THE SELIHOTH
of the
SEPHER ADIM

Hebrew Text and Ladino Translation
of the Vienna 1865 Alschech Edition

Text Enlarged and Transcribed
with an Introduction and a Ladino-English Glossary
of Select Lexical Items

by

Haham Isaac JERUSALMI

LADINO BOOKS
3

CINCINNATI, OHIO
1990
Ay por akavidar muncho

Ke non por aboltar de millera’ a mille’el,

Por ke non seya kome kante de ios lokos:

Be very careful

Not to switch from millera’ to mille’el,

Lest your song become that of a madman!
I continue to recall:

Michael Abut, z"l
Moshe Hazzan, z"l

Sweet singers of Israel

The best first-class working library ever is at HUC!
My gratitude to its Director and Staff for making and keeping it so.
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INTRODUCTION

For over a quarter of a century, it has been my joy and delight to conduct Yamim Noraim services at our Sephardic Beth Shalom Congregation in Cincinnati. At my side stood Hazan Moshe de Yaakov Hazan, πγυ, who had welcomed me to the teva of his youth with kindness and consideration. Though he was my senior by more than thirty years, he always addressed me in the third person in his Salonican Ladino. A man of good taste, he placed me in his debt for many a superb lesson in matters liturgical.

Back home, in Kuzguncuk, the hazan of my youth was the broad-minded Michael Abut, πγυ, on whose teva I first touched the reality of my Jewishness with songs of praise, selihot, pizmonim, and ultimately Tora expositions. That jewel of a synagogue had been my father's, my grandfather's and my great-grandfather's kal. Leading my four American-born children through the portals of our memorable kal to stand in front of the Ark filled with sefarim my great-grandfather, the Maré de-Atra of Kuzguncuk, had certainly touched and read from, stretched our lives to where theirs had ended in a rare time-continuum only humans can savor.

And now, the time has come to move to the task of streamlining our prime literary monuments, so that tomorrow's youth will be comfortable with, and even proud of their advocacy. Unfortunately, the slogan that Ladino is nothing but a calque language, i.e. a slavish imitation of Hebrew, mixed with half a dozen other languages, and that therefore Ladino is not a worthy model for practically anything, has permeated and infected the very fabric of our
cultural treasures. That the corollary of this slogan translates to a practical
disdain for Ladino books and what they stood for, i.e. the very essence of what
it is that we call Sephardic culture, is a grave position to defend. Stripped of
our Ladino books, we are condemned to perpetually glean through proverbs,
refranes, etc., all in multiple versions that convey the same message, catalogued
and re-catalogued by people who a mere decade ago felt contempt for these cute
sayings, whose mention in public was deemed socially degrading!

In those days, what counted was French: The more of it, the better.
Ladino was the stuff only the downtrodden used in their conversation with God.
With such an elitist posture, these quasi-enlightened folks had crossed the point
of no return: Ladino had been left behind for ever.

Recently, an easy way out has been the wholesale hispanization of Ladino.
Class and respectability might be regained by complying with the norms--so
strange to us, the natives--of those who had tried to choke us. Personally, I
have nothing against Spanish. I have gorged myself with Latin, French and
Italian. I do, however, know that the hispanization of Ladino through
ingenious, "scientific" transcription systems, or farfetched vocabulary choices
and grammatical recipes is an impossible transmutation whose simplistic appeal
can only consolidate our alienation from the last vestiges of our religious and
cultural past.

* * *

Josef Alschech's 1865 first ever bilingual edition of the Hebrew-Ladino
Selihot in the Rashi script is a milestone in the history of Sephardic liturgy. Its
language is undeniably archaic, with plenty of rough edges in need of urgent
smoothing. Having said that, however, I must take strong exception with the
LIBRO
DE ORACYONES
de todo el año traduzido del
Hebrayco de verbo a ver-
bo de antiguos exam-
plares: por quanto
los ympressos
falta a qui
estan errados: con muchas
cosas acrescentadas de
nuevo según por la
siguiente tabla se
muestra.

5312 De la Criacion
a 14 de Sivan.
Ympresso por yndustria y despesa
de Yom Tob Atias hijo
de Levi Atias.

LIBRO
DE ORACYONES
de todo el año traduzido del
Hebrayco de verbo a ver-
bo de antiguos exemplares: por quanto
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muestra.

5312 De la Criacion
a 14 de Sivan.
Ympresso por yndustria y despesa
de Yom Tob Atias hijo
de Levi Atias.

Ferrara 5312 (1552)
First Spanish prayer-book published by Yom Tob Atias son of Levi Atias
מאות
לראות והשבה
כפי משמע קדemi קהילתא ימים

Salonica 5687 (1927) Minhag K"K KATALAN
Probably the last Sephardic Maḥzor (3 volumes) published before the Holocaust
Haḥam R' David Sa'di Sahlīel
absurd claim that this Ladino was utterly incomprehensible to its readers. In fact, in my experience the opposite was true, as people relished hearing:

Varones de vedrad se depedreyeron
Vinyentes kon fuersa de sus echas.

Movieronse eyos a olgansas,
Desharon a nos a las ansyas.

By my time

Nos, espandidos por quatro arinkones,
Melizina non ayamos

had spontaneously turned into:

Nos, esparzidos por quatro vandas,
Melizina no topimos!

And people did cry their hearts out, as they heard the entire litany of:

Padre piyadozo......

My 1990 edition of Alschech’s Selihot is not a new prayer-book. No attempt has been made to change its language. Its only agenda is to unlock the Ladino text, first through a simple romanization, and then with a basic glossary of special lexical items as used and understood by Alschech and his generation. Sympathetic readers should not only see for themselves that Ladino is not the monster it is depicted to be, but could emerge from this experience discovering the grace of Alschech’s style with its underlying Ferrara Bible and Ferrara Sephardic prayer-book phraseology, a four hundred and fifty year old connection embedded in every Sephardic heart and mind.

To participate in the shaping of a fresh version of an old prayer-book is every rabbi’s latent longing. To the extent that I learned the Hebrew alphabet (and the Rashi script for Ladino) even before I was introduced to the Roman
alphabet, the Siddur and the Machzor have been my first books and my primary literary models. To the extent also that I was born in 1928, that crucial year when the great Atatürk moved Turkish into its third\(^1\) linguistic metamorphosis from Arabic to the Roman script, my fascination with matters of language, transcription and variety in verbal expression has endured unabated.

In those formative years of my childhood, our prayer-books in Turkey always came from Vienna. All of them displayed on their title page the imprint of the famous printer Josef Schlesinger in that typical Gothic script no one liked or could fully read. But we loved the format of those Vienna books, reassured by a feeling that the substantial Sephardic community of Turkish ancestry in the Austrian capital must have had something to do with their production and publication. However, when our rabbis discussed textual variants—and they did so all the time, to the tiniest dagesh—they would, on occasion, mention "Livorno" editions as being more reliable. But no one ever made any reference to Amsterdam or Venice as possible sources for older editions. By and large, we knew nothing about Western Sephardim.

In his Introduction to the 1901 edition of the Sephardic Prayer-Book published in London, Haham Moses Gaster\(^2\) briefly outlines the evolution of that minhag, leading to the bilingual Hebrew-English prayer-book. The first Sephardic prayer-book in Hebrew was printed in Venice in 1522, and

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1 Turkish is perhaps the only major language in the history of human civilization to have used in the course of its recorded history three totally different, and yet basically related alphabets. Being a Uralo-Altaic language from Central Asia, akin to Finnish and Hungarian, the earliest Turkish documents were written in the Uygur script (Uygur yazısı), an offshoot of the Aramaic alphabet commonly used in the Tibet. With their move toward the Middle East, the Turks accepted Islam, and adopted the Arabic alphabet, itself derived from the Aramaic script in its Nebiyan form. All Ottoman-Turkish texts were written in that Arabic script. Finally in 1928, a third change took place when the Roman alphabet, derived from the Phoenician alphabet via Greek, became the official writing system of Modern Turkish.

ORDEN
DE ROSHA SANAH Y KIPUR, TRASLADADO en Español, y de nuevo eméda do: Yahadido el Selihoth, el cual se dice quarta días antes del día de Kipur en las madrugadas. Talmud Torah bet Yaahikob.


IN VENETIA, 1623.

Apresso Gioanne Calconi. Con licenza de' Superiori.
reprinted there in 1524. The first translation into Spanish appeared in Ferrara in 1552,\(^3\) while the first Hebrew-Spanish bilingual prayer-book appeared again in Venice in 1622.\(^4\)

In Amsterdam, a reprint of only the Ferrara Spanish text appeared in 1617, even before the first Hebrew text was published by Manasse ben Israel in 1626. Also in Amsterdam, a Dutch version of the Sephardic prayer-book appeared in 1791-93.\(^5\) Later on, a bilingual Hebrew-Dutch edition was published by S. I. Mulder.\(^6\)

In France, Mardochée Venture\(^7\) seems to have been the first to translate the Machzor into French in 1807. A decline of sorts seems to have taken place in Italy, the birthplace of Hebrew/Ladino printing and translations. In 1843, a bilingual Hebrew-Italian Machzor appeared in Livorno, but the Italian part was based on a French translation, instead of being directly from the Hebrew! \(^8\)

In England, A. Alexander published the first Hebrew-English Sephardic Prayer-Book in 1771-76, followed by David Levi's revised edition in 1789-93, and a second edition in 1810. The whole project was revised by Rev. D. A. de Sola in 1836-38, before being revised again by Haham Gaster in 1901.

\(^3\) Yom Tob Atlas, *Lybro de Oracyones de todo el anno, traducido del Hebrayco de verbo á verbo, de antiguos exemplares, por quanto los impresos hasta á qui estan errados, con muchas cosas acrescentadas de nuevo*, Ferrara 1552.

\(^4\) Yshac de Don Semtob Cavallero, *Orden de Oraciones segundo el uso ebreo, en lengua Ebraica y en Español*, traducido por el Doctor Yshac de Don Semtob Cavallero. Estampado por industria de Abraam Netto, hijo de Josef Netto, Venetia 1622.

\(^5\) *Gebeden der Portugeesche Jooden* by Lion Cohen, 's Graavenhage 1791-93.


\(^7\) Mardochée Venture, *Prières des jours de Ros-Haschana et du jour de Kippour à l'usage des juifs portugais ou espagnols*, Lévy aîné, Paris 1807.

\(^8\) A. Orvieto, *Orazioni per il Capo d'Anno, transportate dalla versione Francese in Lingua Italiana*, Salomone Belforte e Moisè ed Israel Palagi, Livorno 1843.
The history of the Eastern Sephardic Liturgy, however, is still to be written. In spite of the majestic sounding name of our Sephardic Rite, מנהג ק"ק קטלאן, there is no clear evidence that an equally universal prayer-book backed that prestigious sounding name. In the nineteenth and twentieth centuries, Salonica did print locally some of its prayer-books, while also importing some from Livorno. No comparable activity took place in Istanbul, where strict business concerns always carried the day: Whatever the local needs were, it must have been consistently less expensive not to compete with the Austrian and Italian printing "mini-conglomerates"! Thus the famous Minhag Konstantina was not backed by actual prayer-books that went forth from Constantinople, the capital of the Ottomans, to the various localities which prayed according to that Minhag with pride and devotion. In fact, quite the opposite was always the case: To this very day, Istanbul is a net importer of its prayer-books from abroad!

We saw that the first bilingual Hebrew-Spanish edition of the prayer-book in Roman characters appeared in Venice in 1622. The first ever attempt to publish an Eastern version of a Hebrew-Ladino prayer-book in the Rashi script had to wait almost two and a half centuries until 1865, when the Alschech [אלשיך] family espoused the same idea. As far as I have been able to ascertain, the Alschech's successfully carried out two such projects, as follows:

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9 See their מנהג ק"ק קטלאן (3 volumes, A. Brudo, Salonica 1927), according to the Minhag K"K Katalan, one of the many minhagim used in that great Jewish metropolis.

10 In 1924, Hilal Farhi published in Cairo, Egypt, a Sephardic prayer-book with explanatory notes in Arabic. By then the Minhag Konstantina had been further expanded by him to include مصري, Egypt and Syria.
לראות חנה
המזור

נפטר רבינו
לראות חנה
המזור

Wien, 1836.

ANTI-EDEN VON SCHMID, K.K. PRIV.
BUCHDRUCKER UND BUCHHANDEL.

 BOTH EDITIONS MENTION: ACCORDING TO THE MINHAG OF CONSTANTINOPLE, THE EAST AND THE WEST AND ITALY
ORDE VOOR DEN

VERZOENDAG,

NAAR DEN RITUS DER

NEDERLANDSCH- PORTUGEESCHE ISRAËLITEN.

OP NIEUW IN HET NEDERDUITSCH VERTAALD,

DOOR

S. I. MULDER,

Doctor in de Waïsbegeerte, en Inspecteur der Gods-
dienstige Israëlitische scholen.

MET KERKELIJKE GOEDKEURING.

AMSTERDAM,

bij S. L. SALZEDO & Cº.

5610=1850.

Amsterdam 5610 (1850)
Bilingual Hebrew-Dutch Machzor by Dr. S. I. Mulder
THE ORDER
OF THE
FORM OF PRAYERS,
FOR THE
NEW YEAR,
IN
HEBREW AND ENGLISH,
According to the Custom of the
Spanish and Portuguese Jews;
AS
READ IN THEIR SYNAGOGUES,
AND
USED IN THEIR FAMILIES.

Translated and Printed into English from the Hebrew,
BY DAVID LEVI.

VOL. II.

CAREFULLY REVISED AND CORRECTED.

SECOND EDITION, WITH AMENDMENTS.

London :
Printed and Sold by E. JUSTINS, at his Hebrew Printing Office, 34, Brick Lane, Spitalfields.

A. M. 5570.

London 5570 (1810)
David Levi
1. Selihot kon Ladino, a bilingual publication by Yosef Alschech and his wife Rebecca.

The first edition in 1865 was a Selbstverlag des Herausgebers, a self-publication, whose rekavdo es en favor de gemilut hasadim, whose proceeds were in favor of Gemilut Hasadim. The book is dedicated to Yishak Alschech and Yishak Yaakov Eliyyahu, the fathers of Josef Alschech and his wife Rebecca, respectively.

This Hebrew-Ladino book with 49 pages in each language remained essentially unchanged through its second edition in 1880 and its third edition in 1923. Both second and third editions, however, were taken over and published by Josef Schlesinger.

2. Livro de Tefilla kon Ladino, a bilingual Daily, Sabbath and Festival Prayer-Book by the brothers Yaakov and Josef Alschech.

I have not seen the first edition of this book, but the second edition is dated 1868. It, too, bears the rubric Selbstverlag des Herausgebers. By this time, there is no mention of proceeds going to Gemilut Hasadim. This book is not only dedicated to the authors' mother, Roza Alschech, but contains, on the page following the title-page, a very touching dedicatory letter in Ladino printed in square characters and addressed to her, in which both sons praise their mother who, though a widow, spared no effort in raising well her children and in providing them with a good Jewish education.

All editions of this book which I have examined contain the same 276 pages of Hebrew and 276 pages of Ladino text, for a total of 552 pages. And again, the subsequent 1874, 1884 and 1891 editions were taken over and published by the same Josef Schlesinger.
קודמתי, אידה ואפרזריה שיבתא מאדרי

מבחה

אנראיזריקה עד פרוויציון כי לא אימוס קורא סמש

לברימראדאה שיבתא מפרודסא פור מיספוסימיניו דיגנאים

קודמתו איה רגאודיר איספסימאה:

אנראיזריקה יאי איספיס פרויזוות שאוה פרסיבה פאי

קודיעא קי דיקנוזיס קואנאפגרנאבד איט אול אולא

לן קי ול מינימא קור סראלמאפרים פור לאים זאמיר

די🔍

ביני שור אול אנסימתל די אונגרה די מארדר אי די

מארדר קלם ב יומד די אינוגה אנדזימלitoris זא

אנ קמים קי פחדו פור לאים בראנדרסימוס מקרכיםפק

פי גיאז קי אפריסימ די מיבידיו פור ניארנטו און

קאריה באזנה א ניא לי א פסקר דיל רייני בך

קודה שווינוגה מאדרי. נסיוגראס ריקוניסימוס קי

מפורימוא פארぜרל, ני אוגה די מארקאמס פארסידים

אמייל קי קדם לו אים שריורוס דא איספסימאה:

מא אמסארסימוס נוגאסירה דיבידיה קדם לו הונה

שבי אול שיבתא. אול קי סימאה סיאוארור די רודיא

סימאנסאע בוגראדיטי אול קרחיבים פארסא

יוניז דא קי קדםלא דימדיזוס די סימרא_fk

ביני אימא:

קוד.Interop, ג唁יסר מעד פארדר קדם איספסויאה

סימ מי קוריניזוס אימי רימסיפסומס איזו:

ייקב א יולק יוארכ אלשית דיה

Dedicatory letter by the Alscheh brothers addressed to their mother, Roza Alscheh
Kerensyada i Onrada Sinyora Madre, מִיכָל

Agradeska el prezente ke le azemos kon este livro santo, i tomelo por testimonyo de nuestra kerensya i grande estima:

Agradeska en este prezente una preva pekenya ke rekonosemos kuanto grande es el ovligo ke le tenemos, non solamente por las amores dezmezuradas de madre ke nos demostro, sinon tanbyen por el enshemplo de onra de padre i de madre komo lo vimos de eya a sus djenitores, וו, i mas ke todo por los grandisimos sakrifisyos ke izo en apreto de su bivdez por giarnos en karera buena i en Ley i temor del Dyo, baruh hu:

Kerida Sinyora madre, nozotros rekonosemos ke non podemos pagarle ni una de tantas mersedes afillu kon todos los trezoros de este mundo:

Ma apokaremos nuestra devda kon la rogativa al Shem Yitbarah. El ke sea pagador de todas sus imensas bondades. El ke risiva sus orasyones i ke kumpla los dezeos de su korason por byen, Amen.

Konserve syempre su amor komo asta ha-yom a sus muy kerensyozos i muy respektozos ijos.

Ya'akov i Josef Yishak Alscchech

Transcription of the dedicatory letter

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STRUCTURE OF THE SELIHOT

Opening of the Selihot:
While the broad structure of the Sephardic Selihot service is quite old and uniform, not all Selihot services start with the same textual selections:

- In the earlier editions (Amsterdam 1617, Venice 1623, Amsterdam 1652 and 1726) the Selihot service began with Psalm 17, and then continued with Psalms 51, 65, 85, 32, 102, the יְשֻׁשָׁךְ and Kaddish.

- Psalm 32 is not found in every edition (Amsterdam 1652 and 1726 don’t have it).

- The Amsterdam 1725 Hebrew edition starts with יְשֻׁשָׁךְ and then skips all the way to יְשֻׁשָׁךְ, while all British editions actually start the Selihot service with יְשֻׁשָׁךְ.

- The first Machzor which comes closest to Alschech's Vienna 1865 text is Vienna 1836, where Psalms 126, 27, 33 and יְשֻׁשָׁךְ appear for the first time.

Body of the Selihot:
Most printed editions have basically the same features. Salient differences are: יְשֻׁשָׁךְ and יְשֻׁשָׁךְ appear for the first time in the Florence 1735 edition.

ירכֶּהְּבָּר can comprise anywhere from 32, 33, 37, 38, up to 50 lines.

ירכֶּהְּבָּר כְּפָבָא יְדֻּיָּי appears for the first time in the Amsterdam 1728 and Florence 1735 editions. It is missing from all British editions.

ירכֶּהְּבָּר לֹא שְׁלֵמָה אֲסַפָּרָה appears for the first time in the Amsterdam 1652 edition.

ירכֶּהְּבָּר אֲנָיָּרָה אַלְּפָּרָה can have from 42 (Ferrara 1552), 48 (Florence 1735) to 50 (Amsterdam 1728), 51 (Venice 1623), 55 (Paris 1807), 60 (Vienna 1836) and even up to 62 lines (Italy 1843).
The special קַלָּאָים for each day of the week (pp. 29-31) appear for the first time in the Amsterdam 1728 edition.

and מְדֹרָה appear for the first time in the Amsterdam 1728 Hebrew Machzor. Initially printed in small type, these gained "recognition" later on, and appeared in standard type in the 1735 edition. The Dutch 1790, the Italian 1843, and all the British editions don't have these two popular compositions. De Sola Pool, however, has only the מְדֹרָה passage, still in small type.

is found in Ferrara 1552, and in all subsequent editions. Earlier ones have it before the concluding kaddish. Most others place it right after מְדֹרָה.

**Conclusion of the Selihot:**

Lack of uniformity is again the norm.

- After the concluding kaddish, all editions have Psalm 130 מַעֲשֶׂהוֹ, and that is where the service ends in the Amsterdam Hebrew 1726, Dutch 1790, Italian 1843 and in all British editions.

- Other editions, such as Ferrara 1552, Venice 1623, Amsterdam 1617, Amsterdam 1728, add a few pizmonim or bakkashot such as בֵּן חֲרוֹבֹת and מְבִית חֲלוֹת.

- To these, some add חָלְלָה כְּלָלָה (Florence 1735).

- Amsterdam 1726, Paris 1807 and De Sola Pool skip בֵּן.

Similar to Ferrara 1552, their service, too, ends with Ibn Ezra's beautiful מְבִית חֲלוֹת, which was never included in our Eastern prayer-books.
-Vienna 1836, which apparently served as a model for Alshech 1865, skips רַחַל יִשָּׁרְעָה, but adds David Pardo's¹²� מַגֶּג גֶּזֶר right after רַחַל יִשָּׁרְעָה.

The New 1990 Edition of the Alshech Selihot

Initially, a major factor in my decision to work on this book was its manageable size. Thanks to modern technology, the beauty of the original typography was further enhanced by the enlargement process which uncovered before my eyes a gorgeous text, radiating with an extraordinarily divine dialogue of compassion, but also of daring reasonableness.

In retrospect, it is easy to blame yesteryear's prayer-book publishers for cutting corners in order to save on expensive paper. Outwardly, their legacy to us may have the appearance of an endless sequence of utterances couched in an ordinary prose format. Some tender care can reshape this old material into sublime expressions of divine discourse, for the mind as well as for the eye to relish.

In his Introduction to the Sephardic Book of Prayer he published in New York in 1941, Rev. David de Sola Pool writes:¹³

The resources of modern typography have been drawn upon for bringing the construction and the emphasis of the prayers visually before the reader, and to facilitate congregational participation. Plentiful paragraphing, indications of parallelism and other poetic forms, marking verses from the Bible with quotation marks, and similar devices, have been drawn on to help the worshiper to a clearer understanding of the message of the liturgy.

¹² David Pardo was a rabbi in Bosna Saraj, today's Sarajevo in Yugoslavia. I checked his book םִּיַּנְסָף מַגֶּג גֶּזֶר for a possible clue to the מַגֶּג גֶּזֶר composition, but found none. Of kabbalistic bent, he wrote religious poetry in both Hebrew and Aramaic.
Accustomed as I was to prayer-books in which little attention was paid to the layout of poetic pieces, I remember my own surprise and sense of discovery the first time I used Rev. de Sola Pool's Book of Prayer, and also the exhilaration I felt whenever I attended services at his Synagogue in New York City back in the Fifties. My many conversations with him invariably confirmed to me his deep sense of decorum in every aspect of worship, as epitomized in the saying קהל שבחה, worship the Almighty in the beauty of holiness!

Transcription Guidelines

Layout:

On the assumption that the Hebrew and Ladino texts would be left intact, inserting one double-sided sheet for every single page of Ladino text implied:

1) either using a very small type simply to satisfy the "one page of transcription for one page of Rashi text requirement". But this would still not provide the kind of ample spacing needed for certain poetic pieces. There was also the matter of deciding if page a or page b was best suited for the romanized text. A possible solution was to have the same text appear twice, both on pages a and b, so that readers could at will compare the Hebrew with the romanized text, or the Rashi text with its romanized version.

2) or using a large type and spreading the content of one Rashi page over the two sides of the inserted sheet. This would provide ample room for the kind of layout I had in mind for all poetic pieces, but had the disadvantage of limiting any given page to only half of the original text found on either side.
As the first option was tried, the disproportionality of an enlarged Hebrew text standing side by side with a small, 10-point romanized transcription became apparent! Furthermore, this would leave no room for the adequate spacing of some poetic compositions. Thus by default, the second solution was my only alternative.¹⁴

Punctuation:

Question marks are almost never used in Ladino texts printed in the Rashi script. There is often a period where we would have a comma! In my transcription, the original punctuation has been maintained. However, commas and questions marks etc. were also added to facilitate comprehension at first reading.¹⁵

Transcription System:

In this book, too, I have continued to use the simple transcription system I have utilized in my earlier publications which seems to please most native readers:

\[
\begin{align*}
  sh & \text{ for } ש \\
  dj & \text{ for } ג \\
  ch & \text{ for } ח \\
  j & \text{ for } י \\
\end{align*}
\]

As Ladino does not indicate gemination, in cases where gemination was involved, the second consonant was typed in italics. Thus

\[
\text{אינמטסיור} \text{ was transcribed as } \text{ennalteser}
\]

¹⁴ Readers who are familiar with Rev. David De Sola Pool's Machzor will readily recognize my dependency on his layout.
¹⁵ Most titles are followed by a page number in brackets, such as [p. 2], which is a cross-reference to Rev. De Sola Pool's Machzor where an English translation may be found.
GRAMMATICAL NOTES

In a work of this kind, it is not my intention to draw lists of parallel structures between Ladino and Hebrew/Aramaic. Such structures occur on almost every line. Their review would constitute an extremely cumbersome task.

As my primary goal is to assist in reading and understanding the Selihot, I have prepared a Ladino-English-Hebrew glossary of select lexical items which should provide answers to most lexical questions. It is crucial to remember that this glossary reflects primarily Alschech's understanding of the words therein listed. Obviously, *gota*, 'drop' for רכבה, 'showers' does not make *gota*, 'showers'! But my job is to note what Alschech wrote, not to redo Alschech. Thus:

- if two or three different Hebrew roots, such as קָרְנָה, חֲפָשִׁי, לְכָר end up having an identical atorser rendition in Ladino—especially when רָדֵד means to be rebellious— that reflects Alschech's choice!

In general, when I have two English renditions, the one on the left may be closer to the Ladino, while the one on the right may reflect correct Hebrew usage. But even this is not always the case.

Therefore this list is to be used cautiously and for its intended purpose. It does not reflect the last word in Ladino-English lexicography, but is a simple key to Alschech's Selihot.

Even with this list, it may still be difficult to look up certain words in the glossary due to Ladino's spelling habits of favoring the contraction of small particles by joining them with whatever precedes or follows them in a
"package deal" approach, totally alien to European languages, but perfectly normal in Ladino. I hesitate to call them proclitics or enclitics in view of their unpredictability. Thus

<table>
<thead>
<tr>
<th>Term</th>
<th>Is not</th>
<th>Uncapitalized</th>
<th>Example</th>
<th>But a</th>
<th>Other Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>amos</td>
<td></td>
<td></td>
<td>Amos (!)</td>
<td>but a</td>
<td>mos</td>
</tr>
<tr>
<td>ida</td>
<td></td>
<td></td>
<td>Ida (!)</td>
<td>i da</td>
<td></td>
</tr>
<tr>
<td>keen</td>
<td></td>
<td></td>
<td>keen (!)</td>
<td>but is for</td>
<td>ke en, etc.</td>
</tr>
</tbody>
</table>

Most of these are simple to figure out. A few will elude the uninitiate.

Here is a list of the most common ones encountered in this book:

<table>
<thead>
<tr>
<th>Term</th>
<th>For</th>
<th>Other Term</th>
<th>Example 1</th>
<th>Example 2</th>
<th>Other Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>aazer</td>
<td>a azer</td>
<td>asu</td>
<td>for</td>
<td>a su</td>
<td></td>
</tr>
<tr>
<td>aazyen</td>
<td>a azyen</td>
<td>asus</td>
<td>&quot;</td>
<td>a sus</td>
<td></td>
</tr>
<tr>
<td>adjeranansyo</td>
<td>a djeranansyo</td>
<td>aTi</td>
<td>&quot;</td>
<td>a Ti</td>
<td></td>
</tr>
<tr>
<td>aEl</td>
<td>a El</td>
<td>atodos</td>
<td>&quot;</td>
<td>a todos</td>
<td></td>
</tr>
<tr>
<td>ael</td>
<td>a el</td>
<td>atomansa</td>
<td>&quot;</td>
<td>a tornansa</td>
<td></td>
</tr>
<tr>
<td>aeskuentra</td>
<td>a eskuentra</td>
<td>aTu</td>
<td>&quot;</td>
<td>a Tu</td>
<td></td>
</tr>
<tr>
<td>aeya</td>
<td>a eya</td>
<td>auna</td>
<td>&quot;</td>
<td>a una</td>
<td></td>
</tr>
<tr>
<td>aeyos</td>
<td>a eyos</td>
<td>deel</td>
<td>&quot;</td>
<td>de el</td>
<td></td>
</tr>
<tr>
<td>aguadrantes</td>
<td>a guadrantes</td>
<td>dekontino</td>
<td>&quot;</td>
<td>de kontino</td>
<td></td>
</tr>
<tr>
<td>akarera</td>
<td>a karera</td>
<td>delos</td>
<td>&quot;</td>
<td>de los</td>
<td></td>
</tr>
<tr>
<td>akavanya</td>
<td>a kavanya</td>
<td>demi</td>
<td>&quot;</td>
<td>de mi</td>
<td></td>
</tr>
<tr>
<td>alos</td>
<td>a los</td>
<td>desu</td>
<td>&quot;</td>
<td>de su</td>
<td></td>
</tr>
<tr>
<td>ameldar</td>
<td>a meldar</td>
<td>desyerto</td>
<td>&quot;</td>
<td>de syerto</td>
<td></td>
</tr>
<tr>
<td>ami</td>
<td>a mi</td>
<td>deTi</td>
<td>&quot;</td>
<td>de Ti</td>
<td></td>
</tr>
<tr>
<td>amos</td>
<td>a mos</td>
<td>deTu</td>
<td>&quot;</td>
<td>de Tu</td>
<td></td>
</tr>
<tr>
<td>amozotros</td>
<td>a mozotros</td>
<td>elke</td>
<td>&quot;</td>
<td>el ke</td>
<td></td>
</tr>
<tr>
<td>amuestas</td>
<td>a muestas</td>
<td>enbaldes</td>
<td>&quot;</td>
<td>en baldes</td>
<td></td>
</tr>
<tr>
<td>anbozeysos</td>
<td>anboz eyos</td>
<td>enel</td>
<td>&quot;</td>
<td>en el</td>
<td></td>
</tr>
<tr>
<td>anos</td>
<td>a nos</td>
<td>enlas</td>
<td>&quot;</td>
<td>en las</td>
<td></td>
</tr>
<tr>
<td>aoras</td>
<td>a oras</td>
<td>enlos</td>
<td>&quot;</td>
<td>en los</td>
<td></td>
</tr>
<tr>
<td>aorasyon</td>
<td>a orasyon</td>
<td>enluego</td>
<td>&quot;</td>
<td>en luego</td>
<td></td>
</tr>
<tr>
<td>apuevlo</td>
<td>a puevlo</td>
<td>enmi</td>
<td>&quot;</td>
<td>en mi</td>
<td></td>
</tr>
</tbody>
</table>
Reflexive verbs or compound tenses involving the archaic auxiliary verb *aver* display a similar behavior. Here is a partial list of their peculiarities:

<table>
<thead>
<tr>
<th>Verb</th>
<th>For</th>
<th>Severb</th>
<th>Anverb</th>
<th>Asverb</th>
</tr>
</thead>
<tbody>
<tr>
<td>aflakose</td>
<td>for aflako</td>
<td>se aflako</td>
<td>atarmee</td>
<td>e de atarme</td>
</tr>
<tr>
<td>akayaronse</td>
<td>&quot;</td>
<td>se akayaron</td>
<td>artarmosemos</td>
<td>emos de artarmos</td>
</tr>
<tr>
<td>alevantose</td>
<td>&quot;</td>
<td>se alevanto</td>
<td>artarsean</td>
<td>an de artarsen</td>
</tr>
<tr>
<td>enforteska</td>
<td>&quot;</td>
<td>se enforteska</td>
<td>azermeeas</td>
<td>as de azermee</td>
</tr>
<tr>
<td>paranse</td>
<td>&quot;</td>
<td>se paran</td>
<td>azertee</td>
<td>e de azertee</td>
</tr>
<tr>
<td>sekose</td>
<td>&quot;</td>
<td>se seko</td>
<td>enmaltesertee</td>
<td>e de enmaltesertee</td>
</tr>
<tr>
<td>abevrastezl</td>
<td>&quot;</td>
<td>la abevrastez</td>
<td>eredarmosas</td>
<td>as de eredarmos</td>
</tr>
<tr>
<td>agozar</td>
<td>&quot;</td>
<td>se an de agozar</td>
<td>lavarmeeas</td>
<td>as de lavarme</td>
</tr>
<tr>
<td>alegarrasea</td>
<td>&quot;</td>
<td>se a de alegrar</td>
<td>loartean</td>
<td>an de loarte</td>
</tr>
<tr>
<td>alimpyarmeas</td>
<td>&quot;</td>
<td>as de alimpyarme</td>
<td>mudarasean</td>
<td>an de mudarasean</td>
</tr>
<tr>
<td>alimpyarmee</td>
<td>&quot;</td>
<td>e de alimpyarme</td>
<td>muchiguardean</td>
<td>a de muchiguarte</td>
</tr>
<tr>
<td>amostrarloa</td>
<td>&quot;</td>
<td>a de amostrarlo</td>
<td>tirarsea</td>
<td>a de tirarse</td>
</tr>
<tr>
<td>apiyadartea</td>
<td>&quot;</td>
<td>a de apiyadarte</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Special phonetic features different from today's Ladino include loss of \( d \), as follows:

<table>
<thead>
<tr>
<th>porna</th>
<th>for</th>
<th>pondra</th>
<th>sosterna</th>
<th>for</th>
<th>sostendra</th>
</tr>
</thead>
<tbody>
<tr>
<td>pornos</td>
<td>&quot;</td>
<td>pondras</td>
<td>sosternas</td>
<td>&quot;</td>
<td>sostendras</td>
</tr>
<tr>
<td>porne</td>
<td>&quot;</td>
<td>pondre</td>
<td>verna</td>
<td>&quot;</td>
<td>vendra</td>
</tr>
<tr>
<td>sarla</td>
<td>&quot;</td>
<td>saldra</td>
<td>vernan</td>
<td>&quot;</td>
<td>vendran</td>
</tr>
</tbody>
</table>

It should also be noted that Alschech, as well as many other Ladino writers, lengthen the middle \( e \) vowel of the verbs \( ser \), 'to be' and \( ver \), 'to see', as follows:

<table>
<thead>
<tr>
<th>חאיור</th>
<th>seer</th>
<th>for</th>
<th>ser</th>
</tr>
</thead>
<tbody>
<tr>
<td>בזיאר</td>
<td>veer</td>
<td>&quot;</td>
<td>ver</td>
</tr>
<tr>
<td>זיאי</td>
<td>vee</td>
<td>&quot;</td>
<td>ve</td>
</tr>
</tbody>
</table>

The \(-mente\) indicator

I keep monitoring this 'indicator'\(^{16} \) with added vigilance. In the 49 pages of Alschech's \( Selihat \), I am proud to say that there isn't a single \(-mente\) type adverb, not one!. Here are some of Alschech's substitutes:

<table>
<thead>
<tr>
<th>de kontino</th>
<th>for</th>
<th>kontinualmente</th>
</tr>
</thead>
<tbody>
<tr>
<td>kon altigueza</td>
<td>&quot;</td>
<td>orgolyozamente</td>
</tr>
<tr>
<td>de presa</td>
<td>&quot;</td>
<td>prestamente</td>
</tr>
<tr>
<td>kon estremesyon</td>
<td>&quot;</td>
<td>aravyadamente</td>
</tr>
<tr>
<td>de adolme(^{17} )</td>
<td>&quot;</td>
<td>violentemente</td>
</tr>
</tbody>
</table>

---

\(^{16}\) See my comments in R. E. Yisrael, \( Tradukson Livre de las Poesias Ebraikas, \) Ladino Books, Cincinnati, Ohio 1989, p. vii, and Isaac Jerusalmi, \( From Ottoman Turkish to Ladino, \) Ladino Books, Cincinnati, Ohio 1990, p. 38.

\(^{17}\) The full phrase is \( aborresyon de adolme me aborresyaron, \) i.e. they abhorred me violently.
to which the following *adverbial* use of certain verbs can be added:

만치 빠르게  
*muncho lavame*

enloquesí azer  
*tornaras mos abidiguaras*

Also, the *Nominalization* of the Infinitive is well entrenched in Ladino with routine forms such as:

비 судеб  
*en Tu djuzgar*

בטבע  
*en su konponer*

בלוב  
*en Tu avlar*

שלח  
*mi estar*

Alschech has just *one* word of obvious foreign origin, *i.e.* Turkish *bozado*, spoiled; blotted out, destroyed.18

I cannot ignore flaws in gender/number agreement, especially when they result from a needless imitation of, or a wrong interpretation of the Hebrew:

- Because נֶאֶשֶׁר is *masculine* in Hebrew, there was no need to force Ladino into the impossible
domyado muestra morada.

- In נֶאֶשֶׁר, failure to evaluate נֶאֶשֶׁר as a *plural construct*, resulted unnecessarily in the impossible Ladino structure

*bien aventurado estantes.*

Of course, *bien aventurados estantes* would have been the correct Ladino rendition of נֶאֶשֶׁר, not נֶאֶשֶׁר!  

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18 But conversely, in a standard Hebrew-Turkish dictionary, *bozmak* would not be used for נֶאֶשֶׁר whose only Turkish counterpart is *silmek*, 'erase', with the connotation of 'wipe out' and 'obliterate'. 
## TYPOGRAPHICAL ERRORS IN THE ORIGINAL RASHI TEXT

<table>
<thead>
<tr>
<th>p. 1, line 11</th>
<th>wrong</th>
<th>right</th>
</tr>
</thead>
<tbody>
<tr>
<td>p. 1, line 23</td>
<td>karrkanyales</td>
<td>karkanyales</td>
</tr>
<tr>
<td>p. 3, line 10</td>
<td>desyert</td>
<td>desyerto</td>
</tr>
<tr>
<td>p. 6, line 1</td>
<td>trastonada</td>
<td>trastornada</td>
</tr>
<tr>
<td>p. 10, line 22</td>
<td>mudarasean</td>
<td>i</td>
</tr>
<tr>
<td>p. 10, line 23</td>
<td>i de</td>
<td>enfeuzyados</td>
</tr>
<tr>
<td>p. 11, line 14</td>
<td>ti nombre</td>
<td>tu nombre</td>
</tr>
<tr>
<td>p. 12, line 11</td>
<td>ormozura</td>
<td>ermozura</td>
</tr>
<tr>
<td>p. 13, line 26</td>
<td>reyno</td>
<td>Rey [no]</td>
</tr>
<tr>
<td>p. 13, last line</td>
<td>a</td>
<td>i</td>
</tr>
<tr>
<td>p. 14, line 3</td>
<td>ssu</td>
<td>sus</td>
</tr>
<tr>
<td>p. 25, last line</td>
<td>non te non te</td>
<td>non te</td>
</tr>
<tr>
<td>p. 26, line 18</td>
<td>rihmeras</td>
<td>rihmeras</td>
</tr>
<tr>
<td>p. 31, line 17</td>
<td>katuveryo</td>
<td>kativeryo</td>
</tr>
<tr>
<td>p. 33, line 27</td>
<td>ambrura</td>
<td>ambrera</td>
</tr>
<tr>
<td>p. 38, line 13</td>
<td>enenblankeser</td>
<td>enenblankeser</td>
</tr>
<tr>
<td>p. 38, line 19</td>
<td>melizinado</td>
<td>melizinada</td>
</tr>
<tr>
<td>p. 39, line 31</td>
<td>enpushamyento</td>
<td>enpushamyento</td>
</tr>
<tr>
<td>p. 40, line 5</td>
<td>shonda</td>
<td>fonda</td>
</tr>
<tr>
<td>p. 44, line 11</td>
<td>pensamyento</td>
<td>pensamyento</td>
</tr>
<tr>
<td>p. 46, line 1</td>
<td>asegara</td>
<td>apegara</td>
</tr>
<tr>
<td>p. 47, line 16</td>
<td>kon todas muestra alma</td>
<td>kon toda muestra alma</td>
</tr>
<tr>
<td>p. 47, last line</td>
<td>malosya</td>
<td>malisya</td>
</tr>
</tbody>
</table>