

Yiddish on the Rialto

The Soundscape of Jewish Venice



Concert Program

Eshkolot Project

5 December 2017

Palazzo Albrizzi, Venice

[логотипы Генезиса, Бейт-Венеция и фонда Ави Хай]



Enrico Fink – voice and narration

Avery Gosfield – direction, recorder, pipe and tabor

Fabio Accurso – lute

Serena Mancuso – cello

Massimiliano Dragoni – percussion, hammer dulcimer

Tzur Mishelo Okhalnu

D-Mu, Cod. Ms. 757 (4^o) Sabbath Song,
transcription by Johannes Boeschenstein, S.
Germany ca. 1510

Dos Lid oyf der Sreyfe fun Venedig

text: Elye Bokher (1469-1549), ca. 1514, GB,
Oxford, Bodleian, MS Can. Or. 12: Venice,
ca. 1558; music: *Tzur Mishelo Okhalnu*

Anello

Guglielmo Hebreo da Pesaro (ca. 1420 - after
1484)
I-Foligno, Duomo MS B.V. 14

Hamavdil Lid

text: Elye Bokher, Can. Or. 12, ca. 1514; music:
Benedetto Marcello, *Estro Poetico-Armonico*,
vol. 3, Venezia: 1724.

The Establishment of the Ghetto

Grida (official public declaration) of the Senate
of the Republic of Venice: ASVe, Senato Terra
reg. 19, c. 95v (ex 78v), 29 marzo 1516.

Judentanz

Wolf Heckel (ca. 1515 - ca. 1562) *Lautten Buch*,
Strasbourg, 1556

Orlando Furioso

Parashim klei zain

Ludovico Ariosto (1474 – 1533)
Hebrew translation of *Orlando Furioso*, Leon
Modena (1571-1648)

Damas, armas, amor...

Spanish translation by Jeronimo de Urrea (ca.
1510 – ca. 1573) transcribed in Hebrew

	characters by an anonymous hand, Oxford Canon. Or. 6
Moresca (sull' Aria d'ottava)	Giovanni Lorenzo Baldano (1576-1660), <i>Libro per scriver l'intavolatura per sonare sopra le sordelline</i> : Savona, 1600
Bovo-Bukh	text: Elia Bachur Levita (1469-1549) (Zurich Central Library), transcription by Dr. Claudia Rosenzweig; music: traditional, Venice, transcription by Giuseppe Baretta, 1768
Pass'e mezo a la bolognesa	Giovanni Maria da Crema (fl. 1540-1550), <i>Intabolatura de lauto...libro primo</i> , Venezia: Antonio Gardane, 1546
Saltarello a la bolognesa	
"Mordekhay"	from Leon Modena <i>Chayye Jehuda</i> (the Life of Judah)
Al naharot Bavel (Psalm 137)	Italian Sephardic liturgy
Lekha Dodi	Text: Rabbi Shelemoh Alkabetz (16 th century); Music: B. Marcello, <i>Estro Poetico-Armonico</i> , vol. 4 / Ferrarese tradition, transcription ca. 1930 by Giuseppe Bassini
Desiderata	Francesco Bendusi (? – c.c. 1553)
Moschetta	<i>Opera Nova de Balli</i>
Cortesa Padoana	Gardano, Venezia, 1551
"Aaron / Giacomo Francoso"	from the Acts of the Venetian Inquisition for the year 1548
La Cara Cossa	Music: anon., D-Mbs. Ms. 1503 (Italy, 16 th Century)
Chad Gadya – Un Caprett	Trad., Ferrara
Chad Gadya	Trad., Firenze

TZUR MISHELO OCHALNU

Tzur mishelo ochalnu borchu emunai
Sova'nu v'hosarnu kid'var Abonai

Hazan es olomo royenu ovinu
Ochalnu es lachemo veyeyno shosinu
Al ken node lish'mo un'hal'lu b'finu
Omarnu v'oninu kayin kadosh k'Abonai

B'shir v'kol toda n'vorech Elokeynu
Al eretz chemdoh shehinchil la'avoseynu
Mozon v'tzedo hisbi'a l'nafsheyenu
Khasdo govar oleynu ve'emes Abonay

Rachem b'chasd'cho al am'cho tzureynu
Al Tziyon mishkan k'vodech z'vul beys tifartenu
V'Ben David avedecha yavo v'yig'alenu
V'Ruach apeynu mi'shi'ach Abonay

Yibane hamikdash ir Tziyon lach'male
Nashir shir chadash uvir'nana na'aleh
Harakman hanikdash yitbarach v'yis'aleh
Al kos yayin male k'virkas Abonai

*The Almighty whose food we have eaten, praise Him, all who are faithful
We have eaten enough and been more than satisfied, according to Hashem's word*

*The Provider for His universe is our shepherd and our father
We have eaten His bread and drunk His wine
Therefore we will thank Him and speak His praise
We have said and have responded, there is none as holy as Hashem*

*With song and thanks we will praise our G-d
For the good, desirable land He bequeathed to our fathers
With nourishment and sustenance He has satisfied us
He shows great kindness towards us and Hashem is true*

*Have mercy in Your kindness towards Your nation, our Almighty
And upon Zion the home of Your glory, the palace of our splendor
The son of David, Your servant, will come and redeem us
The breath of our life, Mashiach of Hashem*

*The Temple will be rebuilt; the City of Zion will be restored
And there we will sing a new song and go up with joy
The Merciful and the Sanctified will be praised and exalted
Over a cup full of wine, according to Hashem's blessing*

DOS LID OYF DER SREYFE FUN VENEDIG

Elias Bachur Levita

Dos lid fun der sreyfe in Venedig (A Song about the Fire in Venice)

This poem, a lampoon for Purim written between 1508 and 1513, talks about a fire on the Rialto in Venice and the looting which went on during it, in particular, the adventures of one Hillel Cohen, who accused the wife of Levita of passing him stolen goods

Music: Tzur Mishelo, D-Mu, Cod. Ms.757(4°) South Germany, ca. 1505-1518

Dos Lied hot Elyah Bokher gemakht oyf der sreyfe fun venedig
Eyn lid banign "Tzur Mishelo Akhalnu"

Nokh vil ikh oykh eyn vintsig zingn
Mit mayne boyzn kol
Fun noye gezen dingn
Di eyderman visn zol
Fun der make un der mageyfe
Di do iz gevesn dos dozik mol
Tzu Vinedig in der sreyfe
Asher saraf Abonay.

Es vos eyn grosn yomarn
Da do brent er Rialt
Fun koyf loyt un yentilomern
Un fun yudn yung un alt
Yudn rufn yudn
Dos zi kemen bald
Un vluks grit oyf ludn
Lemaan Abonay

Men vos zikh veyntlikh oyf laden
Un shikt zi in di veyt
Etlekh tetn shaden
Zi gingn af bazoyt
Zi meyntn reykh tzu vern
Gar in kurtzer tzayt
Zi zukhn dos ongluk gern
Un danktn dem Abonay

Etlekh lipn lesn mit zekn
Zi hetn es gern genumen als.
Eyner kam uber ein hoyfen mit bekn
Di loyd er oyf zeyn halz
Un wil mit ab di stign
Di der rialt der klung des pals
Er lip der fun un lis es lign
Un schrei "Ovi Abonay"

Der noch noz er veyter shtreybn
Un lis im oyf ladn zek
ein mol volt er gebn
ein pagament in ein ek

ein goy zokh in avek sleichn
Un sprakh un vashtn bek
Ober zeyn koyp vos er in shtreykhn
Dos im vos vi nokh Abonay

Der nokh lip er in eyn goshin
Un zokht hin un her
Ob er etzvish kunt der vashn
Do vand er eyn shnayder sher
Er h't zi vider bukh lorn
Er trog zi nit gar ver.
Un ver tzum dalot iz geborn,
dem bashert der Abonay

*Eliyah Bokher composed this poem
about the fire in Venice
A song to the melody of "Tzur Mishelo Akhalnu"*

*Once again, I would like to sing to you a bit
with my poor voice,
about some things seen recently
that everyone should know about:
about the plague and the scourge
that occurred, during
the fire in Venice,
by the hand of G*d*

*There was a great outcry
as the Rialto burned:
from merchant and gentleman,
and from Jews young and old.
Jew called Jew
to come right away
And quickly, a loud cry rang out :
"before the L*rd"*

*They quickly loaded themselves up,
and sent the goods away
Many caused damage,
going wild.
They meant to become rich
as quickly as possible.
They sought out mischief with relish,
while giving thanks to G*d.*

*Many ran around carrying bags:
They would have gladly carried away everything.
One man came across a courtyard with basins
He hung it (a bag) on his neck
And tried to climb up with it,
when the (bell?) rang out across the Rialto
He jumped away and let it lie there
And yelled "G*d the father!"*

*Afterwards he kept on struggling,
And left his loaded sack
Once, he tried to leave
a payment in a corner
a goy (non-Jew) tried to pull him away,
And spoke and grabbed his face
He was hitting him over the head
As if he would send him to his maker.*

*Afterwards, he ran into an alley
and searched back and forth.
hoping to grab onto something in the meantime,
he found a tailor's scissors there,
but lost it once again:
he couldn't carry it far at all:
And he who is born to poverty
Is G*d's soulmate.*

ESTABLISHMENT OF THE GHETTO

On the 28th day of March in the Year of our Lord 1516

ser Marcus Molinus

ser Hieronimus Theupolus

ser Petrus Marcellus

ser Franciscus Bragaderius

ser Bartholomeus Contarenus Consiliarii

ser Dominicus Trivisanus eques procurator

ser Leonardus Mocenicus

ser Zacharias Delphinus

Sapientes Consilii

ser Gaspar Maripetrus

Sapientes Terrae Firmae

It has been declared, according to various laws of the *Conseglio de Pregadi* and the *Mazor Conseglio*, that the Jews are not authorized to stay in our town, except for a period to be limited to a total of 15 days throughout the entire year. As the other acts of law, deemed necessary in order to protect the Christian Faith against the *perfidia hebraica*, are well known to all those present, there is no need to repeat them here. However, due to necessity, and to the urgency of the current predicament, permission has been given to the said Jews to reside in the city of Venice. At the same time, we do not wish to allow these people to be able to reside wherever they wish, proliferating throughout the city and living in the same houses as Christians, wandering wherever they please, be it day or night, disturbing the peace of those who wish to live in fear of the Lord and in this way causing a grave offense against the Divine Rule and the order of our Republic.

Accordingly, we command the said Jews to be grouped together in the Place of the Geto (foundry), near San Girolamo, and in order to keep them from wandering around the city as they like at night, we declare that the small bridge near the foundry and the other, on the other side of the *piazza*, be closed by two gates. These two gates will be opened in the morning at the ringing of the *Marangona* and shut at midnight, and guarded during the night by four Christian sentries, who shall be paid by the Jews themselves at a rate to be decided upon by the committee.

De parte, Yeas: 130

De non, Nays: 44

Non sinceri, Abstentions: 8

Approved by the *Mazor Conseglio*

LUDOVICO ARIOSTO, *ORLANDO FURIOSO* (1516/1532)

Le donne i cavallier, l'arme, gli amori
Le cortesie, l'audaci imprese io canto;
Che furo al tempo, che passaro i Mori
D'Africa il mare, e in Francis nocquer tanto;
Seguendo l'ire, e i giovenil furori
D'Agramante lor Re, che si diè vanto
Di vendicar la morte di Troiano
Sopra Re Carlo Imperador Romano.

LEON MODENA, *PARASHIM KLEI ZAIN*

Parashim klei zain, ve-nashim
Cheshek u-ndibut ve-oz ashir
Asher haiù et avaru cushim
Iam Afrika ve-be-Tzarfat hishbitu shir
Lirdof chamat bachur ve-kaasim
Agramanti malkàm, asher heishir
lashòn, linkòm nekamat mitat Troiano
Al melech Carlo ha-keisar romano.

JERONIMO DE URREA, *ORLANDO FURYOZO, KANTO PRIMERO*

Damas armas amor empresas kanto
Kavalleros esfuerso i korteziah
D'akuel tienpo ke a Fransya daño tanto
Pasar Moros el mar de Berberiah,
Ke Agramonte su reu siguiendo kquanto
Kon Juvenil furor les prometiah
En las vengar la muerte del Troyano
Sobre el rei Karlos enperador romano

English translation: Sir John Harington, 1591

*Of Dames, of Knights, of armes, of loues delight,
Of courtesies, of high attempts I speake,
Then when the Moores transported all their might
On Affrick seas the force of France to breake:
Drawne by the youthfull heate and raging spite,
Of Agramant their king, that vowd to wreake
The death of King Trayana (lately slayne)
Vpon the Romane Emperour Charlemaine.*

BOVO-BUKH

Bovo sprach: “so wart nit men,
un’ acht das du bist wider do zu zeiten”
Pelukan hob an der vun zu gen
durch den wald was er fluks schreiten.
do sach er dort fun veren sten
ain hüpsch kloster gar fun weiten.
er gedocht “do wil ich nit men soumen,
jjenes kloster, das wil ich ganz ous roumen”.

Vluks lof er hinan bis an das hous
un’ klopft mit ainem steken.
ain klain mönchlein sach zum venster ous
un’ vil gleich hinter sich vor schrecken.
un’ mit ainem angst un’ groust
lof es vun dem venster hin weken
un’ sagt dem apt mit schreien un’ wainen
“es stet ainer vor der tür, der get ouf vir bainen”.

Der apt sprach zu im: “mach dich der fun!
in dem kloster solstu nit beliben.
was solt ain hunt bei uns tun?
wilstu lernen oder wiltu schreiben?”
es woren wol irer zwainzig nun
mit gewalt wolten si in hinous treiben
ir kuten hoben si an ouf zu schürzen
ainer warf in mit ainem holz schuch, das er was stürzen.

“Sag mir, warum bistu kumen her?
warum wiltu uns nemen unser leben?”
Pelukan sprach “es is mein beger,
das ir mir eßen un’ trinken solt geben”
do das hort der apt, wi’ vro war er
er sprach: “sag mir nurt, was dir is eben,
ain mol wil ich loßen zu richten uns beden
das du mir nischt wilt tun, das solstu mir gereden”.

*Bovo spoke: "let's tarry no longer,
so that you'll soon be back."
Pelukan left them behind,
running speedily through the forest
until he saw from far away, a fine monastery standing before him.
He thought – "I won't wait here any longer
before going to clean out that monastery."*

*He ran up to the building quickly,
knocking with his stick.
A little monk peered out of the window,
and was so afraid that he fell back right away.
With fear and terror,
he ran away from the window,
and said to the Abbot, with screaming and crying:
"There's someone at the door who walks on four legs!"*

*The abbot spoke to him (Pelukan): "Get out of here!
This is no place for you!
What can a dog do here?
Would you like to study, or are you interested in writing?"
There were a good twenty men now,
who tried to drag him out by force.
They lifted up their robes,
One threw a wooden shoe at him, to hit him.*

*"Tell me, why did you come here?
Why do you want to deprive us of our lives?
Pelukan spoke: "my mission is
to get food and drink from you"
When the abbot heard these words, he was overjoyed.
He said "Just tell me what you need,
and I will send for it for both of us:
but first you must promise, that you will not harm me.*

LEON MODENA, CHAYYE JEHUDA "MORDEKHAY"

During the month of Kislev 5375, my son Mordecai, may his memory be a blessing, began studying the art of alchemy with a great Master, the priest Giuseppe Grillo. He applied himself so diligently, and became so adept at its practices, that even the most esteemed and seasoned experts of the Art were amazed at how someone so young could be so knowledgeable. During the month of Ijar, he set up, entirely by his own hand, a workshop in the Ghetto Vecchio. His first experiment there was one he had carried out at the priest's house many times: using nine ounces of lead and one of silver, he was able to produce ten ounces of pure silver. I observed his actions and controlled the results: the process worked, even if it called for a great deal of exertion and strain and a waiting period of two and a half months. I was able to sell the final product for six and a half lire per ounce: according to our calculations, our earnings could reach upwards of one thousand ducats a year. These were not vain reveries: having consumed much of my life in alchemic pursuits, I would have certainly detected any flaw in the results. And so it would have been, had not Mordechai's - may his memory be a blessing - mouth suddenly filled up with blood during the Sukkoth celebrations of 5376. It was said that it was the arsenic and salt (both necessary for the production of silver) vapors that somehow damaged his head, forcing him to abandon such arts forever. And so it went on for two years: with Mordecai, of blessed memory, giving up alchemy altogether, limiting himself to light activities until death came.

AL NAHAROT BAVEL

Al naharot bavel
sham yashavnu gam bakhinu
Bezokhrene et tsiyon
Al aravim betokha Talinu

Ki sham she'alunu shoveynu
divrey shir
Vetolaleynu simkha

Shiru lanu Mi shir tsiyon
Eykh nashir et shir adonay Al admat nekhar
Im eshkakhekh yerushalayim
Tishkakh yemini

Tidbak leshoni lekhiki
Im lo ezkerechi
Im lo a'ale et yerushalayim Al rosh simkhati
Zekhor adonay livney edom Et yom yerushalayim

*By the rivers of Babylon,
there we sat,
sat and wept,
as we thought of Zion.
There on the poplars
we hung up our kinors,[1]
for our captors asked us there for songs,
our tormentors, for amusement,
"Sing us one of the songs of Zion."
How can we sing a song of the Lord
on alien soil?
If I forget you, O Jerusalem,
let my right hand wither;
let my tongue stick to my palate
if I cease to think of you,
if I do not keep Jerusalem in memory
even at my happiest hour*

LECHA DODI

Rabbi Shelemoh Alkabetz

Lecha dodi likrat kala, p'nei Shabbat n'kabelah!

Shamor v'zachor b'dibur echad,
Hishmi'anu el ha'meyuchad.
Adonai echad u'shmo echad;
L'shem ul'tiferet v'l'tehila.
Lecha dodi likrat kala, p'nei Shabbat n'kabelah!

Likrat Shabbat l'chu v'nelcha,
Ki hi m'kor ha'bracha.
Me'rosh mi'kedem n'sucha;
Sof ma'aseh b'mach'shava t'chila.
Lecha dodi likrat kala, p'nei Shabbat n'kabelah!

Mikdash melech, ir m'lucha,
Kumi, tze'i mi'toch ha'hafecha.
Rav lach shevet b'emek ha'bacha;
V'hu yachmol alai'yich chemla.
Lecha dodi likrat kala, p'nei Shabbat n'kabelah!

Hitna'ari me'afar kumi,
Livshi bigdei tifartech ami.
Al yad ben Yishai beit haLachmi;
Karva el nafshi g'ala.
Lecha dodi likrat kala, p'nei Shabbat n'kabelah!

Hit'oreri, hit'oreri,
Ki va orech, kumi uri.
Uri, uri, shir daberu;
K'vod Adonai alai'yich nigla.
Lecha dodi likrat kala, p'nei Shabbat n'kabelah!

Lo tevoshi v'lo tikalmi,
Mah tishtochachi uma tehemu.
Bach yechesu ani'yei ami;
V'niv'neta ir al tila.
Lecha dodi likrat kala, p'nei Shabbat n'kabelah!

V'hayu lim'shisa sosai'yich,
V'rachaku kol m'valai'yich.
Yasis alai'yich Elohai'yich;
Kimsos chatan al kala.
Lecha dodi likrat kala, p'nei Shabbat n'kabelah!

Yamin u'smol tifrotzi,
V'et Adonai ta'aritzu.
Al yad ish ben Partzi;
V'nism'cha v'nagila!
Lecha dodi likrat kala, p'nei Shabbat n'kabelah!

Bo'i v'shalom, ateret ba'ala,
Gam b'simcha uv' tzahala.

Toch emunei am segula; Bo'i chala, bo'i chala.
Lecha dodi likrat kala, p'nei Shabbat n'kabelah!

Come, my Beloved, to meet the bride; let us welcome the presence of the Sabbath.

*"Observe" and "Remember the Sabbath day," the only God caused us to hear in a single utterance: the Lord is One, and his name is One to his renown and his glory and his praise.
Come, etc.*

*Come, let us go to meet the Sabbath, for it is a well-spring of blessing; from the beginning, from of old it was ordained,—last in production, first in thought.
Come, etc.*

*O sanctuary of our King, O regal city, arise, go forth from thy overthrow; long enough hast thou dwelt in the valley of weeping; verily He will have compassion upon thee.
Come, etc.*

*Shake thyself from the dust, arise, put on the garments of thy glory, O my people! Through the son of Jesse, the Bethlehemite, draw Thou nigh unto my soul, redeem it.
Come, etc.*

*Arouse thyself, arouse thyself, for thy light is come: arise, shine; awake, awake; give forth a song; the glory of the Lord is revealed upon thee.
Come, etc.*

*Be not ashamed, neither be confounded. Why art thou cast down, and why art thou disquieted? The poor of my people trust in thee, and the city shall be builded on her own mound.
Come, etc.*

*And they that spoil thee shall be a spoil, and all that would swallow thee shall be far away: thy God shall rejoice over thee, as a bridegroom rejoiceth over his bride.
Come, etc.*

*Thou shalt spread abroad on the right hand and on the left, and thou shalt reverence the Lord. Through the offspring of Perez we also shall rejoice and be glad.
Come, etc.*

Come in peace, thou crown of thy husband, with rejoicing and with cheerfulness, in the midst of the faithful of the chosen people: come, O bride; come, O bride.

Come, my Beloved, to meet the bride; let us welcome the presence of the Sabbath.

AARON (GIACOMO FRANCO), 1548. FROM ARCHIVIO DI STATO DI VENEZIA, SANT'UFFIZIO, PROCESSI, B. 7.

On the aforementioned day of March, Having shown himself to the presence of the revered sir Judge one young man of 20 years or so, of mediocre stature, with a blond beard and having sworn by the revered sir Judge himself of saying the truth above all and nothing else in regards to what had already been said and written, placing a hand upon the Sacred Scriptures he swore to say the truth above all and nothing else in regards to what was about to be asked.

When asked about his home and his origins, he replied: "My name is Iacomo and I hail from Sarciana, part of the Siense dominions."

When asked about his mother and father's names, he replied: "My father was known as Raphael Francoso, and my mother is known as Stela, and at present is married to a *medico*."

When asked if the aforementioned relatives were Christians and if he was Christian and if yes for how long, he replied: "My father was a Jew, my mother is a Jew, and I myself was born a Jew, but I became Christian about a year ago."

When asked where he had been baptized he replied: "I was baptized in the church of Saint Geremia by the hands of the then there residing priest."

When asked how many times he had been baptized and where and how he called himself, he replied: "I, being a Jew, was called Aaron and have been baptized upon four different occasions. The first time as I have said in the church of Saint Geremia and I was given the name Iacomo, the second time in Modena and I was given the name Paulo, the third time in Ravenna and I was given the name Baptista, the fourth time in the abbey of monsignor Loridan and I was given the name Francisco."

When asked to tell us exactly when these events took place, he replied: "It was on last Ascension day, after lunch, when I was baptized here in Venice and I had as godfathers Ser Iacomo of Paternostri and the greengrocer who has his shop near the bridge of *Canareglio*. Before that, it was a priest from Padua who begged me to convert to Christianity, and I really did consider being baptized but then I left for Modena. While I was there (by then it was September), I went to the vicar and I told him I was a Jew and I wanted to be baptized, and the vicar wrote me a letter and sent me to the priest that keeps an eye on all the converted women in the city, and that priest accepted me and kept me with him for a month and I was taught all there was to know about the Christian faith and one Sunday after lunch I was baptized in the cathedral of *San Giminano* in Modena. The third time was in Ravenna, some four months after the second, and the fourth and last time was on Palm Sunday in the Church of Badia."

When questioned about whether or not he had received any money and in what sum, he replied: "Here in Venetia I received nothing but 14 coins, the second time in Modena I did not want any charity, the third time in Ravenna there was this milord Grassi of Bologna of the Holy Spirit to whom I said I was a Jew and I wanted to convert and in whose house I spent 16 days and then one more to work at the end of which I was baptized since in said home of said milord there was a friar of Monte Alcino and he taught me the faith and I was baptized by said aforementioned milord Holy Spirit, who did not want to give me money, but upon my leaving of Ravenna gave me two golden *scudi* in (and this I swear) purest charity. The fourth time I was baptized was at Badia where I came on Passion Sunday and I went to the monastery of *Santa Maria* of the aforementioned place and I told the preacher, who preached there, that I was a Jew and I wanted to become a Christian, and he kept me there with him for five days and he taught me the Christian faith and then on the following now past Palm Sunday after dinner in said church I was baptized by the vicar of said aforementioned place and I received nothing at all save for one set of clothes and six *ducati* which were given to me in nothing but charity. And then I arrived here."

When asked why he allowed himself to be baptized four times having already been baptized a first time, he replied: "because I was very poorly off as far as clothes were concerned and had no place to sleep." When asked whether he was aware of the fact what he did was wrong and that it was a sin to let himself

be baptized more than once he replied: "I knew that what I did was against the canons of the Christian faith and a sin, but, without other means, I had no other choice if I wished to survive."

CHAD GADYA

Had gadia, Had gadia

Un caprett, un caprett
Che avea comprato in piazza il signor padre per
due scudi
Un caprett un caprett

E é venu' la gatta, la gatta che ha magnà el
capretto, che avea comprato in piazza il signor
padre, per due scudi
Un caprett, un caprett

E è venu' el can, el can che ha morsegà la gatta, la
gatta che ha magnà el capretto, che avea comprato
in piazza il signor padre, per due scudi
Un caprett, un caprett

E è venu' *hakaddosh baruch hu*,
che ha massà el *malakh hammavet*,
che ha massà el *schichet*, che ha massà el bov, el
bov che ha bevu' l'acqua, l'acqua che ha smorsà
el fog, el fog che ha brusà el baston, el baston che
ha bastonà el can, , el can che ha morsegà la gatta,
la gatta che ha magnà el capretto, che avea
comprato in piazza il signor padre, per due scudi
Un caprett, un caprett

Had gadia, Had gadia

One kid, one kid
That my father bought for two scudi
On the town square
One kid, one kid

Then came the cat, that ate the kid
That my father bought for two scudi
On the town square
One kid, one kid

Then came the dog, that bit the cat
that ate the kid
That my father bought for two scudi
On the town square
One kid, one kid

Then came *the Holy One*
Who killed *the Angel of Death*
Who killed the *butcher*, who slaughtered
The ox, that drank the water, that put out the fire,
that burned the stick, that hit the dog,
The dog, that bit the cat
that ate the kid
That my father bought for two scudi
On the town square
One kid, one kid

Had gadia, Had gadia

Dezabin abbà bitrezuze
had gadia had gadia

denashakh leshunrà
deakhlà legadya
Dezabin abbà bitrezuze
had gadia had gadia

Veattà haKadosh baruch hu
veshattà lemalakh hammavet
deshakhat leshokhet
deshakhat letorà deshattà lemaià
dekhavà lenurà
desaraf lekhuirà
deikkà lekhalvà
denashakh leshunrà
deakhlà legadya
Dezabin abbà bitrezuze
had gadia had gadia

One kid, one kid

That my father bought for two cents
One kid, one kid

Then came the cat,
that ate the kid
That my father bought for two cents
One kid, one kid

Then came the Holy One
Who killed the Angel of Death
Who killed the butcher,
that slaughtered the ox, that drank the water, that
put out the fire,
that burned the stick,
that hit the dog,
that bit the cat
that ate the kid
That my father bought for two cents
One kid, one kid

DOZ MENSH GEGLIKHN

Melik - Un putin, putin de teta
un rebel, un rebel, un malneta
uniom porta grando amor
com'a un re, un gran sinior.

Ain kind vun ain'm jar
glaich az ain nar ain torer,
doch tut m'n is zain biger
glaich as es ain kunig wer.

Hazir - Wen ez iz driejor ailt
ez hend un' fus h't zu gw'lt.
ez nit wil zin un' witz hot,
es walt as ain chazir im kot.

Gadya - Come el à di ani set
quest verà, verà di fermet
el no va, no va aidrét
el salta com' un' cabret.

Sus - Come el a di ani dizot
ormai e 'l cresciut di bot
el sta in quart, in quart de tant'
el va cumu un caval portant'.

Shual - Como el a di ane trenta
del ben e del mal el senta
el va a atinder el so fat
como un' volpo quant l'è inviscat.

Arieh - Wen er in die virtzig jar ist gitret'n
so iz er ein m'n bstet'n.
Oder man furcht vor im hot
as ein lew mit siner pfot.

Kum' el ha d'ani quaranta
El è un' om kun tuta pusenta
Lu è sufitzent e skort
Kum' un ghiard dur e fort

Tarnegol ain han
Kum'el ha di ani zinquanta
di lü soi fiuli si manten.
El fa kuel ki lur vol'
kum' un cocò ki kiama i so' fiol.

Wen er zu din funftzik jor'n h't
mit zain'n kind'rn er zich birot.
Er nigs on zain kind'r tuot
as ein gluck die ir huner hat as gebruot.

Kelev ain hunt
Kum' el ha sisant' ani intrad
el su contimp è manka.
Sempr' in pensier e in grand pen
ben sta in ca' per guardian kum' i kan

MAN COMPARED

King – a baby, a nursing baby,
a rebel, a rebel, a scoundrel,
everyone carries great love for him
as if (he were) a great lord

A newborn baby
Is the same as a fool or simpleton,
Yet, all do according to its wishes,
Just as if it were a King

Pig - At three years old,
Its hands and feet flail wildly,
Not much sense or reason does it have,
Rolling like a Pig in mud

Goat - At seven years of age,
Nothing can stop him
He moves right ahead,
Springing along like a Goat

Horse - When he turns eighteen,
He's already shot up in height
He gets there fast as lightning,
And runs like a Racehorse

Fox - When he's thirty years of age
He's learned the difference between right and
wrong: Sly as a Fox, he's just as good at one in
getting into trouble

Lion - By the time he enters his forties,
He's a man indeed,
Feared by all,
Like a Lion with its claws.

Tarnegol, a Hen –
When he is fifty years old,
he takes counsel with his children;
he does nothing without them,
like a hen with her chicks

Kelev, a Dog –
When he reaches his sixties,
He thinks of all he's lost.
Always worried, and in great pain,
He's best at home, guarding it like a dog

Kov - Wen er kumt in in die sibtzik jor
sin kraft er men wen halb'r er verlor.
Slof'n un' ess'n un' trink'n iz im guot
er zitzt stet in din stul as ain avd tut

Nachas - Come el ani otanta soi renta
non a 'l puè, pué pusementael.
Non ben pué far guera
el va com' un' bis par ter.

Shor ain ochs
Wen er kumt zu nointzik jor'n
do hot er al zain Huzim vorlor'n
er kan zich nit min der nir'n
az ain alt'r ochs der zich der vliegen nit kan der vir'n.

Echlech - Kum el li ani zint a kumpii,
tuti li sua kusi vagi visid
anke vecc cum un suris brevàa
kum una kasa rota non abitàa.

Wen er iz nun hund'rt jor alt
er nit hot tzu gw'lt
er wert kal un' glat az ain mouz
er valt nid'r az ain gebroch'n houz.

Ape - When he gets to be seventy,
He's already lost half his strength.
He likes sleeping, eating and drinking,
And stays seated in his chair like an Ape.

Snake - By the time he's got eighty years under his belt,
He's all bent over.
No longer capable of anything,
He slithers like a Snake on the ground.

Ox -
When he gets to his nineties,
he has lost all his feeling/senses;
he can no longer feed himself;
like an old ox that can no longer fend off the flies.

Mouse - when he reaches his hundredth birthday,
All of his parts wander flaccidly
As old as a bald mouse,
As a broken, uninhabited house.

At one hundred years,
His strength is now all gone,
Bald and smooth like a Mouse,
He falls down like a broken house