Diplomatic Edition

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The Church Slavonic Song of Songs Translated from a Jewish Source in the Ruthenian Codex from the 1550s (RSL Mus. 8222)

A New Revised Diplomatic Edition

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Abstract

This paper presents the new and actually the first diplomatic publication of the unique 16th-century copy of the Church Slavonic Song of Songs translated from a Jewish original, most likely not the proper Masoretic Text but apparently its Old Yiddish translation. This Slavonic translation is extremely important for Judaic-Slavic relations in the context of literature and language contacts between Jews and Slavs in medieval Slavia Orthodoxa.

Keywords

Song of Songs – Slavonic Bible – Church Slavonic – Ruthenian – Old Yiddish – Jewish-Christian relations

1 Introduction

In February 2018, I accidentally found a very interesting set of the Old Ruthenian biblical translations from Jewish sources in the Miscellany No. 436 from

the Collection of Ivan Zabelin, 1640s–50s, deposited in the State Historical Museum, Moscow. Zabelin's Set¹ follows the fragment of the so-called Judaic Chronograph – being written in the same quires and in the same East Slavic brief cursive – and consists of the second known copy of the Cyrillic Manual of Hebrew² and four unknown works: 1) scholia on the passages from Church Slavonic and Old Ruthenian translations of the Song of Songs from Jewish sources; 2) Old Ruthenian translation of Numbers 24:2–25, 23:18–19 from “Jewish books”;³ 3) Old Ruthenian translation of Isaiah 10:32–12:4 also from Hebrew; and 4) Old Ruthenian translation of the fragment of Proverbs divided into two parts, 8:11–21 and 8:22–31, also from Hebrew. The whole of Proverbs, translated into Old Ruthenian with the Church Slavonic influence, is known in the Vilna Biblical Collection (Vilnius, Wróblewski Library of the Lithuanian Academy of Sciences, F 19, No. 262, the first quarter of the 16th century), but it contains another Old Ruthenian translation of Proverbs than the fragment 8:11–31 from Zabelin's Set; however, there could be a textual connection between the two translations like it was found for two translations of the Songs of Songs that are preserved in the Vilna Codex mentioned above (hereinafter called Vil., for the Songs of Songs only) and in the Museum Codex of the Russian State Library (hereinafter called Mus., also for the Songs of Songs only) which this publication is dedicated to. Just the need to study the scholia on the Song of Songs

- 1 I gave it this name in the list of Slavonic monuments connected directly with the Jewish tradition, see А.И. Грищенко [A.I. Grishchenko], “Языковые и литературные контакты восточных славян и евреев в средние века. Итоги и перспективы изучения [The Linguistic and Literary Contact between East Slavs and Jews in the Middle Ages: Results and Perspectives of the Study],” *Studi Slavistici*, xv/1 (2018), pp. 29–60, DOI 10.13128/Studi_Slavici-20511, here p. 52.
- 2 Before known according to the only copy from the 3rd quarter of the 16th century, which was analyzed and published by Sergejus Temčinas, see in Russian: С.Ю. Темчин [Temchin S. Yu.], “Кириллический рукописный учебник древнееврейского языка (xvi в.): публикация и общая характеристика памятника [The Cyrillic 16th Century Manuscript Manual of Hebrew: A General Presentation of the Source],” in: *Naujausi kalbų ir kultūrų tyrimai*, eds. J. Jaroslaviene et al., Vilnius, 2012, pp. 137–180, and in English: S.Y. Temchin, “Learning Hebrew in the Grand Duchy of Lithuania: An Evidence from a 16th-Century Cyrillic Manuscript,” in: *The Knaanites: Jews in the Medieval Slavic World*, eds. W. Moskovich, M. Chlenov, A. Torpusman (Jews and Slavs, 24), Moscow, Jerusalem, 2014, pp. 261–281.
- 3 This is the first case of explicit witnessing to medieval translation from reputedly Hebrew into the East Slavic idiom, that was said by a scribe (or a translator) who was undoubtedly an Orthodox Christian: “Having a hope on my Christ, bad as I am, I tried to translate anew from the Jewish books and to write the prophecies on Christ from Numbers” (the Church Slavonic original: “Ѧ Христѣ моем упование имѣя, хѣдѣи аз потщахся Ѡ еврейскихъ книгъ вновѣ превести и написати иже Ѧ Христѣ пророчѣствѣ Ѡ Числь”).

from Zabelin's Set has inevitably led me to a detailed comparative analysis of Vil. and Mus.

Vil. was published as a part of the Five Megillot in facsimile and in parallel with typed version, being accompanied with textual and linguistic commentaries by Moshé Altbauer (and the concordance compiled by Moshé Taube).⁴ This edition is absolutely adequate for studying Vil., that cannot be said about the situation with the editions of Mus. The only publisher of Mus. was Anatoly Alekseev, who printed the text in typed form two times.⁵ It is a regrettable fact that these editions could be assumed as a mere preliminary, although Alexeev is privileged to be a discoverer of Mus., its first publisher and researcher. His first discussion on Mus. caused sharp criticism from Moshé Taube and Horace Lunt, both of whom argued that Mus. could not be made in pre-Mongol Rus';⁶ and later, Alekseev admitted this fact and dated the protograph back to the 14th century at least, when Ashkenazi Jews went to the East Slavic area.

Alekseev viewed the Ashkenazi (proto-Yiddish, i.e., Middle High German) influence on Mus. in a Germanism *virokh* 'fragrance, aroma' (see verses 4:6 and 4:14) originated from *weihrauch*, *wirouch*, *weirach*, *wiroch*, *weiroch*, or *wihrouch*.⁷ He supposed that this Germanism was borrowed "to the text from

- 4 M. Altbauer, *The Five Biblical Scrolls in a Sixteen-Century Jewish Translation into Belorussian* (*Vilnius Codex 262*), Jerusalem, 1992, pp. 82-95 (text) and 179-190 (notes). The first, who published initial two chapters of Vil. in typed form, was Petr Vladimirov, see an appendix in his book *Доктор Франциск Скорина: его переводы, печатные издания и язык* [*Doctor Francysk Skaryna: His Translations, Printed Editions, and Language*], St. Petersburg, 1888, pp. 342-344. About the Vilna Biblical Collection, see also: Fr.J. Thomson, "The Slavonic Translation of the Old Testament," in: *The Interpretation of the Bible: The International Symposium in Slovenia*, ed. J. Krašovec (JSOTSup, 289), Ljubljana, Sheffield, 1998, pp. 605-920, here p. 874-881 (Appendix 3).
- 5 А.А. Алексеев, "Песнь Песней по списку XVI века в переводе с древнееврейского оригинала [The Song of Songs according to a Manuscript of the 16th Century Translated from a Hebrew Original]," *Палестинский сборник*, 27 (1981), pp. 63-79; *Песнь Песней в древней славяно-русской письменности* [*The Song of Songs in the Ancient Slavo-Russian Writing*], St. Petersburg, 2002, pp. 137-154 (this is chapter 5 "Два древнерусских перевода Песни Песней с еврейского оригинала [Two Old Russian Translations of the Song of Songs from the Hebrew Original]" of the book containing study and publication both Mus. and Vil.; the text of Mus. is on pp. 144-148).
- 6 M. Taube, "On Two Related Slavic Translations of the Song of Songs," *Slavica Hierosolymitana*, 7 (1985), pp. 203-209; H.G. Lunt, "The OCS Song of Songs: One translation or Two?" *Die Welt der Slaven*, xxx/2 (1985), pp. 279-317. Francis J. Thomson agrees with the opinion that the original of Mus. could be "no doubt" made in the 15th century in Ruthenia, see: Thomson, "The Slavonic Translation," pp. 873-874 (Appendix 2).
- 7 Алексеев, *Песнь песней*, p. 142 (with the reference to M. Lexer, *Mittelhochdeutsches Handwörterbuch*, Bd. 3, Leipzig, 1878, S. 930).

the speech of Ashkenazi Jews,” but my own point is that it was not language (“from the speech”) but textual (“from the text”) influence. This text was an Old Yiddish translation of the Song the Songs, which was known in the first printed Megillot in Yiddish – the edition of the Pentateuch, Haftarot, and Megillot prepared by Paulus Aemilius in Augsburg, 1544.⁸ In 4:14, for Hebrew *lāḇōnāh* ‘frankincense’ (which *virokh* of Mus. corresponds to) this text has *ווייארִיך* *ווייארִיך* (*weiarich?*) (fol. 120a), another Old Yiddish edition has there *ווייִערִיך* *ווייִערִיך* (*weierich?*),⁹ so these Old Yiddish forms seem very similar to Slavic hapax legomenon *virokh* that is absent in all historical dictionaries of the East and West Slavic languages. This fact indicates a high probability that word *virokh* was not borrowed from Middle High German into Slavic and was a barbarism in the Slavic text of Mus.

The case of *virokh* is only one – but the most potent – among many examples of the Old Yiddish translation to be textual source (at least, one of several) for Mus. Recently, Basil Lourié has hypothesized that Mus. “contains a specific recension enrooted in Jewish Second Temple traditions” and that Mus. “has been produced in the earliest period of Slavic writing directly from Syriac rather than from Hebrew.”¹⁰ The first point is proved by many textual evidences, but it seems to be a usual fact, because the whole tradition of the Judaic biblical exegesis – both Rabbinic and Karaite – absorbed great number of old interpretations of the Bible including Aramaic targumim. The second point by Lourié should be recognized as highly controversial, since there are no marks of immediate influence of a Syriac text on Mus. in its unique copy.

Just the uniqueness of Mus. brings us back to the problem of its perfect edition. Expressing deep gratitude to Prof. Alekseev for his discovery and editions

8 *Ḥamišah Ḥumšey Torah 'im Ḥameš Megillot ... gam ha-Haṣṣorot bi-lešon 'Aškenaz = Die fünf Bücher Mose aus dem Hebraischen von wort zu wort nach der yeztigen Juden art inn die Teütsch Sprach gebracht vñ doch mit Hebraischen büchstaben getruckt ...* Augusta Vindellicorum, 1544 (the copy under the shelfmark Res/2 A.hebr. 9#Beibd.1 deposited in the digital collection of the Bavarian State Library, see online: <<https://www.bsb-muenchen.de/>>). About this edition, see the special paper: M.M. Faienstein, “Paulus Aemilius, Convert to Catholicism and Printer of Yiddish Books in Sixteenth Century Augsburg,” *Judaica. Beiträge zum Verstehen des Judentums*, 71/4 (2015), pp. 349–365.

9 I could look at the second edition of *Khumeshtaytsh* of Cremona (1560) by Leo Brešć (Leyb Bresh), which was reprinted in Basel (1583): *Ḥamišah Ḥumšey Torah 'im qəṣat peruš Raši ...* (the exemplar of the Russian State Library, Center of the Oriental Literature, Ginz. 4/2582), fol. 149v. About this book, see: J. Baumgarten, *Introduction to Old Yiddish Literature*, ed. and transl. by J.C. Frakes, Oxford, 2005, pp. 105–108.

10 B. Lourié, “Rewritten Bible in the ‘Museum’ Slavonic Translation of the Song of Songs,” *Scrinium*, 14 (2018), pp. 257–272, DOI 10.1163/18177565-00141P17.

of Mus., I cannot accept that these editions would be satisfactory for the further research of the early Church Slavonic and Ruthenian translations of the Song of Songs from Jewish sources. I have some important reasons for this opinion. The hardest is that Alekseev did not find in the manuscript a folio of Mus. containing verses 5:15b-6:8a, although the manuscript does have this folio, and I have found it, even if at some distance from the main text (it is fol. 217, while the known text is on the fols. 238v, 241-243, 245-253, and 258, out of order too). The second reason is that Alekseev's editions are neither diplomatic nor fully normalized. The spelling of these editions does not allow to judge thoroughly orthography and punctuation of the original manuscript. One of the most disappointing features of Alekseev's editions is that they completely ignore the plentiful accentual signs of the manuscript, whereas an accentual system of a scribe can be the best indicator of his – or his predecessor's – origin. However, without bothering with evidence, Alekseev declares the whole manuscript to be of Great Russian origin,¹¹ that raises strong doubts. For these two reasons, actually there was not full and scrupulous edition of Mus. yet. The third defect of Alekseev's editions is scanty description of the manuscript and the textual convoy of Mus. Other features of the old editions prevent comfortable working with Mus.: thus, Alekseev used the Vulgate system for the numbering and division of verses, regardless of the fact that Mus. was translated from a Jewish source and, in this case, the Song of Songs should be divided into verses according to the system of the Masoretic Text scholarly editions. Besides, Alekseev did not mark rubricated letters of the original text, that could be signs for the verse beginnings. Finally, some word-divisions made by him seem to be not exactly reliable; the same problem is in few errors and inaccuracies.

This new edition is based on the manuscript investigated *de visu* and by the digital copies; it is diplomatic, revised, and full (unfortunately, the journal format does not allow to publish the copies of all leaves of the manuscript with Mus.). Its main purpose is to prepare Mus. for the further textual and linguistic

¹¹ Алексеев, "Песнь Песней," p. 71: "Сборник Муз. по своему происхождению великорусский, между тем текст 'Песни песней' в нем содержит совершенно очевидный западнорусский элемент в своей лексике (The miscellany Mus. is Great Russian by its origin, whereas the included text of the Song of Songs contains the absolutely obvious Ruthenian (= 'West Russian') element in its lexicon)". No one knows, however, Ruthenian texts rewritten in the Great Russian area without any de-Ruthenization and normalization according to Church Slavonic or Great Russian vernacular usage including specific lexicon.

commenting, which is to be proposed for later publication in this journal. Moreover, this edition also contains my attempt to do the literal English translation of Mus.: I think this to be necessary for understanding all specific translation features of the Slavonic text, that can be interesting and helpful for the scholars who study medieval exegesis of Song of Songs, both in Christian and Judaic traditions.

2 Description of the Manuscript

The manuscript miscellany containing Mus. is deposited in the Manuscripts Department of the Russian State Library, Moscow (RSL; in Russian, Rossiyskaya gosudarstvennaya biblioteka, RGB), in the Museum Collection (Muzeynoye sobraniye, in Russian; found 178), No. 8222, in quarto (190×150 mm), 260 fols. In the 19th century (in the second half thereof?) the manuscript was rebound with a lot of new leaves of paper without watermarks and containing hand-drawn illustrations to the main text thereof, the Explained St. John's Revelation. Because of this, the leaves were messed up, and therefore Mus. got the following sequence of leaves: fols. 238v, 258, 241-242, 247, 243, 246, 249, 245, 248, 217, 251, 253, 252, and 250 (the correct sequence was ascertained by Alekseev, with excluding fol. 217, which he did not find). The text of the Song of Songs in Mus. lacks the whole verse 3:2, the end of 6:7, the end of 7:1, and the middle of 8:9 (numbering according to the Masoretic Text system). After the end of Mus., the text is continued with the beginning of the Song of Songs (verses 1:2 and defective 1:5) from the Explanatory Redaction.¹² This Appendix is also published and translated in English in my edition.

The old paper of RSL Mus. 8222 has two varieties of one-type watermark¹³ "Aper": 1) close to No. 3647 by Laucevičius (1530), No. 823 by Tromonin (1557) and similar to No. 3292 by Likhachev, Vol. I (1535); 2) a type of Nos. 355 and 354 by Mareş (1533 and 1553-57). Hence, the manuscript was written near 1550s. It is also significant that all the paper was made in Vilna.

12 Алексеев, *Песнь Песней*, p. 142; on the Explanatory Redaction of the Church Slavonic Song of Songs and publication thereof, see also: *ibid.*, p. 40-122.

13 I used the following albums of watermarks: E. Laucevičius, *Бумага в Литве в XV-XVIII вв. = Paper on Lithuania in XV-XVIII Centuries*, Vilnius, 1967; К.Я. Тромонин, *Изъяснения знаков, видимых в писчей бумаге ...* [*The Explanation of Signs Visible in Writing Paper ...*], Moscow, 1844; Н.П. Лихачев, *Палеографическое значение бумажных водяных знаков* [*The Palaeographical Significance of Paper Watermarks*], Vol. I-III, St. Petersburg, 1899; Al. Mareş, *Filigranele hîrtiei întrebuintate în Țările Române în secolul al XVI-lea* [*The Watermarks of the Paper Used in the Romanian Lands in the 16th Century*], Bucureşti, 1987.

The manuscript RSL Mus. 8222 consists of only two non-equivalent works: the shortest is Mus., and the largest, which occupies the bulk of the Museum Miscellany, is the Church Slavonic translation of the Explained St. John's Revelation. The miscellany is not a convolute, for Mus. is written by the same hand on the verso of the leaf containing the end of the Explained Revelation on its recto. On the whole, there are several similar handwritings of the massive East Slavonic semi-uncial ("poluustav"), with many abbreviations and which have some indications of the Ruthenian type, e.g., some characteristic ligatures, specific superscript letters "и" and "п" lying on its side. In more details, the handwriting and orthography of Mus. will be described with the further commentary on it. It is an interesting fact that the scribe of Mus. did not use such plentiful accentuation in the Explained Revelation as in the text of Mus. As examples of the handwriting of Mus. and as evidence of the verses 5:15b-6:8a existence, there are published three leaves from the Museum Miscellany, 238v (*Fig. 1*), 217r (*Fig. 2*), and 217v (*Fig. 3*). Now, everyone can judge the handwriting at least and principles of this edition.

Regarding the Explained Revelation, in the Museum Miscellany a usual East Slavonic redaction of this monument is included, containing the commentaries by St. Andreas of Caesarea (CPG 7478-79) and consisting of 24 treatises, 72 chapters, and 311 verses.¹⁴ This copy of the Explained Revelation has not been analyzed yet with relation to its language, but just the language features would help to localize the manuscript more exactly.

3 Principles of Edition

This edition, as mentioned above, is diplomatic; that is, all the text of Mus. is typed with "civil" Church Slavonic Unicode font containing Cyrillic Extended (Old Standard TT, designed by Alexey Kryukov) word by word, with all superscript characters and abbreviated forms, with original punctuation preserved. Only spaces are arranged by the editor (in the manuscript, there are spaces only around dots). Rubricated letters, including uppercase ones and a few dots, are set in bold type. Line endings are indicated with vertical bars (|), page endings with double vertical bars (||), and the page numbers (in the format of folio numbers) are in the margins. Within parentheses, there are chapter and

¹⁴ About this redaction, see: И. Трифонова [I. Trifonova], "Откровение св. Иоанна Божьего среди православных славян и в южнославянской письменности [The Revelation of St. John the Theologian among Orthodox Slavs and in South-Slavonic Literature]," *Studia Ceranea*, 6 (2016), DOI: 10.18778/2084-140X.06.10, pp. 177-204, esp. pp. 180-181.

FIGURE 1 Museum Miscellany (Russian State Library, Mus. 8222), f. 238v

verse numbers according to the Masoretic text. Illegible letters are enclosed in square brackets. Words struck out by the scribe are shown as strikethrough text. All corrections made by the scribe are also reproduced in the edition in footnotes; the corrected letters are italicized. All erroneous spellings are preserved; they will be commented upon in the further paper on Mus., but the semantic errors, which appeared due to graphic mixing, are taken into account in the English translation.

The English translation, following the Slavonic text, is not interlinear, there are no glosses and grammatical marks. I have tried to produce a literal transla-

FIGURE 2 Museum Miscellany (Russian State Library, Mus. 8222), f. 217r

tion, which could be read like a plain English text, but at the same time reflecting all errors, anomalies, and obscurities of the Slavonic text, that was translated often inaccurately and with misunderstanding of the original, on the one hand, and on the other hand, based on available exegetic interpretations of the Bible, including different biblical translations made into Jewish languages of Eastern Europe. In my translation, I have added into brackets the words, which are absent in the Slavonic text but required by English grammar. In the brackets too, there are remarks concerning the right comprehension of the errors in the Slavonic text. While translating, I have been guided by the

FIGURE 3 Museum Miscellany (Russian State Library, Mus. 8222), f. 217v

wording of existing English translations of course, including the King James Bible, the New American Standard Bible, and the New Revised Standard Version; however, Mus. has forced me to use quite numerous differences from the customary English wording. Being a native speaker of Russian and well-versed in Church Slavonic, I nevertheless turned to the dictionaries of Church Slavonic, Old Russian, and Ruthenian, and thus my translation seems to be adequate to the Slavonic text.

4 Slavonic Text

(Слар. 1) (1) **ШІРЬ ГАШІІ АШІР** | лишлѡмѡ. рекше пѣснѣ | пѣснѣ, f. 238v
 ѡже кѣ соломонъ. | (2) Лѡбѡжи мѡ ѿ лѡбанѣа. | оустѣ твоѣ. ѡко блѣгы |
 любѡсти твоѡ пѡа вѣнѡ (3) блговѡнѣю змѣрнѣ твоѣ блѣгы. ѡзмѣрна
 преѡчищена ѡмѡ твоѡ. | тѣже двѣи любѡа тѡ. | (4) Пѡйдоу по тебѣ ѡ
 поѡу. | приведи мѡ црю кѣ чрѣ тоѡ твоѣ. вѣзрауѣса | ѡ вѣзвѣселѣса ѡ
 тебѣ. | Вѣспѡманѣ любѡсти || тѡа пѡа вѣнѡ. правѣнѡа | любѡа тѡ. f. 258r
 (5) Чѣрнаѡ азѣ | ѡ краснѡ вѣ дѣщерѡа іѣрлѣскѣ. ѡже шатры пѡлскѣа. |
 ѡ ѡже заѡны соломѡновѣ. | (6) Не пѡрдѣте мноѡ. ѡже азѣ | чѣрнаѡ. ѡ
 сѣжже мѡ слѣце. | сѡве мѣре моѡа оуничижи|ши мѡ. пѡлѡжиша мѡ |
 храниѣи вѣнѡгра. ѡ вино|града моѡ не хранила ѣсѡ. | (7) екажи мѡѣ
 ѣже любѣи дѣа ѡа. | кѡкѡ паствишиса кѡкѡ | скытаѣшиса вѣ пѡлоуднѣ. |
 ѡ сѣ чѣмоу бѣдоу ѡко оуѡ|товленѡ. пѡдлѣ сѣа дроу||говѣ твоѣ. (8) ѣга не f. 258v
 свѣси вѣ | себѣ. ѡ краснѡ вѣ женѡ. ѡзѡидѣ кѣ мѡѣ вѣслѣ ѡвѣ. | ѡ пѡстви
 кѣзелѣи твоѡ. на | ѡпочиванѣи пѡстоухѡвѣ. | (9) Кѡнѣ, ѡ кѡлисниѣа
 фараѡновѣ, оупѡби тѡа по|дроугѡа моѡ. (10) Краснѣ лѡни|тѣ твоѡ вѣ
 гѡрлицѡа. ѡ выѡ | твоѡ вѣ мѡнистѡ. (11) Горѣи|цѣ злѡтыѡ сѣтѡрѣи тебѣ.
 сѣ блещанѣи сребра. | (12) ѡ сѣ ѡа црѣ вѣ ѡкроужѣнѣи ѣ. | ѡ моушѣа моѡ
 поушаѣ | блгволенѣи ѣгѡ. (13) вѡзо|кѣ мѡкоуѣа любѡвѣникѣ
 моѡ || кѣ мѡѣ. мѣжи прѣсѡи | моѡи ѡбитѡвѡѣ. (14) Вѣтѡи | вѣноградѡа. f. 241r
 любѡвѣникѣ | моѡ кѣ мѡѣ. ѡ вѣ вѣнѡ|градѣ моѡ оуѡрѡчиѣа нѣ. | (15) ѡ сѣ тѣ
 краснѡ подроугѡ | моѡ. ѡ сѣ краснѣ ѡчи твоѡ | гѡлоубѣнѣ. (16) ѡ сѣ тѣ
 кра|снѣи любѡвѣникѣ моѡ. пѡкѣ краснѣи. пѡкѣ пѡсте|ла наѡа гоуѣта.
 (17) тѣнѣ | дѡмовѣ наѡи кѣдрѡвѣ. | лѡты наѡѣ нѣкѡсоуѡвѣ. |
 (Слар. 2) (1) азѣ лѣлѡа пѡлскаѡа. ѡ рѡжа | бѡлонскаѡа. (2) ѡкожа ~~межи~~ |
 рѡжа мѣжи трѣнѣ. тѡкѡ || подроугѡ моѡ мѣжи дѣщер|мѣ. (3) ѡкоже f. 241v
 ѡблѡнѣ вѣ дрѣвѣ лѣса. тѡкѡ любѡвѣнѣ | моѡ мѣжи сѣнѣи. вѣ сѣтѣ | ѣгѡ
 жадалѡ ѣсѡ. ѡ сѣдалѡ ѣсѡ. ѡ ѡвѡщѣ ѣгѡ слѡдо | гѡртанѣи моуѡу.
 (4) прѣвѣ | мѡ кѣ домоу вѣнѡ.¹⁵ ѡ хѡроу|гѡвѣ ѣгѡ на мѡ любѣмѡа. |
 (5) скроужѣи мѡ вѣ цѡлтѡа | ѡбѡслаѣ мѡ ѡблѡкѣ. ѡ | бѡлѣзньнѡа любѡвѣю
 азѣ. | (6) Дѡвѡа ѣгѡ пѡ главоѡу моѡѡ. | ѡ дѣсниѣа ѣгѡ ѡбыѡла мѡ |
 (7) Зѡклиѡаѡ вѡа дѣщерѣи | іѣрлѣскѣи. вѣ сѣрнѡа. ѡлѣ || вѣ ѡленѣ пѡла. f. 242r
 ѣга вѣз|бѣдѣтѣса. ѣдѡ ѡсѡари|тѣса за любѡвѣ. дѡнѣ | бѣдѣ ѡзѡлена.
 (8) вѡлѡ любѡвѣ|нѣи моѡгѡ. ѡ нѣ сѣи прѣ|шѣ скаѣ на гѡрѣ. ѡ прѣска|чѣ
 на хѡлѣи. (9) оупѡбѣса любѡвѣниѣе моѡ сѣрнѡу ѡлѣ лѡнѣи | ѡленѣвѣ. ѡ сѣ
 тѣ сѣи стѡи за | стѣнѡѡу наѡѡѡ. прѣгладаѡ | ѡкѡнѣѣ. ѡ прѣсѡтѡрѣа ѡ |

15 This was erroneously corrected by the scribe into домоѡвѣнѡа which is nonsense.

разсѣлинь. (10) Ѡвѣщеваль | любовникъ мой. и рекль къ | мнѣ. вѣстанѣи кѣ мнѣ по|дроугѣ¹⁶ моа. и краснице моа | пойдѣи кѣ мнѣ. (11) **Ѧ**ко сѣ тѣ || зѣма прѣминуѣла и дѣжѣ | и змѣнилсѣ. и Ѡиде к себѣ. | (12) **Ц**вѣтѣи f. 242v видѣнѣи вѣ зѣли. | и година слѣви достигла. и | глѣ горлица слыша вѣ зѣли | нашей. (13) **Ѧ** смѣкѣа процви|те цвѣтѣи ѣа. и винѣгра|дѣ зрѣюще поущаѣ блго|ѡханѣе. вѣстанѣи кѣ мнѣ | подроугѣ моа и краснице моа | пойдѣи кѣ мнѣ. (14) **Г**олоубице | моа в разсѣлинь стѣни. | вѣ застѣнѣи вѣсѣ. пока|жи ми зракъ твой. и Ѡгла|си ма гласѣ твой. **Ѧ**ко глѣ | твой сладохъ. и Ѡбразѣ || твой красенѣ. (15) **Ѧ**зымаша | на лицицѣ. и лицицѣ f. 247r малѣ. | затвораѣ винограды. а ви|нограды наша не зрѣша. | (16) любовникъ мой кѣ мнѣ. и | азъ кѣ немоу. иже паствитѣ | в рѣжѣ (17) **Д**ондеже сѣгрѣса | днѣ. и побѣгнуѣ стѣни | ѡкроужисѣ и оупѣблай|са в себѣ любовниче мой | к сѣрнѣ. и ли к ланѣи ѡленевѣ. | на гора разлинь.

(Chap. 3) (1) **Н**а ложи | моа в [но]щѣ. вѣзысѣа ѣ лю|би дѣа моа. вѣзысѣа ѣгѣ | и не ѡбрѣтѣ ѣгѣ. (3) **Ѧ**брѣтѣ | мене стражи. иже ходѣ || вѣ f. 247v градѣ. ѣже любѣи дѣа | моа. видѣсте ли. (4) **Ѧ**же ма|лѣ прѣминуѣ Ѡ нѣ. донде | ѡбрѣтѣ ѣгѣ. ѣже любѣи дѣа | моа. и ѣ ѣгѣ. и не ѡслабѣ | емоу. дондеже приведѣ ѣгѣ | во дѣ мѣре моа. и вѣ чертѣ | прадѣ мой. (5) **З**аклинаѣ ба | дѣщерѣи ѣрлѣисѣи. в сѣ|рнѣ. и ли в ланѣ палѣ. ѣдѣ | вѣзбоудитесѣ. ѣдѣ ѡ|сваритесѣ. за любовь. | дондеже бѣдѣ изволенѣ. | (6) **К**то сей исходи Ѡ поусты|нѣа. ѣкоже стлѣпъ дѣи|мный. кадилѣ f. 243r мскоуѣ. || тѣмѣанѣ бѣлѣ. Ѡ всегѣ | прахоу поментника. (7) **Ѧ** сѣ | постелѣ ѣгѣ. иже кѣ солѣ|моу, зѣ, храбрѣ. ѡкрѣтѣ ѣа. | Ѡ храбрѣи ѣлѣ. (8) **В**си ѡни де|ржахѣ мечѣи. и наоучени кѣ во|инѣ. и коегожѣ мечѣ ѣ на | колѣнѣи ѣгѣ. Ѡ страха в нѣ|щѣ. (9) **В**сѣходы сѣтвори кѣ | немоу црѣ солѣмонѣ. Ѡ дрѣ|ва лѣснагѣ. (10) **С**тлѣпы ѣгѣ | сѣтвори сѣбрѣнѣи. и постелѣ ѣгѣ златѣ. и колѣсницѣ | ѣгѣ багровѣ. и послѣтѣ ѣа | блѣщащи за любовь дѣще|рей ѣрлѣисѣи. (11) **Ѧ**зидѣтѣ || и оѣзрѣите вѣ дѣщерѣа сиѡ|нѣ. f. 243v вѣ црѣви солѣмонѣ. | вѣ вѣнѣи иже вѣнаала мѣи | ѣгѣ. вѣ днѣ брѣа ѣгѣ. и вѣ | днѣ велѣа срѣа ѣгѣ

(Chap. 4) (1) **Ѧ** сѣ тѣ | краснѣ подроугѣ моа. и | краснѣ ѣчи твой гоуѣ|бинѣ. Ѡ тылоу кѣ завоу | твоемоу. и власѣи твой | ѣкоже стѣа козѣ. иже и|сходѣ Ѡ горы гѣла (2) **Ѧ**жбы | твоа **Ѧ**ко стада ѡвѣи | исходѣ ѡтой и змѣва|нѣа. и всѣ тѣи ѡнѣи плѣнѣи. | и изврѣженѣе **Ѧ** в нѣ. (3) **Ѧ**коже нѣ черѣвѣчѣа оуста твоа || глѣанѣе твоѣ краснѣ. ѣкоже f. 246r полѣвинѣи марѣграма | косици твоа. Ѡ тылоу | к завоу твоемоу. (4) **Ѧ**ко | вежа дѣа. вѣа твоа сѣ|творѣна кѣ зоубѣ. ѡа щѣ|товѣ повѣшенѣ на нѣи. | и всѣи ѡржѣа храбрѣи. | (5) **Д**вѣ прѣсѣи твоа. ѣкоже | двѣ млѣды лѣвичѣа.

16 Corrected from по|дроугѣа.

близ|нци сѣрны иже пастѣа|са в рожѣ. (6) Дондеже и|же просяѣ дны. и побѣ|гноу стѣни. пойдѣ кѣ | мнѣ кѣ горѣ мскоу|са. и | кѣ хлѣмоу вірохѣ. (7) всѣ || тѣ краснѣ подроу|то моѣ. | и порока нѣ в тѣбѣ. (8) съ | мноу ѿ лѣса невѣсто. съ | мноу ѿ лѣса прійдеши. | посмотри ѿ врѣхоу аманѣ. | и ѿ врѣхоу снѣрь. и херѣмѣ. | ѿ жилища люты. и ѿ го | пардоу|совь. (9) ѿсердичи | ма сестро моѣ невѣсто | ѿсердила ма въ еди|но ѣ|чѣю твоѣю. въ еди|ной гри|нѣ ѿ выѣ твоѣ. (10) кто | красенъ любовникъ твои | сестро моѣ невѣсто. | что блгы любовники | твоѣ па|віна. и блговѣ|нѣ ма|стей твоѣ. ѿ вѣ | и|змѣрнѣ. (11) сладо|сть ка|плю оу|ста твоѣ. ме и мле|ко по ѣзы|ко твоѣ. и во|на¹⁷ ризѣ твоѣ, ѣкоже | во|на лѣса. (12) ѿгра| за|ключеннѣ стѣро моѣ невѣсто. | и врата за|ключенаѣ. по|току за|печатлѣннѣ. | (13) сладо|сть ѿгра|довѣ и ма|р|грамовѣ. ѣкоже ка|фрѣ | с моу|шкаты и съ ѿво|щи | сла|кими. (14) моу|шка. и | ша|фрѣ. и трѣ|стка. и | ко|рица. съ всѣми дрѣвы | вірохѣ. мскоу|сь. и про|чѣи || зѣлѣ. и съ всѣми врѣхѣ бл|г|говѣннѣми. (15) по|токъ ѿгра|днѣ. кла|дазь во| живѣ. | и текоу ѿ лѣса. (16) въ|зб|ж|диса въ по|лно|щи. и прій|ди въ по|л|дне. дѣх|нѣ ви|но|гра мой. и потекоу и|змѣ|нѣ егѣ. прійди любовни|че мой кѣ ѿградоу моѣмъ. | и снѣжъ ѿво|щъ сладо|сти | егѣ.

(Chap. 5) (1) прійдо кѣ ѿградоу | моѣмоу. сестро моѣ невѣ|сто. и съ|бираѣ и|змѣр|ноу | мою съ бл|го|уханнѣи мой|ми и ѣдо трѣ|сткоу моѣ, | с ме|до мой. и пѣ ви|но моѣ || съ мле|ко мой. ѣдо|ша дроу|си и пи|ша, и оу|пишасѣ. | любовни|ци. (2) азъ сплю. и | ср|це моѣ чоуѣ. и гла| любни|ка моѣго тол|че. ѿврѣ|зи | мнѣ. сестро моѣ, и по|дроу|то моѣ. го|лоу|бице | моѣ. по|лнаѣ моѣ ѣко гла|ва моѣ на|плѣн|сѣ ро|сы. | и влѣ|сы моѣ кра|плами но|щнѣми. (3) Съ|влѣко сра|чицѣ | мою. и ка|ко ѿблѣ|коу|са. | и|змѣ| ногы моѣ. и ка|ко¹⁸ | ѿсквѣ|ню и (4) . любовникъ | мой про|стеръ рѣ|коу егѣ | ѿ дѣ|ры. и чре|ва моѣ раз|г|орѣшасѣ въ мнѣ. (5) въ|ста|ла азъ ѿврѣ|сти любовни|коу моѣмоу. и рѣ|цѣ мой | ѿблѣ|нѣи зми|рноу. и прѣ|стѣи моѣ мскоу|сѣ про|мѣ|ненѣ на ла|вкѣ за|ка. (6) ѿврѣ|зо азъ любовни|коу моѣмъ. | и любовни| мой потайвѣ|са про|миноу. дѣ|ша маѣ и|з|ыде въ гла|нѣи егѣ. и въ|з|ыска егѣ и не ѿбрѣ|то ѣ. | въ|з|ыска го. и не ѿвѣ|ща|ваше мнѣ. (7) и|зъ|ѿбрѣ|то|ша ма стра|жеве, иже ѿ|б|хо|да въ градѣ. и би|ша | ма. и щипа|ша ма. и ѿ|на|ша гри|внѣ моѣ ѿ ме|не, | стра|жеве гра|стѣи. (8) за|кли|наю|ва дѣ|щерѣ іер|лѣ|мскѣ. | е|да и|зъ|ѿбрѣ|щете любов|ни|ка моѣго. что повѣ|те | кѣ немоу. что бо|лезна лю|бов|ію азъ. (9) что| любовни| твои | ѿ любовни|ка. что кра|снѣ|це въ женѣ. что| любовни|

¹⁷ Corrected from вѣ|на.

¹⁸ Corrected from erroneous ко|ко.

твой ѿ любовника. что | тако за́клинаеши ѿ на. (10) лю́бовникъ мой
чѣсть и чер|лень ѿста́женъ тмами. | (11) гла́ва егò ѿ чистагò злата. |
вла́сы егò коудравы. черь|ны ѿко́дъ врань.

(12) Ѡчи егò ѿко́дъ | голоу́би|нѣ. || на́ силны́хъ вода́, оу́мывае́сѧ | на млецѣ. f. 248v

сиди́ на наплѣ|неніи. (13) ла́нитѣ егò ѿкоже́ | ра́ды, хитра́ ѿзми́рника |
ртогѣ ѿзми́рниковъ оу́|ста егò ро́жамъ каплю́. | мскоу́сь проминоу́е.

(14) рѣцѣ́ | егò перевиваны́ златѡ́. | по́лы ѿкоже́ дра́гый ка́|мень. чрево
егò, то́лща́ | сло́нова. перевивано́ ѿ|хо́иты. (15) Го́лені егò сто́|лпы
дра́гагò ка́мени. оу́е|динены́ на пе́нко́ чистагò | злата́. зракъ

егò ѿко|же́ лѣсь. избѡ́бранъ ѿко́^ѡ || ке́дръ. (16) го́ртанъ егò сла́къ. | и ѿ ве f. 217r

ѡнь ѡжелѣ́ненъ. се́ лю́бовникъ мой. и се́ дроу́ мой. | дщера¹⁹ ѿе́рлі́скыа.

(**Char. 6**) (1) Гдѣ́ шѣ́ | лю́бювникъ твой. что́ | краси́це въ же́на. и гдѣ́ |
възврати́сѧ лю́бовникъ | твой. възы́ще егò с тобо́ю. | (2) лю́бовникъ мой
ѡзы́де къ | ѡградоу́ егò. и къ ра́до ѡзми́|рновъ. и къ видѣ́нью въ гра́|дѣ.
и сѡби́ранію рожей. (3) а́зъ | къ лю́бовникоу́ мо́емоу́. и лю́бовникъ мой
къ мнѣ́. ѡже́ | па́ствисѧ в рожа́. (4) краси́на²⁰ | тѣ

по́дроугò моа́. и лю́бовна́. || лѣ́па въ ѿе́рлі́мѣ. стра́ш|на ѿкоже́ хо́роугви́. f. 217v

(5) ѡкроу́жиша́ ма́ Ѡчи твой проти|воу́ мене́. ѡже ѡ́ни по́го́рдѣ|ша мно́ю.
вла́сы твоа́ ѿко|же́ ста́да ко́зь. ѡже́ сходи́ | ѿ ге́ла.²¹ (6) Зоу́бы твоа́
ѿко́ | ста́да козловъ. ѡже́ сходи́|дѧ ѿ оу́мываніа́. всѣ́ ѡ́ни плѣ́ны и
ѡзврѣ́женое́ | ѿѣ́ в нѣ́. (7) ѿкоже́ поло́ви|ны ма́ркгра́ма ко́сицы твоа́ |
(8) ѡ́ ѡ́ни црѣ́и. и ꙗ́ ѡ́ни ме́н|шицы. и двѣ́ ѿѣ́ числа. | (9) е́дина ѡ́на
го́лоу́бице моа́ | по́лнаа́ моа́ е́дина ѡ́на ко́ ||

мѣ́ри еа́. чиста́ ѡ́на къ́ | ро́дите́лници́ еа́. ви́дѣ|ша ѡ́ дѣ́щерей. и хвали́ша f. 251r

ѡ́. | и црѣ́и и ме́ншицы. похва́|лиша ѡ́. (10) Кѣ́то сѣа́ зрѣ́са | ѿкоже́ зо́ра.
и краси́наа́ | ѡна ѿкоже́ лоу́на. и чиста́ | ѿкоже́ слѣ́нце. стра́шнаа́ ѿко́^ѡ |
хо́роугви́. (11) къ́ ѡ́градоу́ ѡ́рѣ́ховомоу́ възы́идѡ́. ви́дѣ́ти мо́кроу́
пото́ка. | и ви́дѣ́ти еда́ процвѣ́те | ви́ногѣ́ра. и а́ще ѡ́цви́тоша́ | ма́рграмы́.
(12) Не́ вѣ́дѧ́ дѣ́и | мо́еа. ѡже́ поло́жиша́ ма́ | въ ко́лесници́. лю́ и
кнѣ́са. ||

(**Char. 7**) (1) Навра́тисѧ́, навра́тисѧ́. | по́лнаа́. и навратисѧ́. и f. 251v

на|вра́тисѧ́. и прѣ́ймѣ́сѧ въ ꙗ́|по́ной. (2) что́ краси́ны стоу́пе|ни твоа́ в
сапо́зѣ́ дщери́ | црѣ́ва. приви́ваніе́ колѣ́нь | твой ѿкоже́ ретези́. дѣ́|ла
рѣ́къ масте́ра. (3) Поу́покъ | твой ло́хана́ чиста́а́. и не²² | оу́ма́лисѧ́

19 Corrected apparently from дщери.

20 Corrected from краси́и.

21 Corrected from ге́ле.

22 Corrected from на.

налива́а чре́ва тво|е́гò. и вра́а пшеници ѡгра|жень в рóжѣ. (4) Дѣѣ прѣси тво^и. | ѡкоже два мла́ды ѡленичѣ. | бли́зньи сѣрны. (5) Вы́а твоа | ѡкоже ве́жа сло́на. и ѡчи тво^о | ста́вы въ хе́жбонѣ. на вра́а|тѣ мно́гы. и f. 253r
нозри́ твой, | ѡкоже ве́жа лѣсна. посмо́|трающи на лице дамасекъ. | (6) сла́ва твоа на тебѣ ѡко́ гай. | и про́боръ главы твоѣа. ѡко́ | всѣкыа цвѣты. ~~нѣтъ~~ | црѣ́ свѣзанъ въ коритѣ. (7) что́ | красный. и что́ лѣпый. лю́|бовнице, в нѣгòванѣй.²³ (8) Сѣ́ | по́ставъ твой по́бень садоу. | и прѣси твой вѣтвѣ. (9) реко́ | възы́доу въ са́. и прѣ́и за при|сады е́гò. и боудоу́ ннѣ́ прѣси | твой въ вѣтвѣ ви́ногра́да. | и блговоніе́ но́здрей твой. | ѡкоже ѡбло́ка. (10) Го́ртанъ || твой ѡкоже́ ви́но блго́е. хо́|дащи f. 253v
къ любовникоу́ моёмоу. | искре́ни. въ дви́женіи оу́сть | спа́щи (и) . а́зъ къ любовни́|коу моёмоу. и къ мнѣ́ хоте́|ніе е́гò (12) . Хо́ди любовниче мо^и. | и и́зыидѣ́ на поле. и ѡбѣ́тоуѣ²⁴ | ме́жи селы. (13) ра́но и́зыидѣ́ ко ви́ноградо́, и оу́зри́ а́ще про́ци|те ви́ногра. и а́ще ѡтвори́шася́ го́ленки. и а́ще ѡцви́то|ша ма́рграмы. та́мо да́ лю́бо|вниче мой тебѣ́. (14) а́фи́лы поу́|щаѣ́ блговоніе́. и на́ дверѣ́ на|ши́ всѣ́ сла́дости но́выи. и па́|кы́ ве́хый лю́бо|вниче мой съхра́||ни́ тебѣ́.

f. 252r

(**Chap. 8**) (1) Ќто бы́ даль тѣ́ | ѡкоже брата́ мнѣ́. и сѣ́сла́|ль бы́ еси́ прѣси́ мѣре моѣа. | и́зыѡбръ́ла бы́ тѣ́ въ оу́лицы. | и цѣ́ловала́ бы́ тѣ́. да па́кы | не глоу́милѣ́сѣ́ бы́ша́ мнѣ́. | (2) По́ведоу́ тѣ́ и́ приве́доу въ до́ | мѣре моѣа. и оу́чиши́ ма́. и на́пою́ тѣ́ ви́но блговонны́. и | сла́дости ма́рграмоу́ моёгò. | (3) Дѣ́вица е́гò по́ гла́вою моёю. и | десни́ца е́гò ѡбъ́ймаѣ́ ма́. (4) За́|кли́наю́ ва́ дѣ́щери іє́рлі́скыа. | что́ побоу́жа́етесѣ́. и что́ | свѣтесѣ́ за́ лю́бовь. до́нде́|же что́ и́звòлаѣ́. (5) Ќто сѣ́а и́зы||де́ ѡ поу́стынѣ́. и при́дроу́жа|ѣ́са къ любовникоу́ ёа. По́ | ѡблонею́ f. 252v
възбѣ́ди́ тѣ́. и тѣ́ | за́чала́ тѣ́ мѣ́ти твоа́. и тѣ́ | поро́дила́ дѣ́ти твоа́. (6) По́|ложи́ ма́ ѡко́ пѣ́ча на́ срѣ́ци твоѣ́ | и ѡко́ пѣ́ча на́ мѣ́цы твоѣ́и. и | и́же си́лна́ ѡко́же сѣ́мрѣ́ лю́|бовь. и же́стока́ в ро́воу́ ре́вно|сти. и оу́гліе́ ёа. оу́гліе́ ѡгнѣ́. пла́мень ёа. ѡ́ пла́ме си́л|на́гò. (7) во́ды мно́гы не мо́гоу́ | оу́гаси́ти лю́бви. и рѣ́кы не | вы́мыю́ ёа. е́да бы́ даль ма́ | оу́вѣ́ебо́ всѣ́ имѣ́ніе́ до́моу́ ёго́ за | лю́бовь. ѡ́бнѣ́вреденіе́мъ. ѡ́|невре́денò ќ немоу́. (8) Сѣ́стра | [н]а́ша ю́на. и f. 250r
прѣ́сей нѣ́ оу́ неа́. | и что́ сѣ́твори́ сестрѣ́ на́шей | въ днѣ́. е́да възглю́ ѡ́ ней: | (9) е́да стѣ́на ѡ́на сѣ́творили́ | бы́хмò на ней. и е́да бы́ двѣ́ри | ѡ́на. сѣ́твори́ бы́хмò на ней. | тавлы́ ке́дровы. (10) А́зъ е́смь²⁵ | стѣ́на. и

23 Corrected from нѣгòвеніи.

24 Corrected from ѡ бѣд[?]оуѣ.

25 Letter c was corrected from letter m.

прѣси мой ѿкоже | вѣжѣ.²⁶ тогò да бы въ ѡчѣхъ ѣ. | ѿкоже ѡзѡбрѣши
 мирь. | (11) Виногра бы оу соломона въ бал|гамонѣ. и да тѣи виногра |
 стражѣ. мѣжь твой принесе | за ѡвоць его тысащюу сребра. |
 (12) Виногра мой еже кѣ мнѣ. прѣ || мною тысаща. к тебѣ соло|монѣ. и f. 25ov
 двѣстѣ кѣ стажѣ. за | ѡвоць его. (13) ѿже сѣда въ ѡгра|дѣ. и друзѣи.
 еже оуповаю | на гла твои. да бы оуслышаль²⁷ | ма еси. (14) По[бѣг]ни
 любовниче | мой. и оуподобиса въ себѣ сер|ноу. и ли кѣ ланѣи²⁸ еленевъ.
 на гора | ѡзмѣрновъ :-:

конецъ книги | пѣний пѣснь :-:

и пакы ѡ то|а же книги. и нѣми словы. ѿ|зложено сѣа стихи :-~ |

(1:2) Лѡбжи ма ѡ лѡбанѣа оусть | твои. ѿкò блга съска твоа | па вина.
 (1:5) черна емь и добра дѣ|щери ѿерлѣискыа. сѣла кидрьска. ||

5 Literal Translation into English

(Chap. 1) (1) *Širъ haš[ir]im ašir lišlomo*, that is The Songs of Songs, which is for Solomon. (2) Kiss me from the kiss of your mouth, for your loves are better than wine. (3) For fragrance of your good myrrh; the myrrh most purified is your name, therefore the virgins love you. (4) I will go and run after you. Bring me, O king, into your chambers! We will exult and rejoice in you; we will remember your loves much more than wine; upright persons love you. (5) I am black and beautiful among the daughters of Jerusalem like the steppe tents and like the curtains of Solomon. (6) Do not puff me up because I am dark, for the sun has burned me. My mother's sons despised me; they made me to keep the vineyards, but my vineyard I have not kept. (7) Tell me, you whom my soul loves, how you pasture yourself, how you wander at noon; and lo, for why will I be like one who is prepared beside the flocks of your companions? (8) If you do not know in yourself that you are beautiful among women, come out to me after the sheep and pasture your kids beside the shepherds' roost. (9) To the horses and to the chariots of Pharaoh, I compared you, O my she-friend! (10) Your cheeks are beautiful in turtledoves and your neck with chains. (11) We will make you golden turtledoves with the shining of silver. (12) And lo, while the king is on his encirclement, my nutmeg gave forth its benevolence [*read* fragrance]. (13) My beloved man is for me a bundle of musk [that] dwells between my breasts. (14) My beloved man is for me [like] branches of vineyard/grapes, and in my vineyard there is no landmark. (15) An lo, you are beautiful,

26 Corrected from вѣжѣ.

27 Corrected from оуслѣшаль.

28 Corrected from ланей.

O my she-friend; and lo, your columbine eyes are beautiful. (16) An lo, you are beautiful, O my beloved man! Also beautiful! Also our couch is dense. (17) The walls of our houses are of cedar, our rafters are of boxwood.

(Chap. 2) (1) I am a lily of a steppe and a rose of a valley. (2) As a rose among blackthorns, so is my she-friend among daughters. (3) As an apple tree among the trees of the wood, so is my he-friend among sons; near his walls I have wish and I have sat, and his fruit is sweet for my throat. (4) [He] brought me to the house of wine, and his banner toward me is loved. (5) [He or you] surrounded me in loafs and sent apples for me, for I am faint with love. (6) His virgin [*read* left hand] is under my head, and his right hand embraced me. (7) I adjure you with daughters of Jerusalem in the chamoix or in the deer of the field; when you will wake up, when you will be excited for love, until she pleases. (8) The hair [*read* voice] of my beloved man; and now, this one has become, he is leaping upon the mountains and skipping upon the hills. (9) You became, O my beloved man, like a chamois or a doe of deer; and behold, he is standing behind our wall, looking through the windows and peeping from the clefts. (10) My beloved man responded and said to me: Arise to me, O my she-friend and my beautiful woman, come to me. (11) For behold, the winter is past and the rain is over and gone to itself. (12) The flowers are seen in the land, and the time of nightingale has come, and the voice of the turtledove is heard in our land. (13) The fig tree flowered with its flowers, and the ripening vines give forth the fragrance. Arise to me, O my she-friend and my beautiful woman, come to me. (14) O my dove, in the clefts of the wall, in the shade of the stairs, show me your eye and voice me with your voice, for your voice is sweet, and your image is lovely. (15) [Someone] caught the foxes for us, and the little foxes are closing the vineyards, and our vineyards did not ripe. (16) My beloved man is for me, and I am for him, who pastures in the roses. (17) Until the day warms up and the shadows flee, turn and be similar in yourself, O my beloved man, to a chamois or to a doe of deer on the different mountains.

(Chap. 3) (1) On my bed at night I sought him whom my soul loves; I sought him and did not find him. (2) [*lacuna*]. (3) The watchmen that go in the city found me. Have you seen him whom my soul loves? (4) As I passed from them a little, until I found him whom my soul loves; and I took him and did not let him go, until I had brought him to my mother's house and into the chamber of my forefathers. (5) I adjure you with daughters of Jerusalem in the chamoix or in the does of the field; when you will wake up, when you will be excited for love, until she pleases. (6) Who is this that came up from the wilderness, like a column of smoke with censer of musk, with white incense from all powder of the pharmacist [*or* incense-dealer]. (7) Behold his bed, which is for Solomon; sixty brave (men) around it, of the brave (men) of Israel. (8) All of them held

swords, and they are trained for war; and the sword of each one of them is at his knee because of fear in the nights. (9) King Solomon made stairs for himself from the forest wood. (10) He made its pillars of silver, and his bed is golden, and his chariot is crimson; and the rest of it is flashing for the love of the daughters of Jerusalem. (11) Come out and look Zion in the daughters, in the church of [read in King] Solomon at the crown with which his mother crowned him on the day of his wedding and on the day of the gladness of his heart.

(Chap. 4) (1) And behold, you are beautiful, O my she-friend, and your dove eyes are beautiful from the back to your veil, and your hair is like flocks of goats, which are coming out from mount Gilead. (2) Your teeth are like flocks of ewes, which are coming out from washing, and all of them are complete, and there is no ejected in them. (3) Your lips are like a scarlet thread, your talking is beautiful, your tresses are like halves of a pomegranate from the back to your veil. (4) Your neck is like the tower of David, created for teeth; a thousand shields are hung on it, and all arms of mighty (men). (5) Your two breasts are like two young lion's whelps, twins of chamois, which feed among the roses. (6) Until the day begins to shine and the shadows flee, come to me to the mountain of musk and to the hill of fragrance. (7) You are altogether beautiful, O my she-friend, and there is no blemish in you. (8) With me from the forest, O bride, with me from forest you will come; look from the top of Amana and from the top of Senir, and Hermon, from the dwelling of lions and from the mountains of leopards. (9) You hearted me, O sister, O my bride; you hearted me in a single of your eyes, in a single torc from your neck. (10) Who is beautiful (as) your beloved man? O my sister, bride! How your beloved (persons) are better than wine, and fragrance of your rubbed oils than all of myrrh! (11) With sweetness your lips drip; honey and milk are under your tongue, and the smell of your garments is like the fragrance of the forest. (12) A garden locked is my sister, bride, and gates locked, a stream sealed up. (13) A sweetness of gardens and pomegranates is like camphor with nutmegs and with sweet fruits. (14) A nutmeg and saffron, and calamus and cinnamon, with all the trees of fragrance, musk, and other herbs, and with all the fragrant tops. (15) A garden stream, a well of living waters, and (those) are flowing from the forest. (16) Awake at midnight [or in the north] and come at noon [or in the south]; my vineyard will blow, and its myrrh will flow. Come, O my beloved man, to my garden and eat fruit of its sweetness.

(Chap. 5) (1) I came to my garden, O my sister, bride; I gathered my myrrh with my fragrances and ate my calamus with my honey; and I drank my wine with my milk. The friends ate and drank, and lovers became drunk. (2) I am sleeping, and my heart is listening, and the voice of my beloved man is knocking: Open to me, O my sister and my she-friend, my dove, my complete! For my

head has been completed with dew, and my locks with the drops of the night. (3) I have put off my shirt; how shall I put it on again? I have washed my feet; how shall I defile them? (4) My beloved man extended his hand from the hole, and my bowels burned up in me. (5) I arose to open [the door] to my beloved man, and my hands [were] dripped with myrrh, and my fingers with musk of exchanged ones upon the benches of the lock. (6) I opened to my beloved man, and my beloved man concealing passed by. My sole came out in his talking; and I sought him and did not find him; I sought him, and he did not answer me. (7) The watchmen that go in the city found me, and struck me, and pinched me, and city watchmen took away my torcs from me. (8) I adjure you, O daughters of Jerusalem, if you find my beloved man, what will you tell him? That I am sick with love. (9) What is your beloved man from the [another?] beloved man? What is the beautiful woman among the other ones? What is your beloved man from the [another?] beloved man, that thus you adjure us? (10) My beloved man is pure and ruddy, bannered by tens of thousands. (11) His head is of pure gold, his locks are curly, black as a raven. (12) His eyes are like doves upon strong waters, he washes in milk, seats on the fullness. (13) His cheeks are like rows of the skillful perfumer, chambers of the perfumers; his lips drip with roses; the musk passes by. (14) His hands are entwined with gold, full like a precious stone; his belly is an elephant's thickness entwined with sapphires. (15) His shanks are pillars of precious stone, conciliated on the stump of pure gold; his appearance is like the forest decorated like a cedar. (16) His throat is sweet, and he is entirely desirable. This is my beloved man and this is my he-friend, O daughters of Jerusalem.

(Chap. 6) (1) Where did your beloved man go? O thou beautiful among women! And where did your beloved man come back? We shall seek him with you. (2) My beloved man has gone out to this garden and to the rows of myrrh, and to the vision in the city [*read* garden], and to gather the roses. (3) I am for my beloved man, and my beloved man is for me, he who pastures among the roses. (4) You are beautiful, O my she-friend, and loving, nice in Jerusalem, terrible as banners. (5) Your eyes encircled me against me, for they scorned me; your hair is like flocks of she-goats, that descend from Gilead. (6) Your teeth are like flocks of he-goats, that descend from the washing; all of them are complete, and there is no ejected in them. (7) Your tresses are like halves of a pomegranate [*lacuna*]. (8) There are sixty queens and eighty concubines, and virgins without number. (9) She is the only one, my dove, my complete; she is only one for her mother; she is pure for her she-parent; the daughters saw her, and praised her; and the queens and concubines praised her up. (10) Who is she that looks like the dawn, and she is beautiful like the moon, and pure like the sun, terrible like banners. (11) I came up to the nut garden to see the humidity

of the stream and to see when the vine [*or vineyard*] flourishes and whether the pomegranates cease to bloom. (12) I did not know my soul, that put me into the chariots of the people and the prince.

(Chap. 7) (1) Come back, come back, O complete! And come back, and come back, and we shall be taken in complete [woman] ... [*lacuna*]. (2) How beautiful are your feet in boots, O king's daughter! The curves of your knees are like chains, made by the hands of a master. (3) Your navel is a pure trough, and the bucket of your belly will not decrease, and the heap of wheat is fenced in the roses. (4) Your two breasts are like two young deer, twins of a chamois. (5) Your neck is like a tower of elephant, and your eyes are ponds in Heshbon at many gates; and your nostrils are like the forest towers overlooking toward Damascus. (6) Your glory [*read head*] on you is like grove, and the parting of your head is like every sort of flowers; the king is bound in the launder. (7) What is beautiful and what is nice, O beloved woman, in delights? (8) Behold, your stature is like a planting, and your breasts [are like] branches. (9) I said: I shall go up to the planting and snatch at its bartons, and now your breasts will be in the branches of the vine, and the fragrance of your nostril like apples. (10) Your throat is like good wine going to my beloved man, to sincere ones in the move of the sleeping lips. (11) I am for my beloved man, and his desire is for me. (12) We walk, O my beloved man, and we shall come out to the field, and we shall dwell among the villages. (13) Early we shall come to the vineyards and see if the vine [*or vineyard*] flourishes, and whether the buds open, and whether the pomegranate cease to bloom; there I shall give, O my loved man, to you. (14) The violets give a fragrance, and over our doors are all new sweets and also old ones. O my beloved! I saved [them] for you.

(Chap. 8) (1) Who could give you as my brother? And you could exile [*read suckle*] at the breasts of my mother. I could find you on the street and I could kiss you without being jeered again. (2) I shall lead you and bring you into the house of my mother, and you teach me. And I shall give you fragrant wine and sweetness of my pomegranate to drink. (4) His virgin [*read left hand*] is under my head, and his right hand is embracing me. (5) I adjure you, O daughters of Jerusalem, what do you stir up for and what do you altercate over love for, until it is allowed? (6) Who is this coming up from the wilderness and leaning friendly on her beloved man? Under the apple tree I awakened you, and there your mother conceived you, and there she bore your children. (6) Put me like a seal over your heart and like a seal on your muscle, and for love is strong as death and cruel in the ditch of jealousy, and its coals are coals of fire, its flame is from strong flame. (7) Many waters cannot quench love, and nor will rivers overflow it. If a man would give all the riches of his house for love, he [would be] despised with despise. (8) Our sister is young, and she has no breasts. And

what shall we do for our sister on the day when she is spoken for? (9) If she is a wall, we would make on her [*lacuna*] ... If she would be a door, we would make the tables of cedar on her. (10) I am a wall, and my breasts are like towers; therefore, I became in his eyes as one who found peace. (11) Solomon had a vineyard at Baal-hamon, and he gave that vineyard to watchmen. Your man brought for its fruit a thousand of silver. (12) My vineyard, which is for me, is before me. A thousand is for you, O Solomon, and two hundred are for the watchmen because of its fruit. (13) Those, who seat in the gardens, and the friends, who hope for your voice, for you could hear me. (14) Run, O my beloved man, and be similar in yourself to a chamois or to a doe of deer on the mountains of myrrh!

The end of the Book Songs of Songs.

And again, from the same book, the following verses are said with other words:

(Appendix) (1:2) Kiss me from the kiss of your mouth, for your [two] nipples are better than wine. (1:5) I am black and good, O daughters of Jerusalem ... Villages of Kedar.

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