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Subject שיר הנצירים

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Canticum Canticorum



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THE
LIBRARY
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COMPARATIVE ZOOLOGY
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A Preface.

Among all the Books of Holy-Script the Song of Songs offers the greatest difficulty. For nearly two thousand years have Critics busied themselves with the explanation of this Book. Various expounders are gradually reaching agreement as to certain points, but still every fresh translation and interpretation departs in many respects from its predecessors.

The Book evidently comprises dialogues, or at any rate words spoken under several characters and shows indications of change of scene, but we are never told who is speaking or where we are supposed to be.

The Song of Songs is an admirable creation of art, of the Hebrew Muse which finds no counterpart in the poetry of the ancient nations. Love, this inexhaustible theme for the imagination of the

poets and bards, which is as old as
the world, and is rejuvenated with every
generation, is nowhere delineated
more forcibly, and truly than in our
Book. The language rebounds in the
most beautiful pictures which express
the sentiments of a mind glowing
with imagination and fancy. The poet
is a true son of the Orient; the char-
acters he delineates, are raised under
the rays of a tropical sun, they are
impulsive and passionate. The senti-
ments expressed are deep and lasting.
If we compare our song with Sappho
or Anacreon we find its excellencies
in the comparison. Herder, the German
poet, who has written to it a poetical
commentary, calls it "Ein süßes
und frohes Lied aus der Liba-
und dem Morgenlande."

In "nach: östlichen Linsen" unter
der Aufschrift "Jubilee" steht
Goethe unter anderem:

" Wir wunderbare können einen
Augenblick bei dem Jesu-Lied,
all dem zartesten und unerschöpflich-
sten, was uns noch Ausdruck brin-
gen könnte, vernünftigen Lutes zugehen-
nen. Wir bekennen freilich, daß uns
die romantische Dichtungsmacht ganz-
lich abgenommen habe, und daß
wir nicht wollen wissen, was wir
wissen, und daß sich uns aus-
drückt und in jenen Tönen seiner
zu verstehen, in welcher die Dichter
galten. Und uns die nach uns
milde Luft und lieblichen Tag ist von
Canaan, lindlich bewußte Anwesenheit,
Wald - Gärten - Gemüthsraum, und
von köstlicher Luft und Raum, sondern

oder ein königlicher Hof mit seinem
Gefolge in die Festsungwände: Der
Festthum jedoch bleibt vgl. ferner
Königliche jüngerlicher Jungen, die sich
haben, finden, abgeben, vorgehen,
in der unruhigen füllt einsehen
Jugend.

Goethe, who was ignorant of Hebrew, knew
the Book from translations, which
however excellent they may be do not ex-
press the spirit which breathes in every
word of Hebrew.

Nolle expresses himself as follows:

"Die Pflanzung, bald erwachsen
Pflanzung, bald aufsteigender pflanzlicher
Leben im Geist nicht lebendigen
Molken nicht mehr pflanzlichen
Freiheit nicht oder mindestens nicht
unzureichend pflanzlicher mit dem
nicht vorgehenden religiösen Geist

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verschiedenen Lieder der frühigen Schrift. Viele
Vermuthungen von Volkblinden haben
solche verschiedenartigen Lieder zusammenge-
stellt. Das Lese Lied nimmt nicht
Theil an der allgemeinen Mischung der
Aufgaben der verschiedensten Lieder, jedes
kann seine Stelle in der allgemeinen Ge-
samtheit des Lese, Special für das Volk,
abgeben. Wie kann nicht davon
das Lese Lied. Es ist das Volk-
lied.

The Song of Songs resembles in many
respects the Psalm XLV

לְמוֹצָא יַל-שְׁשָׁנִים לְבוֹי-קָרָח מִשְׁכִּיל שִׁיר יְדִידָה
This Psalm is said to have been composed
to celebrate the wedding between Sal-
mon and an egyptian princess.

The subject of our Book is love
regarded from its physical side and
with all the passion that marks

the oriental character. Should the poem
need a motto, it might well be
found in the following lines:

"Love is strong as death."

"Passion is mighty as the realms
of dead," its flames are flames
of fire.

A lightning flash of "Yehovah"
"No flood of water can put
out Love"

No rivers wash it away."

"Though one should offer all
the wealth of his house for it
"He would be rejected with
Scorn."

The narrative moves in a sphere in
which many a man's moral life has
been wrecked; but we may judge of
the purity of the poet's conceptions
from the contents of his Song.

True to this ideal of unmarried love is the portrayal of married love in the Proverbs of Solomon.

The heroine of our Book is a Shulamite girl, the beautiful daughter of a widow. She was betrothed to a simple shepherd. Her brothers set her to watch a vineyard under their own superintendence, it seems that this work was not suited to her taste. Being thus obliged to be much out of doors, she is sunburnt, but in spite of that she must have been beautiful. The purveyors for Solomon's harem, attracted by her beauty, induce the country maiden to leave her vineyards, and her beloved mountains and flocks and to come to the gorgeous court of Solomon. The court of the king is temporarily, it being summer, removed

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to a quiet, and cool retreat in the mountains of the north of Palestine. The king praises her beauty, and by fair and winning words ^{and} promises endeavors to gain her affection. He succeeds in gaining her attention and awakening in her bosom a severe struggle. She thinks of her shepherd lover whom she has left behind, and steels herself against the allurements of the monarch. The king seeks in vain to win her love, the image of her lover is continually before her, she praises his love, and affection. For her to her surrounding host of admiring women of the harem. Like a flower, transplanted from its native soil, gradually withers, so the Philammite taken from her country home to the palace of a royal court feels sick at heart.

Seeking consolation in repose she dreams that she is taken to the city of Jerusalem and that she goes about endeavoring to find her lover and is finally successful in being reunited with him.

We are now carried to Jerusalem. Preparations on a large scale are being made to receive the addition to the harem of the King. Marriage-festivities are arranged. The people in picturesque costumes crowd and throng the treeless streets of Jerusalem to see the magnificent pageant which is from the mountains approaching towards the city. The palanquin is described in detail as it comes nearer bearing its fair burden of beauty. Solomon visits the Shulammite and extols her charms in beautiful similes. Her mind becomes aroused by the peril

of her situation and her feelings rise to a climax and she beholds her lover coming and courting her and taking her with him.

The wanton life of an oriental harem and the dazzling splendor of an eastern royal court are drawn with seductive warmth. The ladies of the court and the concubines sing in praise of the king and describe the delights of life with their royal lover, thinking thereby to influence the Shulammite to desire to join them. She however modestly disclaims any charms which might win the favor of Solomon and gives expression to regrets that she has left her home, her lover, her vineyard, to come to a place so unsuited to her. She longs to know where her lover is tending his flocks and is smitten.

with the thought that to leave his
 companionship for the payal court is
 as truly desertion of her love as it
 would be to have left him for one
 of his fellow-shepherds. The ladies tell
 her that if she desires so much for
 her lover she should go to the shepherd
 tents to find him, they make the best
 possible use of their powers to soothe
 her and ask her what her lover is more
 than another. Then the Shulamite in
 answer to this describes, a visit from
 her lover, she dwells at length upon
 the rural delights which they enjoyed
 so often in each other's company, and
 the sweet voice of her beloved as he
 sings to her. She becomes calmer as
 she proceeds in her narrative, she
 tells them that she by far prefers her
 simple home with its spice-trees to

the dawning court, and its pleasures.

From the pepturous tone of the description of the life lead at an eastern court we learn how high an honor it was reckoned for a girl to be chosen for the harem of the King. The family, from which a daughter is a concubine of the King, feels itself highly honored, what parents would not desire such a distinction for their child.

Solomon again approaches her, and extols her above all the queens and concubines of his palace. The court ladies are desirous to have the Shulammitte execute a rustic dance, she dances, and while she does so she is described by the admiring throng as possessing wonderful personal charms.

The Shulammitte finally returns to her home.

In Hebrew Bibles the Song of Songs is placed first among the five Megilloth, one reason for this is given that it is read first i.e. on בסח

In the western Versions The Book holds the third place, among the so-called Palamonic writings i.e. Proverbs, Ecclesiastes and Canticles.

In King James translation it is placed before וביאים אחרונים and the last of the חמש מגילות

In "Baba Batra" it is placed as follows.
יד ב

סדרן של כתובים רות, וספר תהלים, ואיוב,
וישלי, קהלת, ש' הש'

In german MSS it is the first, in spanish MSS second after Ruth.

No part of the Bible has called forth a greater diversity of opinions than the S. of S. This can be readily explained from the two following

reasons. In the first place, the book holds so unique a position in the Old Testament, that the general analogy of Hebrew literature is a very inadequate key to the verbal difficulties, the artistic structure and the general conception and purpose of the poem. The power of tradition has been the second great source of confusion of opinions about the Song of Songs. To tradition we certainly owe the title which apparently indicates Solomon as the author and not merely as the subject of the Book.

B Time, Author, Canonization

a, Time when the Book was written.

Gesenius in his Hebrew Gram. §2 assigns the Book to the time of Sol., the golden age of Hebrew literature and traces the few solitary Chaldaisms, which occur in the writings of that age to the hands of the Chaldean copyists. Sol. surely must have known the Aramean literature and may have used it for the purpose of enriching the language of his own land.

Loeckler is of the same opinion as Gesenius.

The only historical occasion in the life of Sol. for a poem like this is his marriage with the daughter of a Pharaoh 1008 B.C. as mentioned in the first Book of Kings III. 1. which reads as follows:

וַיִּתְחַנֵּן שְׁלֹמֹה אֶת-פָּרְעֹה מֶלֶךְ מִצְרָיִם וַיִּקַּח אֶת-בֵּית-
פָּרְעֹה וַיְבִיֵּא אֶל-עֵיר דָּוִד כָּלֹתוֹ לְבָנוֹת אֶת-בֵּיתוֹ
וְאֶת-בֵּית יְ" וְאֶת-חֹמֹת יְרוּשָׁלַם כְּבִיב

This reference seemed to be strongly corroborated by the probable date of Psalms which indeed may be regarded as the key to our Book.

On the heights of Hermon beyond the limits of Palestine, looking over the plain of Damascus in the vale of Baalbec in the pineyards of Baal-hammam, were cool, and shady retreats from the summer heat.

Thither with pavilions, of which the splendor contrasted strangely with the black tents of the neighboring tribes of Arabia, Salomon retired. Here in Tirzah Joel and his whole court resided spent the hot days of summer.

Delitzsch, who has made the point under discussion the subject of thorough research has come to the following conclusion viz. that with the exception of the resemblance of the following passages there is nowhere any relation with the older biblical literature, nor does it show any connection in thought nor language to the Psalms or the Book of Job.

These are the parallel passages referred to above:

Chpt. VII. 11 with Gen. III. 16.

" IV. 11. " " XXVII. 27.

" VIII. 6 " " II. 7.

But the Book resembles in many points with those writings which originated soon after Job. and especially with the Proverbs;

Chpts I to IX

" XXII " XXIV

Erwald, Hiltig and Kaempf agree that
 it must have been written about
 920 or 946, they base their opinion on
 the following. The natural Optimism,
 as it is found in the P. of S. and
 which breathes forth from every word,
 could have only existed at the time of
 Sol. and a few years after his death.
 Further it must have originated in
 the northern part of the Kingdom by
 one familiarly acquainted with its
 scenery in all its details and fur-
 thermore it may be compared in cha-
 racter to the Song of Deborah (Judges V)
 The Song was written for the celebration
 of national feasts of the northern
 tribes Simeon and Naphtali. That it was
 composed in the North is proven not
 only by Tirza but also by the repeated
 mentionings of the Lebanon, Carmel and
 Baal-Hamon.

None of the songs gives evidence of an age of general misfortune and cruel oppression. The people enjoyed a peaceful era and lived securely in their own land ruled by their own Kings and judged by their own judges. Thus fostered by the genial rays of security and general prosperity, Hebrew Poetry had reached during the time of Sol., a very high standard and with right has this period been called "the golden period of poetry," and thus we may ascribe Job to this period. Therefore the Book must have been written before the destruction of Samaria and previous to the destruction of Jerusalem by the Babylonians.

The aramaic words come from the home of the poet and the idiom

of the people.

After the death of Sol and the division of the country became Tirzah the capital of Israel. Here according to 1st Book of Kings XIV, 17

וַיָּקָם אִשָּׁה זָרָבָיִם וַתֵּלֶךְ וַתֵּבֶא תִרְצָתָהּ

lived Jezebel and also Basha (1st B. of K. XV, 2.) and the later Kings of Israel until the time of Omri, who had build Samaria 935 B.C.

Hitzig meets the accusations of the modern critics that the Book could not have been written under Sol. on account of its aramaic expressions with the following criticism:

"Sinn die Aramaismen und syrischen
wäre Bisher nicht vorhanden gewesen
auftrifft die so zweifelhaft sind
so sein Aufgeführt in Linda der
Bücher, in der Lese, in der Prophezie
Amos

und nicht mit Kämpfungen feindlich gegen-
ständlicher Hingebung zu setzen.

Und wenn wir uns nunmehr mit
sinnlicher Freude und Freude über die
in der Welt und in der Welt der Menschen,
die in der Welt der Menschen sind, so sind
sie die Welt der Menschen und die Welt der
Welt der Menschen sind die Welt der Menschen.

Theodorus regarded the Canticum
Canticorum, a poem written by Sol.
in answer to the complaints of his
people about his marriage with one
of the princesses from Egypt. This state-
ment of Theodorus led to his con-
demnation at the second council
of Constantinople (553. A.C.)

Kuenen holds that the Book was
composed under Josiah II (824)
for the following reason:

"A people who loved such songs celebrating an invincible love, passionate, indeed, to the last degree, but perfectly innocent, - such a people cannot have been a prey to moral corruption. The preachers of repentance, then, whose standard of morality was higher than that of their neighbors, may often have been justified in rebuking, admonishing, and threatening their contemporaries and exhorting them to lead purer and better lives; but when they describe Israel in the age of Jeroboam as an adulteress and an apostate, a people ripe for destruction, they are taking a one-sided view of the facts, involuntarily exalting the past and painting the present in colors far too dark. However much there

was to blame in the people, it was sound at heart, nor could any trace be found of fatal inward corruption.

D. Ferdinand Hitzig holds that it originated between 950-946. He comes to this conclusion by comparing the following passages:

Hosca	XIV.	6-9	with	$\frac{II}{V}$,	1	} $\frac{5}{75}$
"	"	"	"	$\frac{V}{II}$,	15	
"	IV.	"	"	$\frac{II}{VI}$,	3	} $\frac{5}{75}$
"	"	"	"	$\frac{VI}{II}$,	11	

The life of Sol. was still fresh in the minds of the nation. The tower of David mentioned IV. 4. had still a military garrison.

Jeroboam and probably also his son (1 Bk of K II. 25) lived in Sichem, under Basha, and eight years after him was Tirza, situated in the Antilebanon the capital. Basha ascended the throne 952.

According to Hitzig was the Book written by one from the tribe of Ephraim, for this tribe succeeded already during the reign of Sol. A Judæan would not have dared to criticize and ridicule the King and his court. In the Kingdom of the Ten Tribes, after ^{the} division of the country, the people made fun at Sol., his court and his harem.

Moses Kimchi assigns the Book to the time of Hezekiah about 700 B.C. A passage from 'Baba Batha' (בב' בת'א) seems to corroborate Kimchi's opinion.

חזקיה וסייעתו כתבו ישעיה מלכי שיר השירים
וקהלה

Others ascribe it to the time immediately following Hezekiah.

Eichhorn, Umbreit and Rosenmüller assign it to the time of Ezra Nehemiah about 458 B.C.

The whole Book does not mention once
priests or levites, who are continually
brought before us in all the litera-
ture preceding the exile.

Kenicott thinks the same, and bases
his opinion upon the , found in
the name of David (IV, 4), but this
name occurs however but once in
the whole Book, and the insertion of
the letter in this solitary instance
is easily accounted for by a supposed
error in the transcription. At any
rate the insertion of the , would
not bring it so far down as the
time of Ezra-Meheniah, since the
same peculiarity is met with in
Hosea III. 5 and

Amos VI 5

The superscription of the P. of S. assigns
the authorship to Sol. but this is per-
tainingly

incorrect, for Solomon's vanity would never have permitted him to immortalize himself under the character of an unsuccessful suitor..

As a proof that Sol. must have been the author is advanced that nowhere is the fragrance of spring, the transcendent beauty of flowers, the variety of animal life brought in a manner more worthy of the great King, who entered so keenly into all these things. There are many legends in the Midrash which tell us of the wonderful knowledge he had of nature.

After having gone over the whole ground I am inclined to favor the opinion of Grætz as to the time when the Book was composed.

Græth holds that the Book must have been written long after the exile, in the so-called græco-macedonian period, this view antagonizes the opinion of most of the critics, who hold that it was written before the exile. Græth advances the following reasons to prove his position. To those books of Holy Scriptures, which were written after the exile an inferior position is generally assigned and they are considered of but minor importance. The Hagiographa, with few exceptions, date from the time after the exile and poems are laid in the græco-macedonian time. Thus many of the most beautiful Psalms are now considered to have originated after the exile and during the time of the valiant Maccabees.

Graetz thinks that Daniel, Ezra and
 Nehemiah, some of the Proverbs which
 reflect the character of the period
 and Jeremiah were written after
 the exile. Ester he puts into the
 hellenistic period, Koheleth into
 the time of Herod. The Song of S.
 Prof. Graetz claims to have found
 its origin in the graeco-macedonian
 time shortly before the outbreak of
 the hellenistic apostasy in Judaea,
 about 30 years before the time
 of the Maccabees. If placed
 into that period we are able to
 decipher its rather obscure meaning
 and to divest it of all mysticism.
 Although apparently a harmless and
 simple lyrical effusion we can
 still detect in it some histori-
 cal allusion, peculiar to the time

of the gaecco-macedonian age.

The Book could not have been written at the time of Sol., for it belittles him and his whole court. If Sol. would have been its author, he would surely have mentioned Jerusalem, as the seat of the court. The mentioning of Tirza by Sol. is an anachronism for it became only 25 years after his death the capital of the land of Israel.

Many aramaic words are found in it, also the greek $\sigma\sigma\sigma\epsilon\chi\omicron\upsilon$ (אפריון). The repeated use of לִי for לִיךָ in its relative meaning. This לִי occurs only in the literature written after the exile as in Lamentations, Jeremiah, Ezekiel, in some Psalms and in Chronicles, as

שהמלך, שראשי, יעד שתחבק, שלי, שאני

The זֶט is hardened into ז as in ברקים (Cypress)

חרכים (Smoke-holes) this is derived from the aramaic root חרך to singe,

כִּיר for כִּתְלֵל (wall)

מַעֲלָה (step) מדרגה

חבצלת and סמדר these words are of foreign origin as the Hebrew language has no quadrilateral roots.

שוק (street) mostly used in later biblical writings as in Prov. vii, 8

Koh. xii, 4-5

Greek customs and the Greek way of living is variously represented through its pages.

The third verse of the third chapter reads as follows:

$\text{מִצָּנִי הַשְּׂמָרִים הַפְּזִיבִים בְּעִיר אֵת יְשָׁאֲהָבָה נִפְתִּי}$

רִאִיתִּים

"The watchmen that go about the city

found me (to whom I said,) saw ye him whom my soul loveth."

At what time Jerusalem received a greek garrison cannot exactly be determined, but we can come near to the time. Skopas, the general of Ptolemaeus Euergetes, was the commander of a garrison in Jerusalem, this fact is corroborated by Josephus in his Antiquities XII. 13. which reads as follows.

"But at length when Antiochus had beaten Ptolemy, he turned upon Judaea and when Philopater was dead his son sent out a great and well equipped army under the general Scopas, who was the chief commander of all his forces, against the inhabitants of Syria, who took many of their cities and in particular per nation, which

when he fell upon them went over to him. Yet it was not long afterward when Antiochus overcame Scopas, in a battle fought at the fountains of the Jordan and destroyed a great part of his army. But afterward, when Antiochus subdued those cities which Scopas had gotten into his possessions and Samaria with them, the Jews of their own accord went over to him and received him into the city and gave plentiful provisions to all his army, and to his servants and readily assisted him when he besieged the garrison which was in the citadel of Jerusalem."

It is very probable that already in the time of Jos. I a garrison was sent to Jerusalem in order to keep the town, and avoid any uprising on the part of the subjected populace.

Many of the critics prefer to Jos. LXI, 6

יַלְחִמֶנִּי יְרוּשָׁלַם הַבְּקָרָתִי שְׁמֵרִים
to prove the antiquity of the song of S.,
but according to Graetz the passage
has nothing to do with our book.

The שְׁמֵרִים referred to are merely guar-
dians the walls which were again
to be rebuilt.

Then, sedan chairs were not known to
ancient Judaians.

וַיְהִי הֵם יֹשְׁבִים יוֹלֵךְ הַשְׁלֶחֶן (1st Bk of K. XII. 20.

וַיֵּשֶׁב הַמֶּלֶךְ יַלְחֵם (1st Bk of Sam. XX. 24.

יָרַךְ שֶׁהֵמֶלֶךְ בְּמַסְבוֹ (S. S.) which is a greek cus-
tom.

הַשְׁמֵרִים הַסּוֹבְבִים בְּעִירָא, this custom accor-
ding to Graetz was taken from the
macedonian armies which had guards
picketted to reconnoitre the enemy
and to search the surrounding coun-
try. The bride on her wedding-day accor-
ding to ancient custom put a wreath

on her head, she was therefore called כלה
 from כליה, but the bridegroom
 merely covered his head with a turban
 as Jes. 61.10. כִּתְּמֵן יִבְמֵן בָּהָר , it is nowhere
 except in our Bk mentioned that also
 the bridegroom put a wreath on his
 head (III.11) בִּנְעֻרָה וְשִׁנְעֻרָה - לוֹ סִמּוּ בָיוֹם חֲתָנָתוֹ
 This is undoubtedly a custom borrowed
 from the Greeks, who crowned their heroes
 bards and poets with the chaplet
 on festive occasions.

יָמֹדִי עֵץ . The Jew had also columns
 but they were from metal pillars or
 cedarwood. In Ester I.6 we find
 the first mention of marble columns.
 Greece, the home of marble, produced
 the finest statuary the world has ever
 seen, even the most common homes
 were ornamented with marble columns.
 Since the conquests of Alexander and

the Diadochs in Asia, a long time must have passed, for greek customs and ways of thinking, so foreign to the Jewish mind, could not have entered so deeply into Judaism and could not have permeated all classes of society in a short limited period. This greek spirit which captivated many especially those of the higher classes found expression in the T. of S. We may therefore without notice pass over the fifty years (332 - 284) intervening between Alexander the Great and the death of Ptol. Lagi, who made Palestine a province of Egypt. Under Ptolemy I (247 - 222) an intimate relation between Greeks and Jews commenced. The youth of the better situated of the Hebrews were sent to Athens to be educated there by Greek teachers.

They took active part in the athletic games of the Greeks, visited the schools of the Philosophers, were entirely imbued with the idea of beauty and perfection which was the chief characteristic of a Greek.

The taxes of Judaea and neighboring countries were farmed out to Joseph, a Jew. He came often to court and had many Jewish publicans who all had to speak the Greek language. Josephus (Antiquities XII. 4. 10. says in reference to this: "At this time Ptolemy, who was called Soter, reigned over Asia, being the son of Antiochus the Great, Hyrcanus's father Joseph died. He was a good man, and of great magnanimity, and brought the Jews out of a state of poverty and meanness to one that was more splendid.

He retained the collecting of taxes of Syria, Phoenicia and Samaria for 22 years."

Through this Tobia de Joseph an entire change was wrought in the affairs of the Jews which became soon noticeable. This period marks the breaking loose from simple modes of living and lead to the adoption of luxury and the lascivious and riotous living of the Greeks, which lead finally to the time of the Hellenistic Apostasy.

The riches which Joseph was material in bringing to the country gave Judaea a prominent position among its neighbors. With the increase of prosperity came also an increase in luxury and in order to keep this up the surrounding nations had to be taxed more heavily which caused them to rebel and

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to hate the Jews. The great licentiousness which prevailed at the court of the Ottomans found imitators among the wealthier classes and finally among the poorer classes. In a time of such moral degradation and corruption the Canticles were written to stem the progress of the beastly practices of the age. The pure innocent love of a Jewess is compared to the blackness and impurity of a Hetaire. All promises and blandishments cannot make her deviate from the path of virtue. The poet with a masterly hand delineates virtue and sensuality side by side, he does this in order to bring out the light from the shadow. Virtue will and must finally go forth as a victor, and this is the didactic element of the Book.

c, Canonization

The idea of canonizing a book, which is used in regard to biblical literature, dates from the latter part of the second-Temple-period. Previous to this time the old-national literature was as such considered sacred and did not require the act of canonization. As long as a book did not contain anything opposed to the monotheistic idea and spirit, it was, regardless of the value of the contents, declared sacred; the monotheistic idea if expressed in it ^{even if} or only alluded to, stamped the book as legitimate. But in a later period when writings of questionable character appeared, giving but a doubtful or shadowy exposition of the monotheistic idea, the act of canonization was required.

The Hebrew term for canonization is
 מַטְמֵנָה הֵי־רִים , the opposite was expressed
 by סִיךְ מַטְמֵנָה (Mish. Jadd. III. 1.)

If a book was excluded from the Canon,
 it was still allowed to be read by the
 people. But the writings which were
 forbidden to be read are called קְטָנִים
 which means, hiding it away; the term
 used to the present day in the Catholic
 church to express the same idea is, to
 put a book "on the Index."

Up to the end of the first Christian
 century the canonicity of the Canticles
 was not unquestioned, and the final
 decision as to the canonicity of the book
 was energetically championed and carried
 through by Rabbi Akiba. He declared
 that the whole world is not worth the
 day on which the Canticles were given
 to Israel, for all the Hagiographa are

hol, but the Song of S. is "most holy".
 This view must be understood as being
 at the same time a picture of the allego-
 rical interpretation over the last remains
 of a view which regarded the poem
 as simply erotic. The acceptance of
 the Book into the Canon was wrought
 with the greatest difficulties and met
 a strong opposition by those who were
 opposed to Hellenistic customs. It was
 also attacked for its erotic character.
 The allegorical interpretation of
 the alexandrian Jews, who understood
 to remove it from the literal meaning
 and made it philosophical in character
 finally brought about its acceptance
 into the Canon in 90 a.e., the Canon
 of the Septuagint according to most
 of the critics was fixed 65 a.e.
 Philo does not mention the Book nor

Does the New Testament allude to it.
 In the year 90 a.c. the Hillel school
 finally brought about the acceptance
 of the Book into the Canon, which
 was strenuously opposed by the
 Shammaite school. Aquila, under
 the supervision of Rabbi Joshua
 and Rabbi Akiba is said to have
 translated ^{into greek} it, in the first half of
 the second century.

Rabbi Akiba, the great Tana'i, who labored
 hard for the canonization of the Book
 is said to have done so from the
 two following reasons:

First he saw in the narrative of
 the Book some similarity with his
 own eventful life, the events of which
 for a better understanding of the discus-
 sion, I shall state at length.

Rabbi Akiba was in his youth employed

as a servant in the house of the very
 wealthy and influential patrician
 Ben Kalba Sabua. The patrician had a
 beautiful daughter Rachel and R.
 Akiba won her affection. Rachel knew
 that her father would not listen to
 the proposition of her marrying a poor
 servant. Therefore she prudently ad-
 vised him to go, and study at the
 school of the celebrated Gamliel and
 make himself a name which may lead
 to their mutual happiness. Akiba
 willingly adopted her plan, and Rachel
 found it easy enough to supply him
 with means to give his undivided ^{attention}
 to study. While Akiba was at the Acad-
 emy, away from Rachel, many of
 the rich and noble youths came to
 win her heart, but she rejected
 all the ardent suitors. This aroused

the suspicion of her father, and he soon
 detected that his daughter was in
 love with Akiba. The enraged father
 deprived her in consequence of this
 discovery, of all superfluous money
 that she may find no way to sup-
 port her lover. But what did
 Rachel do in this crisis? she cut
 off her so beautiful hair, and sold
 it, and sends the money to her lover.
 Finally Akiba, who had made rapid
 progress at school, received his degree
 and was considered by Gamliel the
 most learned and best equipped of
 all his hundreds of pupils. He re-
 turned to his native place, followed
 by a band of youths, who were liste-
 ning to his words of wisdom.
 His reputation had preceded him
 and many of the townspeople went

out to meet their distinguished townsman. Having received such honor from everyone, it was not difficult to appease Jacob, and Akiba married Rachel. Rachel was the Shulammitte, Akiba himself, the shepherd. The rich and noble suitors, the royal rival. The enraged father Rachel's - the brothers of Shulammitte. And Rakiba as the shepherd went finally, worth as the victor, and here as in the other case pure and innocent love carried off the palm.

The second reason is not a personal one but rather historical.

Great uneasiness existed among the people and the storm clouds were gathering and threatened to hurl their destructive thunders at a moment's notice. The people were deeply

aroused to the many indignities which Roman Tyranny had heaped upon them. In all places they began secretly to arm themselves and to prepare for the unequal struggle which had to come. Rabbi Akiba himself believed at the speedy return of the Maccabean King, which would produce a political Messiah, who would lead them to victory and success. He really believed that he had found this Messiah in Ben Koseba (Bar Kochba).

The Song of Songs Akiba explained in the light of the messianic idea and this interpretation became the lever which aroused the people to action against Tyranny and Oppression. In this I. of S. they were promised a Messiah, who had to come and redeem them. Thus the Canticum
Canticorum

became the National-Hymn which was sung to excite courage, as the Marseillaise of France etc.!

This last reason seems to me to be a very good one: and, a very proper motive to enthrone a noble soul like the one of Rabbi Akiba.

According to Eusebius, Melite, Bishop of Sardis, in the second century of the christian era, went to Palestine for the purpose of ascertaining the sacred books of the jewish Canon and found the S. of S. among the number.

C. Escegesis.

a, The allegorical interpretation

This interpretation has at all times found the most numerous followers and defenders and we shall therefore consider it before the others.

Hieronymous in his "Præfat. ad Ezeziel" says, that it was the custom of the Jews of his time to interdict the reading of the S. of S. to any ^{one} who had not yet reached the age of 30. The same prohibition applies to the study of the ^{מחשבה בר שירה} and the first chapter of the ^{מעשה מרובה}

The Essenes saw in the S. of S. a number of theosophical teachings and on this account prohibited the reading of it by the vulgar uneducated crowd

In the Talmud Jerushalmi IX. 12 we

find that it was prohibited to be read
on account of its lasciviousness.

To tradition we owe the still powerful
prejudice in favor of an allego-
rical interpretation, that is of the
view that from verse to verse the
song sets forth the history of a
spiritual and not merely of an
earthly love. The arguments, which
have been adduced to prove that the
Septuaginta translation implies an
allegorical preposis, are inadequate.

The oldest reference to an allegorical
interpretation we find in Tannith IV. 8
which takes Sol. to mean God and
the Shulammite the people of Israel.
The Jews of Alexandria saw in the
Book the relation of the soul to
its creator allegorically expressed.
Next we have reference in the Mid
rash

to Shir. Ha-Shirim, which according to Raabe and Umbreit was written about 100 a.c. This Midrash goes farther in the allegorisation than the Mishnah.

Then we have a reference in the works of Origenes (240. a.c.) whose opinion is generally adopted by the church, and is authority for the catholic church. Hieronymus translates the passage as follows:

"Canticum Canticorum amorem, desiderium, inextingit animal sub specie sponsae et sponsi, caritatis et amoris vis perueniendum docens ad consortium Dei."

Then we find a reference, in the Targum, written about 300 years after Origenes, according to others about 800. which makes the whole book an allegory.

The following are examples of the allegories as given in the Targum.

מִיָּשְׁבֵינוּ צִמְחִיד זְרוּעָה הַבִּיצָנִי הַפֶּלֶךְ חֲדָרֵי וְנִילָה
וְנִשְׁמָחָה בָּהּ

this refers to the people which God lead
to the mountain of Sinai.

אֶל-תְּרָאֵנִי יִשְׁעֵנִי יִשְׁתַּחֲוֶה יֵשׁ יִשְׁעֵי תֵנוּי הַשָּׁמַיִם וְנִבְנוּ
אֶמֶי וְנִחְרוּ-בִי יִשְׁמֵנִי וְנִטְרָה אֶת הַפְּרָמִים פְּרָמִי
יִשְׁלִי לֹא וְנִטְרָתִי

this refers to the repentance of the people
after the making of the golden calf.

In the same joyful strain the
following passages are interpreted:
Expt I. 7. refers to Moses praying for
the people

III. 6-11 This passage refers to Joshua
conquering the promised land, and at
the same time to the building of
the holy Temple by Solomon.

VII. 13. The words וְיִשְׁפְּטֵהוּ לְפָרְמִים refer

to the people of Israel in Babylonian captivity, praying to God for freedom and for the speedy return to their own country.

VII. 14. Has reference to the redemption
VIII. 14. expresses the ardent hope that God would speedily lead his chosen people back to the Temple-Mount. The interpretation of the Targum was still further developed by the mediaeval Jews. The reading of it was introduced into the liturgical services and during the exposition of the Jews to persecutions, its consoling appeal to the past and to the future glories of Israel maintained it as a popular national poem.

In the beginning of the 18th century we find the tide turning against the allegorization of the Book.

The new school of criticism, under Moses Mendelssohn (1729-86) which without actually, changing the existence of an allegorical meaning, determined to keep it in abeyance, and meanwhile to devote itself to the literal interpretation. Herder cleared it from the imputation which a rationalistic age ascribed to it.

But the Rabbis of the Middle-Ages follow the Targum in its interpretation, among these especially the celebrated R. Shelomoh ben Jischaki (Rashi died 1105) and David Kimchi. They see in the S. of S. an allegorization commencing with the Exodus of Israel from Egypt.

Then Ezra goes even further, and believes the allegory to commence with the history of Abraham.

Moses Maimonides explained the Book

as an allegory expressing the intimate relation between soul and intellect.

The interpretation, as adopted by the catholic church is virtually the same as the one referred to by Origines. The bridegroom is Christ, and the bride the church or the virgin Mary or the single soul which has been forgiven. The lovers as represented in the Ring lays bare the fadles spirit of the world, and the baneful splendor and luxury of a world estranged from its God.

"O you die springst aus dem Tod, aus dem
nirgend eine Auffassung, befreundet
dich schon gefallen, in der "Bräutigam"
der Braut."

(Köhler.)

Es kann zur Hervorhebung von Folie,
hier steht in der Typographie als
Ausdruck des Aufstiegs des Geistes

"Jehovah's" "Solamit" and "Tinsamkining".

The allegorical interpretation is in perfect accordance with the spirit of oriental poetry.

b, mystical interpretation.

The mystical is properly a mere offshoot from the allegorical, and owes in all probability its origin to the necessity which was felt to supply a literal basis for the speculations of the allegorists.

This basis is either Sol marriage with a daughter of Pharaoh or with an Israelitish woman the Shulammitis.

The Kabbala which marks a strong reaction towards Philosophy interprets the S. of S. to mean the mystical union of the lower developed mind with the all pervading שׁוֹרָה לֵב

Mose ben Tibbon and many representatives of the Kabbalistic movement represented Sol. as the picture of the highest intellectual will (intellectus agens) and Sulamit as the picture of the concrete, the sensual (intellectus materialis) and the whole endeavors to blend both, though so much opposed to each other, into one harmonious whole.

Johann Emanuel Veit - "Die Pfingst-Pil' b
ist keine bloß sinnliche, sondern eine
sehr hohe, geistige, sinnliche. Die Pfingst
ist ein sehr geistiges Pflanz, kinde-
lich, einfach, reinste Kunst, mit einem
Ausfluss des Geistes der Kunst und
Kunst. Diese Kunst wird man
dass man die Kunst der Kunst
und die Kunst der Kunst der Kunst
Kunst und Kunst der Kunst."

and The literal and grotesque
interpretation.

Herder saw in it nothing more but a glorification of a true and innocent love, Abraham Ibn Ezra had the courage several centuries before Herder to express the same opinion. A step was made by J. T. Jacobs (1771) and later by Staendlin who distinguished the husband of the Sul. from Sol., representing the latter as the baffled tempter of innocence. This view prepared the way for the theory now most current among critics. Modern Jaegesis has abandoned the allegorical, the profane grotesque interpretations. The scientific exposition seeks mainly the simple philological understanding and ascribes ^{to it} an ethical and didactic tendency.

D Tendency.

Nearly all the critics agree that the tendency of the *S. of S.* is ethical, as well as didactic in nature. It is the object of the Book to depict the temptations peculiar to a beautiful woman brought to the court of such a licentious king as *Ab.* has been, and in contrast to bring out the power of true love to withstand them successfully.

This fidelity is genuine virtue and is the result of the fear of God. Here is a noble soul engaged in a struggle as momentous, with a foe so subtle and terrible as ever sacred poet has celebrated in Song.

"*Love's Labour's Lost* is a fine illustration of the power of love to withstand temptation." *W. M. Thackeray*

Every true friendship has been gratifying.
 An Luba wird jenen, als Monogamie
 in menschlicher Form."

Ewald holds that faith is idealized in
 true love. In spite of all temptings
 the maiden remains faithful to her
 lover. Delitzsch sees also a moral
 ideal represented in it, namely mar-
 riage based upon true love.

According to Raabe does the book
 intend to teach contempt for luxury
 and possession in this world and for
 high station in life and worldly honors,
 it teaches the true moral state of man.

It seems to me that if the Canticles
 have any tendency at all, they merely
 intend to convey that the doctrine of
 monogamy is the ideal state, and
 that this rests upon sentiments of
 love and mutual respect.

The tendency of the book is undoubtedly of an ethical character, to this point the refrain "I charge you, O daughters of Jerusalem that ye not stir up nor awake my love until it itself pleases" this refrain occurs five times. Do not plunge yourself hastily and wantonly into the passion of love, do not arouse love through coquetting and popular devices, abide your time and wait until the proper time comes. The tendency expressed has a double side a moral one and a polemical one.

The moral side - "the contrast between pure love as compared to the impure. Compare the following passages

אַחַת הָיָא יוֹנָתָן תַּמָּרִי אַחַת הָיָא לְאַיִם בָּרָה הָיָא לְיוֹלָרָהּ

שְׂנֵאִים הָמָּה מַלְכוֹת הַנְּשִׁמּוֹנִים בְּלִלְנָשִׁים וְיָנִי לְמִוֹת אֵין מִסְפָּר

The bard contrasts the many wives with the one true love of Sul. - Antithesis gives the key to the whole Book.

- 4. the contrast between contentment in love as opposed to revelry and debauchery. (V. 1.)

c, The same thought is expressed in I. 12.

d, Virtue in its purity does not need a keeper (VIII. 11. 12) The antithesis here is that what must be watched does not secure safety.

e, Sulamith feels insulted when compared to a danceuse. (VII. 1.)

Here the antithesis is against prostitution dancing, as it is custom in the orient.

f, The fear of the King during the night is portrayed. The shepherd is not afraid to enter the cave of a lion and seek there shelter.

Love makes the Shepherd bold, be-
cause it is pure; but Pol. whose
love is based upon the lower pas-
sions needs sixty warriors to guard
him.

True and pure love lifts man up and
makes him courageous and strong,
but sensual love makes man a
coward.

The great innocence of Pulamith as por-
trayed is shown in a dialogue between
herself and her shepherd-lover. (VII. 7. 10).
He alludes as to her beautiful form
when Pul. at once fires to the converse.
Ain a turn and asks him "Let
us go out into the free air" VII. 12. 14.
VIII. 1. 2.

The tendency is also didactic in na-
ture, it endeavors to teach that
pure love in spite of all obstacles

must be victorious. The poet is over anxious to bring out this truth because at the time when he lived he must have missed the ideal love.

The Polemic is directed forwards
 a, superficial and sensual love and
 b, against the dancing girls, the latter were to be found in the houses of every rich man and were ordered to dance in rather scanty attire before the invited guests.

c, against city life, which has a debasing effect upon morals

d, against luxury in dress and in eating which produces effeminacy

e, against life at court.

F

a, Unity of action.

Many critics claim that the book is a mere collection of songs without any connection between them.

Others again show that it builds a unit, a harmonious whole. The arguments for the last view are as follows.

1, Sulamith and her friend have through the whole book the same character and the same sentiments

2, the name Sol's and החלל occur in various places.

3, The daughter Jerusalem's בנות ירושלים (only once בת ציון) form a standing chorus

4, Similar verses are interspersed through the various parts of the book like:

השבעה אהכס בנות ירושלים
למה לך רודי לצבי

5, Progress in action, first is winter then spring and then summer described.

b. Form of Shir-Ha-Shirim

This is undoubtedly the most difficult part of the whole discussion. It is claimed by the various schools to be a song, a collection of songs, a poem, a Dialogue, a drama, an idyl and finally a love song.

1, it is a poem. —

Herder says: "Es ist nicht eine Kniffelförmige Prosa und nicht eine Dichtungsform." Moses Mendelssohn is of the same opinion, also Jacobi.

Then Ezra and Samuel ben Meir take it to be a love song and compare it with the shepherd songs of the Troubadours.

und fort, wohl brüderlich und gut, bei feind-
 lichen und völkischen Feindschaften
 bis zu Akiba's Tode fort vorzugsweise
 vürde. (Tosafot Sanhed. c. 12.)

is it a dialogue? The standing chorus,
 the representing of a bridal train
 at the end of the third chapter,
 various pauses and changes may
 indicate it to be a dialogue.

Against the theory of a dialogue may
 be urged, that the whole seems to be
 addressed to the daughters of Jeru-
 salem, who during the whole narrative
 keep silence. Only in one place (V. 9)
 are they referred to as speaking, this
 seems to be the only real dialogue, all
 the other parts are only reports given
 by the Shulamite to the persons sur-
 rounding her.

Is it an idyl? Reginald Stuart Poole in his "Hebrew Ethics" on the evidence of the date of Hebrew Documents says:

"The Song of Sol. is a pastoral idyl. Any one, who will take the trouble to read it, after having read the earliest Arab poets will see this at a glance and no one will admit in this case the allegorical interpretation. It is perhaps the earliest Hebrew document which has at its root a truly noble idea of love before marriage. Let one passage prove this:

"Set me as a seal upon thine heart, as a seal upon thine arm for love is strong as death."

This lighting up of love by the shadow of death is well fitted to the song of a pastoral maiden's fidelity to her love in spite of all the temptations, of all the splendor of the greatest King of the age. It is a poem true to the Hebrew's nature.

For we have the faithful echo in the story of the Arab wife who preferred her poverty-stricken husband to the Khalif, the greatest warrior of his age and the most potent and wealthy sovereign.

The pictures of the Book are taken from rural life, and especially from the simple life of a shepherd. In some parts we may fitly compare it to the idyls of Theocritus, and of Tennyson. The life of a shepherd is very ably portrayed but at times we can glean that the role of shepherd, which the author has given to his hero and heroine, is but a pretentious one. The shepherd feeds his flock under little in mountains covered with myrtle. They arrange also excursions into the vineyards, for such pastime the shepherd finds hardly any leisure, and is pictured as one watching a vineyard and well acquainted with the life of shepherds.

The Drama-Hypothesis.

Origines, in his Commentary to Canticum Canticorum, says that the C. was written in modum dramaticis.

Umbreit and Ewald deserve the honor of having been the first in modern times (1820) of having seen in the C. a drama of a high and excellent character written during the golden period of Hebrew poetry. They even assert that it was acted before the royal court.

According to Kaempf the drama is divided into three parts, and each act again into three scenes, this makes nine scenes, and the appearance of the brothers (VIII 4) a special scene which altogether makes ten scenes. Others divide it into 5 acts, by the four time recurring refrain "I adjure you daughters of Jerusalem".

Act first from Chpt 1st till IInd 7.
Solomon's first attempt to win the Sulamit from her home in northern Palestine. Chorus of court ladies.

Act second from II 8 till III 5
The Sulamit describes a visit from her shepherd-lover. Dream of the Sulamit; she seeks her lover and finds him.

Act third from III 6 till IV 8.

Second attempt of Solomon. The Sulamit has been adduced to come to Jerusalem. Wedding preparations are made. Chorus of citizens of Jerusalem. Solomon sings the praises of Sulamit. The Sulamit describes her lover as coming and courting her.

Second dream of the Sul. she seeks her lover and fails to find him.
Climax of dramatic effect, outburst of passionate feelings.

Act fourth from V. 9. till. VIII. 4

Third attempt of Solomon to win the favor of the maiden. Chorus of Court-Ladies. Rustic dance. The maiden definitely rejects the approaches of Solomon and prophesizes her loves.

Act fifth VIII 5-14.

Return of the Sultanit with her lover to her paternal home. Chorus of Shepherds, vine-dressers who rejoice at the return of their friends.

The drama closes with the refrain of admonition to the ladies not to attempt to weaken love in her unless it comes unsolicited to her bosom.

She sings after having returned home

"Strang as death is love:

Stern as steel is affection

Its flames are flames of fire.

Floods cannot quench love,

Streams cannot sweep it away.

If one should offer all his wealth for
He would be utterly despised. ^{love}

She then describes how her virtue
served her to resist the blandishments
of the King, and the Drama closes
with the rejoicings of the reunited
lovers.

Another division is as follows.

Erstes Gefährlichkeits I 1-8.

Sulamit im Tempel und Palästina
_{sur.}

Zweites I 9-17 II 1-7.

Sulamit und Salomon.

Drittes II 8-17

Sal. befragt die Sulamit

Viertes III 1-5

Sulamit befragt.

Fünftes III 6-10.

Sal. Singend in Jerusalem und.

Sechstes

Passah IV 1-8

Sulamit's Befehl ist ausgeführt.

Wochenfest IV 9-16.

Sul. im Garten des Hofes.

Akt IV 1.

Sol. Morgenstunde.

Wochenfest V 2-7

Sul. Sonntag

Passah V 8-16 VI 1-3

Das Fest ist beendet und die Feiern

Akt VI 4-9.

Sul. im Sol's Zimmer

Zweite Akt VI 10-12 VII 1-6.

Sul. im Garten zu Etan

(Die Gärten sind über dem Hof und der Stadt)

mit Bäumen wie in Jerusalem sind

und Josephus in Etan (nicht von Betan)

Dritte Akt VII 7-14 VIII 1-4.

Sulamit's neue wichtige Aufgabe.

Winnipeg VIII 5-7

Tulamit and Sol. in the primary.

Winnipeg VIII 8-14.

Tulamit! Winnipeg bei den Brüdern

In general the ancient primitive spirit does not rise to objective poetry. The poetry as represented here in this book partakes somewhat of the epic character. Guetzlaff agrees with Herder that the Orient does not possess a real drama. They have didactic and epic poems, they have songs and fables but not a drama as the occident. To have women act, and also gesticulating was entirely foreign and opposed to oriental custom. The consciousness of the Jewish nature was attached to religion. Gould says: "Winnipeg fables den
fables were not the different

Einmal wird Göttergötter Göttergötter
 in der Dornenrose mit der
 Götter in der Dornenrose

Enald in his honest enthusiasm is
 carried too far.

The drama originated with the Greeks
 long after Solomon (650. b. c.) The
 Jewish mind had no understanding
 for drama and then it is not very
 probable that women took part in
 acting.

Kaempff strongly asserts that the Jews had
 a drama and he asks that the Pro-
 logue of Job should be compared
 with the Prologue of Goethe's Faust.

II Chpt. 10. ענה דודי דמיר לי, Pulamit
 instead of speaking directly to her friend
 in the manner of a dialogue narrates
 a conversation which she had had
 with her lover. The dialogue is all through

interspersed with indirect sentences, which instead of being directed to her lover, only speak of him *voir*.

דור. ל. י. 17

and

י. ש. ק. י.

A drama must have action, must have a place of action, here all is narrated as having happened in the past. The Shulammit tells her friends that she has looked for her love all through the streets of the city instead of telling them that she is seeking him.

As I am rather inclined to favor the opinion of Græter, I shall quote him at length:

"Ist Jopelind ihr primär Aulogon iroy
 ein argo'flumidob Linb'ofedicht mit einem
 utloogiften Oupfroy, mit singuloghen, di
 ologon und mit einem fülle poetifchen
 Pfo'nfiken, ein Jonyon und Luyoluan.
 Es fort einen utfifchen firtaryand
 ein

auf die unbefundene Pithun und die Zeit
 der beginnenden jüdischen Fällung
 mit der dunkelsten Nacht der ersten
 September v. C. vorgeordnet zu werden
 stellt es einen idealen Satz vor. Es ist
 aber keine Forderung, sondern ist eine
 durch die Natur bedingte Begrenzung. Der
 Grundgedanke ist ein sehr einfacher. Die
 ersten Selenit, Felsen Amethyst, eine
 wertvolle Mosaik, die auf einem kleinen
 Steinsteine, sind durch eine gewisse
 künstliche Färbung sehr schön gefärbt.
 Aber, das ist nur ein Stein. Die
 Linie ist sehr schön. Ungeachtet der
 großen Linie bleibt sie klein. Sie zeigt
 der Färbung Jerusalem's eine Linie, die
 der Färbung Jerusalem's eine Linie, die

Der Gedanke geht auf die Idee
 der Färbung der Färbung und der Färbung
 der Färbung. Es ist eine Färbung
 der Färbung der Färbung zu werden

und die pflicht zu ihm.

2, Der tolle Sommer, der fröhliche
pfeifende Fröhling in der Zimmer, die
Zögner, der unzufriedene, die pflicht zu
und die Sommer die Zögner, der
nicht mehr zögernd und die nicht
zu ihm

3, Die nicht mehr der Winter der Lichte
mitten mit demselben.

After having quoted the opinions of
the various schools I have come to
the following conclusion.

That the S. of S. is a typical poem,
and the only one which does not con-
tain a religious tendency. It is no-
thing religious or sacred contained in it
as the Allegorists claim, nor is it ob-
scene in character as the Rationalists
assert, nor a collection of single
poems, nor put together of fragmentary
pieces of poetry.

It is not a polemic, it is not ^{written} against Polygamy, nor is its tendency to belittle Sol. and his court, nor is it a wedding-poem, nor a drama but a lyrical poem in the form of a Monologue.

The poet who has himself experienced love, knows the heart of woman and the ways of the world and represents a woman who should embody his ideal of a pure and innocent love.

"The poetry in the Canticles is mixed, it is lyrical through the deep feelings of love - idyllic through the figures of the shepherds and flocks and dramatic through the Dialogue.

The Jews were wont to celebrate their musicals for seven days together, distinguishing them from each other by different solemnities.

Rev. Dr. J. M. Wise agrees in the main with Prof. Grætz. He says: "Shir-Ha-Shirim contains Grecisms and Aramisms which point to a time when the Syriac and Greek languages ^{had} already left their imprint on the Hebrews.

There is no God, and no name of God in the whole song, it could not have been written in the prophetic time when the name of God was first and last on the lips of inspired speakers.

It is in form Grecian, and not Hebrew.

The daughter of Israel has never been glorified more successfully than in this song and yet it is an allegory, written in behalf of the Hassidim and against the Grecian Hebrews, written in a most amiable spirit, inoffensive, yet forcible argumentations.

Rev. Dr. Kohler says: Es ist hauptsächlich eine
 christlicher Lincolne Bruell's, welcher Dinge
 (sind mit den in der Meibach (früher
 Taanitz) anwesenden Volkspersonen von 15 bis
 ab mehreren Stunden der Disputation
 der Verbindung zu bringen, bei welcher
 „die Töchter Jerusalem's“ plötzlich erschienen,
 unter denen sind Töchter aus der Wüste
 der Missionskirche von Sylliff und ihren
 Freunden, die die Forderung der Freiheit, von
 ihnen. Also gerade die schmerzlichen
 Töchter der Verfall der christlichen Lieder
 in der Gegenwart. Zu mehreren Stunden
 für die Bruell haben sollen, dass eine
 nur noch eine schmerzliche Klage nicht
 in der Fülle der Menschen ist,
 dessen Hoffnung nicht die menschliche
 Zeit zu finden ist, in der wir, menschliche
 Leben. Substanz und Gassen
 selbst, das Leben zu retten will.

14. Freuen wir, die Befreiung eines solchen
 veltfidenstigen Volkstums und jüdischen
 Süßwasseritums im menschlichen
 Jast dunkel? Der jüdische Alt
 ist eine veltfidenstige, wie in Syrien
 opfernden Vommensmenschen und da
 man, wie als Jüdische im Tempel
 (Taamit 31) Opfern und Jüdische
 der man Jüdische wie als Tempel
 yakonente 10^{te} Tische, wie die Jüdische
 Vorfürer der Jüdische (moyl. Exod. 15. 20.
 + Exod. 12. 13) einen veltfidenstigen Jüdischen
 wie für wie die Jüdische (Lev. 25. 9)
 wie zum Tempel für Vommens und
 Veltfidenstige.

Kobler holds that this S. of S. was sang among the common people during the Babylonian exile, at weddings and other joyous occasions.

F The Text a Language.

The language of our lyric poem is beautiful and very poetical. The poet has given to Sulamist, an easily excited imagination. She thinks of her absent lover, and her imagination is so vivid that she fancies that everyone must at least know him. In haste she runs through the narrow and tortuous streets of Jerusalem, asking the guards, who are patrolling the city, whether they had not seen her beloved, one. The language and pictures used are not abacane as some assert but are full of modesty. Some of the critics seem to overlook the very important fact that we cannot measure writings two to three-thousand years old by our present standards of morality. And in my humble

opinion does the modesty of expression
 very favorably compare with the typical
 effusion of this our age. Some of the
 pictures may grate on our ears, but at
 the time of the composition of the book,
 it was perfectly proper to use them.
 The poem does not grow monotonous and
 pivots the interest of the reader to the
 very end. The language is vivid and
 full of animation. It is an artist.
 The trait of the poem that the Fulamit
 only speaks of her mother and not of her
 father (III. 4. VII. 9. VIII. 2.) Fulamit gives
 us also to understand, that she has
 brothers, but they are from mother's
 side (I 6,) but not from father's side.
 The poet intends to convey by these omis-
 sion the following: On the whole Ful-
 amit, being a young and beautiful
 girl acts rather with more freedom

than would be considered in good taste. She meets her lover often, they are all alone and plan excursions, she allows him to embrace her and to kiss her. This freedom which the poet so skillfully allowed to her serves his purpose admirably, namely to bring out the contrast - in spite of all this she remains pure.

A father should have surely not allowed his daughter so much freedom nor brothers on father's side.

The great charm of Hebrew poetry - Parallelism - abounds in this song.

as II. 8. 9. VIII 6. I 5. V 3. VI 8. 9.

The Text is probably corrupted in many places, for it must be borne in mind that several hundred years had passed before the Book was

accepted into the holy Canon. Up to that time it was considered of an erotic character, and probably underwent many changes like many other writings. Then the book was undoubtedly, often recopied and the scribes were not too particular in the transcribing of it, as it was merely considered a profane writing.

Textual Criticism

a, Heading

To tradition we certainly owe the title which apparently indicates Sol. as the author, and not merely as the subject of the book.

שִׁיר הַשִּׁירִים אֲשֶׁר לְשֹׁלֹמֹה

Ben Ezra and Kimchi translate it

ש' הש' כי זה השיר מעלה מכל השירים

A song selected from the songs of Sol.
probably in reference to the passage
in 1 Bk. Kings. V. 12

וַיִּבְרַח שֹׁלֹמֹה אֶלְכִּים מִשָּׁל וַיְהִי נְסִירָה חֲמִשָּׁה
וַיִּזְלַף

but against the explanation referred to
speaks the Analogy

עֵבֶר עֵבֶרִים

הַבֵּל הַבֵּלִים

then a song selected from the songs of

Sol. would be שִׁיר מִהַשִּׁירִים

שִׁיר this is the only time that it occurs in the whole Book instead of, & we repeatedly find שִׁי, once שִׁי in שִׁי לְמִנָּה (L. 7.) שִׁיר belongs rather to the style of literary writing while שִׁי is used in the idiom of the people. Kaempff asserts that שִׁי is the older.

The preposition ל in שִׁי לְמִנָּה can hardly be considered as a sign indicative of dedication as in Psalm XXXV. 2 (מִי שִׁי לְמִנָּה) meaning to Sol. as in Ps. LXXII. 1 לְשִׁמְחָה יְהוָה מִיִּשְׂרָאֵל לְמִנָּה הָאֵל וְיִשְׂרָאֵל לְמִנָּה הָאֵל

as Septuaginta, Vulgate, Then Exra & others understand it to mean, but it is taken, by a large number of scholars, to mean regarding Sol.

King James translates "The song of songs, which is Solomon's."

Turn. - Lindaber Lindar von Shalomoh.

Keeneyf. - Lind dar Lindar Salomo's.

I, 3. "שָׁמֶן תִּירָק שָׁמֶן" לְרִיחַ שְׂמִינָה טוֹבִים
עַל-כֵּן עֲלֵמוֹת צַהֲבוּהָ

Young - Ein reichgewandter Döppel ist dieser Name.

Delitsh. - Dieser Name ist reichgewandter denn sein
Vorname

Keeneyf. - This Only, der reichgewandter, dieser Name.

King James - As ointment poured fourth is thy name.

Vulgata - effusum - תִּירָק

as in Jeremiah 48. 11 הִזְרַק מִכְּלִי אֵל-כָּל-

שָׁמֶן is the Subject.

עֲלָמָה - עֲלָמָה from the root עָלַם to cover up, hide.

this is analogous to the arabic ^{manhood} عَالَمٌ to attain

from this ^{young woman} عَالِمٌ youth, עֲלָמָה who is marriageable.

I, 4. מְשִׁכֵּנִי אֶחָדָךְ נְרוּצָה הֵבִיאֵנִי הַמֶּלֶךְ בְּדַרְיוֹ

וְגִילָה וְנִשְׁמָחָה בָּךְ וְנִפְיָדָה רִדְיָךְ מִיָּיִן מִיִּשְׂרָאִים אֶהְבּוּהָ

The last two words are to be taken adverbially, not
the upright love thee but with uprightness to
they love thee.
is impersonal בִּידָךְ

I 5. נְחֻרָה אֲנִי וְנָאָה בְנוֹת יְרוּשָׁלַיִם כָּאֵהָ לִי קָדָר
פִּירֵי עֹז נְטִלְמִיה

(Kedar) אֶף עַל פִּי שֵׁשׁ בֵּי שְׁחֵרוֹת יָבָה אֲנִי כִירִיעֹנָה יִשְׁלֹמֶה
Kedar is the name of one of the Bedouin tribes
which dwelled in black tents - קָדָר black.

I 6, אֶל-תָּרְאֵנִי שְׂגֵנִי נְחֻרָה שֶׁשָּׂבַתִּי הַנְּשִׁמָּה
בְּנֵי אִמִּי נְחֻרָה-בִּי שְׂגֵנִי נְטִרָה אֶת-הַכְּרָמִים כְּרָמִי
נְטִלִי לֹא נְטִרָתִי

נְחֻרָה Kwald - deep black
Kaempfer + Zoekler - blackish
Zunz - אֶלְמִינְדֶּרֶס.

נְשִׂבָתִי from שָׂרָף = שָׂרָף as found in
Gen. 41, 23. נְשִׂבָתִי קָרִים
chald. שָׂרָף niger.

בְּנֵי אִמִּי the sons of my mother i.e. my
own brothers, while אֶחָי means brothers
from father's side. In a polygamic
state of society, the brothers from mother's
side had authority over their sisters, even

when the father was still alive, the brothers had the right to dispose of their sisters as to marriage. (Gen. xxiv. 50). That the relationship from the side of the father was not considered as genuine ^{is} shown (Gen. xx. 12) where a marriage between half-brother and sister is mentioned

either from ^{חָרָה} or ^{חָרָה}
 נַחֲרָהּ בִּי
 When Ezra translates it נַחֲרָהּ בִּי

Midrash נַחֲרָהּ בִּי

That which follows is the result of the anger of the brothers. As a shepherdess she had many occasions to meet the shepherds because she could drive her flocks wherever she pleased but as a keeper of a pin yard she was fixed to the place and could not roam about as she had done heretofore.

פָּרָחִי שָׁלִי, this double ^{expression of the} pronominal suffix is common to northern Palestine, and is apparently an Aramaic way of expressing

as כרמך של בלונג. Besides these pleonastic expressions, are not entirely foreign to the classical Hebrew.

I. 7. הַגִּדָה לִי שְׂמֵחָהּ וּפְשִׁי אֵיכָה תִרְעָה אֵיכָה
תִּרְבֶּיךָ בְּשִׂמְחָהּ וְשִׂמְחָה אֵיכָה פְּעֻמָּה עַל עֵרְבִי חֲבֵרָה

Zur. - Immer unermüdet soll ich sein, ogleich
immer Aufregung bei der Freude immer
Gefühl.

Kampf. - Kampf ich immer mit Zorn wie
immer Freude bei der Freude immer
Gefühl.

Maeter. - Immer ich mit Zorn für immer
Vergessen.

King James. - For why should I be as one
that turneth aside by the flocks of
thy companions.

אֵיכָה in the sense of אֵיכָה compare it
with the aramaic אֵיכָה and אֵיכָה

The heat in the Orient reaches its maxi-
mum between the hours of 11 - to 3,

during these hours, especially on plains, people are forced to abandon their work and seek refuge and shelter in the shades of trees or in dwellings.

(Gen. I. 10) נִשְׁרָף לָמָּה = נִשְׁרָף לָמָּה

to en about תעה = טעה from טעיה - פִּעִשָּׁה
The Septuaginta derived it from טעה one who has to hide shame, טעה is generally translated 'in Chaldean by דנה
In Targ. Jon we find הִנֵּה rendered by פִּעִשָּׁה which is reference to טעיה seems to be the best derivation.

I. 8. אִם-לֹא הָרַעֲלִי לָךְ הַזֵּבָה בְּנָשִׁים אֲדָי-לָךְ בְּעַקְבֵּי

הַצֵּאן וְרָאִי אֶת-הַדִּיתִיךָ עַל מִשְׁכְּנוֹת הָרָעִים

הַזֵּבָה בְּנָשִׁים This form of the Superlative is employed

to express that the respective person or thing referred to is the only one possessing the attribute.

The shepherds generally went in company

with other shepherds in order to protect each other against robbers and especially against wild beasts.

I.9. לְסִסְתִּי בָרֻכְבִּי בְּרִיעָה רַפִּי הֵן רַעֲזָהּ

באחר מרכבי פרעה = ברכבי פרעה

like בְּרִיעָה גַּלְעָד which Kimochi translated

באחת מִעֲרֵי גַלְעָד

these chariots were either presented by Pharaoh or were like those used by the Egyptians.

I.10 לְמִנִּיף בִּתְּוִרִים שֶׁזָּאָרָה בְּחִרְוִזִּים

Tuna. Amunifying find skin Whorngun in
Gundunum fur, skin fold in Df n'v'm.

Kaemp. Min libling find skin Whorngun in
Dunthufur, skin fold in Df n'v'm

H. James - They cheeks are comely with rows, the
neck with chains.

שֶׁזָּאָרָה = הִזָּר = הִזָּר - בִּתְּוִרִים meaning a circle,
a ring. The Plural means a chain put
together from rings.

חרץ from חרץ (Arab قَزَز meaning to bore a hole for the purpose of connecting together. In the Bible we find only the Plural, but in the Talmud we meet ^{also} the Singular חרודות של דגים also the Plural חרוץ מרגלית (Baba Metriah 21.)

I 13. צָרוּר הַמָּוֶה דוּרִי לִי בֵּין נְשֵׂרֵי וְלֵין
Gaetz reads צָרוּר הַמָּוֶה דוּרִי לִי בֵּין נְשֵׂרֵי which gives, a much better understanding of the verse.

צָרוּר הַמָּוֶה Knald translated a bunch of myrah but better is a bundle of myrah like צָרוּר כֶּסֶף moneybag.

I 15. הִנֵּךְ זָכָה בְּעֵינַי הִנֵּךְ זָכָה עֵינֶיךָ יוֹנִים
The stat. constr. יוֹנִים must be added to עֵינֶיךָ

I 16 הִנֵּךְ זָכָה דוּרִי אֶף נְעִים אֶף-עֵרְשֵׁנוּ רַעֲנָנָה
עֵרְשׁ = the crane. עֵרְשׁ meaning a couch or any place to rest upon, it does not exactly mean bed.

I. 17.

קרוֹת בְּגִינוֹ אֶרְזִים דְּחִיטָנוּ בְּרוֹתִים
 רחִיטָנוּ K'tib

יִמ' א' רהי טנו

Gesenius connects it with ^{waterpipe, deep} רַחַט, it is called thus because the places between the beams may have led the poet to imagine them to be pipes. Then Ezra brings it in connection with a passage in Talw. Chag. 16. a.

רחִיטִי בֵיתוֹ שֶׁל אֶרֶם

Cypresse from בְּרִא' בְּרִא' ^{to put boards,} בְּרוֹת
 comp. בְּרוֹשׁ = בְּרוֹת

Second Chapter

II. 1.

אֵי חֲבֻצָּלָה הַשָּׂרֹן שׁוֹשֶׁנֶת הַנִּמְקִים
 חֲבֻצָּלָה from חֲבַץ ^{to be sharp, pungent,}
^{to be of light color}

also from בָּל ^{to be leafy}

הַשָּׂרֹן does not mean here a certain valley but valley in general.

שושנה from שושן

Gesenius derives it from שוש to be white and glittering

In the Middoth Rabbah this is explained as follows.

לא היא הבטלה ולא היא שושנה אלא כל-זמן שהיא קטנה
הוא קורא אותה חבטלה הגדולה (הקדילה) קורא אותה שושנה
According to this חבטלה and שושנה would
be one and the same kind of flower, only that
the full developed one is called שושנה, and
the less developed חבטלה

II 3. כתבום בעצי היער בן יורי בין הבנים בללן
חמדת וישיבת ופריו מתוק לחכי

תפוח or נפח either from תפוח
Some ascribe to תפוח the same effect as are
said to result from הידאים impetus veneris,
this ^{idea} is supported by חמדת which is a Phil
form and absolute, while often used in the
Kal it always requires an Object therefore

here not in the sense of חֲמַדָּה לְשִׁבָּה
 Kaempff supports this opinion and finds
 a proof of the use of חֲמַד in Midd. 66.
 where the Participium Pass of חֲמַד expresses
 the desire of woman for sexual intercourse.
 He translates the passage "in primis
 Pforten purpurne in Liebesfussen
 tum. - in primis Pforten fass ich mit
 Luft."

K. James I sat down under his shadow with
 great delight.

II 5 סִיכֹנִי בְּגִשְׁיִשׁוֹת רַבְרֹנִי בַּפְּנֹחִים כִּי-חִלָּה
 אֶבְדָּה אֲנִי

Quwa - Thirstet mich mit Auringen Wein.

Koller - O, thirstet mich mit Feinsten Wein.

Hitzig - Thirstet mich mit Weintrauben.

Kaempff - Thirstet mich mit Feinsten Wein.

King James Stay me with flayons.

בְּאַשְׁשֻׁוֹ from אַשַׁשׁ to strengthen, to press together into a cake, as in Hos. 3. 11. אֲשִׁישִׁי נָבִים which means Raisin-cakes, in New-hebrew אֲשִׁישׁ is a vessel.

II 6 יִשְׁמְעוּ לִּי בְּחַת לְרֹאשִׁי וַיִּמְנוּ תְּהַבֶּקֶנִי
the last word expresses a wish.

II 9. הִנֵּה-זֶה עֹמֵד אַחֵר כְּתִלָּנוּ מִשְׁגִּיחַ מִן-הַחֲלוֹנוֹת
מִפֶּן מִן-הַחֲרָדִים

כִּיר = כוֹתֵל wall (Arab. حَائِط)
The Targum takes חֲלוֹן in the meaning of חֲרָקָה
but the first is generally translated window and the latter lattice.

II 10. עָנָה רוּדִי וְאַמַּר לִי קוֹמִי לָךְ רַעֲיָתִי יִפְתֵּי וְלָכִי-לָךְ

On this sentence founders the Dramatic Hypothesis. Instead to speak to her lover she merely speaks of him, and what he has spoken to her. This one verse almost conclusively shows that it was never intended to be a Drama.

II. 11. כִּי-הָיָה הַסֶּתֶו גִּבֹּר הַנָּשִׁים חֲלָף חֲלָף לוֹ
 הַסֶּתֶו } K'til
 הַסֶּתֶו } K'ri. } chald. סֶתֶו winter.

II. 12. הַנָּשִׁים וְרָאוּ בְּאֶרֶץ יַגַּת הַדְּמִיר הַיָּעַ וְקוֹל הַבּוֹר
 נִשְׁמַע בְּאֶרְצָנוּ

Singular of הַנָּשִׁים is נִשָּׁא
 Ceresius, and fuerst bring it in relation
 with נִשָּׂא mensis florum.

The word comes probably from נָפַץ but not
 from נָפַץ
 דְּמִיר Then Ezra refers to Jes. XXV. 6.

דְּמִיר דְּמִירָא יִנְיָה
 which Luzz renders: wir d'ringelt der Antromittig.
 your Jotulysponny, while King James translates
 it "the branch of the terrible ones shall be
 brought low".

Then Ezra translates it with the song of birds
 although according to Kaempf דְּמִיר is not
 used as to the singing of birds but the other

half of the verse seems to point to song.
 כְּאַרְצָנוּ, also in our land, namely in the North it is becoming spring.

II 13, הַתְּאֵנָה חֲנוּטָה בְּגֵיהֶּ זֶה־גִּבְנִים סְמֵרָר נִתְּנָה רֵיחַ
 קוֹמִי לְכִי רַעְתִּי זִבְחִי וְלִכְי-לֶךְ

חֲנוּטָה from חֲנוּטָה

Opdenius translates it aromatic smell.

Turn - turning

King James. - The fig Tree putteth forth her green figs

Then Ezra explains as follows:

בְּגֵיהֶּ הַזֶּה הַפְּרִי קוֹרֵם שִׁיתָבְשָׁל
 i.e. unripe fruit

סְמֵרָר in Syriac meaning to bud, the word is probably composed of סְמֵרָר

Maimonides. - הוּא הַפְּרִי שֶׁמִּמֶּנּוּ יֵהִי הַפְּרִי

סְמֵרָר forms here a relative clause &

וְהַגִּבְנִים (אֲשֶׁר) סְמֵרָר קוֹמִי לְכִי

K'ri, the K'ri is undoubtedly here to be preferred as לְכִי immediately follows.

& The Syriac translation in order to avoid the difficulty, reads

הַגִּבְנִים וְסְמֵרָר

II 14.

יוֹנָתָן בְּחִנְכִּי הִסְלַע בְּסִתֵּר הַמִּדְרָגָה הָרְאִינִי
 אֶת-מִרְאֵיהָ הַשְׂמִיעֵנִי אֶת-קוֹלָהּ כִּי קוֹלָהּ עֶרֶב
 וּמִרְאֵיהָ יָאִיר

Kimchi derives it from חִנְכָּה and
 also from חוֹךְ as Jer. LVI. 22.

רֶרֶךְ סֶנֶךְ = arab stairs, a
 way hewn out in the rock and which is
 ascended by means of steps. Aram. סִנְכָּה
 In new hebrew it is used to indicate
 position in the life, rank.

פְּנִיָּה = מִרְאֵיהָ it is plural but according
 to Ewald it is a singular form.

II 15

אֲחֻזֵּי-לָנוּ שְׂעָלִים שְׂעָלִים קִטְנִים מְחַבְּלִים כְּרָמִים וְכִרְמֵינוּ
 סִמְרָר

This verse is said by Herder to be a song or
 a fragment of a song, and she sings it
 asked to do so by her lover. The foxes deserve
 the name "the spoilers of vine" not because
 they care for the ripe grapes but because they
 undermine the vineyards by the making of

with the rest of the picture נסדו הכללים, for
with the approach of the eve, when it grows cooler,
the shadows do not flee but on the contrary
grow longer and longer. He refers to Jer. II. 4.

בַּיּוֹם הַזֶּה כִּי יִנְטוּ שְׁלֵלֵי עֶרֶב

'for the day goeth away, for the shadows of
the eve are stretched out.'

The expression נסדו הכללים can only be used
when the sun is rising then the light
grows more and more intense and the sha-
dows begin to vanish. At noon when the
light of the sun is brightest we can
hardly notice a shadow.

Therefore the Rabbis say and Rashi

עַד שֶׁתִּקְרַב נֶשֶׁת הַחֲמָה קִיּוֹם הוּא הַשֶּׁמֶשׁ

"until the Sun expands herself" which
seems to me the proper correct meaning
Also Ben Ezra seems to be of the same
opinion when he says עַד שֶׁיִּבּוֹחַ חַח הַיּוֹם קִיּוֹם הוּא

הַיּוֹמִים, וְזֶה עֵינָן נִסְדוּ הַשְּׁלֵלִים

על-הרי דָּהָר King James upon the mountains of
 Bethel זונג - and den frommichem Burgum
 It is here in praise from דָּהָר (Genes. XV. 10).
 Maetz reads קרי ב'ש'ם
 Delitzsch - וויף שוויףליפתיקעם Burgum
 Then Ezra whom Ewald follows takes דָּהָר as
 an abstract term meaning operation, divi-
 sion
 The Syriac translation and Theod. read
 here קרי בשמים as VIII. 4.

Third Chapter

על-מִנְשַׁכֶּי בִלְלוֹת בְּקִנְיָתִי אֶת נְשָׂהּ הָכָה וּפָנָהּ III.
 does not mean that she looked
 for her lover by her side, but she was dreaming
 of him. The expression merely indicates the place
 III 2 אֶקְוֶה נָא וְאֶסְבֶּה בְּעֵיר בְּשׂוּקִים וּבְרַחֲבוֹת
 אֶקְוֶה does not mean that she actually
 rose from her couch but she merely resolved

in her mind to do so.

בְּקֵייר means Jerusalem
 בְּנִשְׁאָקִים singular שֹׁק related with the root
 נִשְׁקָק to run, from this comes also נִשְׁקִי thigh.

III 5-11. Those who adhere to the Drama-
 Hypothesis regard these sentences as
 the nucleus around which the whole
 turns, they call it the festal entry
 of the bridal train into Jerusalem.
 "Who is this that cometh out of the wil-
 derness like pillars of smoke, perfumed
 with myrrh and frankincense, with
 all powders of the merchant? Behold
 his bed, which Solomon's, threescore
 valiant men about it, of the valiant
 of Israel. They all hold swords, being
 expert in war: every man hath his sword
 upon his thigh because of fear in
 the night. King Sol. made himself

a chariot of the wood of Lebanon.
 He made the pillars thereof of silver,
 the bottom thereof of gold, the covering of
 it of purple, the midst thereof being
 paved with love, for the daughters of Jer.
 Go forth, O ye daughters of Lion, and be-
 hold King Sol. with the crown wherewith
 his mother crowned him in the day of
 his espousals and in the day of the
 gladness of his heart.

מִי זֹאת עֲלָה מִן-הַמִּדְבָּר כִּתְּמָרוֹת יוֹשֵׁן מִקְעָתָה 6
 מִר וּלְבוֹנָה מִכָּל הַבָּקָה רוֹכֵל

מִי זֹאת עֲלָה This is used impersonal and
 does not refer to a woman. This is a
 construction as found Jer. 63.1.

מִי-זֶה בָּא בִמְאֻדִּים

To enounce something extraordinary, the
 answer is in the next verse 'behold
 we recognize Sol's bed. So it appears
 that we have solely to deal with Sol.

uncertain what desert is meant
 מן המדבר *fm. from* זָבָק dust, here meaning
 זַבְזָקָה fine pulverized spices.

Rashi -

יבך העולה מדבר הנכתב במכש

רוכל = רוגל, one who travels about.

Septuaginta takes it in the sense of a perfumer.

^F מִצְחָהּ וְשֵׁלֶשׁ לִמָּה⁷ a construction common in Aramaic
 Mendeleevich "Tufet, Salomo fin' Bnft"

הִנֵּה מִצְחָהּ וְשֵׁלֶשׁ לִמָּה נְטִיפִים גְּבוּרִים סָבִיב לָהּ מִצְבְּרֵי יִשְׂרָאֵל
 Ewald "Der 12te Salomo fin' Bnft."

Junr. "Tufet, 12te fin' Bnft, Bnft's Bnft's."

Kaempfer "Tufet! 12te fin' Bnft's."

נְטִיפִים גְּבוּרִים Magnus refers to a passage in
 Talm. Sanhedr 7. a. where 60 appears to be used

as a round number, also in Maad Katon 28 a.
 Baba Met. 107. b.
 Baba Bat. 91. a.

III 9. עֲשֵׂה לֹו הַמִּלָּה וְשֵׁלֶשׁ לִמָּה מִצְחָהּ הַלְבָּנוֹן
 יִפְרִיֹן Delitzsch takes it to be identical with מִצְחָה
 related with the Sanskrit parjāna mea.
 ning saddle, aram פִּירָה bed

Kaempfer holds it to be a pure semitic word
contracted from *אֶפְרַיִן* which again is
composed of *אָפַר* to rise up high, ^{arched} and *פָּרָה* to
carry, *אֶפְרַיִן* means therefore a sedan chair
with a baldachin. compare Talm. Baba 12^a.

He seated her into a sedan chair *הוֹשִׁיבָהּ כְּאֶפְרַיִן*
i. e. He treated like a newly married
bride who was carried in such a chair
from the house of the parents to the house
of the bridegroom.

Kimchi - *הוּא מַטָּה שֶׁנִּשְׂאִין בָּהּ הַכֵּלִי*
Gesenius translates it *periculum*.

III 10 *עָצוּרֵי עֵשֶׂה בָּסֶף רִפְיָדָתוֹ זָהָב מְרֻכָּבוֹ מְרֻכָּמֵן*
הָיָה לְצוּף מְהֻבָּה מְבֻנוֹת יְרוּשָׁלַם

Zinn-Purpur Purpura purpurea now filbrown, purple.
Indica goldene, purpurea Pity now Purpur,
fine Zinnred, purpurgelblich mit Indica more or
less das Feighe Jer.

K James - He made the pillars thereof of silver,
the bottom thereof of gold, the covering of it of
purple the middle thereof paved with love
for the daughters of Jer.

III 11.

according to Ewald ^{סְאִינָה דְרֵאִינָה} stand for ^{סְאִינָה}
^{סְאִינָה}, the former is used to sound better
 with ^{דְרֵאִינָה}

Fourth Chapter

IV 1.

הָנָה דָּבָה בְּעֵינֶיהָ הָנָה דָּבָה עֵינֶיהָ יוֹנִים מִפֶּעַר
 לְמִינֵהּ שֶׁעָרָה דְעֵרָה הָעֵדִים שֶׁנֶּלְשָׁה מִהָרָה לְיָדָהּ
 Zuna - Ringer, she biff pfein, maxine Forten, she biff
 pfein, sheine Ringer, Forten finkar sheine Ringer
 or, sheine fover usin sheine fover, sheine
 Long Gilead foverlongen.

sheine fover fover sheine Ringer, sheine fover
 fover fover. sheine fover usin sheine fover
 fover fover sheine fover fover sheine fover
 fover. — Kaempff.

There hast doe's eye within thy locks, thy
 hair is, as a flock of goats, that appear from
 Mount Gilead. — King James.

מַפְעֵר = מַפְכִּיב according to Ewald.

Iben Ezra brings it in connection with ^{דָּמַר}
(Gen xxvi 8.) דָּמַר הַחֲלוֹן

לְצַמְתָּהּ from צָמַם to bind up, to braid.

מִן הַלֵּשׁ from אַרַב מִלֵּשׁ pedit.

Kimchi is of the opinion that הַלֵּשׁ is like
the chald. קָלַשׁ to smoothen, make free from hairs.
In New Hebrew is found the Root of הַלֵּשׁ i. e.

מִן הַלֵּשׁ אֶת הַשֵּׁעַר

IV 2.

שֵׁנִיךָ דְּעֵרֵי הַקְּצוּבוֹת נִשְׁכָּלוּ מִן-הַרְחָקָה

Kimchi understands to mean symmetry

as שֵׁנִיךָ לֵהָן מִדָּה אַחַת כֹּאֵל וְנִחְצְבָה כֹּל-אַחַת כְּמִן חִבְרָתָהּ

Iben Ezra is of like opinion

IV 4.

דְּמִנְדָּל דִּיד צִדְאִיךָ דְּנִי לְתַלְפִּיּוֹת

Iben Ezra takes לְתַלְפִּיּוֹת to be an abbre.

viation from לְתַלְפִּיּוֹת and פִּיּוֹת means the same

as חֲרִבּוֹת

Kimchi explains it to be a compound of

תַּל (callis) and פִּיּוֹת (unces)

Vulgate-cum propugnaculis.

Gesenius. derives it from תִּלַּף to destroy
 תִּלְפִי to bring about destruction - which
 is a poetical signification for sweep.

כָּל טַלְמֵי הַנְּבָרִים

טַלְמֵי from arab *ṭaw* (durus, arhemens)

Kimchi explains it by מִין

IV 5.

טַנִּי נְטִיךְ כְּטַנִּי עֵפְרַיִם

עֵפְרַיִם = עֵפֶר of a whitish color, meaning
 here the young roe which is of a whitish
 red color

IV 6.

אֶלֶף לִי אֶל-הַר הַמּוֹר וְאֶל-גְּבֻעַת הַלְּבוֹנָה
 הַר הַמּוֹר is simply, a mountain of myrrh,
 and not the mountain of Moriah, as
 is proven from the parallel passages

following it.

IV. 8.

אֶתִּי מִלְּבָנוֹן כִּלְהָ אֶתִּי מִלְּבָנוֹן תִּבְּוֹאִי הַנְּשִׁירִי
 מִרְאֵשׁ אֲמַנָּה מִרְאֵשׁ שִׁנִּיר וְהַקְּמֹן
 מִן הַנְּשִׁירִי from נִעוֹר meaning to go, if with
 it means to go away.

נְשִׁיר according to Deut. III 9 was this the amor-
 tie name for Hermon.

IV. 9.

לִבְבִּי אֶחָדִי כָּלָה לִבְבִּי בְּאַחַר מִיָּנִין.

בְּאַחַר עֵינַי מִיָּנִין.

from לִבָּב to take the heart away, לִבְבִּי

Vulgata - vulnerasti cor meum

Iben Ezra - מִשְׁכַּח אֶת-לִבִּי, זָקַחַת לִבִּי, Rashi זָלַק

Mendelssohn - du wirst/ich meine Herz.

King James - Thou hast pierced my heart

Erwald - du hast mein Herz לִבָּב

Herder - du brennst mich.

קִיָּץ chain, related with קִיָּץ to make narrow, to make pingo, the Targum translates it by קָרוֹן

IV. 11. The last two words of the verse

are פָּרִים לְבָנוֹן means Lebanon and not as some assert that it stands for לְבָנָה incense.

IV 13

נִשְׁלַחַן בְּרִס רִמּוֹנִים יַם בְּרִי יָגִידִים כְּפָרִים
יַם-נָגִידִים

Iben Ezra translates סַעֲבִין נִשְׁלַחַן
Rashi asserts that it has here the meaning of the talmudical word שְׁלַחִין plateau

פרס Inwald says it is not entirely impos-
sible to trace this word to a hebrew root

פרש = פרס to spread out
Kaempf derives it from two roots i.e.

פרס and פרר

IV 14.

גָּרַד וְכָרַם

chald כרם כרם (crocuspativus) כרם כרם

Fifth Chapter

11 באתי לפני ארתי כלה ארתי מורי עם-בשרי ארתי
יערי עם-דבשי

איתי Ben Enan refers to Ps. 80.13.

וארונה בל-יבדי דרר

from the root ארר to gather, to harvest, to pluck
there to be rendered by "I have plucked"

12 אני וישנה ולפי ער קול הורי דופק פתחי-לי אחתי
בעיתי יונה מדיתי שראשתי נמלא-טל קוצותי רסיסי לילה
מתדבקים על ההלל רבן = probably from דופק (Mat. 17.22)

רַבֵּק may be brought in relation with רַבֵּק = שַׁבֵּק, which has the meaning "of striking and pouring out" compare the arab **فَقَق** effudit aquam.

Ibn Ezra explains the word by מַצִּיק which is hardly the meaning here.

Racemf quotes a passage from The Mishna Tamid I

הַמִּזְבֵּחַ בֵּא וְרַבֵּק עֲלֵהם which Maimonides explains:

לְשׁוֹן רַבֵּק מוֹרָה עַל הַמִּקְיֵשׁ בַּבֶּתֶח בְּנֹחַת כְּמוֹ קוֹל דּוֹרֵי רַבֵּק

Still the word remains very doubtful, / as the Mishnah or Gemara nor Midrash expresses *frapper à la porte* by רַבֵּק but generally by

עֲבַח עַל הַדֹּלֶת נָקַשׁ עַל הַדֹּלֶת אִם הִקְיֵשׁ עַל הַשַּׁעַר

Already the Talmud did not understand under

רַבֵּק *frapper à la porte* but something which is productive of a sound, and therefore it may be proper to translate it here "to resound"

הֵם, but מִיֹּם אֵין בָּרַק is explained here by הַמִּצֵּה is only used to signify moral quality.

נִמְצָא This is the only time in the Canon where

appears in the Niphal form of מִצָּה

Ruski takes in the sense of קבוצות the bound together i.e. tresses, braids.

Kimchi - הם מחלפות הראש

קצף = קצס טחול רסיסים
Then ma refers to Ezekiel 46. 14

ושמן שלישיית בהין לרס את-הסלת
"and the third part of a hin of oil, to temper with the fine flour"

"Und Oel ein Drittel fein mit dem feinsten Mehl"

1. 3. פשטיק את-קתנתי איכדה אלכשנה דחכה את-רגלי
איכדה, שטנפם

פשטיק Compare the asenace פתן = hebrew פשטיק
is composed of אי and דקה, it
is the prolonged form for איך or איכה
Oel from טנף to make dirty, in New Heb.
שטנפם

it is also used to signify moral quality מנוף מרענשים
'evil deeds'. (Num 35. 33) the Targum
gives as לזא המנופון

V. 11. ראשו כהם כד קופותיו הלהלים נחירות כעורב
 כהם *the purest gold.*

כהם *from* כהם *thick, solid.*
 מאכה reads her *כתר כד*

הלהלים = דלדלים (*Jer. 18.5*)

(*bell, bell*) הלים הלים *haski refers to the talm.*

his locks are on account of their luxuriance
 forming hills.

V. 12. ינינו כיונים על-צפיקי מים רחפות בקלב
 ישובת על-מלאת

ינינו, *in the white* *refers undoubtedly to* רחפות בדלב
of the eye the pupil is, as it were, bathing.

מלאת *already, Ben Ezra refers this word to*

מלאת זבן (*Ex. 28.17*)

V. 13 לחיו פערונה הבשם מגדלות מרקחים עופותיו שושנים
 נפוח מור עבר

לחיו *Ben Ezra explains with* זקנו

ערונה *from* ערג *arab* *qarj* *ascendit per scalum*
Septuaginta and Vulgate read ערוגה *Loeb*
decidedly prefers the reading of the Massorah

הנכון שהוא לשון רבים - ^{ממגרל} Era. ^{מקדלה} מקדלה

Herder - ein künstliches Kind.

Mendelssohn - Spracherwerbendes Kind.

Goethe - künstliche Pflanzung

Er. James - die sweet flowers

James - künstliche Pflanzung der Kunstwerke

James - künstliche Pflanzung, will die neuen Spracherwerb

Goethe reads "which produces ointments".

James says "das ist ein sehr künstliches

das künstliche Kind. Das künstliche Kind

das künstliche Kind, das künstliche Kind - in

das Kind, das künstliche Kind, das künstliche Kind

das künstliche Kind, das künstliche Kind, das künstliche Kind

James refers to the ^{הכנה} of the

going out of the Sabbath.

V. 14.

דבריו גלילי דבר המלאים בברשע מעיו עשה יסן

מעשה ספירים

Galil. Kimchi derives it from גלל

then Era connects it with ^{גלגל} wheel, roller

Mendelssohn & Herder are of the same opinion.

many claim that תרשיש is a picture for the metals. Hitzig thinks it is the only

Rashi + I. Ezra refers to Jer. V. 28. תְּשִׁנוּןָהּ is a higher degree than תְּשִׁנוּןָהּ meaning to glitter, Kimchi Jacobler considers it as a play of תְּשִׁנוּןָהּ meaning "idea" artistic structure.

The root is עָנַן and may have some connection with חָדַשׁ

from עָנַן Arab עָנַן to cover, hide. חִיּוֹןָהּ

V. 15

מִרְאֵהוּ בַּלְגָּנוֹן בְּחֹדֶר דְּבַרְזִים

Rashi explains it בְּחֹדֶר דְּבַרְזִים

נבחר בין הבנים כארז בין שאר עצים

Sixth Chapter

VI 8

וְשִׁמְנִים בִּלְגָּנִים

Fuerst takes the ש to be formative and derives it from בִּלְגָּ, Kaempff brings בִּלְגָּ in relation with the aram בִּלְחָ to rowe.

That Levitas explains פילגש to be a composite word *חֲסִי אִשָּׁה* i.e. *אִשָּׁה פֶּלֶג*

VI. // אֶל-גִּית אֶגֶזוּ זִבְדֵּי לְרֹאשׁ בְּאֵב הַנִּחַל לְרֹאשׁ הַבְּרֵחַ הַגָּבֹה הַנֶּסֶח הַרְמִינִים

אֵבִים *from* *fresh green* *Pl.* *אֵב* - *אֵב* *not from* *נוץ* *but from* *נֹץ*

Kaempfer derives it from *נוץ* *as to the word* *נֹץ* *וְאֵלֶּה לְפָנֶיךָ מִלִּפְתָּח הַבְּרֵחַ*

רִבִּים טוֹעִים בּוֹ וְחֹשְׁבִים שֶׁהֵ"א הִיא לְשׁוֹר וְלֹא יָדְעוּ כִּי הֵ"א שֶׁל הַפְּרָחָה מוֹשֵׁךְ עִצְמוֹ וְיֵאָחֵז עִמּוֹ וְהָרִי הוּא כְּאוֹר אֲמַר הַנֶּסֶח

VI. 12. This is the most difficult verse of the whole book *לֹא יָדַעְתִּי נַפְשִׁי שְׂמִינִי מִרְכָּבוֹת עַמִּי נָדִיב*

'O never I was aware, my soul made me like the chariots of Amnadiab'

Zacchary - *אֶל מִלְכֵּי אֱלֹהִים, אֶל מִלְכֵּי מַלְאָכֵי אֱלֹהִים, אֶל מִלְכֵּי מַלְאָכֵי אֱלֹהִים, אֶל מִלְכֵּי מַלְאָכֵי אֱלֹהִים*

Kaempfer - *אֶל מִלְכֵּי אֱלֹהִים, אֶל מִלְכֵּי מַלְאָכֵי אֱלֹהִים, אֶל מִלְכֵּי מַלְאָכֵי אֱלֹהִים, אֶל מִלְכֵּי מַלְאָכֵי אֱלֹהִים*

Zacchary - *אֶל מִלְכֵּי אֱלֹהִים, אֶל מִלְכֵּי מַלְאָכֵי אֱלֹהִים, אֶל מִלְכֵּי מַלְאָכֵי אֱלֹהִים, אֶל מִלְכֵּי מַלְאָכֵי אֱלֹהִים*

לֹא יִרְעֵנִי נַפְשִׁי תַּמְתְּנִי מִרְכָּבוֹת צִמִּי נָדִיב

The LXX and Pesik'to connect the first 3 words.

Maetz reads שִׁמְתְּנִי for שִׁמְתְּנִי. Then LXX takes

as *nomen proprium* refer *Isa. VI 23*

where פֶּת - אֲמִירָב occurs.

Rashi - נַפְשִׁי תַּמְתְּנִי לִהְיוֹת מִרְכָּבָה לְהַרְכִּיב עָלַי

Maetz derives מִרְכָּבוֹת from מִרְכָּבָה to be tender and

transients. I cannot say anything further

my manuscript of Pesik'to Amudab.

Seventh Chapter

VII. 1.

שׁוּבֵי שׁוּבֵי הַשְּׁוֹלְמִיּוֹת

שׁוּלְמִיּוֹת is a *nomen proprium* from the city

of Shunem or Shulem. The word is probably a

dialectic variation of הַשְּׁוֹלְמִיּוֹת (1 Kings I 3. II. 12. 25)

The article shows that it is not the name of

one certain person or as some assert an adjective

meaning "the pardoned one," but is a *nomen*

gentilicium. Some have taken it to be a

feminine form of שְׁלֵמָה but the article is against this conception. The place Σουλήμ mentioned by Eusebius & Hieronymus and the modern Sela, which probably takes its name from שֵׁלָם, is the native place mentioned.

(Sine dubio funem idem piceus est qui nunc Sela appellatur).

Racine thinks that the poet in calling the hero

שְׁלֵמָה did not intend to allude to Sol.

for he would have then called her שְׁלֵמָה

D. E. thinks under שְׁלֵמָה is Jerusalem meant.

פְּחֻזֶּה הַמְּחֻזֶּה זֶמֶר - 'Him du Song von Doppelung'

'Him du nimm Song von zwei Songen
as it were the company of two verses.

Jackie: 'Was glühst du an Dinsgen von Maharam.

VII. 2. מִה־יָבוּ בְּיָמָיו בְּנֵי־אֵלִים עַתָּה נָרִיב מִמֶּנּוּ יִרְכֹּךְ קִמּוֹ

מִלְּאֵלִים מַעֲשֵׂה יְדִי אֲנִי

The poem does not represent the Sulaith as the daughter of a prince. The words son and daughter are constantly used in Hebrew

to designate persons possessing characteristic indicated by the word in connection with which it is used. Daughter of Belial (Isaiah I. 16) means 'daughter of wickedness'. 'Son of uprightness' 18k H. I 52 is a worthy man. So here daughter of a noble man means simply 'a noble woman'.

פְּעָמָיו steps better than feet

חֲלִיבִים for ornaments

אֲמֵן arab. from אָמֵן to be reliable.

שָׁרָף אֵין הַפֶּה אֶל-הַחֹסֶר הַמֵּדֵג בְּשֹׁפֵף עֲרֵמֶת הַמֵּי־בַיִת. 3. VII.
סוּגָה בַּפְּסוּטָנוּתִים

שָׁרָף from שָׁרַר meaning to turn, to twist therefore also to be strong

Kitāy derives the word from the arab سَرَّ meaning secretum, and reads it שָׁרָף

אֵין from יֵאָרֵךְ (arab أَرَى to wash from this washbasin.

סָהַר Ibn Ezra & Kimchi think that this means the moon they refer to the child סִיְהָרָא

But it is better to take it in its original meaning to be round

אל תחסר המצא is a Relative clause and refers to
"in which there is not wanting" יאגך

מצא = מסך

from סוג = שוק (2 Bk of Sam. I 22) meaning
to cut, divide, separate. from this סג, fence.

Rashi translates it גדר

VII 6. ראשון עליה פפרה ורלה ראשה פגאמנה מלך אסר ברהמים

Then Era takes it in the sense of פפרה
he says.

יש אמרים הר הכחל וגנו כי אם עין (פבע)
from דלל to hang down, to droop to and fro.

Vulg. comae capitis

נאכה נאכה מלך ארבען with מלך נאכה מלך ארבען

דומה השער שהוא יורד זה החתזה Then Era. אסר ברהמים

כרמית המים ברהמים

a second opinion which Raempf and others adopt

המלך הוא היה מתאווה להיות אסר וקשור בחבלי שיערה
Ewald - ein Hainz gefesselt an Locken.

mit - in Faltan gefesselt.

Eighth Chapter.

VIII 2.

יְהוָה יִבְרַךְ אֶת-בֵּית אֲמִי הַלְלָהּ רַבִּי

"I would lead thee, and bring thee into my mother's house who would instruct me.

"Zif fiftes dyf, bröyftes dyf in mairer Mutter
Lied, die jollst mir lifren - Lina

Zif fiftes dyf, jufst bring dyf, in
mairer Mutter Lied, die joll mir mairer lifren.

הַלְלָהּ causes great difficulties of the π is
taken as 2 Pers., for if Sul. wants to be instructed
by her friend, why should she first lead
her to her mother's house.

I. Ezra has solved the difficulty, the π is
3 Pers. fem. Sul refers to her mother by whom
she desires to be instructed

VIII 5 יְהִי זֵאת עֲלֵה מִן-הַמִּדְבָּר מִתְרַבֶּקֶת עַל-הַדָּרָה תֵּהָרָה הַתְּבוּרָה

עֲזָרְתִּיךָ נִשְׁמָה חֲבֻלָּה אֶמְךָ נִשְׁמָה חֲבֻלָּה יִלְדָּהּ

from מתרפקת רַבָּק to rest, both mean to lean
upon some one, The part may be brought in con-
nection with רַבָּק to bind

חבלהק מכתב reads for it חבלהק and transl.
 " Unless thou Agfalborium fides is thy wife.
 mittelt dost so thy mine Mithras unversumdet
 fut."

Loeckles - Unless diaphan Agfalborium unversumdet
 is thy, dost konigste mit die mine Mithras,
 dost konigste die thy fut yaborem.

June. dost yaborem thy mit Mithras mine
 Mithras, dost unversumdet fides (mine), die
 thy yaborem"

K. James - I raised thee up under the apple
 tree, there thy mother brought thee forth,
 there she brought thee forth that bare thee.

VIII 6.

הַשְׁפִּיחַ הַשְׁפִּיחַ אֶשׁ שְׁלֵהֶבֶתָהּ
 הַשְׁפִּיחַ the etymology from הַשְׁפִּיחַ is obscure,
 since bring it in connection with הַשְׁפִּיחַ

Finis.