their certainly aimed to adhere to their metrics, and a correct reading of the original text would surely prove that to be true. In the manuscripts, though, verses are preceded by the rhyme indication (aŷja).

The research ends with the discussion of Islamic mysticism and mystical in the poetry of Neqîm. Of social motifs it is based on and of polemic activity that caused him so many troubles.

As mentioned before, the ḏuwaʾ text is accompanied by a vocabulary of the size of about one third of the overall text and titled ‘Explanation of Eastern / Mystical Terminology’. And honestly, it is unavoidable. For a modern reader, fluent in Albanian language, this poetry will be totally incomprehensible without a dictionary. Even in short examples, given in the research part of the text, A. Hamiti could not do without constantly resorting to the help of references. In the entire ḏuwaʾ one will hardly find any bayt consisting of Albanian words only; there are inclusions of Persian, Arabic and Turkish words and complete expressions. At times we find totally macaronic verses, where Albanian bayts take turn with Turkish ones. It is a question of vocabulary common to all Muslims; vocabulary which was easily under-

stood to any educated Muslim in the Ottoman Empire without any translation. It can be compared to the Turkish poetry of the Ottoman epoch; its modern publications usually contain two languages simultaneously—a Latinized original and a ‘translation’ to the after-reform Turkish.

The poetry of Neqîm is certainly different from that which was written earlier in Albanian language; it differs both in the language and in image structure it uses. And yet at the same time his art absolutely blends with the overall Muslim poetry with its unified canons, no matter which language it was written in.

The new publication of the poetry of Neqîm as a whole is a pleasant fact, and the sum of all materials, known from earlier uncoordinated publications by O. Myderrizi, H. Kaleahi, M. Hysa, but now put together by A. Hamiti, is quite useful. However, it is our hope that further publications from the ‘Divan’ series will devote more of their attention to codicologic and textologic problems and we will see at least photocopies of arabo-graphic originals.

I. Wojewódzki


At the foundation of the monograph of Rafael Ar-

nold from Institut für Romanistik of the University of Paderborn is a doctoral thesis which he defended in 2002 in the University of Heidelberg. The author does not specify whether the thesis text was altered in the process of reading the book for publication.

In his preface, where the author defines tasks, sources of his research work and also level of explora-
tion degree of the problem he is interested in, he fairly notes that in spite of growing interest in Sephardim—

including those in Spain — their activity on the territory of the Ottoman Empire is much more known than on the Italian soil.

The book is divided into two parts: ‘Cultural Historical Background’ and ‘Research Language Patterns’.

In the first chapter of the first part of the book, ‘Cultural Historical Background’, the author writes about etymology of the word ‘Sephard’; about ‘golden age’ of the Jews in Spain (10–12th centuries); about the lan-
guage of Sephardim in Spain before the exile (Latim be-
fore the conquest, and later Arabic-Romanic bilingualism, even though there are no remaining texts in these languages); about the terms ‘Maranos’; about pronounce-
able number of exiles from the Iberian Peninsula (their

exact number is unknown, and the hypotheses cited dif-
fer extremely; the number of those who fled to Italy is fixed at 15,000); their settling in various cities are also discussed; and so is the meaning of the word ‘ghetto’.

The issue of what the Jewish community in Italy looked like before Sephardim does not qualify for the author’s sphere of interest and is touched only in passing.

The next chapter speaks of the Jewish multilingualism and the testimonies of those languages, which were used by Sephardim, and later on it raises the issue of transferring other languages by means of Hebrew script. With no excuse R. Arnold uses the term ‘aljamado’ although at first this word would describe Spanish texts written with Arabic graphics, and later — in a much wider sense — arabo-graphic texts in Bosnian and Alba-
nian languages. Is it legitimate to use this term that has specific Muslim connotations for Jewish literature? An-
swering the age-old question — “Why did Sephardim use Hebrew script to record Spanish texts?” (which has already been answered succinctly and irrefragably: “Be-
cause they were Jews”) — the author highlights the Sephardim’s dislike for Latin script as the Christian one, and Christians, requiring like for like, were distrustful for Hebrew letters, fearing their magical powers. The fact that Sephardim turned to Latin in the 20th century is not explained with internal reasons, but with the fact that Latin was the only “legal” script in the Republican Tur-
key. Further, the author speaks of book-printing in Italy in Hebrew (including Christian publications), of pub-
lishing activities of the Jews (including publications in Latin script), of special role that Sephardim played, of the towns where printing offices were located (and what kind those offices were), of book trade and smuggling (since not only reader’s demands of local communities were complied with but also those of the whole Sephardic world). There are also testimonies of personal book collections. The testimonies are few, and mainly they are the acquisition protocols; and sometimes — owners’ wills. And the books in one’s personal library could be in Hebrew, in other Judaeo languages or they

may not belong to a Judaean family at all. And finally he speaks of translations and methods of translation, in-
cluding a “word-for-word” translation, using the author’s terminology, although the term “call” is more accurate and common. Interestingly, R. Arnold himself uses this term in the second part of the book. And as the author fairly notes this is not a proper Sephardic or Jewish phe-

nomenon.

The second part of the book begins with the problem of transliteration. R. Arnold rightly observes that no common rules have been developed. What the author uses for the system in his book is also uncertain; for in-
stance, the form b’r is given for “br”, but for translitera-

tion purposes b is perfectly enough. And in regards to “r”, he writes that they are very rarely used to communi-
cate half consonants. As it becomes clear from the texts cited subsequently, such usage is not so rare after all.

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And in relation to Spanish language it should be referred to as a consonant; and besides, the author makes it clear how he communicates it in this case: "yr" corresponds to y; if it were so, we would be forced to transliterate "yr" as ry, whereas, naturally, even the author communicates it as ry!

The first chapter of the second part of the book speaks of the printed texts of 16—17th centuries; yet there is no consistency in his examining of each of the 7 books. Thus, reviewing the trilingual illustrated Haggada shel pesah (Venice, 1669), R. Arnold begins with detailed exposition of the book's content (apparently, for his audience he has in mind a reader, for whom everything he writes about is an absolute novelty). Then he moves on to the three types of Judeo-Spanish language used: calk translation (not strictly, though), colloquial and at times even rhymed language (in explanations) and mixed (in inscriptions under the pictures). This book's review ends with certain reflection over the peculiarities of its perception by Sephardim, due to their historical upheavals. Speaking of Nasiyot has-kenesef (Venice, presumably 1619), the author discusses the issues of graphics, vocabulary, morphology, syntax and translator's language background; he also compares this publication to the Amsterdam edition of 1644, and describes the manuscript marks on the examined copy. Hence, analysis of this publication and its particular copy is mixed. On the other hand, when it comes to Heshy Shelomo (Venice, 1587/88) he only considers the possibility of Italian language influence. In regards to Orden de oraciones (Venice, presumably 1552) from Biblioteca Marciana (in Hebrew with Spanish in Latin script and with the inclusion of Hebrew graphics) he first speaks of its vocabulary, bearing in mind Hebraisms; then he switches to the method of translation (calk translation); further, he goes back to vocabulary and graphics, referring now to original Spanish words; and he concludes with its comparison to Machzor de Roshhasanah (Ferrara, 1553; further referred to as Orden), although it will be examined only in the next subsection. A discrepancy between "שרון ר' חנアジア" and Latin transcription of Barchiu et A. hameborot attracts one's attention, but R. Arnold did not comment on it whatsoever (unless it is a misprint). In the same way "שְׁרֹון מ' חַנֶּבֶּרֶץ" is communicated as y despreços lhamaron but this discrepancy is also left unheeded. Further, the author examines Orden de Roshhasanah itself, or the translation of Psalm 30, to be more specific, in regards to its vocabulary, morphology, semantic peculiarities and examples of calk translation. He also compares it with the manuscript from Escorial (Eise 1-J-3) of the 13th century. His conclusion from the comparison performed is somehow strange, though: the later translation is not borrowed from this manuscript. Why then bother comparing them? Next, R. Arnold considers the publication of Spanish translation of the sonnets of Petrarca (Venice, 1567) and makes an attempt to determine the translator's name. His remark that it is not a calk translation sounds rather odd. Calk translation can only be used for sacral texts, and in regards to secular literature this remark is redundant. It should be noted that the basis for this volume's inclusion into the list was the specific origin of the translator. In all the other respects it is completely different from those reviewed before: neither its language nor its addresses (the readers) imply anything Sephardic. And the chapter continues with the analysis of possible Italian language influence onto Consolaçum das tribulacões de Israel (Ferrara, 1553).

It says that the second chapter is devoted to the manuscript texts. However, it speaks of the printed texts also, as well as of the texts published earlier, specifically in the first subsection, devoted to the synagogue poetry and secular poetry. Thus, the chapter structure does not agree with the theme stated. The author begins with Salomo Ibn Gabadon, and even though the poet's works of the 11th century does not fit the theme of the book, the presence of Spanish translations allows for his inclusion into this section. In fact, Judeo-Spanish poetry, which the author speaks of further, had been published earlier by M. Kayserling. At times R. Arnold argues with the latter, but it is not always totally obvious. For instance, the word "תְּרוֹם given by M. Kayserling as para ke; and it has been truncated for the sake of keeping the poetical meter. Among the materials considered in this chapter, the Spanish translation of Orlando Furioso di Ariosto is of particular interest. It is rewritten in Hebrew letters, and it is not a simple transcription at that, it is an approximation of the original text to the traditions of Judeo-Spanish orthography.

The author's work with two more types of sources — the unpolished wills from the State Archives of Venice and the epitaphs at the Jewish cemetery in Lido di Venezia is of unquestionable value. The corresponding subsection of this chapter cites general information: the problem of identifying the Sephardic origin of the wills, their possible forms, structures and lexical peculiarities. The texts of the wills are published in their entirety in Addendum I. The same is true for the epitaphs: in another subsection the author writes about the history of the Jewish cemetery in Lido, of published Hebrew inscriptions and of the inscriptions in two languages and two fonts that interest him the most (for the most part in Spanish or Portuguese, seldom in Italian; the later inscriptions were written only in Latin script). R. Arnold writes about Jewish and Christian dating, ortho-graphic fluctuations in Latin communication of Judean months and other Hebrews, and discusses contents of inscriptions. Further, it speaks of other cemeteries (in Ferrara, Verona, Pisa, etc.), although at times those are not so much cemeteries, as they are burial plots. An individual excursus is devoted to the worldwide review of the cemeteries of Sephardic diaspora. A few photographs of headstones are given, and Addendum 2 presents the inscriptions in their entirety. Proper Name Index is given at the end of the book; it is very important for these two addendums.

Another addendum is the list of Sephardic books, published in Italy, excluding the publications in Hebrew
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IN MEMORIAM
Karen Nikitich Yuzbashian, 1927-2009

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