

J.-Sp. *puertas de rey(es)* 'royal courts'

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Earlier research on Sephardic oral literature has uncovered, from time to time, previously unnoticed semantic calques (loan translations) in Moroccan Judeo-Spanish¹. The present note concerns another such instance from one of the Eastern communities.

El favorito de la reina acusado (t-a) is an extremely rare *romance*. There are only four extant Greek Sephardic versions, one from Larissa and three from Rhodes. All are in the holdings

¹ See ARMISTEAD and SILVERMAN (1972; 1978; 1982: 200-207). Concerning our work on Judeo-Spanish oral literature, see FLSJ: II, 4-21. Concerning semantic calques in a broad, multilingual perspective, see WEINREICH (1966: 50-51 et alibi). We may note, incidentally, that the characteristic Pan-Balkan calque cited by Weinreich to typify semantic exchanges between Balkan linguistic communities: 'may God punish you' being rendered as 'May you find it from God' (with examples from Arumanian, Albanian, Greek, Bulgarian, and Serbocroatian), is also known in Judeo-Spanish: *Del Dio que lo topes* (ARMISTEAD and SILVERMAN 1979: 139, n. 37). In all cases, the expression would seem to reflect Turkish *Allahtan bulsun ...* (= the imperative of *bulmak* 'to find'; cfr. ARGENTI-ROSE 1999: II, 990-991, numb. 13, 25). A systematic survey of Eastern and North African Judeo-Spanish sources in search of semantic calques is a much needed desideratum. It is a pleasure to thank friends and colleagues for their generous and learned help: Aron Dotan, Wolfgang J. Heimpel, Cathleen A. Keller, Anne D. Kilmer, Thomas Lathrop, Dora Mantcheva, Francisco Márquez Villanueva, Adrienne Martín, Lynn Roller, Bruce Rosenstock, Martin Schwartz, and David Traill. Diego Catalán generously made available the four texts of *El favorito de la reina*.

of the Menéndez Pidal Archive in Madrid and to date no other examples of this text-type have, to our knowledge, come to light. The Larissan text does not include the words that concern us here. The Rhodian versions, all gravely fragmented and variously contaminated by other narrative types, begin with the following verses:

–Yo nació, pobre y mezquino, una grande probería.
 Caí en puertas de rey, por servirle toda mi vida.
 Servílo treinta y sex años, la flor de la mancebería.–
 Al rey le cayó en gracia y a la reina en demasia ...
 Caballeros, con envidia, con el rey lo malmetían ...
 (CMP H24.4)

–Yo nació, pobre y mezquina, n'una grande probería.
 Caí en puertas de reyes, por servir toda mi vida.
 Servílo treinta y sex años, los mejores de la vida ...
 (CMP H24.3)

–Caíme en puertas de reyes, por servildos toda mi vida.
 Caballeros, con envidia, con el reye mal me metía ...
 (CMP H24.2)²

² All four texts were collected by Manuel Manrique de Lara during his enormously successful field work in the Eastern Mediterranean Sephardic communities in 1911 (CMP, I, 18-21). Informant data are as follows: H24.1 Larissa (Greece): Vida de Albilansí, 74 years; H24.2 Rhodes (Greece): Bolisa de Jacob Israel, 66 years; H24.3 Rhodes: Madame Amato, 58 years; H24.4 Rhodes: Paloma Berahamín Galante, 50 years. All three Rhodian versions are contaminated by various other narratives: H24.2: *El favorito* + H20. *El esclavo que llora por su mujer* + K2. *La amante abandonada*; H24.3: *El favorito* + F4. *El juicio de Paris* + C7. *El alcaide de Alhama (á-a)*; H24.4: *El favorito* + K2. *La amante abandonada* + P2. *Delgadina* + H20. *El esclavo que llora por su mujer*. The full texts of H24.2 and .4 are edited in CMP, III, 29-39. Between our four texts (Larissa + Rhodes), there are just enough verses of *El favorito* to reconstruct the barest tentative outline of the narrative (H24). *El favorito* thus emerges as a typically moribund ballad, which, in the final stages of its existence, has survived only in the form of exiguous contaminations attached to unrelated narrative types (ALVAR 1958-1959). Its theme, the perils of serving at a royal court, is well known to Judeo-Spanish balladry and was, in a sense, only too central to the real lives of some Spanish Jews, both before and after the Diaspora, in that personal success—as well as communal survival—often depended on good relations with ruling monarchs and magnates. This theme, concerning which Sephardic Jews must have been acutely aware, is also stressed in other romances: B19. *El nacimiento de Montesinos*; H23. *El sentenciado del bajá*; H26. *Las bodas de sangre*. Concerning such dangers, we need only consider the exemplary case of Hayyím Farhî, «a member of [an] important Jewish banking family of Syria, ... [who] was the adviser

The Judeo-Spanish phrase *puertas de rey(es)* essentially coincides with various passages in *Calila e Dimna*, translated from Arabic, at Seville, probably in 1251, by order of Prince Alfonso, later Alfonso X of Castile and León:

Nós estamos en buen estado, et estamos a la puerta de nuestro rey ... Ca dizen que non es ninguno que llegue a la puerta del rey et dure ý mucho ... Nunca me quité de tu puerta a esperança que acaesçería alguna cosa en que te ayudases de mí ... Et Dina es discreto et sabidor, et tanto fue despreciado et desdeñado a mi puerta ... Et yo, si culpado fuese, fuiría por la tierra et avería anchura, et non aturaría a la puerta del rey. (Cacho Blecua and Lacarra 1984: 125, 129, 131, 136, 183)³.

Both the Judeo-Spanish usage of *puertas* and that of *puerta* in *Calila e Dimna* reflect –independently, we believe– the same ancient Near Eastern concept: the king's court being designated as the king's door, suggesting perhaps a custom of receiving the subjects' petitions at the palace gate, but implying especially a certain respectful separation, a distance from awesome

and financial agent (Ar. *šarrāf*) of three successive Turkish governors. His first patron, Aḥmad Jazzār Pasha, in a fit of rage, ordered that his right eye be gouged out and his nose cut off ..., but later reinstated him. His third master, 'Abd Allāh Pasha, had him executed in 1820 and his body tossed into the sea» (STILLMAN 1979: 338, n. 9; 316-317, plate 17). The form *reyes* in our texts can embody a paragogic *-es* and need not be plural. In the case of «Madame Amato» (H24.3), Manrique may not have omitted his informant's first name. Among Eastern Sephardim, Turkish *kadın* 'lady' was used as a first name (*Kadén*) and this was sometimes also translated into Spanish. So *Señora* became a first name, as well as a polite form of address. Manrique's *Madame* may thus merely reflect his informant's rendition of her own first name *a la franca*, using the prestige language that Eastern Sephardim intuitively associated with all Western culture, just as all Europeans, regardless of their language or national origin, were referred to collectively as *francos* (= T. *frenk*) and a person wearing Western clothes was said to be *vestido* (or *vestida*) *a la franca*. Among 20th-century Sephardic immigrants to the U.S., *Kadén* was sometimes transformed to *Catherine*.

³ CACHO BLECUA and LACARRA (1984: 129, n. 46) cite an additional example from *El libro de los çient capítulos*: «E quien siguiere la puerta del rey con apuesta sufrençia e quisier perder saña llegaran a lo que quisieren» (REY 1960: 14.36). Doubtless a systematic search could uncover still other O.Sp. instances.

authority⁴. Classical Arabic *bāb al-malik* 'aula regis' (Freitag 1830-1837: I, 170a) is echoed in Ottoman Turkish *qāpu* or *qapu*, -*t* 'door, gate', but also 'an office of the government; especially, the Central Office of the Ottoman Government at Constantinople; also a governor's house in a province', whence the French and English designation *Porte* or *Sublime Porte* (Redhouse 1890: 1406a, 1435b)⁵. Persian *darbār* 'the court or levee

⁴ Ultimately the awe implicit in the «king's gate» pertains to the magical connotations of doors or gates as liminal spaces, as potentially dangerous transition points between different realities, between different worlds. Examples in world folklore are legion: *D1146. *Magic door (gate)*; D1146.1. *Magic doorstep*; E434.10. *Ghost cannot cross new door sill*; F91. *Door (gate) entrance to lower world*; F156. *Door to other world* (THOMPSON 1955-1958). Just so, according to the «Hero on the Beach» theme in early Germanic epic poetry, the door is equivalent to the beach and both represent «the separation between two worlds» (RENOIR 1964: 73; 1989; THORMANN 1970: 188; OLSEN 1980: 292-293; HIGLEY 1986: 346); so also, according to Ibn Faḍlān's *Rihla*, the slave girl (*jārīya*), who is about to be sacrificed, is lifted three times above a sort of door frame (*šay' qad 'amalūhu mithl malban al-bāb*: 'a thing they had made like the frame of a door') and she then cries out that she has seen her dead relatives in a beautiful, green Paradise (VALIDI TOGAN 1939: 93, 245; Arabic: 40, ¶90; JOHNSON 1983); and again, the importance of doors in the beliefs and rituals of innumerable different peoples (BÄCHTHOLD-STÄUBLI and HOFFMANN-KRAYER 1987: VIII, 1185-1209; WESTERMARCK 1968: II, 317-318; TEBBUTT 1980).

⁵ The Ottoman forms correspond to Mod.T. *kapı* (REDHOUSE 1968: 597b). The word and its various compound derivatives have gone over into several other Balkan languages, but only in the sense of 'Thor, Thür' (MIKLOSICH 1884-1890: 326, s.v. *kapu*; GEORGIEV 1971-1996: II, 220; Knežević 1962: 182; Škaljić 1985: 393; SKOK 1971-1974: II, 41b; MEYER 1891: 175). NEHAMA lists *kapıđi* 'portier, consierge' and several other Turkish compounds (1977: 268c). In Turkish: *babı āli* (REDHOUSE 1890: 314a; 1968: 114b) designates the Sublime Porte, as is also the case in Arabic: *al-bāb al-āli* (WEHR and COWAN 1976: 80b; CORTÉS 1996: 110a). Note the following passage from Cervantes' *Amante liberal*: «Hecha, pues, la residencia, se la dan al que deja el cargo en un pergamino cerrado y sellado, y con ella se presenta a la Puerta del Gran Señor, que es como decir en la Corte ante un Gran Consejo del Turco» (CERVANTES 1982-1987: I, 164-165; the *residencia* is a legal document which reviews the activities of an official after he leaves office: I, 95, n. 58). Serafín Estébanez Calderón uses the concept to amusing effect in his evocation of Manolito Gázquez's stupendous Andalusian exaggerations, as he explains that some finely wrought nails, «de ancha cabeza y de traza singular, ... lucientes y grandísimos», were destined to be shipped to Turkey and used in the Sublime Porte: «Catodce cajones llenos de ellos hay ya en el dío [= río] ... ¿y no han de sed hedmosos si van a sedvid pada la Puedta Otomana?» (ed. GONZÁLEZ TROYANO 1985: 109).

of a prince; an audience chamber' (Steingass 1977: 508a), consisting of *dar* 'door' + *bār* 'court, congress, assembly', reflects the same concept⁶. From Persian the term passed into Urdu (*darbār*), with similar meanings (Platts 1960: 510b), and thence –or more probably directly from Persian, the culture language of Indian courts– into Anglo-Indian as *darbar* 'a court or levee; also the executive government of a native state' (Yule and Burnell 1968; LEWIS 1997) and so into Standard English.

The ceremonial association of the king's gate with the royal palace and the king's court has very ancient origins in the cultures of the Near East. In Assyro-Babylonian, *bābu* means 'opening, doorway, door, gate, entrance (to a house, a building or a part thereof, to a palace, a temple or part thereof, to a city, to a cosmic locality)'. In certain contexts, the word clearly denotes a ritualized approach to revered or awesome authority: *babe-ekalim* 'the palace gate'; *ana ba-ab ilim* 'at (or to) the gate of the god'; *ana ba-ab dajānī* 'to the gate of the judges'; *ba-āb dīnim* 'the gate of lawsuits'; *ša bāb ekalli* 'palace official' (lit. 'the one of the palace gate') (Gelb 1956-1992: II, 14b, 17a-b, 19b, 21b, 25b); *bāb ekalli* 'Tor als Dienststelle'; *šab bāb ekalli* 'Palast-Torwache' (Meissner 1965-1981: 95b, 192a); *bāb ekalli* 'Palasttor; Behörde'; *bāb dīni* 'Gerichtshof' (Bezold 1926: 82b)⁷. In the light of such expressions, the name of Babylon itself (<*bāb-ili(m)* 'gate of god') takes on very special implications (EJ 1971-1972: IV, 30b)⁸.

Biblical Hebrew *ša'ar* 'gate' can, in certain cases, mean the gate to a palace and hence can also mean the palace itself. Thus Gesenius references *Esther* 4:2 as an instance where *ša'ar* designates 'the palace itself' (1969: 843): «... kī 'ēn lāvô 'el-ša'ar ha-melekh bi-lēvūš sāq» ('... because one is not allowed to enter

⁶ Pers. *dar* is an I.E. cognate of Eng. *door*, Gk. *thúra*, and ultimately also of Sp. *fuera* (POKORNY 1959-1962: I, 278-279). Concerning the derivatives of I.E. **dhwer(E)-*, see SCHWARTZ (1992).

⁷ The semantic range of Assyro-Babylonian *ekallu*, both 'palace' and 'temple', is typical of Semitic languages: Heb. *hēkhāl*; Ar. *haykal*; O.So.Ar. *HYKL* (GESENIUS 1969: 222; COPELAND BIELLA 1982: 108).

⁸ The Assyro-Babylonian *Bāb-ili* 'gate of god' embodies a popular-etymological interpretation of a pre-Sumerian toponym: *Pabili*, as Anne Kilmer and Wolfgang Heimpler have pointed out to us.

the king's gate [= the king's court] clad in sackcloth') (Elliger and Rudolf 1990: 1372; note also *Esther* 4:6)⁹. Another word used in Biblical Hebrew to mean 'the gate of the king, i.e. the royal court', as Gesenius points out, is Aramaic *tēra'*, which, with its Ar. cognate *tur'a* 'entrance, door, gate' (Biberstein Kazimirski 1860: I, 197; Lane 1980: I, 303), would seem perhaps to suggest some etymological relationship with Greek *thúra* and its I.E. congeners (Gesenius 1969: 874). *Daniel* 2:49 offers an instance in which *tēra'* clearly means the 'king's court': «... wē Dānî'ēl bi-thēra' malkhā» (... and Daniel at the gate [= court] of the king) (Elliger and Rudolf 1990: 1386)¹⁰. In the Bible, courts of law were sometimes convened at the gates of cities and kings occasionally also held court there, as, for example, in an impressive passage in *1 Kings* 22:10: «The king of Israel [Ahab] and King Jehoshaphat of Judah were seated on their thrones, arrayed in their robes, on the threshing floor at the entrance of the gate [*pethah ša'ar*] of Samaria; and all the prophets were prophesying before them» (*Nevi'im* 1978:

⁹ The translations we have seen of *Esther* 4:2 and 6 read «the king's gate» or «the palace gate» (King James; *Kethubim* [1982: 410]) or '(la) puerta del rey» (*Ferrara* 1992: 673; LLAMAS 1950-1955: II, 179; HAUPTMANN and LITTLEFIELD 1987: 194-195; LAZAR 1995: 689), but, in the light of the present note, these Old Spanish renderings would be inconclusive. Note, however, the following reading of *Esther* 4:2 from the 13th-century *Biblia Romanceada I.I.8*: «... como [no] conuenia entrar en casa del rey vestido de marfegas» (LITTLEFIELD 1983: 270). An Arabic cognate of H. *ša'ar* (GESENIUS 1969: 843), Ar. *thagr* 'any gap, opening, interstice, or open intervening space, in a mountain; a frontier-way of access to a country; the frontier of a hostile country; a place that is a boundary between the countries of the Muslims and the unbelievers' (LANE 1980: I, 338-339; compare BIBERSTEIN KAZIMIRSKI 1860: I, 225-226) has suggested a semantic calque in Morisco Spanish also involving the word *puerta* (or *portal*); thus, *Puerta de Tortosa* 'la Marca de Tortosa'; *portal de Saraḡgosa* 'La Marca de Zaragoza' (GALMÉS de FUENTES et al. 1994: 701). The Moriscos of Aragon, who inhabited the Upper Frontier, came to be known as *tagarinos* (or *tagarenos*) (CARDAILLAC 1977: 140; ÉPALZA 1992: 226; EGUILAZ 1886: 499; SCHIAPARELLI 1871: 391, s.v. *frontaria*). Compare *Don Quijote* (Part I, Chap. 41): «*Tagarinos* llaman en Berbería a los moros de Aragón» (ed. RIQUER, 1996: 435).

¹⁰ Again, most translations render this, literally, as the gate, not the court: «but Daniel sat in the gate of the king» (King James); «y Daniel en puerta del rey» (*Ferrara* 1992: 575); «& Daniel ala puerta del rrey» (HAUPTMANN and LITTLEFIELD 1987: 422; LAZAR 1995: 695; LLAMAS 1950-1955: I, 719); but *Kethubim* gets it right: «while Daniel himself was at the king's court» (1982: 428).

279; Elliger and Rudolph 1990: 614; additional examples: Fallows 1909: I, 691; Gesenius 1969: 843).

Similarly the term *'ryt* in Late Egyptian (1550-700 B.C.) would also seem to indicate the «entrance area» of a court of law connected to or held at the royal palace, «including its main gate». The *'ryt* is thus seen as a «transitional area between an enclosed and an outer world» (Van den Boorn 1988: 82-84, 278-281; chronology: Davies 1995: 8-9). Again, in Old Persian, the word **duvar* 'door' can also mean 'court'. So, in the Behistun Rock Inscriptions, Darius I describes the horrific mutilation and subsequent crucifixion of two rebellious kinglets, who were exposed to public view: «he was held bound at my court [*duvarayāmai*]; all the people saw him; afterward I put him on a cross . . .» (Tolman 1908: 14-17: ¶13-14)¹¹. Following Persian usage and in a Persian context, Classical Greek knew the

¹¹ The two passages, applying to two different minor kings (Fravartes and Ciθorantaxma), are essentially identical. Concerning **duvar*, see also JOHNSON (1917: 129) and HINZ *duwarayāmai* 'an meiner Pforte' (loc. sg. m. + pron. pers. gen. 1. sg.) (1966: 81); and again also POKORNY (1959-1962: I, 278-279). Darius' exposing his mutilated enemies, later to be crucified, to public view before his palace («his gate») combines the concept of the gate and the royal palace (as both gate and as court, the latter, in both its meanings) as places of judgment and of admonitory execution and exhibition. We are reminded of a strikingly similar event, which took place in Córdoba (926-927), where, at the Bāb al-Sudda ('Gate of the Dam' = Sp. *azuda*), the head of the Mozarab rebel, Sulaimān ibn 'Umar ibn Ḥafṣūn, was exposed to public view, in the company of his crucified followers, as is hair-raisingly described in the historical *arjūza* of Ibn 'Abd Rabbihi (MONROE 1971: 91; 1974: 114-117). In fifteen hundred years not much has changed! Indeed the exhibition of the heads of criminals, rebels, and enemies, as a public warning, is frequently encountered in North African and Near Eastern sources. In old Fez, both the Bāb Segma and the Bāb al-Mahrūq ('Gate of the Burned Man') were well known for their grisly adornments. The Bāb al-Mahrūq (< *haraqā* 'to burn') is so called because a rebellious Berber chieftain was burned alive there: «Depuis, on y suspendait les têtes des rebelles tués au cours des expéditions entreprises par les sultans dans les tribus dissidents» (RICARD 1930: 315; also ABOU 1953: 351; PORCH 1987: 100, 103, 115-116, 207). Just so, in the *1001 Nights*, we read the threat: «I will strike off his head and hang it over the palace gate» (LANE 1889: II, 102). Though we may draw an analogy between Darius I's and 'Abd al-Rahmān III's preference regarding admonitory punishment, these and similar practices are, of course, by no means limited to a Near Eastern cultural milieu. The folklore motif, P55.2.1.1. «*Publication of slaying*»: *Heads of slain enemies displayed*, remits to Old Irish and Icelandic sources (THOMPSON 1955-1958). Beheading has been a widely used –and

phrase *hai toũ basiléōs thúraí* ‘the king’s door’; *’ienai* or *phoitān ’epì tās thúras* ‘to go to the Persian court, wait at the king’s door’ (Liddell and Scott 1875: s.v. *thúra*); *hoi tōn ’arístōn Persōn paĩdes ’epì taĩs basiléōs thúraís paideúontai* ‘the children of the most noble Persians are educated at court’ [i.e. ‘at the king’s door’] (Id. 1976: s.v.)¹². North African Latin, at least, also knew the concept of *porta* ‘court or council’, as reflected in a lengthy inscription (A.D. 48-49) from the Tunisian town of Dugga (= *Thugga*): «Hvic senatvs et plebs ob merita patris omnivm portarvm sententis ornam svfetis gratis decrevit» (‘The senate and the people, in accordance with the judgment of all the courts [or councils], without recompense, decreed for this man the insignia of office of *sufet*, in view of his father’s services’) (CIL, VIII, suppl. 2, no. 26517; also Glare 1985: 1407, s.v. *porta*; TLL, X: 2, 3a). We must credit the Latin word’s semantic expansion, if perhaps only locally, to Carthaginian settlers or Phoenician-speaking North Africans, as is obvious here from the allusion to the Phoenician loan word *sūfēs* (= H. *šōfeth* ‘judge’). Glare gives the following definition: «(app[arently]) a court or council (held in the gateway in certain Semitic towns)». Du Cange, under *porta*, lists the meaning ‘*aula regia*’, in an Eastern context («*apud Orientales*») and qualifies it as a «*vox antiquissima*», but cites in support only Greek sources (Xenophon; Plutarch) (Du Cange 1883-1887: VI, 418c). Similarly, Maigne d’Arnis records, without indicating his source, the same meaning for Late Latin *porta*: ‘*aula regia, apud Orientales; le palais du prince, la cour*’. The entry is followed by the abbreviation *Pass.* (= *passim*), apparently to indicate

etymological— form of capital punishment among innumerable different peoples (SOONS 1982). Public executions, by hanging, were routinely performed in England through the 18th century, but the number declined notably in the early 1800s (HUGHES 1988: 31-36, 614-615, nn. 20-32). What is distinctive in the Darius and ‘Abd al-Rahmān accounts is the special function of the palace or city gate. Similarly, though quite coincidentally, the skins of Viking pirates were nailed to church doors in Medieval England (SWANTON 1976; ARMISTEAD 1990: 286-287, n. 40).

¹² Compare also: «Eund[em] vero aliquoties *hai th[úraí] toũ basiléōs*, atque adeo nonnunquam *thúraí* simpliciter, pro Ipsa aula regis ut hodie vocatur *Porta regis Turcarum*» (ESTIENNE 1816-1825: IV, 4354). There are numerous examples in Xenophon’s *Anabasis* (GOODWIN and WHITE 1900: 101b; MURRAY 1914: 57a).

that such a meaning was common, at least «apud Orientales» (Maigne d'Arnis 1890: s.v. *porta*).

In *Calila*, as Irving has observed (1980: 193, n. 2), O.Sp. *puerta del rey* is a direct translation of *bāb al-sultān* (or *bāb al-malik*) in the Arabic MSS, on which the Spanish versions, through some lost variant codex, indirectly depend¹³. We would venture, however, that the O.Sp. phrase's Judeo-Spanish counterpart can hardly be a direct descendant of the language we find in *Calila*. It is doubtless based on Ottoman Turkish *qāpı*, reflecting the complex linguistic and cultural exchanges with native populations so characteristic of Sephardic life in Diaspora communities of the Balkans and the Near East¹⁴.

ABBREVIATIONS

CIL: *Corpus Inscriptionum Latinarum* 1881

CMP: Armistead et al. 1978

EJ: *Encyclopaedia Judaica* 1971-1972

Ferrara: Lazar 1992

FLSJ: Armistead, Silverman, and Katz 1971-1994

TLL: *Thesaurus Linguae Latinae* 1900-1987

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¹³ For *bāb al-malik*, see, for example: «bi-bābi maliki-nā» (p. 17 of the Introduction); «bi-bnāth (emended by the editor to *bi-bābi*) malikin» (p. 55: Arabic pagination); «li-bābi 'l-maliki» (59: Ar. pag.) (CHEIKHO 1981). The first citation is from the Agia Sofia MS; the other two are from Cheikho's base text, the Lebanese Deir al-Shir MS. The first two citations correspond to CACHO BLECUA and LACARRA (1984: 125) and the third to p. 131.

¹⁴ NEHAMA cites *la Puerta* 'le Divan, la Sublime Porte, le gouvernement ottoman, le haut sommet de la hiérarchie de l'Etat' (1977: 460c). For more concerning Balkan, Near Eastern, and North African components in Judeo-Spanish language, folklore, folk literature, and traditional music, see ARMISTEAD and SILVERMAN (1982: 149-227; 1983-1984); KATZ (1983-1984); ARMISTEAD (1995-1996).

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RESUMEN

La expresión *puertas de rey(es)*, documentada sólo en tres versiones de un solo romance recogido en la isla de Rodas, en 1911, corresponde al antiguo español *puerta del rey*, con el sentido 'corte del rey', que consta en *Calila y Dimna* y en el *Libro de los çient capítulos*. El concepto *puerta* = *corte* existe en muchos idiomas antiguos y modernos del Próximo Oriente: árabe clásico *bāb al-malik*; turco otomano *qāpu*; persa y urdu *darbār*; babilonio *bābu*; hebreo *ša ar* y arameo *ṭēra*; egipcio tardío *'ryt*; antiguo persa **duvar*; griego clásico *thūrai*; latín norteafricano *porta*. La forma antigua española sin duda tiene su origen en el mismo original árabe de *Kalila wa-Dimna*, mientras que la judeoespañola reflejará un calco semántico hecho a base del turco otomano *qāpu*, de acuerdo con otras muchas influencias del turco y de las lenguas balcánicas en el judeoespañol oriental.

SUMMARY

The expression *puertas de rey(es)*, documented in only three versions of a single ballad collected on the Island of Rhodes in 1911, corresponds to Old Spanish *puerta del rey* 'king's court', which occurs in *Calila e Dimna* and the *Libro de los çient capítulos*. The semantic correspondence *puerta* = *corte* is known in many Near Eastern languages, both ancient and modern: Classical Arabic *bāb al-malik*; Ottoman Turkish *qāpu*; Persian and Urdu *darbār*; Assyrio-Babylonian *bābu*; Hebrew *ša ar* and Aramaic *ṭēra*; Late Egyptian *'ryt*; Old Persian **duvar*; Classical Greek *thūrai*; North African Latin *porta*. The Old Spanish form doubtless originated in the Arabic source of *Kalila wa-Dimna*, while the Judeo-Spanish expression is a semantic calque (loan translation) based on Turkish *qāpu*, in line with numerous other Turkish and Pan-Balkan influences on Eastern Judeo-Spanish.