discussed problems dealing with proper vocabulary usage. Here is a summary of the guidelines I have followed:

- Archaic words for which no reasonable modern equivalent could be found have been left intact. Such words are:

<i>alarze</i>	<i>buey</i>	<i>marfil</i>	<i>reskisyo</i>
<i>atamaral</i>	<i>era</i>	<i>manjera</i>	<i>revanyo</i>
<i>atuendos</i>	<i>ibburim</i>	<i>maya</i>	<i>sontraemos</i>
<i>bezero</i>	<i>karvonkal</i>	<i>plazo</i>	<i>vendjevil</i>
<i>brazil</i>	<i>kuatrega</i>	<i>reales</i>	

- Archaic words with acceptable modern counterparts have been dropped in favor of those counterparts:

<i>aniyo</i>	instead of	<i>sortija</i>	<i>konkerir</i>	instead of	<i>sodjiguar</i>
<i>arekojer</i>		<i>apanyar</i>	<i>kontinuar</i>		<i>enyader</i>
<i>bandyera</i>		<i>pendon</i>	<i>kortadura</i>		<i>tajamyento</i>
<i>blu</i>		<i>kaderno</i>	<i>kortar la lana</i>		<i>traskilar</i>
<i>buchukes</i>		<i>melisyos</i>	<i>lichuga</i>		<i>endivya</i>
<i>delisyos</i>		<i>visyos</i>	<i>mancha</i>		<i>makula</i>
<i>efasar</i>		<i>arrematar</i>	<i>mirar</i>		<i>katar</i>
<i>egzilo</i>		<i>galuth</i>	<i>mostrar</i>		<i>denosyar</i>
<i>enklavados</i>		<i>afikantes</i>	<i>muchacha</i>		<i>mosa</i>
<i>erguvan</i>		<i>aldjaguan</i>	<i>muhar, kozas</i>		<i>visyos</i>
<i>freska</i>		<i>tyerna</i>	<i>parfum</i>		<i>espesya</i>
<i>gozar</i>		<i>avisyar</i>	<i>paroheth</i>		<i>asintara</i>
<i>graja</i>		<i>kuervo</i>	<i>pozar</i>		<i>asetiguar</i>
<i>guzano</i>		<i>removia</i>	<i>putrel</i>		<i>envigadura</i>
<i>idolos</i>		<i>doladizos</i>	<i>observar</i>		<i>asejar</i>
<i>jenerasyon</i>		<i>djerenansyo</i>	<i>romperse</i>		<i>kevrarse</i>
<i>kaminar</i>		<i>andar</i>	<i>rovandose</i>		<i>urtan</i>
<i>kamino</i>		<i>sendero</i>	<i>sezon</i>		<i>tekufa</i>
<i>kavakado</i>		<i>eskulpido</i>	<i>tirania</i>		<i>lazerya</i>
<i>kezar</i>		<i>romaneser</i>	<i>topar</i>		<i>ayar</i>
<i>kemar</i>		<i>arder</i>	<i>tosigo</i>		<i>pesonya</i>
<i>kirmiz</i>		<i>grana</i>	<i>tripa</i>		<i>estentinas</i>
<i>kitar</i>		<i>sakar</i>	<i>uvas</i>		<i>vides</i>
<i>kolana</i>		<i>manto</i>	<i>verdijne</i>		<i>eskosa</i>
<i>kolin</i>		<i>kuesta</i>	<i>yular</i>		<i>freno</i>

- In the last centuries, Turkish has been our main lexical source. In addition to *sapan*, sling, already used by Asa in 1744, I have borrowed from Turkish the following words which every Ladino speaker knows and relishes:

2:10	<i>ayde!</i>	for	אָיִלִי	come on!	4:3	<i>kirmiz</i>	for	זְהוּרִיתָא	crimson
4:2	<i>buchukes</i>		תּוֹזְמִין	twins	8:6	<i>kimures</i>	=	גְּמִרִין	coals
7:8	<i>boy</i>		קוֹמְתָה	body, stature	8:4	<i>oğrashear</i>		סְתַנְרִין	contend
1:1	<i>daul</i>	=	סְבִלָא	<i>tavla</i> , drum	8:3	<i>pervaz</i>		תּוֹקִי	lintel
3:10	<i>erguvan</i>	=	אַרְגֻוּנָא	purple	1:17	<i>putrel</i>		בְּשׂוּרָא	beam
6:8	<i>fil</i>	=	פִּילָא	elephant	1:17	<i>sedir</i>		גְּדִלְמִישׁ	cedar-wood
1:3	<i>haber</i>		שִׁמְעָה	news, report	1:10	<i>yular</i>		זְמָמָא	bridle

- The following words with an identical spelling in all the Ladino editions, as well as in Spanish, have not been included in the Ladino-English Glossary:

<i>afuera</i>	<i>gota</i>	<i>puerta</i>
<i>amor</i>	<i>lagrima</i>	<i>razimo</i>
<i>boz</i>	<i>manadero</i>	<i>relampago</i>
<i>derecha</i>	<i>matar</i>	<i>resto</i>
<i>despues</i>	<i>monton</i>	<i>salto</i>
<i>entrar</i>	<i>noche</i>	<i>sangre</i>
<i>entrego</i>	<i>noventa</i>	<i>serrar</i>
<i>espada</i>	<i>nuve</i>	<i>solombra</i>
<i>espino</i>	<i>ojo</i>	<i>temer</i>
<i>falsedad</i>	<i>paladar</i>	<i>torre</i>
<i>flama</i>	<i>pared</i>	<i>ventana</i>
<i>fuego</i>	<i>pila</i>	<i>vez</i>

SYNTAX

While remaining faithful to Asa's general approach to translation, my goal has been to lighten up the text as much as possible. Let one example illustrate what has taken place. In 8:7 we have:

אַנָּא מְהַדֵּר לָהּ כְּפִיל לְעֵלְמָא דְאַחֵי

Asa: Yo tornan **ael ael** doble **ael** mundo venidero

Yerushalmi: Yo **le** retornaria **el** doble **en el** mundo el vinyen

אַנָּא מְהַדֵּר	<i>Asa</i> translates this participle literally as: As the <i>apodosis</i> of a contrary to fact Conditional Clause, this participle is better rendered with the Conditional verb	<i>Yo tornan</i> <i>Yo retornaria</i>
לָהּ	is a ל of <i>benefit</i> . <i>Asa</i> translates it literally as: Placing this ל before the verb produces the lighter translation	ael le
כְּפִיל	is the Direct Object of the verb מְהַדֵּר. <i>Asa</i> translates this ל <i>Nota Accusativi</i> literally as: Without the <i>Nota Accusativi</i> , Ladino can simply have	ael el
לְעֵלְמָא דְאַחֵי	corresponds to Hebrew לְעֵלְמָא דְאַחֵי. Again <i>Asa</i> takes this Circumstantial ל literally and translates it as: It is much more simple to interpret it <i>locally</i> as:	ael en el

In the Ladino-English Glossary, all entries from the Yerushalmi 1992 version are preceded by a hollow circle, such as: °k i m u r e s

THE ADVERBIAL *-MENTE* INDICATOR

In the previous numbers of this series,¹ I have written in detail about Ladino's characteristic aversion for *-mente* type adverbs. I suggested that this may have been triggered by Ladino's heavy dependency on Hebrew-Aramaic models which, in contrast to European languages, lack a single adverbial pattern. In my view, this explanation can be used as a valuable litmus test to gauge the relative degree of exposure of any Ladino text, song, proverb, etc., to European—French, Italian, Spanish or Portuguese—influence! To dramatize this point, I have argued that, because of its religious literature which impacted on every aspect of daily speech, Ladino was heavily dependent on Hebrew-Aramaic models, and I have added that:²

not knowing what to do with these *-mente* type hefty dinosaurs, it decided to atrophy them in favor of the more varied adverbial constructions favored by Hebrew/Aramaic or Turkish.

Differently said, Ladino is a special language of *calques* from **A** to **Z**! The better one knows how to define relevant patterns, the richer and more rewarding the hot pursuit of these patterns becomes. If your familiarity with Jewish literature is either frail or shaky, your harvest may consist in meager saplings growing at the edge of that *selva selvaggia ed aspra e forte che nel pensier rinnova la paura!* But if you are well rooted in Jewish literature, cognizant of how the Jewish mind works, then you may spot rich forests all over the landscape.

Of course, in this Targum, too, I looked for *-mente* type adverbs. Salonika, Venice, Constantinople have **one**, just one, lonely representative in 1:11. That adverb is **avantajada mente**—written in two words, as in Latin—to render the Aramaic word מְיָר *more!*

In addition to *avantajadamente* in 1:2, and another *avantajadamente* in 1:11, the Amsterdam *Paraphrasis* has also **juntamente** in 1:1 for the Aramaic כְּתָרָא *together, jointly*. By the deceptive percentages game alone, I would have to say that with 3 such adverbs, Amsterdam has 200% more *-mente* type adverbs!

I reflected on this lonely *avantajada mente*, faithfully reproduced all the way from the Salonika 1600 to the Constantinople 1744 edition. The first question that came to my mind was to ask myself if there was any justification for this *dinosaur* to express the simple Aramaic word מְיָר which, like its Hebrew counterpart יָרָר, simply means *more*. And what could be *more* simple than to let the simple words *mas ke* take care of whatever "concept" מְיָר concealed?

In fact, מְיָר occurs 4 times in this Targum, in 1:2, 1:11, 1:17 and 4:10. Everywhere, except for 1:11, *mas ke* was *more than* adequate to take care of מְיָר! And so, I cannot explain why in 1:11, in the context of the Ten Commandments, מְיָר meaning *more...(refined than silver*

¹ See *Ladino Books* #1, pp. vii-viii, #2, pp. 38-39 and #3, pp. xviii-xix

² See my *From Ottoman Turkish to Ladino*, p. 39.

REMARKS ON THE LADINO VERSIONS

that has been refined seven times seven) was translated as *avantajada mente*. I fail to see the *advantage*. I will, however, say that rather than being a "late slippage" into this Targum, *avantajada mente* looks to me as a relic carried over from a much earlier period and tied to some special interpretation which eludes me.

The other adverb in the Amsterdam text is **juntamente**. It, too, is used once in 1:1 to render the Aramaic כְּחֶרָא meaning *as one, together*. Yet for the same כְּחֶרָא in 3:5, Amsterdam used *avna* which would have been sufficient in 1:1, too. In my translation, I have just *a la una* in both instances.

Thus, with no particular love or need for either *avantajada mente* or *junta mente*, I steered clear of these two adverbs. Yet, I could not avoid having my own *dinosaur!* In 2:17, Salonika, Venice and Asa rendered בְּשָׂי, with a Preposition + a Noun, as פּוֹר אִיגוּאַל *por igual* or *equally*. In today's Ladino, however, *por igual* is unclear, as it can mean *for/as equal* rather than *equally*. That is why reluctantly I caved in and introduced my first adverb *igualmente!*

I do not know anything about Roumanian. But I do know that Spanish, Portuguese, French and especially Italian cannot put together a couple of sentences without a *-mente* type adverb. In my curiosity to pin down the thrust of this predilection for *-mente* type adverbs, I scanned through Abramo Piatelli's Italian³ and Paul Vulliaud's French⁴ translations of the Targum to the *Song of Songs*. My inquiry picked up about 25 *-mente* type adverbs, as follows:

1:6	<i>veramente</i>	for	אֲנוּן גְּרָמוֹ	emphasis due to personal pronoun אֲנוּן
1:8	<i>amorevolmente</i>		בְּנִיחַ	preposition + noun: <i>calmly</i>
1:16	<i>con favore</i>		בְּרֵעוּא	preposition + noun. But in 5:1 and 6:2 <i>favorably</i>
2:3	<i>ardentemente</i>		רְזִיגִיחַ לְמִיתָב	adverbial use of two verbs
2:7	<i>profeticamente</i>		בְּנְבוּאָה	preposition + noun: <i>in a prophecy, prophetically</i>
2:8	<i>precedentemente</i>		זְמַן שְׁעֵבֹדָא	interpretation of <i>bound construction</i>
2:13	<i>également</i>		אָף	adverb based on interpretation of אָף
3:5	<i>orgueilleusement</i>		תְּזִידִין	adverb based on interpretation of תְּזִידִין
3:7	<i>fortement</i>	רָם	מְסַחְרָא כְּשֹׂר רָם	adverb based on interpretation of כְּשֹׂר רָם
4:1	<i>continuamente</i>		מְנַהֲרִין	adverb derived from the meaning of participle
4:2	<i>immaturamente</i>		מְחַכְלָא	adverb due to semantic interpretation of מְחַכְלָא
4:12	<i>vertueusement</i>		צְנִיעוּן	adverb due to semantic interpretation of צְנִיעוּן
4:12	<i>ermeticamente</i>		תְּחִימָן	adverb due to semantic interpretation of תְּחִימָן
4:15	<i>tranquillamente</i>		בְּנִיחַ	preposition + noun: <i>calmly</i>

³ Abramo Alberto Piatelli. *Targum Shir ha-Shirim*. Rome: Barulli, 1975.

⁴ Paul Vulliaud. *Le cantique des cantiques d'après la tradition juive*. Paris: Editions d'aujourd'hui, 1977. A few adverbs, such as *prophétiquement, favorablement, etc.*, are found in both translations. The French adverbs listed here are specific to Vulliaud's version.

5:1	<i>favorevolmente</i>	for	בְּרַעְוָא	preposition + noun: <i>favorably</i>
5:6	<i>ardentemente</i>		הָאִיכָא	adverb due to semantic interpretation of הָאִיכָא
5:12	<i>constantemente</i>		הָדִירָא	noun used adverbially: <i>constantly</i>
5:12	<i>dolcemente</i>		שְׁעֵיט	adverb due to semantic interpretation of שְׁעֵיט
6:2	<i>délicatement</i>		פְּנִיקֵינ	adverb due to semantic interpretation of פְּנִיקֵינ
6:2	<i>favorevolmente</i>		בְּרַעְוָא	preposition + noun: <i>favorably</i>
7:3	<i>specialmente</i>		- -	no basis for this adverb in the Aramaic text
7:10	<i>exactement</i>		קְבָלָא נְקַבְל	adverb due to Accusative Absolute
7:13	<i>diligentemente</i>		נְבַקְר	adverb due to semantic interpretation נְבַקְר
7:13	<i>finalmente</i>		קָצָא לְמִסְק	adverbial interpretation of noun קָצָא
7:14	<i>diligentemente</i>		קְבֵיעִין וְעִסְקִין	adverb due to semantic interpretation of קְבֵיעִין וְעִסְקִין

To these, a few more could be added, as follows:

2:17	<i>igualmente</i>		בְּשָׂי	for Asa's <i>por igual</i>
3:5	<i>juntamente</i>		בְּחָדָא	for Asa's <i>auna</i>
5:2	<i>syertamente</i>		אָרוּם	for Asa's <i>desyerto</i>
7:3	<i>kontinualmente</i>		הָדִירָא	for Asa's <i>de kontino</i>
7:5	<i>legalmente</i>		בְּדִינָא	for Asa's <i>por djustisya</i>

CONTRACTIONS

<i>aaguas</i>	for	<i>a aguas</i>	<i>akorso</i>	for	<i>a korso</i>	<i>ati</i>	for	<i>a ti</i>
<i>aarka</i>		<i>a arka</i>	<i>akuatro</i>		<i>a kuatro</i>	<i>atodo</i>		<i>a todo</i>
<i>aAyifto</i>		<i>a Ayifto</i>	<i>ala</i>		<i>a la</i>	<i>atu</i>		<i>a tu</i>
<i>aBavel</i>		<i>a Bavel</i>	<i>alavid</i>		<i>a la vid</i>	<i>atus</i>		<i>a tus</i>
<i>aboz</i>		<i>a boz</i>	<i>alas</i>		<i>a las</i>	<i>atyenda</i>		<i>a tyenda</i>
<i>adoladizoas</i>		<i>a doladizos</i>	<i>alos</i>		<i>a los</i>	<i>atyerra</i>		<i>a tyerra</i>
<i>ados</i>		<i>a dos</i>	<i>amanaderos</i>		<i>a manaderos</i>	<i>auna</i>		<i>a una</i>
<i>ael</i>		<i>a el</i>	<i>ami</i>		<i>a mi</i>	<i>avino</i>		<i>a vino</i>
<i>aentre</i>		<i>a entre</i>	<i>amis</i>		<i>a mis</i>	<i>avos</i>		<i>a vos</i>
<i>aeskuentra</i>		<i>a eskuentra</i>	<i>anombre</i>		<i>a nombre</i>	<i>deel</i>		<i>de el</i>
<i>aestos</i>		<i>a estos</i>	<i>anos</i>		<i>a nos</i>	<i>dela</i>		<i>de la</i>
<i>aeya</i>		<i>a eya</i>	<i>anovya</i>		<i>a novya</i>	<i>deti</i>		<i>de ti</i>
<i>aeyos</i>		<i>a eyos</i>	<i>aoida</i>		<i>a oida</i>	<i>detodo</i>		<i>de todo</i>
<i>aguerta</i>		<i>a guerta</i>	<i>apalombos</i>		<i>a palombos</i>	<i>enel</i>		<i>en el</i>
<i>aguestros</i>		<i>a guestrors</i>	<i>apaskua</i>		<i>a paskua</i>	<i>eneyas</i>		<i>en eyas</i>
<i>aïlo</i>		<i>a ilo</i>	<i>apuevlo</i>		<i>a puevlo</i>	<i>eneyos</i>		<i>en eyos</i>
<i>aijos</i>		<i>a ijos</i>	<i>arazimos</i>		<i>a razimos</i>	<i>enla</i>		<i>en la</i>
<i>akaza</i>		<i>a kaza</i>	<i>aSinyor</i>		<i>a Sinyor</i>	<i>enlas</i>		<i>en las</i>
<i>aken</i>		<i>a ken</i>	<i>asu</i>		<i>a su</i>	<i>enlos</i>		<i>en los</i>
<i>akompanya</i>		<i>a kompanya</i>	<i>asus</i>		<i>a sus</i>	<i>enmi</i>		<i>en mi</i>
<i>akorona</i>		<i>a korona</i>	<i>atemor</i>		<i>a temor</i>	<i>ensu</i>		<i>en su</i>

<i>ensus</i>	for	<i>en sus</i>	<i>keeneyas</i>	for	<i>ke en eyas</i>	<i>loke</i>	for	<i>lo ke</i>
<i>enti</i>		<i>en ti</i>	<i>kefue</i>		<i>ke fue</i>	<i>mispiadades</i>		<i>mis piadades</i>
<i>entus</i>		<i>en tus</i>	<i>konel</i>		<i>kon el</i>	<i>porla</i>		<i>por la</i>
<i>hizome</i>		<i>me hizo</i>	<i>koneya</i>		<i>kon eya</i>	<i>yase</i>		<i>ya se</i>
<i>idisheron</i>		<i>i disheron</i>	<i>konla</i>		<i>kon la</i>	<i>yatiri</i>		<i>ya tiri</i>
<i>ila</i>		<i>i la</i>	<i>konmi</i>		<i>kon mi</i>			
<i>kede</i>		<i>ke de</i>	<i>konsu</i>		<i>kon su</i>			

Reflexive verbs or compound tenses involving the archaic auxiliary verb *aver* display a similar behavior. Here is a partial list of their peculiarities:

<i>agozarmosemos</i>	for	<i>emos de agozarnos</i>	<i>ayegase</i>	for	<i>se ayega</i>
<i>akonsejarmee</i>		<i>e de akosejarme</i>	<i>darlase</i>		<i>e de darlas</i>
<i>alkansaronme</i>		<i>me alkansaron</i>	<i>entrartee</i>		<i>e de entrarte</i>
<i>alsólos</i>		<i>los alsó</i>	<i>giartee</i>		<i>e de giarte</i>
<i>arepintime</i>		<i>me arepinti</i>	<i>hizome</i>		<i>me hizo</i>
<i>arrepentime</i>		<i>me arrepenti</i>	<i>izome</i>		<i>me izo</i>
<i>atemarlose</i>		<i>e de atemarlos</i>	<i>levantemosnos</i>		<i>mos levantemos</i>
<i>ayaronme</i>		<i>me ayaron</i>	<i>untanse</i>		<i>se untan</i>

TYPOGRAPHICAL ERRORS

All corrections have been incorporated into the various texts next to items in need of rectification which are in parentheses.

VENICE 1619

	<i>wrong</i>	<i>right</i>		<i>wrong</i>	<i>right</i>	
1:4	ד לא טי	דילאנטי	delante	3:7	אשנשוש	אשיינשוש asyentos
1:4	אמאנטי	אמאנטיס	amantes	3:10	אלגאנאז	אלגאנאן aldjaguan
1:7	פואיבלו	פואיבלו	pueblo	3:11	אישרינמינטו	אישרינמינטו estrenamyento
1:7	קאלורה	קאלור	kalor	4:10	דיסינדיין	ריסינדיין resendyen
1:10	אי אה אשו	אי אשו	i asu	5:1	קומידון	קומיד komed
2:6	אאיליא	אאיליאס	aeyos	5:8	דינז	די דינז de dicho
2:6	מ נו	מאנו	mano	5:8	שי פזאירי	שי פזאירי si fuere
2:7	דיפאיש	דיפואיש	depues	6:3	ויסיוס	קון ויסיוס kon visyos
2:7	ריאל	ריאל	real	6:6	טוש	טוש tus
2:9	וקמפאניא	קמפאניא	kompanya	6:6	רובו	אי רובו i rovo
2:11	פירון	פואירון	fueron	6:9	טרבגדה	טרבגכה travajava
2:13	אליואנטה	אליונטה	alevanta	6:11	הגאש	הגאש hechas
2:17	גוביש	גוביש	nuves	6:11	פוגנאן	פרזינאן frochiguan
3:3	דימאנדו	דימאנדי	demandi	6:11	אינשמפלדריש	אינשמפלדאדוש enshemplados

6:12	פּוֹאֵי	פּוֹאֵי	fue	8:8	לֵה	לֵאשׁ	las
7:3	דֵּיל רִיאוֹ	דֵּיל רִיאוֹ	del Rio	8:9	וֹ אֵי	יֹ אֵי	yo i
7:12	פּוֹאֵילֹשׁ	פּוֹאֵיבִלֹשׁ	puevlos	8:13	פִּשְׁטִי	פִּשְׁטִי	fasme
7:13	דֵּי גֵשׁי	דֵּילגֵשׁי	delante	8:14	פֶּרֶן	פֶּאָרָאן	paran

AMSTERDAM 1664

	<i>wrong</i>	<i>right</i>	
1:14	vuas	uvas	
2:4	dixo	dixe	
3:2	levantemonos	levantemo[s]nos	
5:3	he yo tiré	he ya tiré	[הָאָ כְּכַר אֲעֲדִיתִי]
6:1	alçado he tus	alçado de tus	
6:9	mercientos	merrecimientos	
7:5	page 62	page 64	
7:6	page 63	page 65	
<i>and</i>	<i>all</i>	<i>pages</i>	
8:14	subsequent cievos	pages ciervos	

ASA - CONSTANTINOPLE 1744

	<i>wrong</i>	<i>right</i>	
1:8	חיל	חל	al
2:6	אָדריאניש	אָדריאניש	adriones
2:9	אינדייאש	אינדייאש	endivyas
2:17	אלשארון	אלשארון	alsaron
2:17	אישקולפידו	אישקולפידו	eskulpido
3:10	טודוש שיב'דאדיש	טודאש שיב'דאדיש	todas sivdades
4:1	אירמוזאש מאיוראליש	אירמוזאש מאיוראליש	ermozos mayores
4:4	טראצ'אג'אן	טראצ'אג'אן	travajan
4:12	וירגואיסוואש	וירגואיסוואש	verguenzozas [mujeres]
4:15	אינש'ימפלאדאש	אינש'ימפלאדאש	enshempladas
5:10	מילארייאש די	מילארייאש די	militarya de
6:2	איג'וש די שאלתיאל	איג'וש די שאלתיאל	ijo de Shealtiel
6:2	לוש אלייגאש'יוניש	לאש אלייגאש'יוניש	las ayegasyones
6:4	אירמוזאש טו מי קירידא	אירמוזאש טו מי קירידא	ermoza tu mi kerida
8:6	דו לב	די לב	de la

ISRAEL B. HAYYIM - VIENNA (1814)

	<i>wrong</i>	<i>right</i>	
1:1	יאראל	ישראל	Yisrael
1:6	גואיסטראס	גואיסטראס	gustras [twice]
1:8	*חיל	חל	al
1:12	-----	חי	i
1:12	דיסינדיין	ריסינדיין	*resendyen
1:16	מואיסטראס ליג'ום	מואיסטרוס ליג'ום	muestras lechos
2:17	*איסקולפידו	איסקולפידו	eskulpido
3:5	די סולארון	דיסולארון	desolaron
3:9	פ'ראגו	פ'ראגואו	fraguo
3:10	*טודוס סיב'דאדים	טודאס סיב'דאדים	todas sivdades
4:1	*אירמזאח מאיוראלים	אירמזום מאיוראלים	ermozos mayores
4:2	חיל	חיל	el
4:3	חייחי	חיי	ay
4:4	*טראב'ז'אן	טראב'ז'אן	travajan
4:6	לו	לוס	los [luz might be kabbalistic!]
4:10	דיסינדיין	ריסינדיין	*resendyen
4:12	*צ'ירגואינסוזום	צ'ירגואינסוזאס	verguenzozas [mujeres]
4:12	איספארטי	איספארטי	esparte
4:12	קאב'יסאס	קאב'יסאס	kavesas
4:15	אגואה אנדאנטים	אגואס אנדאנטים	aguas andantes
4:15	טראב'ז'אנטיס	טראב'ז'אנטיס	trabajantes
4:15	*אינשימפלדום	אינשימפלדאס	enshempladas [palabras]
5:3	קי	חי	i
6:2	*חיזום די שאלתיאל	חיזו די שאלתיאל	ijo de Shealtiel
6:2	*לוס אליגאסיונים	לאס אליגאסיונים	las ayegasyones
6:4	*אירמוז עו מי קירידה	אירמוז עו מי קירידה	ermoza tu mi kerida
6:5	אינריארון	אינריארון	enreynaron
7:2	קאפיטאן	קאפיטאן	kapitan
7:2	איסטינינאס	איסטינינאס	estentinas
7:5	קאב'יסא	קאב'יסא	kavesa
7:8	דיסינדיין	ריסינדיין	*resendyen
7:13	פארט חטי	פארט טי	para ti
8:2	גראנדאס	גראנדאס	granadas
8:5	סיאבידיגוארן	סיאבידיגוארן	seabidiguaran
8:7	אלום קי	אלון קי	aun ke
8:13	איזיריש	איזיריש	izyeresh
8:14	ריגמוס	ריגמאס	rigmas

*Spelling carried over from Asa 1744.

*With three occurrences, this is not a routine typo! Venice 1619, too, has both *resendyen* and *desendyen*. It seems that the phonetic basis for this is in the switch from ר *r* to a ך soft *d*. By mere coincidence, the new word *desendyen* [נְחִירָה] *descending* as applied to scent/perfume made to them as much sense as *resendyen* [נְחִירָה] *wafting*!

ASA 1744 *versus* ISRAEL B. HAYYIM 1814

<i>Asa 1744</i>	<i>Israel B. Hayyim 1814</i>	<i>Asa 1744</i>	<i>Israel B. Hayyim 1814</i>
1:1 esprito	espirito	4:3 <i>amarkalim</i>	dukes
1:2 odrenes	ordenes	4:6 los.. los	los/loz [luz]..los/loz [luz]
1:5 pedronado	perdonado	4:11 luenga	lingua
1:6 guadri	guardi	4:15 de kedo	de akedo
1:8 odrenan	ordenan	5:2 apersivyen	profetizava
1:8 enbie	enbiare	5:2 perfeksyon	perfeksyon kumplimyento
2:1 haze	aze	5:5 en mi fases	delante de mi
2:2 pimpoya	espunta	5:9 enveluntas	enveluntash
2:3 guadran	guardan	5:16 los profetas	las profetas
2:5 sostenta	sostyene	6:1 los profetas	las profetas (twice)
2:6 adriones	ardiones	6:5 enreynaron	enreyaron
2:7 sobrevyaron	sobervyaron	7:4 el ke se parare	el ke esta sovre el
2:14 persigia	presigia	8:5 biveran	seabidiguaran
2:14 modren	morden	8:6 adrer	arder
2:14 quadra	guarda	8:9 akodrara	akordara
2:15 quadro	guardo	8:11 ortelano	gortelano
3:5 sobervedesh	sobervyedesh	8:13 aboz	avoz

בְּיֹךְ הַכּוֹתֵב וּבְיֹךְ הַקּוֹרֵא

Blessed be the scribe, blessed be the reader!!

written on 26 Elul 5161 [1401] by the sephardic scribe
Abraham b. Hayyim b. Abraham ha-Levi b. Hasday Sevi,
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