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Ibn Aknin and Ishodadh as Philologists:

An Annotated Translation of Selections from Their Respective Commentaries on The Song of Songs

Andrew R. Koren

Referee, Dr. Isaac Jerusalmi

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Thesis submitted in partial fulfillment of the requirements for Ordination Hebrew Union College-Jewish Institute of Religion 1993

Referee, Dr. Isaac Jerusalmi -

This thesis examines the commentaries to *The Song of Songs* written by Ishodadh of Merv and Ibn Aknin. Both of these authors provide philological and grammatical notes on this Biclical text. Ishodadh's commentary was written in Syriac and attempts to define difficult words and *hapax legomena* which appear in the *Peshitta*. Ibn Aknin, on the other hand, wrote his commentary in Judeo-Arabic and included his grammatical notes as a part of his first of three levels of commentary.

Both commentators favor a literal approach to the understanding of The Song of Songs even though they make statements to the contrary in their respective works. Ishodadh includes selections which describe the love between Solomon and Pharaoh's black daughter, whereas the entire first level of Ibn Aknin's commentary is filled with explanations of the relationship between a man and a woman.

Ishodadh's text has been translated in its entirety into English together with annotations. This is the first time that this work has been translated into English. The same is true for Ibn Aknin's commentary. The English translation of Ibn Aknin's first level, however, is not 100% complete. Selections from Chapters 5 and 7 remain to be translated together with Ibn Aknin's Epilogue.

In addition to explaining the aspects of their commentaries that related to the language of *The Song of Songs* and its literal meaning, this thesis examines Ibn Aknin's identity and explores the possibility that he was influenced by Sufism and its various doctrines.

Finally, a glossary of grammatical terms which are used in the sections of Ibn Aknin's commentary which have been translated into English appears at the end of this work. The glossary is organized in two ways: Judeo-Arabic--English and English--Judeo-Arabic.

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Acknowledgements

As I put the finishing touches on this project, it is my honor to point out the unyielding assistance of two people in particular. If my translations and explanations are fluent or clear, it is due solely to the direction, patience, and understanding of Dr. Isaac Jerusalmi and my wife Michal Ganor Koren. I began studying Hebrew only nine short years ago and less than three years ago, I started to learn Arabic. Thus, any mistakes in this text are the results of my own misunderstandings or are signs that I am still at the beginning of what I hope will be a lifelong process of interacting with these two languages.

Dr. Jerusalmi is both Rabbi and pedagogue in their ideal sense. He has guided my studies and trusted in me since I first arrived in Cincinnati as a second year student. Since then, he has shared with me his sparks of insight on language and life and has kindled in me both the love of learning and the love of God. He often described our study as a "dialogue" - a back-and-forth process of translations and corrections and then further corrections. This method of study has helped me to develop an appreciation of the painstaking devotion required to render a translation of even a short passage of text. Moreover, it has allowed me to experience the pinnacle of the relationship that can be forged between a teacher and a student. I am sincerely grateful for the opportunity to have worked with him on this thesis.

Michal, as my best friend, wife, and the true Hebrew scholar of our family, was the supporting shoulder, listening ear, and sharply-trained eye of this project. Many times, she was able to answer my difficult textual questions or graciously took time away from her Architecture studies to help me hunt down a quote or cross-reference. I shall express my appreciation of your unselfish assistance by quoting from Ibn Aknin's reading of verse 1:3 -

Because of your delight in me and your love for me, I relish the memory of your name more than my enjoyment of wine.

My deepest thanks to you, כלתי ורעיתי.

Dedication

This thesis is dedicated to the men and women throughout our history who have had the privilege of calling themselves Hebrew instructors.

Introduction

A rich history of commentary is associated with שיר השירים. The Song of Songs. There is no doubt that the פרד"ם of interpretation is in full bloom, despite the Rabbinic claims that שיר השירים is only to be understood as a description of the relationship between God and the Jewish people. The epitome of this Rabbinic understanding is found in the Targum to Shir HaShirim which documents the history of the Jewish people's mutual love affair with the Holy One, while simultaneously providing an Aramaic rendering for most of its words. This monumental work no doubt aided the process of deeming the Rabbinic allegory as the exclusive approach to The Song of Songs. Nevertheless, four major trends characterize the approaches to this Scriptural work: (1) the literal approach. (2) the previously outlined Rabbinic approach, (3) the esoteric approach, and (4) the philosophic approach.2

פרד"ם PaRDeS (literally, orchard) is Rabbinic shorthand for the four approaches to Biblical commentary. פּ, P stands for שש - the literal approach. Likewise: ר, R means זים, or philosophic/allegorical approach; ד, D is a reference to the שרם, or Rabbinic/midrashic approach; and ס, S indicates the חס, or esoteric, approach.

For a detailed description of each of these approaches see A. S. Halkin, "Ibn Aknin's Commentary on the Song of Songs" in *Alexander Marx Jubilee Volume*, New York, 1950, pp. 390-399.

The first of these approaches, the literal approach, is especially important when considering the respective commentaries of Ishodadh of Merv and Joseph b. Judah Ibn Aknin. Each writer feels compelled to challenge the view that the main topic of *The Song of Songs* is the love between a man and a woman. Yet, both Ishodadh and Ibn Aknin rely upon the literal approach to develop their contentions vis-a-vis the language and meaning of *The Song of Songs*.

Ishodadh of Merv

Ishodadh's commentary to Psalms was analyzed as part of a recent Rabbinic thesis.³ Little is known about Ishodadh other than these few basic facts: he was a Nestorian bishop who was born in Merv during the early ninth century and flourished in Hedatha towards the middle of that century. Muslim historians mention his name and list him as a potential successor to the Eastern Patriarch Abraham II (d. 850). Ultimately, he was not chosen for this position.⁴ Despite this lack of biographical information, the memory of Ishodadh has survived primarily because of the commentaries which he

Michael Joseph, "Interpreting Psalms: Why Jews and Christians Say Such Different Things, The Introductions and Commentaries of Kimhi, Meiri, and Ishodadh of Merv," Rabbinic Thesis, Hebrew Union College - Jewish Institute of Religion, 1989.

⁴ Joseph, p. 119.

penned. For example, his Introductory section to the Song of Songs commentary reveals that he was:

a disciple, albeit indirect, of Theodore of Mopsuestia, the renowned fourth century *Mephashkana* ("Interpreter") of the Christian Church in Antioch...The Antiochene school of exegesis is generally considered to have been literal and historical in approach, in contradistinction to such allegorists as Origen.⁵

In the course of his introduction, Ishodadh spells out the literal explanation advanced by "the blessed interpreter, Theodore of Mopsuestia Not only did this 5th century Nestorian bishop contest the allegorical approach, but he also "refused to recognize the sanctity of the Song, and denied categorically that it was prophetic in character, since the divine name does not occur in it even once." Theodore argued that King Solomon wrote *The Song* to lend support to Pharaoh's black daughter, his wife, who had been scoffed by the daughters of Jerusalem because of her skin color. Theodore was later excommunicated by the 5th ecumenical Synod, but his views, especially those regarding *The Song of Songs*, continued to influence the coming generations of Christian exegetes."

In the case of *The Song of Songs*, Ishodadh is reluctant to present any overall meaning of the text - literal, allegorical, or otherwise. In fact, in

Joseph, pp. 119-120.

⁶ Halkin, Ibn Aknin's, p. 391.

⁷ Ibid., p. 391.

his introduction he offers the following sharply worded assessment of his predicament:

These three aspects were expounded by Orthodox teachers. In order that it will not appear that I am a destroyer of our spiritual fathers, I shall leave this to their sophisticated criteria which can be chewed by their iron molars and interpreted by all of their Attic tongues.

By claiming that all three interpretations have been advocated by *Orthodox* instructors, he thereby equates the status of the literal level with the high status afforded to the allegorical approaches by its proponents. However, he is aware of the methods and strict criteria applied by the allegorists and opts to bypass the larger question of how *The Song of Songs* is to be understood as a cohesive package. Instead, he offers a commentary with an altogether different focus where he will "elucidate only the difficult readings contained in" the Syriac version of the work under consideration. In this respect, Ishodadh's foray into the world of philology appears to have been motivated to a large extent by his desire to avert controversy.

By focusing on the structure and meaning of the individual words of The Song of Songs and not on who loves whom, Ishodadh of Merv creates a commentary void of the characteristic drama normally associated with Song of Songs commentaries. On many occasions, Ishodadh gives

Literal approach, Christian allegory, and Jewish allegory.

definitions for words which are *hapax legomena* in the Peshitta.⁹ At other times, he merely offers a definition¹⁰ or a brief statement explaining a word.¹¹ Ishodadh appeals to languages other than Syriac for aid in this process: he quotes a variant reading from the Masoretic text in his remarks on S.O.S. 3:5, and twice appeals to Persian to help him define his terms (1.14, 4.14). Yet, he includes at least two explanations which favor the literal approach in two commentaries towards the end of his work.

The name שילומיתא (7 ז) is explained in three ways; (1) perfect, (2) full of peace, or (3) vexed. Here, it means vexed. That is to say that she was angered at her beloved because of his provocation of the people who were oppressing her due to her ugliness.

אברא יהב בפארוהי אלף, etc. (8:11). You are the man who gave for the fruit of this vineyard - which is me - in order to acquire me. The figure 1000 pieces of silver does not specify an exact sum; rather, it indicates the high price of the vineyard. In other words, on account of your love for me, you did not spare a great expense. Instead, you were very generous in that you acquired me for 1000 pieces of silver. Yet, to my parents and to others, you gave less for me. This was to distinguish between her and her parents, etc.

יליחא (1:11), וליחא (1:12), מבקא (4:13), and מבקא (5:12). In one instance (מבּחא, 5:14), he defines a word which appears only once in Syriac literature. See notes included in the French translation and commentary of this text as found in Ceslas Van Den Eynde, ed., Commentaire D'Isocdad de Merv sur L'ancien Testament, Scriptores Syri Tomus 97 in Corpus Scriptorum Christianorum Orientalium, Vol. 230, Louvain, 1962, pp. 256-266.

See, for example, S.O.S. 2:1 or 4:2.

See his commentaries to S.O.S. 4:8 or 4:13.

השולמית H. השולמית.

איש יבא בפריו אלף .H. איש יבא בפריו

In each of these examples, Ishodadh first defines the word or phrase under consideration. His subsequent application of these words to the larger context explicitly fits the description of Theodore's method which he cited in his introduction. Whether Ishodadh's commentary once included such a full literal explanation for each verse can only be speculated. However, in addition to providing a list of definitions and brief descriptions of difficult Syriac words, Ishodadh's commentary to *The Song of Songs* gives a quick glimpse into the story of Solomon and his Cushite wife.

Joseph b. Judah Ibn Aknin

About 30 years ago, A. S. Halkin published his translation of a

Commentary to שיר השירים written by an author known as Rabbi Joseph
ben Judah ben Jacob Ibn Aknin. At that time, he also published an article
on the philosophical thought of the author of this commentary which noted
the surprising lack of attention which modern historians of medieval Jewish
philosophy and its literature had given to this prolific writer. As examples,
Halkin mentions Husik's A History of Mediaeval Jewish Philosophy Which

ר' יוסף אבן עקנין. התגלות הסודות והופעת המאורות: פירוש שיר השירים. עורך 1964/5. א. ש. הלקין. מקיצי גררמים, ירושלים, All future references to this work will be cited as Ibn Aknin).

א.ש. הלקין, "לדמותו של ר' יוסף בן והורה אבן עקנין" בספר היובל לכבוד צבי וולפסון .ש. הלקין, "לדמותו של ר' יוסף בן והורה אבן עקנים וחמש שנה, ירושלים, 1965, Central Press, עמ' 93

Isaac Husik, A History of Mediaeval Jewish Philosophy, New York,

only mentions Ibn Aknin's name, or Guttman who devotes only a few lines to him in his German edition and under two pages in his Hebrew translation ¹⁷ A general survey of the literature surrounding Ibn Aknin reveals that his name is often mentioned within a larger discussion of the impact of the philosophy of Maimonides. ¹⁸

Atheneum, 1974, p. 302.

Julius Guttman, Philosophies of Judaism: The History of Jewish Philosophy from Biblical Times to Franz Rosenzweig, trans, David W. Silverman, Philadelphia, Jewish Publication Society, 1964. The German edition (p. 211) was published in 1933 while the English translation is based on the Hebrew volume (p. 174-5) which was published in 1951.

For example, see: ביר א. שבייר, הרמבים וחוג השפעתי, עורך דן (ביגלמן) אורין 171-2 (עמ' 1968, עמ' 171-2 (עמ' 1968, אקרמון, 1968, אקרמון, 1968 אקרמון, 1968 ורושלים, אקרמון, 1968 אקרמון, 1968 ווא ווא אקרמון, 1968 אקר

A. S. Halkin, "Classical and Arabic Material in Ibn Aknin's Hygiene of the Soul" in Proceedings of the American Academy of Jewish Research, Vol. 14, Philadelphia, JPS, 1944, pp. 25-147. Plessner draws attention to the incorrect translation of the title of this work by Halkin in his introduction to this article which was then carried into the Encyclopedia Judaica - see: מי פלסגר (Plessner), מי פלסגר (footnote 1) 95, עמ' 1969, עמ' פרך לח, 1969, עמ' פרף יוסף אבן עקנין" תרכיץ, ברך לח, 1969, עמ' פרף יוסף אבן עקנין" תרכיץ, ברך לח, 1969.

²⁰ מבוא התלמור לר' יוסף בן עקנין, ed. Neubauer, Breslau, 1871.

מפר מוסר, ed. W. Bacher, Berlin, 1910.

ימאמר על המירות והמשקלות׳ עורך י. קובק , בגנזי נסתרות, אמבערג, 1872

Hebrew. The final two books are referred to in Ibn Aknin's writings but are no longer extant. They are: ספר חוקים ומשפטים and Risalat al-ibanah fi usul al-diyanah (Clarification of the Fundamentals of Faith).²³

While it is easy to find out which books Ibn Aknin authored, it is far more complicated to determine who Ibn Aknin was. For over a century, scholarly opinion has been divided over Ibn Aknin's identity and many writers have attempted to answer the follow question: is Joseph ben Judah to be identified with the disciple of Maimonides for whom מורה הנבובים was composed or was the author of the above mentioned works a different scholar who had a similar name? This debate, which began in the 1840's was summarized concisely by D. Baneth in an article²⁴ which appeared in the mid 1960's. Baneth, an advocate of the latter position - the two-person theory - begins by listing the alternate sides of this academic disagreement. The following chart shows the distribution of this debate based on the information in Baneth's article:

A. S. Halkin, "Joseph ben Judah ben Jacob Ibn Aknin," *Encyclopedia Judaica*, 1971 ed., p. 501-2.

ר. צ. בנעט (Baneth) "יוסף ן' שמעון התלמיר החשוב של הרמב"ם ויוסף אבן עקנין" (Baneth) באוצר יהודי ספרד לחקר תולדות יהודי ספרד ותרבותם, ירושלים, רפוס קואופרטיבי אחוה, 1964. עמ' 20-11

TWO PEOPLE

1842 Munk (original proponent)

ONE PERSON

1845 Steinschneider (made this identification in response to Munk)

1846 A. Geiger

+++Graetz+++

1861,1871,1888

(went from one person to two people theory)

1870 Neubauer

1906/7 Magnes argues that Neubauer later agreed with this view -Baneth does not agree

1873 Güdemann

1910/11 Bacher

1914 Eppenstein

1957 Vajda (the question is moot)

This chart illustrates three different trends: (1) There are scholars who backed one of the two positions, (2) others have changed their position over time, and (3) at least one scholar has argued that this question cannot be resolved. A second chart, similar in its breakdown, could be constructed using sources which Baneth did not consider either because he did not know them, because they were not prominent, or because they were published after his article appeared.

TWO PEOPLE

ONE PERSON

1904 Jewish Encyclopedia²⁵

1935 Heschel²⁶ - history written in rich prose, composed from the perspective of the one person theory

1937 Ginsberg²⁷

←←←Halkin²⁸←←←

1944,1950,1953,1964, etc.

(went from one person to two people theory)

1951/2 Guttman²⁶ 1990 Sirat³¹ 1975/6 Dana³⁰ - uses Bacher's text from 1910/11

1938 (1990 reprint)Marcus³²
- question is moot

M. Friedlander, "Joseph ben Judah Ibn 'Aknin" *The Jewish Encyclopedia*, 1904 ed., pp. 267-8.

Abraham J. Heschel, Maimonides: A Biography, trans. from German by Joachim Neugroschel, New York, Farrar, Straus, Giroux, 1982, pp. 165-228. Heschel gives a rich description of Ibn Aknin's life including historical, philosophical, and biographical background information. English translations of many of Ibn Aknin's writings as well as correspondences between him and

Rambam also appear in this book.

Joseph L. Ginsberg, "An Analysis of Joseph ben Judah's Sefer Musar," Rabbinic Thesis, Hebrew Union College - Jewish Institute of Religion, 1937, pp. 1-3. On p. 3, Ginsberg states that: "The general consensus of opinion to-day is that Joseph ben Aknin and Joseph ben Jehuda were one and the same person." Next to this remark is a handwritten note by his thesis referee: "See to this whole question Eppenstein in Moses b. Maimon (ed. J. Guttman) II p. 58." According to the records of the Hebrew Union College-Jewish Institute of Religion, Cincinnati, Ginsberg wrote his thesis under the direction of two faculty members. His faculty advisor was Dr. Abraham N. Franzblau (Professor of Jewish Religious Education) and his faculty in charge was Z. Diesendruck (Professor of Jewish Philosophy). The above comment was probably written by Prof. Diesendruck who would have been most familiar with the philosophical material in Ginsberg's thesis.

See Halkin, Classical Material and A. S. Halkin, ילתולדות השמד בימי in The Joshua Starr Memorial Volume: Studies in History and Philology, Jewish Social Studies Publications, no, 5, Philadelphia, Press of Maurice Jacobs, Inc., 1953, pp. 101-110. In both of these articles, Halkin refers to the author as the disciple of Maimonides. This is confusing because Halkin (1950), Ibn Aknin's, pp.399-405 includes his proof of the two-person theory.

Guttman, Philosophies, p.190.

יוסף דנה, "משנתו החינוכית של יוסף כן יהודה אבן עקנין" בעיונים בחינוך, 165 עמ 165. עמ 165.

Colette Sirat, A History Of Jewish Philosophy in the Middle Ages,

Cambridge, Cambridge University Press, 1990, p.206.

Jacob Rader Marcus, The Jew in the Medieval World: A Sourcebook: 315 - 1791, Cincinnati, HUC Press, 1938 (reprint 1990), p.373.

After a guick presentation of these various positions, Baneth mentions that the aim of his article is to settle the identity question once and for all. Thus, he establishes a three-tiered criteria of sources in order to decide which textual evidence should be given the highest weight. The first type of source, which Baneth sees as the most valuable, is personal testimony. This category can be divided into two subgroups. Initially, there are the correspondences between the author and Rambam where the name Joseph b. Judah (יוסף בן יהורה) is used. The second subgroup is composed of his own writings, where he also presents himself as Joseph b. Judah. The second type of source is testimony by his colleagues and contemporaries. The most important of these sources is Ibn al-Qifti, a friend of Rambam's disciple, who gives biographical details of his friend.33 While some of the particulars in this description supports the one person theory, "a good deal of the information in this source militates against the utilization of the helpful material."34 Baneth draws a sharp distinction between the high value that he assigns to these two types of sources and the final type of source: later testimony from writers who did not know the figure(s) under consideration.

³³ בנעט, p. 12-13.

Halkin, Ibn Aknin's, p. 403.

Baneth then discusses the name Ibn Aknin. He notes that this name does not appear at all in the first two types of sources. This name, however, does appear in a large number of quotations taken from the works of one of the two Joseph b. Judah's. In addition, the name Ibn Aknin is included in the title of the Arabic version of a certain letter by Rambam to his disciple in one 16th century manuscript. But, this name is not used by an older and better manuscript of the same letter, nor in the title of the two translations of that letter.³⁵

Before presenting his reasons why the two person theory is the most convincing, Baneth entertains what he considers to be the only persuasive argument which might be made on behalf of the one person theory.

Baneth is impressed by the numerous coincidences between the disciple of Rambam and the author of the works under consideration: both have similar names and interests, both lived at the same time and spent part of their lives in Morocco, both wrote poetry, and both had an association with Rambam. Twice, Baneth remarks that these "coincidences" are numerous.; in other words, it is easy to believe that they are more than mere coincidences. Despite this acknowledgement, Baneth gives historical examples of contemporaries who had similar names as well as similar

³⁵ בנעט, p. 13.

Spanish Jew during the 12th and 13th centuries sharing these admirable interests and achievements. The problem for Baneth with the one person theory is that it relies heavily upon later writers who quote from the writings of Ibn Aknin and then refer to him as the disciple of Rambam. In Baneth's view, these sources are qualitatively weaker as proofs of the identification.

The key arguments for the two person theory are presented by

Baneth in summary form. He mentions that most of his arguments were

already presented by Eppenstein in *Moses ben Maimon* which appeared in

1914.³⁸ 1) The family names of each of these figures is different.

Rambam's disciple bears the appellation *Ibn Shimon* while our author is

refers to himself as *Ibn Ya'akov*.³⁹ 2) The place names which follow their

³⁶ בנעט, p. 14.

בנעט p. 15.

In Moses ben Maimon, Vol. II, ed. J. Guttman, Leipzig, 1914.

On page 16, Baneth traces the possible origins of the name Ibn Aknin. Since Rabbi Ya'akov (יעקב) the Judge was the family patriarch, it is possible that his name, which his descendants appended to their own names for added status, is the basis of the name Ibn Aknin (אבן עקנין). It is interesting to note that the name Ibn Aknin does not appear in the author's writings. Nevertheless, Aknin might be a nickname for Ya'akov. Aknin, therefore, could have been formed by dropping the Ya at the beginning of Ya'akov as well as the ov from the end of the name, while adding another syllable -nin. In his footnote 27 on the same page, Baneth gives examples of this phenomenon which occurs in German (Hansel from Johannes, Lenchen from Helene) and in English (Lizzie from Elizabeth). My suspicion is that this is also at work in the modern Hebrew nickname יוצחק which is short for יוצחק.

names are also different. At the end of Ibn Shimon's name, one of two names is also written: אלמגרבי or אלמגרבי. In the case of Ibn Ya'akov (Ibn Aknin), either ברצלוני or ברצלוני is attached to his family name Ibn Shimon's paternal grandfather was called יצחק), whereas Ibn Aknin's paternal grandfather's first name was יוסף, just like his own first name. 4) There is a contradiction between the writings of Ibn Aknin and the famous letter to Joseph b. Judah which is included in the introduction to Rambam's מורה הנבוכים. In Ibn Aknin's שפר מוסר which was written in the West, he mentions all of his own writings. Yet, Rambam's letter calls his disciple מופת הדור without making any reference to these books. Furthermore, in ספר מוסר, Ibn Aknin argues against Rambam without the humility proper for such a disagreement between younger and older scholars. According to this argument, Rambam's student, who was 25 years old when he set out for Egypt, presumably would have phrased his disagreements in different terms. Finally, in the text of Rambam's letter, he promises to reveal to his disciple the secrets of the prophetic books using an allegorical approach. Yet, this approach is the essential feature of the Commentary to שיר השירים, which Neubauer claims was undoubtedly written in West Africa. This author,

therefore, was already well-versed in the "secrets" of these texts and not a novice who needed schooling and continued growth in this method. Consequently, Baneth concludes, it is absurd to think that Rambam's letter is addressed to the author of this book. 5) Given the text of the poem which Ibn Aknin recalls in his commentary to verse 8:6, it seems that Rambam departed from the place where Ibn Aknin remained. Thus, Ibn Aknin and Rambam probably met in West Africa (Morocco) prior to the time when Ibn Aknin finished writing his Commentary. However, it is clear from Rambam's letter in the *Guide* that he did not personally know his disciple before his arrival in Egypt. Therefore, Ibn Shimon and Ibn Aknin were not the same person.⁴⁰

The question which still remains is what was Ibn Aknin's relationship with the Rambam. Basing his conclusion on an anonymous manuscript, Baneth sees these two scholars as academic companions and contemporaries. The manuscript, taken from a philosophic commentary to Ecclesiastes and originally quoted by Steinschneider, reads as follows:

ר' יוסף בן עכנין הברזילוני ז"ל אשר היה תלמיד חבר למאור הגולה הרמב"ם ו"ל מאור הגולה הרמב"ם. Rabbi Joseph b. Aknin the Barcelonian ידל כל ימי חיותו בפאס who was an academic companion of the Light of the Exile, the Rambam ידל throughout the time that he lived in Fez.41

Baneth's arguments which have been summarized here appear in בנעט, pp. 15-20.

בר בלימוד as חבר בלימוד בה p. 20; In his footnote 51, Baneth defines, בנעט an academic companion and not simply a disciple.

The article on Ibn Aknin in the Jewish Encyclopedia is based on the one-person theory and given the number of sources which wrongly identify Ibn Aknin, it is easy to see why remnants of the one-person theory still persist until this day. The Encyclopedia Judaica article was authored by Halkin and therefore reflects the perspective of the two-person theory. The opening lines of that article summarize what can be pieced together of Ibn Aknin's biography:

(c. 1150-1220), philosopher and poet. Aknin was born in Barcelona, Spain. Probably as a result of the Almohad persecutions, he, or perhaps his father, moved to North Africa, presumably Fez, Morocco, He remained there until his death, notwithstanding his ardent wish to go elsewhere so that he could practice Judaism openly...He may have been a physician by profession - he certainly was adept in the subject. 42

Elsewhere, Halkin reaches the conclusion that Ibn Aknin's Song of Songs
"commentary was written after 1185 and that at that time he was still in
Fez."⁴³

Like Ishodadh, Ibn Aknin also indicates that the literal approach to
expounding שיר השירים was still being employed by his contemporaries.
In his Epilogue, he relates a story about a certain doctor who was scorned
by Abu-I-Hasan Meir ben Kamniel for explaining the meaning of *The Song*of Songs to the Almoravide King 'Ali ibn Yusuf Ibn Tashifin according to the

Halkin, Encyclopedia Judaica, p. 501.

⁴³ Halkin, Ibn Aknin's, p. 404.

literal approach.44

Ibn Aknin's view towards the literal interpretation of *Shir HaShirim* in particular is mixed. He wants to distance himself from the Christians who, generally speaking, not only shun the literal interpretation of the Bible, but also reject the commandments found therein. However, he is in opposition to the Islamic anthropomorphists who restricted themselves to the literal understandings of their sacred texts. Faced with these tensions on either side, it is understandable that Ibn Aknin wished to go beyond the literal meaning of *The Song of Songs* while at the same time expressing his reluctance about presenting the literal meaning of these Biblical verses. In his prefatory remarks, Ibn Aknin declares:

I have set as my goal to clarify the inner secrets of the verses of שיר השירים The Song of Songs as well as its implied meaning according to the method of our Sages of blessed memory since, God forbid, its intention cannot be love, youthfulness, and overindulgence. Indeed, these things are inconceivable since this poetic work had been uttered by the Holy Spirit just like Psalms, Ecclesiastes, and the prophetic books which follow his noble book...If its aim were according to the literal meaning of the words, it would not be right to consider it among the revered books, not to mention the rest of the Writings uttered by the Holy Spirit.

He then makes the point that the literal level and its praise of eroticism would have been contrary to the wisdom which God granted Solomon.

¹bid., p. 391.

⁴⁵ Sirat, p. 208.

Despite this negative assessment, Ibn Aknin does ascribe a purpose to the literal level: it attracts the masses who after studying it will come to appreciate its deeper meanings. Furthermore, even though Ibn Aknin describes the first level of his commentary as a grammatical presentation without making any reference to the literal meaning of the text:

thave compiled in my presentation its morphologies and explanations according to the principles (of grammar) which they have set for us.

in reality, the first level of his commentary to *The Song of Songs* reads like a complete literal chronicle of a love affair between the two lovers.

Hence, the philological and grammatical notes of Ibn Aknin are closely linked to the literal approach to *The Song of Songs*. This is parallel to what was observed in Ishodadh's commentary.

....

Ibn Aknin's commentary contains three levels, just like Ibn Ezra's *Shir HaShirim* commentary. While Ibn Ezra's three levels focus on language, the literal meaning, and the Rabbinic approach respectively, Ibn Aknin groups the grammatical and literal in the first level, dedicates his second level to the Rabbinic approach, and saves the third level for his innovative,

See Richard A. Block, "Ibn Ezra's Commentary on the Song of Songs," Rabbinic Thesis, Hebrew Union College-Jewish Institute of Religion, 1982. In his Epilogue (Ibn Aknin, p.499), Ibn Aknin remarks that he read Ibn Ezra's commentary and was not particularly impressed by it.

full-scale philosophical explanation of the *Song* as descriptive of the love between the Active Intellect and the rational soul. Ibn Aknin sees this third level as the apex of his commentary and even allows it to enter into his other two levels.⁴⁷ Ibn Aknin expresses his pride in his innovation in his closing remarks to S.O.S. 8:4 (level three):

Lam grateful to the Exalted God for enlightening me with wisdom and allowing me to gaze upon the secrets which nobody else had perceived until now. Thus, I say that were my commentary to come into the wise Solomon's possession, he would know that I have understood the words (of the Song of Songs) according to their secrets and have extracted the inner sense from the outer husk of its words. Indeed, he would thank me for this and invite me to teach its wisdom using (this commentary), seeing that I am the first to do this as well as the worthiest person (for the task).⁴⁸

Most descriptions of Ibn Aknin and his works either focus on his philosophical ideas or analyze his curriculum of Jewish study. 49 Halkin, however, is one of the few authors who pays any attention to Ibn Aknin as a grammarian. Summarizing the basic structure of Ibn Aknin's first level, Halkin notes that Ibn Aknin:

Halkin, *Ibn Aknin's*, p. 408. See the Commentary to S.O.S. 6:4 as an example of how Ibn Aknin explicitly includes his third level in the first level. There is at least one occasion of the first level being included in second level; see Ibn Aknin on verse 8:13 (p. 482; p. 124b, line 27).

⁴⁸ Ibn Aknin, p. 422 (lines 14-17). Plessner, p. 95 challenges Halkin's translation of שאני קורם בה = אן נהן אולא בהא (that I am the first to do this) and instead suggests that Ibn Aknin is claiming that he is the person best suited for this task. Note: the Arabic תעלים should have been rendered as ללמר, to teach.

Marcus, p. 374-7 has excerpts from *Tibb an-Nufus* which detail Ibn Aknin's proposed course of Jewish study, beginning with Reading and Writing, then moving into Torah, Mishnah, *Grammar*, and other basic text studies. The highest level of this educational plan is the study of *Metaphysics*. In many ways, this curriculum resembles Ibn Aknin's structure in his Commentary.

is exceedingly generous with grammatical elucidations. In every verse the words, whether nouns or verbs, are analyzed into their component parts, the root is classified, and the construction is described. When a construction is unusual or difficult, he resorts to various expedients to resolve or explain it, and adduces parallels from the Bible to support his solution.⁵⁰

More often than not, Ibn Aknin's grammatical remarks are verbatim quotes from Ibn Janah. In his Introduction, as well as his Epilogue, Ibn Aknin acknowledges grammarians such as Ibn Janah, Hayyuj and others who were his predecessors. In reality, Ibn Aknin's grammatical notes serve as an anthology of the viewpoints of the grammarians that he cites. He wants to teach Hebrew grammar to speakers of Arabic by framing the discussion in terms that they can easily grasp. He makes references to Arabic grammar and usage. At times, his explanations underscore his readership's lack of familiarity with the basics of Hebrew. For instance, in his grammatical analysis of S.O.S. 4:10, Ibn Aknin states:

דריך your love is plural and not a dual, with the מ dropped because of the construct with the second person singular objective pronominal suffix.

A few lines later, Ibn Aknin offers the same description for the word שמניך.

For Ibn Aknin and his Arabic-speaking readers, such a form could only be a dual. Most of the time, Arabic forms its plurals without the use of suffixes.

Halkin, Ibn Aknin's, p. 413.

See Ibn Aknin's Commentary on S.O.S. verses 2:1 (his discussion of the word שושנה), 2:15 (his discussion of the κ in אחזור), 4:5 (his comparison of Hebrew and Arabic methods of showing emphasis), 4:13 (his explanation of פררם), and 8:3 (his discussion of the $\frac{1}{2}$).

Consequently, there is no final
which drops when pronominal suffixes are suffixed to Arabic plurals. Therefore, it is possible to deduce from Ibn Aknin's notes that he was writing for an audience embued with notions from Arabic usage and much less comfortable with the rudiments of the Hebrew language. In Tibb an-Nufus, Ibn Aknin makes his point explicitly:

Due to the difficulties of exile, our Rabbis used to say: Exile atones for transgression. Exile also causes the Hebrew language to be forgotten, indeed, its entire treasure is preserved for us in Scriptures alone. The language of the Mishna, Talmud, and other Rabbinic compositions is not pure Hebrew but rather a composite of different languages. 52

Even though Ibn Aknin does teach some of the principles of Hebrew grammar and usage in addition to vocabulary, his ultimate goal is to provide his reader with the tools to read the text properly so that his philosophical commentary can be understood.

The Sufi Connection

As mentioned earlier, Ibn Aknin lived part of his life under the oppressive reign of the Almohads. During that period, according to his own testimony, he was forced to live as a Muslim.⁵³ Modern scholars generally devote only a few words to this aspect of Ibn Aknin's life. However, the

⁵² , הלקין, p. 105. (Quote taken from Tibb an-Nufus, p. 143a).

Ibid., p. 103ff; Also, Ibn Aknin, p. 360-1. In the second level of his commentary to 7:1, he explains: "The Community of Israel answers:...therefore, I am concealing my obedience to You, accepting their religion in public, because I fear them."

following question should be addressed: how did this experience influence his writing and his understanding of Jewish texts in general, and *The Song of Songs* in particular? Furthermore, are there particular Muslim religious ideas with which Ibn Aknin was not only comfortable but which he also personally adopted during the time of his close association with Islam?

In both his Introduction and Epilogue to the *Commentary*, Ibn Aknin refers clearly to his grammatical and philosophical predecessors.⁵⁴ As an Andalusian philosopher, intellectual, and teacher, Ibn Aknin could easily access and quote from these sources. This also applies to Ibn Aknin's other writings. For example, in addition to other sources, Ibn Aknin quotes extensively from Socrates and Galen in his *Tibb an-Nufus*. Halkin devotes a significant portion of the introduction to his English translation of *Tibb an-Nufus* discussing these sources.⁵⁵ Yet, it is Paul Fenton who has called particular attention to an aspect of *Tibb an-Nufus* which Halkin only mentioned in a footnote:

Ibn Aknin freely quotes the sayings of early mystics such as al-Gunayd (ob. 910) and Ibn Adham who he calls respectively "the Elder of the Community" (shaykh at-ta'ifa) and "the Perfect Saint" (ar-ruhani al-akmal).⁵⁶

^{54.} Ibn Aknin, p. 501.

⁵⁵ Halkin, Classical Material, p. 38-65.

Paul B. Fenton, The Treatise of the Pool, al-Magala al-Hawdiyya by Ovadiah b. Abraham b. Moses Maimonides, Londres, The Octagon Press, 1981, p. 3.

It should be noted that the opening and final passages of *Tibb an-Nufus* are linked to these two early Sufi mystics.⁵⁷

Fenton, whose Master's thesis at l'Université des Sciences

Humaines, Strasbourg was an analysis of the Muslim sources of Ibn

Aknin's Commentary to The Song of Songs, see also draws the parallel between Ibn Aknin's commentary and Sufi literature:

The allegorical commentary of the *Song of Songs* composed In Arabic by Yosef Ibn Aqnin...reads very much like a Sufi treatise on the love of God. Indeed, the definitions that he gives of love are culled from al-Qushayri's *Risala*, a basic Sufi text book.⁵⁹

To understand why it would not be odd for Ibn Aknin to have reflected Sufi concepts in his writing, a brief analysis of Sufism is necessary.

Islamic mysticism, or Sufism, began to flourish within Islam in the mid-10th century C.E. Prior to that time, asceticism was practiced by individual Muslims who were more interested in living the simple life than actively seeking out "poverty and mortification." 60

Halkin, Classical Material, pp. 67, 147.

Paul B. Fenton, "Les Sources Musulmanes du Commentaire Arabe de Yosef Ibn Aqnin sur le Cantique des Cantiques," Mémoire de maîtrise, présenté à l'Université des Sciences Humaines, Strasbourg, 1973. While this thesis is not referred to in Fenton, *Treatise*, it is included as a bibliographical reference in the French volume Paul B. Fenton, *Deux Traites de Mystique Juive*, Lagrasse, Éditions Verdier, 1987.

See Fenton, p. 3 as well as his own footnote 6 where he cites - Ibn Aknin p. 258 and *Risala*, II, p. 614-5. He then continues: "Vajda had suggested (*REJ*, CXXIV, p. 187) Daylami's "Atf al-alif as a source for these definitions."

De Lacy O'Leary, Arabic Thought and Its Place in History, London, Kegan Paul, Trench, Trubner & Co., LTD., 1922, p.186.

Sufism is far from monolithic; indeed, it is comprised of various orders which represent a full spectrum of ideas and practices. ⁶¹

Nevertheless, it is possible to distinguish three major ideas which are universally common to all adherents of Sufi teachings:

- (i.) God alone exists and is the only reality. Everything else is elusive. Man's rational soul is capable of approaching this reality. The Sufis, like the neo-Platonists, ascribe greater value to immediate intuition by the rational soul than to the use of arguments, and likewise place direct revelation above what is ordinarily described as reason. This results in a preference for ecstatic or spiritual experiences.
- —(ii.) Evil is not real, and is merely the inevitable result of the mingling of reality (the First Cause, who is entirely good) with unreality.
- (iii.) The aim of the soul is union with God tawhid. This is the basis of Sufi ethics, for the summum bonum is defined as the union of the individual soul with God, and all is good which helps towards this, all is evil which retards it. 62

Sufism was already a mature movement during Ibn Aknin's lifetime.

Spanish Jewish writers who predate Ibn Aknin - Ibn Gabirol (d. c.1037), Ibn Gayyat (c. 1038-1089), and Yehudah ha-Levi (1075-1141) - all show signs of being influenced by Sufi ideas. Bahya Ibn Pakuda's *Duties of the Heart* serves as an explicit example of the contact that Spanish Jewry had made with Sufi thought.⁶³ Sufis, like the Jews of Spain during Ibn Aknin's lifetime.

Fenton, Treatise, p.2.

Peter J. Awn, "Sufism," *The Encyclopedia of Religion*, ed. Mircea Eliade, New York, Macmillan Publishing Company, 1987, pp. 119-121.

This passage is a summary using both paraphrases and direct quotes from O'Leary, pp. 198-201.

had a history of being subjected to Spanish Muslim intolerance. Twice, Sufi books were set aflame in Cordova near the Great Mosque because their contents were seen as threatening to the Muslim religious establishment as well as to the stability of political institutions. In 961, 30 years after the death of Ibn Masarra, the leader of the first attested Sufi movement in Andalusia, crowds witnessed the burning of his books. 155 years later, the works of al-Ghazali were also destroyed in a public book burning.⁶⁴

Despite these negative manifestations, Sufism had progressed greatly from its first ventures on Spanish soil. This was due, in large part, to the pilgrimage, *hajj*, which countless Muslims would make each year from Spain to Mecca. While in Mecca, or in their subsequent travels in the East, these Andalusian and Western Muslims would most likely have interacted with mystics from the East who enlightened them with current Sufi thinking and practices.⁶⁵

Spanish Sufism reached an apex in the late 12th century with the teachings and writings of lbn 'Arabi. He is credited with his exceptional organization of 'Sufi theory into a coherent whole with solid metaphysical

⁶⁴ Ibid., p.3.

Claude Addas "Andalusi Mysticism and the Rise of Ibn 'Arabi" in *The Legacy of Muslim Spain*, ed. Salma Khadra Jayyusi, New York, E.J. Brill, 1992, p. 910.

underpinnings."66 Additionally, he provided a new focus for what had been the primary purpose of the Sufi way of life.

Many early Sufis described the path as a growth in loving union between a soul, which retains its essential independence, and the Beloved who, while being the source of creation, is distinct from it. For Ibn Arabi and his followers, the goal is not primarily love but wisdom, to move from the illusion of plurality to the gnostic insight that one has always been, and will continue to be, totally united with the source of all being. 67

Two major styles of Sufi literature are worthy of mention at this point.

Initially, of the various types of Quranic commentary, the Sufis favor the approach which aims at divulging the inner meanings of the text. The description of this preference in *The Encyclopedia of Religion* is reminiscent of Ibn Aknin's own exegetical purpose:

Of the two traditional methods of Qur'anic exegesis predominating in Islam, tafsir emphasizes the exoteric elements of the text: grammar, philology, history, dogma, and the like, while ta'awil stresses the search for hidden meanings, the esoteric dimensions of the Qur'anic text. It is among the Sufis (and Shi'i Muslims) that ta'awil has found special favor.

The second type of literature characteristic of Sufism is the guide book or manual. The writings of the most outstanding Sufi teachers are often turned into manuals. These "training guides" served the dual purpose of guiding new initiates while at the same time exposing the larger Muslim

⁶⁶ Awn, p. 115.

⁶⁷ Awn, p. 116.

⁶⁸ O'Leary, p. 198.

public to Sufism, thus presenting a positive argument for the legitimacy of Sufism. Sufi manuals often take the form of a teacher offering wisdom and insight to a student. ⁶⁹ All Sufi guides, however, have as their "common objective"

to analyze in depth the various stages and states that make up the Sufi path. Stages are considered by spiritual writers to be levels of permanent growth in the mystical life; states represent the more transient emotional and psychological experiences associated with the various stages. The process...resulted in the creation of a sophisticated technical vocabulary that provided a basis for common discourse among Sufis of every generation.⁷⁰

Even in his first level of interpretation, Ibn Aknin uses many terms which fit within the domain of this technical vocabulary of Sufism. He exhibits a concern for these stages and states and even offers one commentary which might be compared to a Sufi program.

Some of the Sufi terms which are used by Ibn Aknin in the first level of his commentary appear in the following list:

Introduction: בואטין esoteric, inner secrets and ט׳ואהר exoteric, literal meaning. The Sufis often make this distinction between internal and external concerns.

1:5 ד'בר - remembering, mentioning. Dhikr is a Sufi spiritual exercise which involves saying one of God's names over and over again.

⁶⁹ Awn, p. 110.

Awn, pp. 110-1. I have added the bold letters for emphasis.

- 1:6: אתצאל joining, union; his description recalls the hardships that a Sufi has to undergo in order to be united with God under the guidance of his Shaykh.
 - 1:8: חאל state; the different states which the Sufis attempt to attain.
 - 2:15: צל union, as in the union with the Divine.
 - 3:9: אנצאר inner circle, like the Hebrew אנצאר.
 - 5:4. Poem: Our mutual longing mine for him and his for me had become exhausting. Again, he outline the hardships which are part of the process of attaining unity.
 - 6:2: מנוהא secluded.
 - 6:5: מפתון captivated, fascinated, infatuated.
 - 6:7: הג'ראן separation.
 - 6:11: ב'לאוה to be alone one of the stages in Sufi exercises; ב'לאוה isolation.
 - 7:2: כ'פי to be hidden.
 - 8:4 SUFI PROGRAM outlines the stages of her situation: "searching,"
 "capture," "closeness," and "union."
 - 8:11 Notion that garden is for *pleasure* and *relaxation*, *joining together* and being alone there.

Observations on Halkin's Text

A. S. Halkin no doubt toiled for many years in order to provide scholars and students of Jewish thought alike with this important and previously unpublished commentary. His numerous articles on Ibn Aknin helped to synthesize the information which he had gleaned from the writings of this important medieval thinker, but more importantly they have earned Ibn Aknin the credit which had eluded him for generations.

In his introduction, Halkin outlines the various manuscripts which he used to piece together the text which he translated. In one sentence, he humbly summarizes the experience of editing these manuscripts:

מלאכת הערבי היתה מלאכת The task of editing the Arabic text was difficult. $^{72}\,$

This is no doubt an understatement. M. Plessner and G. Vajda, who wrote separate critiques of Halkin's edition of Ibn Aknin's Commentary, both acknowledge the magnitude of Halkin's efforts as well as the extraordinary difficulties which he faced in producing such a volume. Vajda⁷³ points out that nearly fifteen years had elapsed since Halkin announced in his article

Halkin in Ibn Aknin, p. v.

Halkin in Ibn Aknin, p. m.

Georges Vajda, "En Marge Du «Commentaire sur le cantique des cantiques» de Joseph Ibn 'Agnin," Revue des études juives, v.124, 1965, p. 185.

Ibn Aknin's Commentary on The Song of Songs (1950) "a forthcoming edition and translation of the commentary" until such a book was finally published.

Vajda's review of Halkin's work is largely devoted to correcting specific translations offered by Halkin as well as suggesting his own textual emendations. Plessner's article critiquing Halkin's work not only describes the book's contents and the structure of Ibn Aknin's commentary, but it also points out a series of problems inherent in Halkin's edition of the text which are bound to be frustrate its readers. Among Plessner's numerous points, he notes that Halkin's citations are almost exclusively in Hebrew as translated by Halkin. This is problematic because he does not follow a particular standard and many of the authors and titles that he brings in as references are usually written using Latin characters. Furthermore, Halkin does not offer a bibliography and often his footnotes give incomplete citations. The result of these two factors is that tracing secondary sources using Halkin's notes can be an unnecessarily painstaking endeavor. 75 Plessner also points out that Halkin tries to solve textual problems by means of his translation. Sometimes he succeeds, while other times he does not. In Plessner's view, Halkin should have pointed out the textual

⁷⁴ Ibn Aknin, p. 420.

Plessner, pp. 93 and 96.

who might not have the training in Judeo-Arabic necessary to identify such problems. He fears that the reader might confuse Halkin's reading of the text with the actual intention of Ibn Aknin.76 Finally, he draws particular attention to the difficulty of locating individual verses within the commentary. Halkin does not number the verses from שיר השירים in his edition. In fact, only the chapter number appears at the top of each page. For this reason, the reader who is only interested in locating Ibn Aknin's commentary on verses 4:1, 7:3, and 8:7 will find that this takes a considerable amount of time, patience, and a willingness to flip back and forth between the many pages of this sizeable edition. To help ease the process of locating the beginning of Ibn Aknin's explanation of a verse, Plessner included the following chart in his article.77 The pages listed correspond to the Judeo-Arabic text. The Hebrew commentary appears on the following odd numbered pages. On each page of Judeo-Arabic text, Halkin provides the manuscript folio pages and an enumeration of the individual lines of text. The Hebrew translation does not have a corresponding line numbering.

problems in remarks and not forced his own interpretation upon the reader

⁷⁶ Plessner, p. 97.

Plessner, p. 94.

	Pg in Halkin's Ed.	Verse	Pg in Halkin's Ed.	Verse	Pg in Halkin's Ed.
1:1	20	3:9	156	6.4	314
1:2	22	3:10	160	6.5	316
1:3	26	3:11	164	6:6	322
1:4	32		4-70	6:7	324
1:5	36	4:1	170	6:8	330
1:6	40	4:2	174	6:9	342
1:7	42	4:3	176	6:10	344
1:8	46	4:4	182	6:11	352
1:9	50	4:5	184	6:12	356
1:10	52	4:6	188		8.02
1:11	56	4:7	192	7:1	360
1.12-15	MISSING	4:8	194	7:2	362
1:16	58	4:9	202	7:3	364
1:17	60	4:10	204	7:4	370
	7	4:11	208	7:5	372
2:1	62	4:12	216	7:6	374
2:2	62	4.13	216	7:7	378
2:3	64	4.14	222	7:8	380
2:4	68	4:15	224	7:9	382
2:5	70	4:16	230	7:10	384
2:6	72			7:11	388
2:7	76	5:1	244	7:12	388
2:8	82	5:2	260	7:13	392
2:9	86	5:3	264	7:14	396
2:10	88	5:4	268	10.00	
2:11	90	5:5	270	8:1	400
2:12	92	5:6	272	8:2	402
2:13	94	5:7	274	8:3	406
2:14	98	5:8	278	8:4	412
2:15	102	5:9	278	8:5	422
2:16	106	5:10	282	8:6	428
2:17	108	5:11	284	8:7	436
2.17	106	5:12	288	8:8	444
2.4	444	5:13	292	8:9	448
3:1	114				
3:2	116	5:14	294	8:10	454
3:3	118	5:15	300	8:11	460
3:4	122	5:16	304	8:12	472
3:5	126	1		8:13	480
3:6	128	6:1	308	8:14	484
3:7	148	6:2	310		
3:8	152	6:3	312		

After working with this text for the better part of one year, I feel that it is necessary to express my personal thanks and appreciation for Halkin's work.

In his first level, Ibn Aknin's writing style is anything but terse. From Halkin's own testimony, we learn that Ibn Aknin, in:

the rambling style of Arabic writers,...conserving neither space nor energy,...talks at length about everything which appears interesting to him and has some justification for its inclusion.⁷⁸

Thus, it is not surprising that the process of rendering a Hebrew translation for such a text, in addition to editing the manuscripts took Halkin the better part of two decades. By making this text and consequently the life and thought of Ibn Aknin accessible, his work should be judged as monumental and invaluable from the perspective of Jewish scholarship.

But, having noted this, I must agree with both Vajda and Plessner that Halkin's volume contains many difficulties, even for the experienced user. Furthermore, there are a number of mistakes within the text itself which impede its clarity. Some of these mistakes were corrected by Halkin in his section of תקונים (pp. 521-3). Others have not been detected and I have made reference to them to the best of my ability in the course of my English translation. For example, in verses 2:5 and 2:9, Halkin translates

¹bn Aknin, p. 413.

the words יודעת and אעלמת as יודעת she knows. Both of these forms, however, are IV stem conjugations of עלם. Thus, Halkin should have translated these verbs as מודיעה she makes known, informs, tells, or explains. In addition, on a number of occasions, Halkin gives an incorrect Biblical citation. These have been corrected without mention in the English translation. The Judeo-Arabic text, even a cursory glance at Halkin's volume reveals that it too contains many difficult readings.

Given the difficulties of Halkin's edition, it is reasonable to bring up the following question: Should Halkin's edition be revised and republished? In order to undertake this project, the original manuscripts which Halkin examined in the years preceding 1950 and until 1964 would need to be reexamined and even republished. It would be beneficial to have a critical edition of Ibn Aknin's commentary which pays attention to the remarks outlined above and also provides an easier critical apparatus than Halkin offers. Such a text could then serve as a basis for translations and further analysis.

It should also be noted that the abbreviations used for Biblical citations throughout this thesis follow the list of abbreviations in Francis Brown, et. al. Hebrew and English Lexicon of the Old Testament, Oxford, Clarendon Press, 1977, pp. xiii-xix.

During the course of preparing the English translation of Ibn Aknin's commentary, I fluctuated between the two texts offered by Halkin. I originally planned to offer my translation based exclusively on Halkin's Hebrew translation. Yet, due to the difficulties in that text, I began to rely Ibn Aknin's original Judeo-Arabic text. As I endeavored to finish my translation, time constraints dictated that I not translate all of the text of Ibn Aknin's level one. Therefore, selections from Chapters 5 and 7 do not appear in this edition. Likewise, due to a lack of time, I again referred to Halkin's Hebrew translation as my primary guide. Nevertheless, I often checked Ibn Aknin's original text in order to resolve difficult readings. Consequently, my translation relies on both Ibn Aknin and Halkin for its structure.

תוב נוהרא דשארת שארין

Jehodadh's commentary to Canticles



תוב נוהרא דשארת שארין Jehodadh's commentary to Canticles*

Now, the elucidation of שארת, which means the highest praise.

O, our Lord, help me with Your mercies, Amen and Amen.

He⁷⁸ also composed שארת שארין, which means *the greatest song* - that is to say, *the highest praise* - in verse, having learned this style from his father. Yet, neither the name of the Lord, nor the name of God appear in it. There are varying opinions concerning this.

The blessed interpreter together with those who follow in his footsteps consider it to be about Pharaoh's daughter. Solomon wisely married into all of the royal families around him, not on account of his lust, but rather (1) to give himself, and by implication, his people, respite from wars, and (2) so that there would be an opportunity for him to build the Temple of the Lord and a palace. That is why he married Pharaoh's daughter. Since she was black like all Egyptian and Cushite women, the good-looking Hebrew men and women together with the other royal women ridiculed her because of her ugliness, her

Two versions of this text were consulted for this English translation. Ceslas Van Den Eynde, Vol. 229, Tomus 96, pp. 219-224, and Sebastian Euringer, trans. and ed. "Des Is'odad von Maru Kommentor Zum Hohenleid" in *Oriens Christianus*. Dritte Serie VII. 1932.

ייארת שירין Ishodadh's text has

⁷⁸ Solomon

Theodore of Mopsuestia

short height, and her black color. In order that she would not be upset mentally and so that no enmity would be sown between him and Pharaoh her father, he specially built for her a house adorned with precious stones, gold, and silver. Furthermore, he composed this song in verse about her. They would always sing it during wine banquets to honor her and to declare that she is black, yet beautiful and beloved to him.

However, Gregory of Nyssa, Saint John Chrysostom, and others do not agree with this. Rather, they claim that if this song is about Pharaoh's daughter, then why is it included in the Holy Writings which are members of the one body of Divine providence? So, did he compose this song in order to honor her and praise her, or to blame her and condemn her? And, if one should say "in order to praise her," then indeed there are quite a few unflattering statements found within it. I met the watchmen who patrol the town, They struck me, they bruised me. The guards of the walls stripped me of my mantle, etc. (5.7) Also, I say: Let me climb the palm, let me take hold of its branches, etc. (7.9) Was she a whore who wandered around at night in the market and in the broad places? Or was she a deranged woman who climbed palms and trees. Consequently, if because he called her and named her black - I am dark, but comely, O daughters of Jerusalem, etc. (1:15) - then, based on this, it is reasonable that it was written about Pharaoh's black-colored daughter. However, a little later he calls her a

Shulammite who is clear-skinned and ruddy (5:10), and further on, Turn back, turn back, O maid of Shulem!, 80 etc. (7:1).

Hence, these are the ones who expressly interpreted it as being about the Messiah and the universal Church. Similarly, Solomon composed and created the Psalm My heart is astir with gracious words (Ps 45.2) so that the theme of the two of them is really one. The groom symbolizes the King Messiah, the bride represents the church. Solomon refers to peace, and the daughters of Jerusalem. and the maidens stand for the souls. Likewise, the verse: We have a little sister whose breasts are not yet formed, etc. (8.8). Sister means a soul which is a relation of the spiritual beings. Breasts which are not yet formed means contemplation and practice from which it is deprived because of her sins and because of its confinement within flesh. Thus, the remark when she is spoken for - on the day that she will be judged. The reference that she is black is at the beginning because a sin resembles blackness. By the laver of holy baptism and by the approved manners of life, along with the other things that they bring, she was transformed from her ugliness and her blackness to the whiteness of righteousness.

Others interpret it as being about God and the community of Israel, like the Jewish approach.

Thus, she is from Shulem, and not from Egypt.

These three aspects were expounded by Orthodox teachers. In order that it will not appear that I am a destroyer of our spiritual fathers, I shall leave this song to their sophisticated criteria which can be chewed by their iron molars and interpreted by all of their Attic tongues. I, however, shall elucidate only the difficult readings contained in it.



אליחא. When gold is melted and poured over silver. וליחא - fine rods of silver four fingers long with which women emboss hair or plaits of hair. In Persian, סרכאר

נרדי (1.12). That is, nardin, because it is made up of many spices. Nevertheless, it is called nardin since the nard plant attracts everyone by its enjoyable scent.

Mary poured this ointment upon our Savior's feet. 82

The words סגולא דכופרא דרי (1:14)™ means your fragrance is as enjoyable as the henna blooms in a place abundant with water. Others apply it to the cypress

נקודות .H נקודות.

⁸² John 12:3.

אשכל הכפר דורו H. אשכל

here. This is not the local plant which we call henna, but rather it is a plant having a fine aroma which is called by this (name) there. Others - grape blossoms.

The words יין גר - it is a place, abundant with vineyards and vegetation. This is Jericho.

ביתן קריתי ביתן (1:16-1:17), 85 namely, he installed a roof.

ערקא דקטרקא (זווז) - carved and connected boards which are skillfully affixed to the ceiling, serving as ornamentation and decoration. קטרקא refers to a tree which has abundant leaves and fruit. We call it לוו ⁸⁷.

שושנת שרוינא (2.1)™ which appears in the Sharon region and resembles a rose

⁴ H. עין גרי.

According to the critical edition of S.O.S. in the Peshitta (J. A. Emerton, ed. Song of Songs, in The Old Testament in Syriac: According to the Peshitta, Sample Edition: Song of Songs - Tobit - 4Ezra, Leiden: E. J. Brill, 1966), verse 1:16 ends with the word and verse 1:17 commences with the words קריתי ביתן (Ishodadh's text has קריתי ביתן). Ishodadh's rendering of this verse assumes that רציף, being read as ארביף, is a 3ms Perfect verb and not a ms adjective.

[.] רהיטנו ברותים, H.

אלוו (almond) is Arabic for the Syriac לווא.

^{**} H. חבצלת השרון.

עומקא which are also called *royal lilies*. This is narcissus.

In the Masoretic text, instead of מגדלא עבד לה *he designed a tower for*her (3:9), 90 פוריא appears. This means a large couch, and is more accurate.

The verse שתין גנברין כריכין encircled by sixty warriors (3.7)** - He did not establish this by counting which is normal in Scriptures.

The words לבר מן שתקבי - a reference to silence and serenity.

 $Your\ eyes\ are\ like\ doves^{93}$ - since this bird possesses beauty naturally as well as gentleness, serenity, simplicity, and love for people.

עלפא דרומנא (4.3)** - this is what he calls the *exterior peel**5 which resembles a rose.

שושנת העמקים .H

⁹⁰ H. אפריון עשה לו.

⁹¹ Ishodadh's text has שתי instead of שתי, H. ששים גברים סביב.

⁹² H. שתק מבער לצמתך is used to translate *veil*, however, Ishodadh offers his explanation based on the root of this word; שתק = to be silent.

⁹³ H. עיניך יונים.

[.] פלח הרמון .H

of the pomegranate, which is likened to the brow.

תבא - like the many colored material which nowadays is called תבא. ⁹⁷ תבא וצורא (4.3-4.4)* - They refer to the same thing. קדלא וצורא is the *nape of the neck* while צורא is the *front of the neck*.

אמנא (4 8)* is interpreted as settlers.

מורא ועלוי (4.14)™ - They are tree saps which are hot.

קניא - has a scent of perfume in it.

ייי - here, he refers to *incense*; not that one which is called אינדרג, but rather a type of fragrant wood which when placed near a boiling vessel, cools it down and when placed within bath water, immediately cools it down. This is what was mixed in the holy oil. (Ex 30:23)

⁹⁶ H. תלפיות.

⁹⁷ Girdle. The Arabic word non means a waistband.

יא is for the Hebrew דקה, while צורא is the same as the Hebrew צואר.

⁹⁰ H. אמנה.

מור ואהלות H. מור ואהלות.

¹⁰¹ H. קנה.

¹⁰² H. קנמון.

Cinnamon in Persian.

Likewise, בופרא (4:13) is cool.

נרדון - hot. There are those who say that this tree is the נרדון.

בורבמא (4:14) כורבמא - mild.107

שבקא רמיא (5:12). This is what he calls the *watercourses* or the *canals* and the *ditches* which are formed by shepherds for their flocks or by gardeners.

משכבתא (5:13)™ - This is what he calls the place designated for starting seeds.

דספילא (5.14) ייי - **a hollow vessel**. ספילא is blue and when mixed with ivory is very beautiful.

A small mound (7:3) "

בפרים H. בפרים.

¹⁰⁵ H. גרדים.

וברכם H. ברכם.

A mixture of hot and cold.

¹⁰⁸ H. אפיקי מים.

¹⁰⁹ H. ערוגת.

מעלפת ספירים H. מעלפת

Van Den Eynde, p. 246, footnote 2: This is a hapax in the Peshitta. It translates the Hebrew word ערמה. Since there is no point of separation after this Syriac word

This is the cedar tree (7:5) which is dependent upon on a stream of water. 112

Regarding the words משרוא דמורא (1:3), 113 the Septuagint says poured oil of myrrh. This is a mixture of many plants. One of them, called נרדין, has a fragrant scent which pervades them. And it is called oil 114 according to its classification.

The Septuagint says the latticework of windows instead of צירתא (2.9). "זיה אורתא (2.9)." (2.9)."

בופרא - in other words, henna. (Qthers:) this is the grape blossom.

The noun עקא implies *roundness*. At times, it is applied to a colt whose neck takes the shape of an arch when it looks at its feet. Also, places which are

Van Den Eynde, p. 246, footnote 2: This is a hapax in the Peshitta. It translates the Hebrew word ערמה. Since there is no point of separation after this Syriac word (רמתא), this sentence is unintelligible. Euringer cuts this phrase after the third word and translates: The mound is a mystery. This is rejected by Van Den Eynde who sees textual problem as a lacuna of the manuscript. Perhaps the copyist was distracted and left out a few phrases.

Van Den Eynde, p. 264 (footnote 3): It seems that the word which is being explained has dropped. He supposes that this is *king*, and that the commentary considers *royal purple* as a metaphor designating the cedar's foliage (compare this to Numbers 24:6).

שמן תורק .H. שמן תורק.

¹¹⁴ And not extract.

¹¹⁵ Hinges. H. החרכים.

¹¹⁶ H. הבפר.

by the sea and are curved like an arch are thus called. With steep, round shores and water entering their bay, they are suitable as harbors for boats.

The words בלהין מתאמן mean that they bear twins.

Regarding the phrase מן ריש סניר וחרמון (4:8), it is said that the source of the Jordan river flows from these two mountains.

The name שילומיתא is explained in three ways; (1) perfect, (2) full of peace, or (3) vexed. Here, it means vexed. That is to say that she was angered at her beloved because of his provocation of the people who were oppressing her due to her ugliness.

כפרא (7 יוב) כפרא - a hamlet.

עירתבי (8:5) - waking from slumber. 122

חרווים H. חרווים.

בלם מתאימות H. בלם מתאימות

¹¹⁹ H. מראש שניר וחרמון.

השולמית H. השולמית.

¹²¹ H. בפרים.

¹²² In Syriac, עדי verbs in binyan Qal are stative. In order to make them causative, binyan Aph'el is used. Perhaps the use of binyan Pa'el here bothers Ishodadh because the Aph'el should have been used. The Hebrew employs the Polel (עורריך). Syriac does not have such an option, so binyan Pa'el was utilized. Ishodadh's remark implies that the Pa'el here is intensive.

עווילא (8:14) - a young stag which destroys snakes. Just as, with its voice and its breath, it removes them from their holes and kills them, so too shall you annihilate all of your enemies.

this vineyard - which is me - in order to acquire me. The figure 1000 pieces of silver does not specify an exact sum; rather, it indicates the high price of the vineyard. In other words, on account of your love for me, you did not spare a great expense. Instead, you were very generous in that you acquired me for 1000 pieces of silver. Yet, to my parents and to others, you gave less for me. 125

This was to distinguish between her and her parents, etc.

The words יהבת כרמא לנטורא mean (I gave) my soul to the servitude of men and to the protection which derives from it

The commentary of שארת שארין is complete.

עפר H. עפר.

¹²⁴ H. איש יבא בפריו אלף.

¹²³ See S.O.S. 8:12.

נתן את הכרם לנטרים H. נתן את הכרם לנטרים.

Ibn Aknin's commentary on The Song of Songs

Ibn Aknin's commentary on The Song of Songs

Introduction

ו have set as my goal to clarify the inner secrets of the verses of שיר The Seng of Songs as well as its implied meaning according to the method of our Sages of blessed memory since, God forbid, its intention cannot be love, youthfulness, and overindulgence. Indeed, these things are inconceivable since this poetic work had been uttered by the Holy Spirit just like Psalms, Ecclesiastes, and the prophetic books which follow his noble book. Hence, it was placed in the third section, following the Prophets. Our Sages of blessed memory used to say:

it was their favorite. If its aim were according to the literal meaning of the words, it would not be right to consider it among the revered books, not to mention the rest of the Writings uttered by the Holy Spirit.

In fact, its inner aim is exceedingly noble and its meaning is exceptionally glorious. Furthermore, it is not possible that the one about whom the Exalted One proclaimed: I grant you a wise and discerning mind (1K 3:12),

and about whom it is said: He was the wisest of all men; [wiser] than Ethan the Ezharite...(1K 5:11), and Solomon's wisdom was greater than the wisdom of the Kedemites...(1K 5:10)

would compose a book in which he described a dialogue consisting of songs of love and eroticism between a lover and his beloved

since such a composition would surely lead to lewdness.

Were we to grant him such an option - far be it from me to do so - then surely our Rabbis would have suppressed it as they suppressed the narm that resulted from it. How much more harmful this would be to young people!

Since we find that the Sages - peace be upon them - did not suppress it,

but rather delighted in teaching it as I already pointed out,

we know that his purpose in couching his idea in these words was to make it attractive to the masses

and to fill them with a desire for it; so, the general public would infer the literal understanding from it

and when they became a little more learned they would reflect that it would have been inconceivable for someone like him to have (merely)

intended the exoteric sense of the husk of these words 127

and for the prophets and sages who followed him to have glorified it,
delighted in teaching it in their poetic collection, even considering it as
superior to the holy utterances, were it not for the noble secrets which it
contains. Hence, this motivated them to consider its secrets by seeking out
someone who could elucidate them. As the Exalted One said: Ask your

The passages on this page which appear in smaller type are direct quotes from Halkin, *Ibn Aknin's*, pp. 18-19.

father, he will inform you; Your elders, they will tell you (bt 32 7). The people of India used this method in their book entitled Dimna and Kalila, using allegories in conversations between animals and birds while adorning it abundantly with drawings so that it would appeal to the masses, who enjoyed its legends and found it so delightful that their discernment would intensify and through searching they would find the underlying concepts and rationales behind them. Thus they fashioned this for themselves...

Let me preface my commentary with a description of the heavens and the spheres... 126

However, the explanation (of שיר השירים) shall be according to three facets:

The one presented first will take a literal approach to expounding its meaning, as I have said. The earlier philologists and grammarians, may God favor them, already engaged in this method of explanation; namely, Rabbi Saadiah Gaon '5"1, Abu Zachariah Yehiye b. Daud Alfasi y"1, Abu I Walid b. Janah the Saragossan physician, Ha-Nagid Samuel Ha-levi b. Nagrela '5"1, Abu Abraham b. Barun, Mr. Judah Ibn Balfam, and Mr. Moshe b. Gikatilla Ha-Cohen y"2, and others, may God show them

At this point, Ibn Aknin offers a description of the heavens and the spheres (Hebrew, pp. 5-15; Arabic, pp. 4-14) which I have not included because the material does not directly concern the first level of his commentary.

explanations according to the principles which they have set for us. I have included it first because the external precedes the internal.

- I have also compiled the second interpretation which follows the system of our sages of blessed memory in their sayings, in מדרש חזית, and in (the material) located in the Talmud, and have included it following the first (level).
- I decided to compose this book due to the third interpretation. It is my own method of explaining that the אחר beloved and אחר friend connote the Active Intellect, while the בלה bride, רעיה darling and אחר sister connote human reason. I have not found even one earlier source who offered this interpretation before me or alluded to it at all. I have placed it last because the others precede it chronologically indeed, my sagacious predecessors have already dismissed the first and second interpretations whereas the third interpretation occurs later than the others because my generation follows theirs and also because of the opinion of our Rabbis of blessed memory who said:

The last receives a reward equal to them all. 130

Halkin does not translate the Arabic אלנאטקה ורעיה ואחות עכארה ען אחות עכארה ורעיה ואחות ותפסיר כלה ורעיה אחות אלנאטקה.

¹³⁰ Halkin mentions Bacher who in his notes to ספר מוסר locates the source

Furthermore, the first two interpretations present an introduction of sorts to the third level which is the intended purpose of this collection. Because of this, I have mentioned and described it first but I have placed it last (in the commentary), as Aristotle said:

The first thought is the last to be carried out while the first action is the final thought¹³¹

Its relation to them is analogous to the relationship between an ultimate goal and an introduction created for the purpose of the ultimate goal. Thus, it appears last, but it has the foremost value.

The three interpretations parallel three of the faculties found in human beings: the spiritual, the animal, and the natural. Now, the first interpretation parallels the natural. It is the literal approach to the words concerning love, friendship, and passion. The faculty of craving every pleasure will be attracted to this. The second interpretation parallels the animal. It seeks liberation from slavery, taking revenge on archenemies, and acquiring honor and wealth. The faculty of anger - which is the theme of the גאולות redemptions - will be attracted to this. The third interpretation parallels the spiritual, namely human reason. It wants to know the true realities, to acquire the praiseworthy virtues, and to be

of this saying as BT Megilla 32a: הגוללו נוטל שבר כולן See Ibn Aknin to S.O. S. 3:9

liberated from the snares which have captured its companions because it desires immortality and complete happiness.

However, because there are ideas which were expressed in this general formulation so as to allow us to understand these three intended meanings toward which the three faculties of the soul are inclined - since:

מקרא אחר נדרש לכמה טעמים we may ascribe several interpretations to the same verse (BT Sanhedmin) -

it is incumbent upon us to reject the inferior and to cling to the superior.

following Solomon's approach, as he remarked in קהלת:

ואתנה ושקלות חבמה ורעת חבמה ואתנה לבי לרעת and so I set my mind to appraise wisdom and to appraise madness and folly. (Ec 1:17)

Then, he said:

When I stood at the two opposite extremes, I saw the advantage of the superior one and seizing it, I rejected the inferior,

thus saying:

וראיתי אני שיש יתרון לחכמה מן הסכלות ביתרון האור מן found that wisdon is superior to folly as light is superior to darkness. (Ec 2:13)

Hence, I have called this book

אנכשאף אלאסראר וט'הור אלאנואר התגלות הסודות והופעת המורות.

The Dividgence of Mysteries and the Appearance of Lights.

I beseech the Exalted God to help me fully actualize this hope, to shield me from error and harm, and to grant me success in both knowledge and deed.

עמ"י עש"ו

עזרי מעם ה' עשה שמים וארץ

My help comes from the Lord maker of heaven and earth.

(Ps 121.2)

Having completed what I considered necessary to offer as a preface, I must now turn to the interpretation.

אספר דספר - The beginning of the book

שיר שירים אשר לשלמה 1:1

שיר means *praise* derived from אז ישיר משה *Then sang Moses* (Ex 15:1).

is in the construct with שירים for the superlative. This usage is peculiar to Hebrew:

מלך מלבים המלבים King, the King of kings is said in order to emphasize His sovereighty: אונא קרש קרשים Holy of Holies means the highest level of holiness.

Similarly, when one wishes to indicate the superlative of subservience or inferiority, the noun is placed in the construct with its plural:

עבר עברים vanity of vanities (Ec 1:2, 12:8) and עבר עברים slave of slaves (Gn 9 25), with the latter word in the plural indicating that it is the most outstanding of its kind.

אשר לשלמה implies that Solomon said it. The אשר לשלמה is a of relation, which relates the song to Solomon, the one who said it and composed it in the course of his dialogue about love.

ישקני מנשיקות פיהו כי טובים דדיך מיין 1:2

It says מנשיקות פיהו with the kisses of his mouth instead of ישקני let him kiss me with his kisses, because when מנשיקותיו kiss is

used with the preposition 5, it means either "on the cheek," "on the shoulder," or "on the hand," as in:

אשקה נא לאבי ולאמי let me kiss ל my father and ל mother good-by (1K 19:20), Or then Jacob kissed ל Rachel (Gn 29:11).

But, when it is used without the ל, it refers to a kiss on the lips, ¹³² as can be concluded here. Therefore, it had to say פיהו his mouth, because it really means שקני מנשיקות פיך kiss me with the kisses of your mouth!, as is proven by the latter part of the verse where it says טובים רודיך מיין for your love is better than wine.

Furthermore, had it said:

ישקני מנשיקות פיהו כי טובים דריו מיין let him kiss me with the kisses of his mouth, for his love is better than wine.

this would have been ideal, since the whole verse would have been couched in one formulation, either by using the third person or by her directly addressing a second person masculine (object).

However, this is permissible in Hebrew usage, as in:

מה לירידי בביתי עשותה המומתה הרבים ובשר קרש יעברו מעליך What hath my beloved to do in My house, seeing **she** hath wrought lewdness with many, and the hallowed flesh is passed from **thee**? (Je 11:15),

using both עשותה and יעברו מעליך. 133 Conversely:

Literally, a mouth-to-mouth kiss.

יעברו מעליך and יעברו מעליך have third feminine singular and second feminine singular endings repectively. Just like the example from S.O.S. 1:2, this verse refers to the same object as a third person and as a second person. This is also true for the example cited from Ruth 4:4.

אם תגאל נאל ואם לא יגאל f you are willing to redeem it, redeem! But if he will not redeem... (Ru 4:4),

with the second person and the third person.

Yet, perhaps she said this in a desirous mood... 134

לריח שמניך טובים שמן תורק שמך על כן עלמות אהבוך 1:3

The ל here in לרים is additional; it has no morphological function. It is analogous to:

ואת תורת הבהמה והעוף וכל נפש תחיה הרמשת במים ולכל נפש (Lv 11:46), which means and all creature. because it is related to יכל נפש החיה and all living creatures. ¹³⁵Or

בלי בסף מאה לככרים (Ezr 8:26) having the meaning בכרים talents, which is similar to נכרים ללראש (1Ch 29:11) where the לואש לכל לראש לכל לראש

טובים good is used here as an attributive adjective modifying עמניך your ointments. And even though it is undetermined and שמניך is determined by the addition of a personal pronoun, it is acceptable, as in את הכבש

But, it is also possible that לריח שמניך is the subject of a nominal clause and that מובים is its predicate, and that the word שמן is described here with a feminine attribute since it says תורק instead of מורק.

Halkin notes that the manuscript is missing at least one page beginning at this point.

See Ibn Aknin's commentary to S.O.S. 8:3.

The meaning of תורק is *genuine*, *pure*; a possible reference to the state of fragrant ointment when it is released and its scent is snuffed. That is why she described it in terms of the sharpness of perfume, its scent and its aromatic power, because the word שמנים only applies to שמנים ointments when they are in this condition.

In addition, she compares him to the delight derived from the sense of smell because it is more discriminating than the sense of touch which is unreliable from afar, since it perceives the air while the sense of touch does not. Thus, she is saying that whenever his name 136 is released (to the wind) it reveals his purity just as fine fragrances given off by the person wearing them do.

Fragrant ointment is singled out here from the rest of the fragrances for a few reasons:

- First, the fragrant scents are inherent in it and will not weaken. This is not the case with other fragrances.
- Furthermore, since the full strength of the fragrances penetrates into the pores of the body while the ointment impedes their (escape), their powers remain active for a longer time.

The Arabic is אסמה *his name*; Halkin translates this שמן. This should be changed to שמר.

 Also, the powers of the perfumes reside in ointments more than in their essence.

For these reasons, she compares the mention of her beloved's name to fragrant ointment because she derives pleasure from mentioning him, even from afar or if he is not with her. Her love for him is eternal, residing in her heart thus difficult to remove. It is guarded from corruption, just as the powers of these perfumes are stronger than their essence.

Due to the merit of these special characteristics, the עלמות love you,

משכני אחריך נרוצה הביאני המלך חדריו נגילה ונשמחה בך נזכירה 1:4 דודיך מיין מישרים אהבוך

Morphologically, (משכני) is an imperative with an objective pronominal suffix, since the יו refers to the speaker who is addressing the person who will carry out the intended action. Thus, she informs her lover that when he draws her, she can help by being drawn to him with added passion. That is why she said נרוצה Let's run, instead of saying אמשך I shall pull, to signify that her fondness for him surpasses his delight in her. She also stated that when she shared with him her passionate love for him, he was

receptive and brought her into his chambers where they enjoyed privacy.

She then expressed her gratitude to him for this by saying:

Because of your delight in me and your love for me, I relish the memory of your name more than my enjoyment of wine.

Furthermore, the derivation of נזכירה is from זכר. His mention of this wine supplements what was said in an earlier verse

לי מינים דוריך מיין for your love is more delightful than wine, 137
because that initial statement about wine was simply about the enjoyment of drinking it, whereas this (wine refers to) the enjoyment of reminiscing about it.

Likewise, Arab poets advocated this meaning when they described its enjoyment. Al-Hasan ben Hani said:

Please, give me wine to drink, but do **tell me** that it is wine!

Our poet, Mr. Solomon Ibn Gabirol, may his soul merit Paradise, echoed this by saying:

נמס לכב היושבים ער קפאה כי חבקה החשקים ארבעה: עין תציצה, וכוס תתפש, ויד The heart of those who sat sank until it stood quietly, for it embraced the desirous ones in four ways: an eye which perceives it, a cup which is held, a hand which grasps, and a heart which is confused in its splendor. 139

¹³⁷ S.O.S. 1:2.

¹³⁸ wine

ח. נ. ביאליק וי. ח. רבניצקי. שירי שלמה כך יהודה אכן גבירול. ספר ששי מלואים II. 139 has the following incomplete version of this poem: ע' 1929, ע' 1929, נמס לכב היושבים עת קפאה מחושקה החשקים ארבעה: עין תרצה (?) וכנס (?)

התפשו (?) יר תאחו לבב בהודך תעה.

Thus he enumerated the four senses which can enjoy wine. First is the sense of **sight**, as he said an eye which perceives it. Then, he said, a cup which you hold indicating his enjoyment when the cupbearer offers him the cup, since he thinks of its name and derives pleasure from the mention of it, which is a reference to the sense of **hearing**. The third is the sense of **touch**, as he said, a hand which grasps, while the fourth is the sense of **taste**, as he said, and a heart which is confused in its splendor, by which he implied the joy for the soul through the sense of taste.

But, I would say that had he continued and said that the five senses can enjoy it, this would certainly fit this approach, since the sense of **smell**, enjoys its bouquet too. But, let us return to our discussion.

It is possible that נוכירה is derived from אוכרה, ¹⁴⁰ which is to say that the scent of his love and the aroma of his perfume are more fragrant than the bouquet of wine, as it is written,

וברו ביין לבנון his scent shall be like the wine of Lebanon (Ho 14:8)

The complete version of this poem appears in ד"ר דב ירדן. שירי החל לרבי שלמה 348-352, ע' 1984, ע' 1984.

נמס לכב היושבים עת קפאה כי חבקה החשקים ארבעה: עין תציצה, וכף תתפש, ויר תאחו, ולכב בהדרה תעה.

Both of these versions differ from the excerpt quoted by Ibn Aknin. The English translation here reflects Ibn Aknin's version.

Halkin's note - See Ibn Ezra's First Interpretation on this verse.

Thus, according to either interpretation - whether it is the *mention*, or the scent of his perfume - when I reminisce about your love, or when its fragrance overcomes me, it is superior to wine, since the latter vanishes with its consumption, while the former is everlasting.

Later on, she remembered her passion for his love, and so she said

Later on, she remembered her passion for his love, and so she said

which is to say, just as uprightness has clung to you and has loved you, so has your love clung to me. Therefore, I must follow you and accept you authority.

מסתור is the plural of מישרים is the plural of מישרים. But Rabbi Abraham ben Ezra, may his soul merit Paradise, considers מישרים here as one of the qualities of the wine mentioned earlier, whereby she implied

היין החולך למישרים the wine which glides smoothly,

just as in another place she had said

וחכך כייו הטוב הולך לדדי למישרים and the roof of thy mouth like the best wine that glideth down smoothly for my beloved. 141

(Solomon) also described it this way in Proverbs, saying:

אל תרא יין כי יתאדם כי יתן בכוס עינו יתהלך במישרים Do not ogle that red wine as it lends its color to the cup, as it flows on smoothly (Pr 23:31),

where מישרים means running its course through the veins.

S.O.S. 7:10. Both Ibn Aknin and Halkin have cited versions of this verse which differ from the Masoretic text which has been cited here.

שחורה אני ונאוה בנות ירושלים באהלי קרר ביריעות שלמה 1:5 שחורה - she describes herself as black.

The נאוה וו נאוה is for the Nifal. It is a Third Weak word meaning fitting, as in:

לא נאוה לכסיל כבוד honor is not fitting for a dullard (Pr 26.1)

She explains that even though emaciation had overtaken her and her color become so black that she was באהלי קדר like the tents of Kedar. unattractive looking and ugly in make-up and physique due to her hairy body and her sickly and depressed shape, nevertheless, her underlying beauty persisted ביריעות שלמה like the pavilions of Solomon. She explains here that she has only changed because of the incidents which have befallen her, but her essence and the fine qualities of her physique remain as they originally were. For this reason, she said like the pavilions... and not כאהלי שלמה like the tents of Solomon, because she would have been contradicting her initial statement where she compared herself to אהלי קדר the tents of Kedar unattractive - but at the end of this verse to יריעות שלמה the pavilions of Solomon - attractive. Therefore, she clearly states here: my

self-comparison to אהלי קדר the tents of Kedar applies only to their ugly shape and appearance.

Then, she said ביריעות קדר like the pavilions of Kedar since she resembles them in make-up; namely, cold and dry hair from which no living creature can gain sustenance. Her final comparison concerns make-up alone, therefore she said ביריעות שלמה like the pavilions of Solomon and not say שלמה like the pavilions of Solomon and not say שלמה the tents of Kedar together with שלמה black, and יריעות קדר the pavilions of Solomon together with שחורה black, and יריעות קדר black, and יריעות קדר black, and צאוה beautiful. This is the literal meaning of the verse.

(אל תראוני שאני שחרחרת ששופתני השמש בני אמי נחרו בי שמני 1:6 נטרה את הכרמים כרמי שלי לא נטרתי)

thus, I neglected to look after myself so that the road and its hardships overcame me. Yet do not regard what you see in me as a shortcoming! Rather, in the end, a balance will be achieved in my natural disposition (which is) my garment of beauty. And what has lingered with me as a shortcoming is solely due to my being distressed by your (anticipated) rebuke.

From this standpoint, it is possible that her intention is to let him know that she befriended his companions only to help her attain her goal of being together with him. Hence, I have given myself over to constantly attending

the vineyards with the hope of meeting up with you and being united with you.

However, perhaps by saying נטרה את הכרמים guarding the vineyards, she wanted to say that she is concerned about (the vineyards) and loves them, but has neglected herself so much that it resulted in her outward appearance changing as it did.

הגירה לי שאהבה נפשי איכה תרעה איכה תרביץ בצהרים שלמה 1:7 אהיה כעטיה על עדרי חבריך

This is a proclamation from the maiden-lover to her beloved. She says to him: O beloved of my soul. Here, the w appears instead of אשר. The proper form would be אשר אהבה נפשי It is vocative, in other words, O you, whom my soul loves; this modifies the one being addressed, while here is an expression by the soul referring to itself. This is like the verse:

ואל משה אמר עלה אל ה' Then He said to Moses, "Come up to the Lord..." (Ex 24:1). where it is as if He said עלה, "Come up to Me."

Similarly, in this verse it is as if she said הגידה לי שאהבתי, "Tell me, O one that I love."

איכה תרעה is a question concerning his place¹⁴², similar to the verse:

איבה הוא ואשלח ואקחהו (Go find out) where he is so that I can have him seized (2K 6:13).

Likewise, איכה תרביץ is a question concerning the location where הרבעת his flock rests. However, it is likely that עדרו מיכה תרביץ בעהרים is a question about manner 143, like the verse:

איכה את אלהיהם איכה ועברו גוים ראלה את How did those nations worship their gods? (Dt 12:30)

Thus, she is inquiring about his location and his condition following their separation.

ו תרביץ is a transitive derived stem verb.

The proper form of שאתה מרבר עמי is אשר למה, like אשר מרבר עמי that it is you who are speaking to me (שני 17).

The connotation of עטיה is looking all over the place. like ויעט העם אל is looking all over the place. like ויעט העם אל

With this verse, she means to say:

Like one who is running away, you did not tell me about your location and condition. I was at a loss, unable to find out about these things from other people than you, even from your close friends.

She employs עדרי as a collective noun used metaphorically for עדרי הצאן.

In other words, "Where?"

¹⁴³ In other words, "How?"

עטיה is patterened after פועלה, like שופטה (שני 4:4) and יושבה און יושבה is the third radical and the ה is for the feminine. In general usage, the feminine singular active participle drops the third (weak) radical - בונה and בונה are used, with their original forms being עוליה בוניה. Accordingly, this usage has been relegated to the case of עטיה alone.

אם לא תדעי לך היפה בנשים צאי לך בעקבי הצאן ורעי את גריותיך 1:8 על משכנות הרועים

This is the response to her question about her beloved's location and the secrecy of his behavior in the verse הגידה. לי By answering her, saying her, saying her, saying her, saying a secret behavior, he is trying to say: If you do not know my location and my secret behavior, then I will guide you to ultimately learn them. So, he directed her:

The Hebrew for this is פועלה. It is one of the patterns used for the feminine singular active participle. In חיבורי הדקדוק של יהודה חיוג׳: חומר קריאה לסמינריון של דיר ד' טנא, 1969, עמ' 271-272, עמ' 1969, לסמינריון של דיר ד' טנא, 1969, עמ' Accordingly, on Ibn Aknin's p.11a. line 13 (p. 44), I would change the word פועלה instead.

145 S.O.S. 1:7

צאי בעקבי הצאן follow the tracks of the sheep! and accompany those who dwell there. For this reason, it is written: ורעי את גריותיך and graze your kids.

Here, את means עם, with. For example:

את יעקב איש וביתו באו with Jacob, each coming with his household (Ex 1:1), את האלהים התהלך נח Noah walked with God (Gn 6:9), Of tended the flocks with his brothers (Gn 37:2),

all of which have the meaning עם, with.

Then, he clarifies even further for her by saying: על משכנות הרועים by the tents of the shepherds, instructing her to only pursue populated venues as opposed to uninhabited areas.

However, by saying not here, he possibly intended what the (usual) meaning requires, 146 i.e., he instructed her to devote herself to her own best interest as well as the best interest of her followers, and not to lose them. Thus, all the more so, she should not get lost.

This is a reply to her original statement: I am so lost that my condition changed because of your passion. Subsequently, he instructed her not to be alone, nor isolate herself from others, nor stay away from them. For this reason he said על משכנות. With this, he wants to assure her and convey

In other words, nx is being used as a sign of the direct object. Thus he would be telling her to tend the goats, and not roam with the goats.

to her that he is not cutting her off nor trying to be far from her. Instead, he is very close to her and this is simply good experience for her.

לסוסתי ברכבי פרעה דמיתיך רעיתי 1:9

ותהי להם הלבנה לאבן והחמר היה להם brick served them **as** stone, and bitumen served them **as** mortar (Gn 11:3);

in other words, for them the brick and the bitumen took the place of the stone and the mortar. Thus, the behave is instead of חחת.

The ' is an arbitrary insertion as in אוהבתי לדוש (Ho 10:11) or in (Le 1:1).

Consequently, it is as if he said אל סוסת רכבי פרעה, to a mare of

Pharaoh's chariots. It is in the construct with רכבי and רכבי is in the

¹⁹²⁸ ספר הרקמה, עורך מיכאל וולנסקי, ברלין, הוצאת האקרמיה, See p. 56, line 18 and notes 8 & 9, as well as p. 59, line 19 and note 10.

construct with פרעה. In other words, just as the horses who are ready for riding are trained and easily maneuvered, so too are you to me.

קראונים means I likened you. Its root is דמיתים and it is a Transitive Piel verb, like מה אעידך מה אדמה לך שיש what can I take as a witness or liken to you

(La: 2:13) or אל מי תרמיון אל o whom, then, can you liken God (Is 40:18)

He compares her to a mare the because she combines in herself two qualities: beauty and a fine disposition.

נאוו לחייך בתורים צוארך בחרוזים 1:10

The root of (נאוו) is אוה and it is a Final Weak verb. The נאוו) is for the Nifal. The i indicates the third person and the final radical is absorbed by it. Its basic form would be נאוין and its meaning is fitting. 150

is the dual of לחייך cheek; its root is לחייך. It is in the construct with the second person feminine singular pronominal suffix ק. It means your cheeks.

is the plural of תור meaning earrings, which are thus called because their **shape** is arranged according to an orderly gradation. It is

Literally, to it

¹⁵⁰ S.O.S. 1:5

derived from תור נערה (Est 2:12). And, in the words of our sages of blessed memory:

שליו לתורת בלי עליו because (the pestle) bears the **designation** of utensil (BT Betza 10a),
meaning the vessel's **external form** and **shape**.

The root of צוארן. ¹⁵² The silent letter used to lengthen ¹⁵³ (the vowel) is written as an א, just as in ויבא חילאמה (2s 10:17) ¹⁵⁴ where the silent letter used to lengthen (the vowel) is written as an א. However, sometimes it ¹⁵⁵ drops out in writing similar to what was done in second person feminine singular pronominal suffix which is the ¬. It means your neck.

The Babylonian Talmud, ed. I. Epstein, London, Soncino, 1948 - lit. the law of a utensil is upon it, and one may always handle a utensil on a Festival.

¹⁵² Halkin's text reads צואר, however, Ibn Janah lists this word under אניר. See Adolf Neubauer, *The Book of Hebrew Roots by Abu'l-Walid Marwan Ibn Janah, called Rabbi Jonah*, Amsterdam, Philo Press, 1968, pp. 603-5.

אלמאר Halkin emends the Arabic אלמאר. This correction, however, does not match the word which appears later in the sentence (אלמר), nor does it match Ibn Janah's text (אלמר - p. 605, line 13).

Ibn Janah points out the contrast between this verse and the verse which precedes it where and is written without an K.

this א of אואר this א

צואר אוצ

with jewels and other gems as in the words of our sages of blessed memory:

מחרוות של דגים strings of fish (Mishna Baba Metzia 2 1).

Because of this meaning, poets called rhymes חרוזים since their arrangement follows certain letters, and this word is a metaphor for them because they are arranged in a row which is equivalent to their meters of speech just like the arrangement of gems in their places follows an equal arrangement.

The meaning of this verse is that earlier he describes her as having a beautiful shape by saying היפה בנשים O fairest of women. Then, after that, he said that what attracted him in her jewelry was its elegance, which in her case added beauty to beauty and elegance to elegance.

תורי והב נעשה לך עם נקורות הכסף 1:11

תורי is the plural of תורי meaning earring. Its correct form should be תורים, however the מ has dropped because it is in the construct with זהב, (the material) from which they are made. Thus, the word being modified is placed in the construct with the modifier as in:

חדוד אחד טאנים טובות מאד בתאני דבכורות One basket contained very good figs like first-ripened figs (Je 24:2), OF

וקמו שבע שני הרעב and there shall arise seven famine-stricken years (Ge 41 30).

is the plural of נקודה points.

The meaning of this verse is that when he looked closely at her beauty and saw that her decoration resembled her, as he said:

נאון לחייך בתורים Your cheeks are comely with plaited wreaths, 157

he then said here:

I shall craft golden pendants for you which I shall form skillfully, and I shall adorn you with them.

That is to say, I shall create them beautifully as an improvement to your grace:

(1) so that beauty might be joined to beauty, thereby multiplying my delight in you because even if *your cheeks* were beautified by those *earrings*, there is perfection in these *earrings* which I am crafting for you¹⁵⁸ which is not contained in those which I saw on you;

and (2) furthermore to add love to the love which comes to you from me.

By saying עם נקודות הכסף, it is possible that they contain the ornaments which the women used to adorn themselves: namely, the golden pendants mentioned earlier. Yet, it is possible that this is a subtle

¹⁵⁷ S.O.S. 1:10

Halkin amends the text earlier (p. 56, p13b, line 7), but does not do so here where the word אציג should also appear.

תורי והב the תורי

hint from him that the beauty of a woman whose pendant's for color is yellow like the yellow color of gold stands out like the whiteness of silver. Yet, his promise to craft golden earrings was to add to those which he (already) saw upon her. He did not promise profits of jewels for the reason that jewelry made from gold or silver lasts longer than necklaces made up of stones and jewels because gems undergo changes or might be broken, never returning to what they once were, and instead, become damaged. But if gold or silver jewelry should break, it returns to what it once was after (the gold and silver) are melted down and jewelry is made from them. For this reason, he substituted them for the earrings and not for the strings of jewels.

1:12 - 1:15 MISSING

1:16 הנך יפה דודי אף נעים אף-ערשנו רעננה After her beloved had praised her as beautiful in what preceded, she too began to praise him, saying: דנר יפה דודי you, my beloved, are handsome, just as he had said הנך יפה רעיתי you are fair my darling.

¹⁶⁰ The Arabic should be שנף pendant and not שגף passion as appears in Halkin's version without any note.

Like the emendation on p. 13b, line 7, this should be change to אציג.

Then, she further heightens her praise of him by saying אף געים with a youthful figure, meaning handsome. She thus describes her lover for he is strikingly beautiful with a handsome stature and overall appearance.

אף here means also, and is Aramaic for גם. It is connected with the preceding beauty.

ערש Our אף-ערשנו רעננה is green¹⁶², that is to say, fresh. The Aramaic of מטה couch is ערש. In Arabic, ערש denotes a royal throne.

modifies ערש, but it is not a Perfect and therefore it is accented on the penultimate syllable. 163

She declares that her beloved is extremely handsome and that their bed is plush.

קורות בתינו ארזים רהיטנו ברותים 1:17

Here, she praises their place as beautiful and explains that the roof material of that house is made from cedar.

This is a direct quotation from Ibn Janah, p. 684, lines 12-13.

⁽Arabic: תיציר, with the צ' taking an *i* vocalization). This parenthetical remark made by Ibn Aknin within his Arabic text tells his Arabic audience how to read the word תיציר. When it is vocalized this way it means *green*.

means roof gutters. It is derived from היטנו בשקתות המים בשקתות המים means roof gutters. It is derived from רהיטנו in the troughs, the water receptacles (Gn 30 38). They were thus called since water flows through them. The Aramaic of אוריים וויים is similar to ברושים is a type of cedar.

Yet, perhaps what she intended by saying היטנו was vaults which are constructed in ceilings by joining thin pieces of wood until these connections form multi-ribbed structures which are known as מקרנס absolutely beautiful in material, appearance, and workmanship.

164 Cypresses

מקרנס mukarnes is (a ceiling) that rises by stages to the middle. Sir James W. Redhouse, A Turkish and English Lexicon, Constantinople, H. Matteosian, 1921, p. 1943b. This word has a similar meaning in Persian.

Chapter Two

אני חבצלת השרון שושנת העמקים 2:1

The meaning of שושנה is narcissus and שרון means the lowland; שושנה is equivalent to סוסנה (Iris, in Arabic), while עמקים means meadows.

She likens herself to these two flowers because of their beauty and their pleasant scent. Furthermore, she singles out what grows in these two locations because their enjoyment is greater than what grows elsewhere, and also because their enjoyment and delight can be visually perceived from afar, just as their beauty can be enjoyed by the eye.

כשושנה בין החוחים כן רעיתי בין הבנות 2:2

He compares his sweetheart among the women to roses amidst thorns, since she is exquisitely beautiful, and she is to the women what roses are to thorns.

The proof that שושנה here means a rose is the mention of בין החוחים among thorns. The סוסן (Arabic, lily of the Valley) does not grow among thorns, whereas roses do grow among thorns. Similarly, we also find the verse שושנים שפתותיו where it is inconceivable that he meant lilies

since it would be inappropriate to describe lips as being "white as lilies".

And if you should argue that by (שושנה) he meant that the wafting of her smell is similar to that of the lily, well a rose is preferable because it combines color, scent, and refinement.

כתפוח בעצי ריער כן דורי בין הבנים בצלו חמדתי וישבתי ופריו 2:3 מתוק לחבי

She compares her sweetheart to an apple tree which combines savory taste and aromatic fragrance. Even though it is overwhelmed the trees of the forest in terms of the amount of shade that it provides. it surpasses them with its delicious tasting fruit and its aromatic fragrance.

הביאני אל בית היין ורגלו עלי אהבה 2:4

The form הביאני contains the subject, verb, and object. The ה is the pronominal prefix for the subject, while ני forms the objective pronominal suffix. Its root is בוא, which is a Middle Weak verb. It is a transitive Hifil verb.

ישדך' (pg. 15b, line 6) should be emended to read שדך.

בית היין is a *wine party*. ¹⁶⁸ in other words, a place of happiness and delight.

ודגלו means his emblem and banner.

The meaning of this is that his love is the banner, displayed in front of everybody, with which he showed dedication to me and demonstrated preference for me.

The days of cold are past and days
Of spring have buried winter's rains.
The doves are sighted in our land;
They flock to every lofty bough.
So friends, be true, and keep your word.
Come quickly, do not disappoint a friend.
But come into my garden. There are
Roses scented as with myrrh to pluck.
And drink with me, amid the buds and birds
Assembled there to sing the summer's praise'
Wine, red as my tears for loss
Of friends, or red as the blush on lovers' cheeks.

For a description of the wine party as a Muslim "social institution", see Raymond P. Scheindlin's Wine, Women, & Death: Medieval Hebrew Poems on the Good Life (Philadelphia: The Jewish Publication Society, 1986), pp. 19 - 21; and H. Pérès' La poésie andalouse en arabe classique au xf siècle, 2nd ed. (Paris: Librairie d'Amérique et d'Orient Adrien-Maisonneuve, 1953), pp. 371 - 393. Scheindlin (p. 19) explains that: "The Andalusian practice was to introduce the wine after dinner. As they did in antiquity, the drinkers sat on cushions placed around the room, with little tables by their side." He also includes this poem by Samuel the Nagid (p. 72) which aptly summarizes from a Jewish perspective the social and communal nature of the wine party in Andalusia:

2:5 סמכוני באשישות רפדוני בתפוחים כי חולת אהבה אני אשישות - the plural of the feminine singular אשישות. The meaning of this word is glass vessels, which are פיא ש ה¹⁶⁹. פיא ש הis the plural of תפוחים.

The forms סמכוני and רפראני are imperatives plus the object; the ני in both of them forms the objective pronominal suffix.

Here, she wants to proclaim¹⁷⁰ that she is so infatuated with her lover's affection and is so close to passing out that she needs something to refresh her - like the smelling of an apple - as well as something to cheer her up and help remove her thoughts and worries while comforting her soul - like having a drink.

- she is love-sick.

שמאלו תחת לראשי וימינו תחבקני 2:6 שמאלו תחת לראשי וימינו תחבקני 2:6 מדוע אדום is arbitrarily inserted. It is analogous to מדוע אדום מדוע אדום and many others like them עד לעלות המנחה, אנוש לשברך, ללבושך which occur. It has no morphological function.

¹⁶⁹ Halkin's note - קנינאת - glass; see Ibn Ezra's First Interpretation (Glass vessels full of wine, שישות - כלי ובובית מליאות יין The word פיאשה is Maghreb Arabic.

¹⁷⁰ Halkin translates this as שהיא יורעת that she knows. This should be changed to להודיע to explain, to proclaim.

The form תחבקני contains the verb, subject, and object. The n is the preformative for ימין, the right arm which is embracing, while is the objective pronominal suffix.

She explains that the instant she contacted him, he rejoiced about her and fell madly in love with her just as she had fallen madly in love with him.

השבעתי אתכם בנות ירושלים בצבאות או באילות השדה אם 2.7

(השבעתי) is a transitive Hifil verb; the תי is the pronominal suffix of the subject, namely the משביע - the adjurer.

תעירו ואם תעירו ואםתעוררו את האהבה עד שתחפץ

צבאות is the plural of צביה; the א takes the place of the י following the pattern of או באילות השדה. The proof of this is גבעה. או באילות השדה. Hence, the two of them are types of animals. Its proper form is בצביות, analogous to ועמי תלואים (Ps 19:12) or ועמי תלואים (Ho 11:7) whose proper forms are אניות and תלוים - תלוים - תלואים and שגיות.

תעירו means to stir up and תעירו means to wake up. They are both Middle Weak verbs from the root עור. In the case of תעוררו, 172 the third radical is doubled. It follows the pattern תפעללו.

¹⁷¹ See Ibn Aknin's commentary to S.O.S. 8:3.

Her point in this verse is that she adjures them by these two types of animals - the אילות השרה gazelles, and the אילות השרה hinds of the field, because of their charming beauty, thereby wishing to apply the beauty of these two types (of animals) to the ones being compared in beauty, as if to say:

השבעתי אתכם בנות ירושלים ביופי צבאות ואילות השדה רמיונכם l adjure you, O daughters of Jerusalem, by the beauty of the gazelles and the hinds of the field who are like you

It is customary among peoples other than us to swear by extreme beauty. By saying אם פלכ., she wants to convey that the only way to renew their union is via the strength of אהבה love itself, meaning not because your pressure. This is the implication of the oath taken on the gazelles and the hinds of the field; אם תעירו ואם תעוררו את האהבה עד is its result:

Another explanation which had occurred to me is that the appearance of here indicates decisiveness, confirmation, and verification, just like:

אם אם and אם you bring a meal offering of first fruits (Lv 2:14), which does not indicate a choice but rather a decisive certainty, as in:

מובח אבנים and אם you make for Me an altar of stones (Ex 20:22),

in Halkin's text התעוררו

The word אבנים is written twice in the Arabic, and only once in the Hebrew. This is not pointed out in Halkin's notes.

which is also a certainty. The proof of this is the statement by our Rabbis of Blessed Memory:

פובח אבנים אבנים אבנים - It could be that this is a voluntary act. However, Scripture says מובח אבנים עשה לי - It could be that this is a voluntary act. However, Scripture says אבנים תעשה לי you shall make for Me an altar of stones (Ex 20:22). When Scripture says אוואם, it indicates that something has a cyclical nature. Thus, it says. ואם יובל לבני ישראל the Israelites observe the jubilee (Nu 36:4), indicating that its nature is cyclical.

Similarly:

תחשך, you refrain from rescuing those taken off to death, those condemned to slaughter (Pr 24.11), in other words, you must absolutely do this:

אם ללצים הוא יליץ, at scoffers, He scoffs (Pr 3:34). אם וברתיך על יצועי, I call You to mind upon my bed (Ps 63.7), Or אם לבינה תקרא you call to understanding (Pr 2:3).

Thus, his thinking was along the lines of this latter explanation; namely, the inducement to stir up, even by pressure, until she returns eagerly and diligently. According to the view of our Rabbis of Blessed Memory:

A man should always occupy himself with Torah and good deeds, even if not for its own sake, because by acting with an ulterior motive, unselfish action can come about. (BT Pesahim 50b)

In other words, even if it is a result of coercion, it will ultimately end up being easy. This is the meaning of עד שתחפץ. Thus, although she was originally unwilling, by sheer repetition of the matter to her, she will acquiesce. This is an appropriate explanation.

2:8 קול דודי הני זה בא מדלג על ההרים מקפץ על הגבעות This does not refer to his voice. Rather, she explains that when his sound reached her ear, she knew because of this that he was approaching. מדלג means leaping, as does מקפץ מקפץ. The Aramaic of לנתר בהן to leap with (בע בהם is בהם בהם לקפצא בהם מו Thus, there is no difference in meaning between מפוץ and קפוץ Rather, both are synonyms for the same notion. Since this activity takes place in the mountains and hills, he expresses them with two consecutive words which agree in meaning.

Yet, perhaps the meaning of מדלג should be rising, meaning that he ascends from his place and settles into it again without going beyond it. 176 מקפץ, on the other hand, would mean jumping from one place to another. 177

She informs us that against the mountains, he appears to be rising as described by דילוג על ההרים, whereas he has covered a great distance in a short while, which is what she meant when she said מקפץ על הגבעות.

All of this shows his great yearning for her as well as his desire to get together and reunite with her.

See Ibn Ezra's First Interpretation to this verse.

¹⁷⁶ Vertical movement

¹⁷⁷ Horizontal movement

דומה דודי לצבי או לעפר אילים הנה זה עומד אחר בתלנו משגיח 2:9 מן החלונות מציץ מן החרכים

עפר האילים means a young stag. איל is the plural of אילים is the plural of אילים אילים means our wall. חרבים and חרבים are synonymous words used to designate the same thing: small windows. Even though חרבא is Aramaic for שווא window, Hebrew nevertheless may use it given that it is synonymous with חלון.

משגיח means gazing attentively. Our Rabbis of Blessed Memory often use this word in their language. This is also true for מציץ; in other words gazing down upon, displaying, and peering. Its root is ציץ and it is a Middle Weak verb.

The meaning (of this verse) is that she is announcing¹⁷⁹ the speed of her beloved's arrival, his surrender to and attraction for her, and that he crossed a great distance in a short period of time; hence the resemblance to the gazelles and the stags (is based) on their speed. Then, when he

¹⁷⁸ Ibn Aknin posits that Hebrew can borrow Aramaic words provided that they words are synonyms. (Include this in the intro)

Again, Halkin translates אירעת as אירעת.

came close to her place, he gazed at her through the windows, unable to restrain himself before she opened (them) to him.

ענה דודי ואמר לי קומי לך רעיתי יפתי ולכי לך 2:10

The meaning of ענה דודי is he started to speak, just like what is written in Job's introductory speech: ויען איוב ויאמר (שני 3.2), which means and he started..., since no one else had previously spoken to him - אין-דבר אליו

She tells about her lover's delight with her, as well as his total claim over her and his wish to be alone with her. That is why he said ולבי לך, in other words, come with me wherever we may be headed, a signal that he is fond of her and that she is extremely attractive and beautiful in his eyes.

For this reason, he said רעיתי יפתי my darling, my fair one.

2:11 כי הנה הסתו עבר הגשם חלף הלך לו 2:11 מתו means the winter season. The Aramaic of חורף winter is הגשם is the rainy season.

חלף means has passed as in חלף they pass like reed-boats (שני 10 פי 26); in other words, it is completely finished.

She declares that her lover wants her to move with him. He tells her that the roads are safe from impediments which might cause delays, and that

this is the season of vivaciousness and action.

2:12 הנצנים נראו בארץ עת הומיר הגיע וקול התור נשמע בארצנו (הנצנים) means blossoms; it is a plural whose root is ניץ. It is similar to a Middle Weak noun and its proper form should be הנצים. Thus, there is compensation for the weak letter with a dagesh in the and the is assimilated into the and the because their meaning is derived from:

נו**צצים** כעין נחשת קלל their **sparkle**'⁸⁰ was like the luster of burnished bronze (Ez 1:7),

וקול התור נשמע בארצני the **song** of the turtledove is heard in our land.
which is a description of the singing of the small birds and the cooing of the doves.

With respect to the first explanation, an additional objection should be raised: the time of זמיר pruning, precedes the נצנים blossoms, therefore, it makes no sense to mention עת הזמיר pruning season together with the blossoming of the נצנים, especially since the purpose for mentioning the

¹⁸¹ i.e. ניץ

The Arabic text has דים.

Halkin's note: Ibn Ezra also rejects this explanation and his reason is like Ibn Aknin's reasoning below.

נצנים is their elegance and beauty, and that people delight in looking at them and are invigorated by beholding them. None of these aspects is present in עת הזמיר. Rather, it is more comparable to the סתו ¹⁸⁴. The purpose of mentioning these actions is to encourage her to enjoy the pleasures and that the season favors this.

התאנה חנטה פגיה והגפנים סמדר נתנו ריח קומי לך רעיתי יפתי 2:13 ולכי לך

חנטה means starts appearing to you. This is derived from the saying 185 of our Rabbis of Blessed Memory:

A tree whose fruits begin to appear before the 15th of Shevat are to be tithed for the past year. (BT Rosh Hashana 16b)

means unripe, premature figs. Our Rabbis of Blessed Memory said:

They may oil *unripe* fruits or hole them until the New Year. (Mishna Shevi'it 2:5)¹⁸⁶
This is a Third Weak noun whose root is פגה

See Ibn Aknin's commentary to S.O.S. 2:11, line 1; אסתי - the winter season.

¹⁸⁵ Baraita

Philip Blackman, *Mishnayoth*, Volume I, *Order Zeraim*, Second Edition, New York, The Judaica Press, Inc., 1964, p. 245.

ממדר means blossoms of the vineyard. It is a quadrilteral word. The Aramaic of ובוסר גומל יהיה נעה when the blossom has hardened into berries (ווּ 18.5) is מניה סמדר. Hence, ממדר and מניה mean the same thing, namely the first issue of the vineyard, in the flower-bud stage, which will become fruit. (The Sages) said:

ר' יוסי אומר: סמרר אסות מפני שהוא פרי Rabbi Jose says. The budding berries are forbidden because they are considered as fruit (Mishna 'Orlah 1.7). 189

Likewise, the Arabs call the blossoms of the vineyard פָּקאָת, blossoms. It has a fine smell as the Hebrews have described. 190

The meaning of this verse is that their love had already become obvious and it was ever growing towards completeness; the praise due her was obvious. Hence: know the extent of my love and follow me so that I may take you as a sweetheart because your beauty and grace are certain to me. For this reason, it is written רעיתי יפתי.

¹⁸⁷ Ibn Janah, p. 495, lines 9-14 and 20-22. The Hebrew translation of the Arabic original is located in: 1896, איטצקאווסקי, ברלין, איטצקאווסקי, ספר השרשים, ברלין, איטצקאווסקי, 248.

¹⁸⁸ מקאח in Arabic.

¹⁸⁹ Blackman, p. 446.

אמרו ויש לו דיח טוכ כאשר אמרו העברים: :p. 348, ספר השרשים ,אבן ג'נאח אמרו ויש לו דיח טוכ כאשר אמרו העברים: .

יפתי and יפתי is a Third Weak noun. The יפתי has been changed to a י while in יפתי it has dropped. Its correct form should be רעיתי, like רעיתי.

יונתי בחגוי הסלע בסתר המדרגה הראיטי את מראיך השמיעיני את 2:14 קולך כי קולך ערב ומראך נאוה

The root of ינה is יונתי. It is a Third Weak noun and the i is for the long vowel. Its proper form should be יוניתי since the יוניתי is a first person singular suffix.

ר דגני - this word is a Third Weak noun whose root is - חגה . Its proper form is שלוי עולם. Its proper form is similar to the change in שלוי עולם, however the ה changes into a similar to the change in . חגהי (Ps 73:12) whose root is שלה . It has no cognate in our language, 191 yet it can be explained with the meaning of סתר. 192

While this is not a hapax - it appears three times in the Tanakh - it always appears as חגוי הסלע (see Je 49:16 and Ob 1:3). See Brown, p. 291b for Arabic forms.

שתר Hiding place, cranny - in this parallelism, אות is equivalent to סתר.

מדרגה means a stair. Its root is דרג, similar to מפשעה (1ch 10 4) whose root is פשע.

ני and הראיני are Hifil Imperatives of הראה and הראיני. The יני in both of them is the objective pronominal suffix. הראיני is a Third Weak verb. Its root is אול with its third radical changing into a הראיני וו י הראיני מו י Bread gained by fraud may be tasty to a man (Pr 20:17).

means beautiful. Its root is אוה and its first and third radicals are weak. The is for the Nifal.

שתר *hidden by the cliff* is that she is hiding from him out of bashfulness and timidity. So, he tells her that what makes her shy away from him is precisely what he enjoys: her beauty, her liveliness, and her sweetness. He relates her to חגוי הסלע because of the inviolability of her place and to סתר המדרגה because of her veil. However, at this point he is simply alluding to her purity and chastity.

2:15 אחזו לנו שועלים שועלים קטנים מחבלים ברמים וברמינו סמדר 2:15 אחזו לנו שועלים שועלים קטנים מחבלים ברמים וברמינו סמדר 193 The theoretical form (in Arabic) is אחזו איז with the א of the imperative for those being commanded to perform an action. The i is the Second Masculine Plural verbal ending; the first radical has dropped. This is a First Weak verb because it is hard to pronounce the two א's - the א of the imperative and the א of the root. 194 Thus, the א of the root elides and the א remains by itself in place of the one following it which was the first radical of the verb.

The second שועלים foxes is an appositive word substituted for the first שועלים.

ותבלים ברמים that ruin the vineyards modifies the second חבל. שועלים is a Piel participle which must have a מ prefix. The ים is the masculine plural ending.

Halkin - The entire discussion on this verb is very strange and perhaps Hayyuj's explanation concerning the verb אהב confused him. See חבורי , חיוני pp. 51-54.

Ibn Aknin is troubled by the word max because in Arabic the imperative of max is man. He claims that the κ is somehow preserved. By making this claim, he is mixing Hebrew with Arabic. Only in Arabic is there a special κ of the Imperative. For further details see William Wright, A Grammar of the Arabic Language, Part Second, Leipzig, Fr. Nies, 1862, p. 60; J. Weingreen, A Practical Grammar for Classical Hebrew, Oxford, The Claredon Press, 1955, p. 76; and Halkin, Ibn Aknin's, p. 414.

The meaning of this verse is that her sweetheart is referring to love when he says *vineyard*, comparing it to a vineyard because of its pleasing sight and delicious taste. Also, he alludes to their detractors when he says שועלים foxes, and notes that they interfered so much between the two of them that they provoked their divergence and separation because of this. Consequently, her sweetheart ordered their capture. This means that they would be disregarded and ignored.

The word סמדר conveys the notion that from the outset, their love would have lead to union between the two of them, which is the purpose of love, had it not been for their detractors.

He refers to their lack of understanding by saying קטנים the little ones, explaining that they (are too young) to have tasted love. Their elders, 195 however, had not behaved this way. Nevertheless, they felt strongly about our situation and thought that they could do better.

What helped (the lovers) through this was the vineyard in bloom, implying that their love was fresh, not deeply rooted.

דודי לי ואני לו הרועה בשושנים 2:16

After he praised her and she praised him and each of the two of them had described the good qualities of the other, she said:

Since his good qualities and beauty are perfect, and so are mine, it must follow that he is the only sweetheart right for me and I am the only sweetheart right for him because of the congruity and likeness between us. Hence, I am fit only for him and he is fit only for me.

By saying הרועה בשושנים who browses among the lilies, she wants to express the tenderness of his soul and that his dwelling is a place of flowers which have a pleasant appearance and a fine scent. שושנים is the name for highly aromatic flowers. The natural qualities of the aromatic scent in exceptionally beautiful gardens are carried away by people and it sticks to my love because of my beauty.

Yet, perhaps by saying שושנים she wanted to speak about enticing beauty. So she said:

So persistently did he still court and feel sensual desire that he happened upon my companions and took me as a sweetheart for himself. Thus, he was ecstatic about me more than any companion, having ruled them out previously.

Therefore, she postulated that the reason her beloved was ecstatic about her was that previously he was a רועה בשושנים; in other words, he had experienced them and had not found any of them comparable to her. Furthermore, just as he was ecstatic about me, so was I about him.

עד שיפוח היום ונסו הצללים סב דמה לך דודי לצבי או לעפר 2:17 האילים על הרי בתר

The daytime wind blows as the sun is in the center of the sky and the shadows decrease in size. For this reason, it is written: מונסו הצללים and the shadows flee, describing their disappearance as fleeing. The plural is used to convey the meaning of eastern and western shadows.

The root of יפוח is חום. It is a Middle Weak verb.

ואר Ibn Aknin provides triliteral roots wherever possible. In this case, the form appears. Given that the root of his previous example was מלול appears. Given that the root of this example should be גלל. Therefore, given that Halkin provides no emendation or explanation, it is possible that there is an error in both the Arabic and the Hebrew texts. This would require that the text be changed from גלל however, it is also possible that he cites גולל since this form is one of the two available infinitives of the root גלל. This is less likely because such a form is unattested in the Tanakh.

The root of קמו עלי: it is Middle Weak, hence similar to: קמו עלי (Ps 54.5), קמו עלי (La 3:52), דנו דין לא (Ja 5:28), and שטו העם (או 11:18). means cutting as in ויבתר אותם בתוך, ...and cut them in two (Gn 15:10). They¹⁹⁷ are given this name on account of the Temple which had been located in them and due to the sacrifices which were dismembered there.

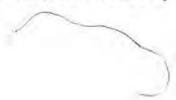
The meaning of this passage is that she spoke to her beloved and promised to join him, thus designating for him the time - namely, עד when the day blows gently - and specifying for him the place - namely, שיפוח היום upon the mountains of Bether. Then, she urged him to hurry saying יד במה לך דודי turn, my lover, and be like...so that he might reach the designated place. Indeed, she wanted this to take place during the daytime because the strong, blazing heat diminishes the number of passers-by thereby keeping the matter a secret.

However, it would be even better to say that it was *springtime* and she had in mind the most evenly balanced of the daytime hours, namely the time when the sun is positioned in the center of the sky. The proof of this is that

the mountains.

before this she said הרועה בשושנים who browses among the lilies, and this can only occur in the springtime.

Yet perhaps by saying ונסו הצללים she meant the periods at the two extreme boundaries of daytime when the shadows lengthen when they flee the bodies from which they are cast.



i.e. - dawn and dusk.

Halkin does not translate the Arabic אוקאת אמתראר אלצילאל into Hebrew.

על משכבי בלילות בקשתי את שאהבה נפשי בקשתיו ולא מצאתיו 3:1 בלילות - She tells here of her beloved's turning away from and betrayal of her, in spite of her belief in his beauty and love which proved disappointing. Hence her repetition of the word בקשתי I sought, asserting that she searched for him repeatedly and sought him vigorously.

אקומה נא ואסובבה בעיר בשוקים וברחובות אבקשה את שאהבה 3:2 נפשי בקשתיו ולא מצאתיו

and אסובבה are verbs in the Imperfect instead of the Perfect, like:

או ישיר משה meaning שר Then Moses seng (Ex 15:1);

the deeps covered them (Ex 15:5); and

You break Your opponents, You send forth Your fury (Ex 15:7).

all of which are in the past tense. Indeed, the Hebrew language behaves this way due to an abstruse and peculiar reason; namely, when it wants to extend an action performed in the past into the future, it chooses the Imperfect. For example, the singing of praise by Moses and the Israelites tells that it was always their custom throughout their lives to thank God, may He be exalted, for acting beneficently with them in the redemption from Egypt and to imply to those who come after them that they should act

accordingly with regards to the redemption from Egypt. Similarly, just as God, may He be exalted, exacted revenge from the evil Egyptian criminals, so too should He act with regards to all every oppressor or assailant who might do them harm. Therefore, he used the Imperfect, saying: תחרום, חשרום, and יבסיומו But let's return to our original discussion.

After she tells us that her custom was always to seek her beloved, she expressed it with an Imperfect, saying: אבקשה, ואסובבה, אקומה, ואסובבה, אקומה, ואסובבה, ואסובבה, אקומה to tell that she did these actions graciously and with esteem²⁰⁰ similar to the righteous one's²⁰¹ usage in:

אל נא רפא נא לה O God, pray heal her (Nu 12:13), and if it please You (Gn 18:3);

and likewise when the Exalted One said:

רבר נא באוני העם Please tell the people...(Ex 11:2) and charge them to borrow expensive items from the Egyptians.

שוקים is the plural of שוקים. The singular form is only to be found in the language of our sages of blessed memory in their expressions שוק העליון and שוק התחתון (פד sanhedrin 89a).

ירחוב is the plural of רחבות

He is referring to Moses and Abraham respectively, may peace be upon them.

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Ibn Aknin is redefining the word ks from an energetic particle in Arabic to a precative particle in Hebrew, meaning Please! The texts which he cites provide support for this claim.

She is explaining that despite all of her effort in searching, she did not find him.

3:3 מצאוני השומרים הסובבים בעיר את שאהבה נפשי ראיתם 3:3 Here, she relates that because she wandered about the alleyways and public squares seeking her beloved to no avail, she asked the watchmen who patrol the city whether any of them had chanced upon his whereabouts, but she did not find out any information from them.

במעט שעברתי מהם שמצאתי את שאהבה נפשי אחזתיו ולא ארפנו 3:4 ער שהביאתיו אל בית אמי ואל חדר הורתי

She stated that she would not stop looking for him until she would eventually run into him; and having found him, she did grab him!

The meaning of אחותיו is I took hold of him, from the root אחותיו is I took hold of him, from the root אחותיו means I shall let go of him. Its root is חבר, and it is a Third Weak verb. Its proper form would be ולא ארפהנו, with the first person singular preformative א and וו as the objective pronominal suffix.

is a Middle Weak verb whose root is בוא. It is a transitive Hifil verb. 202

She explains that the reason which led her not to let go of him until she brought him to her mother's house is her apprehension about him that he might repeat one of his previous unexpected escapades. Moreover, she was not satisfied with the house until she brought him inside the room.

And her saying אמלוהורתי is an indication of her affection for her, which makes her a confidant in her romantic drive.

השבעתי אתכם בנות ירושלים בצבאות או באילות השדה אם 3:5 תעירו ואם תעוררו את האהבה עד שתחפץ

The interpretation of this verse appeared earlier.²⁰³ He repeats it here for emphasis and in accordance with what we explained about its three facets. Thus we would say that this repetition is advantageous, according to the literal point of view, because love comes about only through effort, desire, and eagerness, based on initial intention.

Ibn Aknin is offering this explanation because in Arabic the corresponding verb אתי means come and bring in the Basic Stem (I). In the Causative Stem (IV) it means bring and also give. Hence הביאתיו could mean: ...until I gave him to my mother. This might explain why Ibn Aknin refers to her trust/affection for her, since her mother was a confidant to her.

מי ואת עולה מן המרבר כתימרות עשן מקוטרת מר ולבונה מכל 3:6 אבקת עשן

תימרות is in the construct with עשן; yet, before it was in the construct state, 204 it was תימורים, as it is written:

מפו ואחר מפו ואחר מפו , ...on both sides with palm trees (Ez 40:26) and ועשוי ברובים ותמורים, It consisted of cherubs and palm trees (Ez 41:18).

Its singular is לכרוב, תמורה בין-כרוב, ...with a palm tree between every two cherubs (ibid).

It means as the smoke ascends, as our sages of blessed memory said:

אימתי מברכין על המוגמר? משתעלה תימורתו When do they say the blessing over the perfume? As soon as the smoke column ascends (BT Berachot 43a)

מקוטרת means perfumed with incense. It is a passive verb, like מעולפת ספירים, adorned with sapphires ²⁰⁵

are aromatic spices whose fragrance are released through fire.

לבונה
means frankincense.

אבקת means fragrance-scented powder and it is in the construct with . It is given this name because it disseminates its fine particles.

Yet perhaps מר is the musk itself while the lighting of incense is used metaphorically for covering oneself with a substance. Thus, מר and לבונה and לבונה

²⁰⁴ Its absolute state...

²⁰⁵ S.O.S. 5:14.

are mentioned here to indicate that she applied all kinds of aromatic spice to herself, from the finest to the poorest quality, as well as the average types. For this reason, it is written מכל אבקת רובל, of all the powders of the merchant.

Consequently, the lover describes his beloved as outstanding; hence, the statement בתימרות עשן like clouds of smoke which ascend from an earthly source towards heaven. Similarly, her beauty rises so high above her contemporaries that she distinguishes herself in comparison to them just like smoke is distinct from the element dust. Furthermore, her grace towers above her companions so that there is nothing in common between her and them in any single category. On the contrary, her relation to them is like the relationship of the element air - being so high that it becomes fire - to the element earth which occupies a very low position:

מן המדבר from the desert is mentioned to indicate that her prominence was not hidden from its beginning to its end. There was no obstacle which might have impeded her from being seen. Also, this points out that her reputation was as beautiful as her external appearance. For this reason, it is written ולבונה מקוטרת מור clouds of myrrh and frankincense, etc.

3:7 הנה מטתו שלשלמה ששים גבורים סביב לה מגבורי ישראל
Here, she tells about her beloved's superior care, his noble standing, the importance of his status, and his ability to let his love develop.

3:8 כולם אחוזי חרב מלומדי מלחמה איש חרבו על ירכו מפחד בלילות. (אחוזי מלחמה מות means girded with swords. It could be that he meant to say but he dismissed the active voice in favor of the passive voice similar to:

יהצילו גבול מיד עשוק (Ju 8:11) which normally should be עושק and שובני באהלים.

Here, אוווי, as a verbal adjective.

Yet, this form is used because he followed it with מלומדי, aiming at symmetry, balance, and parallelism in wording, as in את מוצאך ואת מוצאך ואת מוצאיו ואת מובאיו (2s 3:25) or את מוצאיו ואת מובאיו (Ez 43:11), where the Middle Weak words²⁰⁷ were treated as if they were First Weak.²⁰⁸ The regular form of should be מבוא, since its basis is מבוא, בא Also similar to these verses are מבוא and הוגו (Is 59:13). הוגו - a Qal Masdar²⁰⁹ resembling a

209 Infinitive noun.

אחיר The Aramaic of this word is אחיר which is a passive participle like אחווי.

מובאך and מובאיו are Middle Weak words from the root בוא.

מוצאר and מוצאר are First Weak words from the root יצא.

Third Weak verb since it is related to הגיתי בכל פעליך (Ps 77:13) - is harmonized with הורו a First and Final Weak Hifil Masdar related to (Lv 10:11).

With this verse, she wanted to describe him as a man of abundant means and power.

אפריון עשה לו המלך שלמה מעצי הלבנון 3:9

The א in אפריון אפריון is additional²¹⁰ just as it is added on in אורוע (Je 32.21 Jb 31:22), אבנים (Ex 9:9-10), אבנים (Ex 1:16 Je 18:3), פסים (Ez 47:3), etc. He used this word since sexual intercourse, which is the cause of מפרים procreation, takes place upon it.

The previous description²¹² was about her beloved's qualities, as well as about the power and might of his helpers and attendants. Here, the

Also known as a prosthetic aleph. Ibn Aknin is unaware that this may be a foreign word. On the assumption that the word can be derived from the root new that the comes close to defining this word as it is used in Syriac, where it means prolific. Hence, the title new Mafreyan for the head of the Syrian church.

Halkin's note on this word in Judeo-Arabic. אלמצ׳אעפה - It is reasonable that in place of מצ׳אענ׳עה, which means multiplying, it should say מצ׳אענ׳עה, which means sexual intercourse. RaDaK - It is a bed upon which brides have their marriages consummated. Numbers Rabbah - הנה מטתו - this is the Temple. Just as the bed's only function is פריה and רביה (procreation), so too is everything which is in the Temple, etc.

S.O.S. 3:8.

description is of the material appearance, magnificence, and supreme beauty of his throne

Furthermore, she first praises his guards and his attendants before praising his throne for a reason: because wealthy people who do not have guards and helpers are often victimized. Thus, she tells us that he assembled both of these things for her sake, by first having the guards before (acquiring) the material objects, a rare occurrence. And the reason why the many guards should not be treated lightly was the fear that his especially magnificent and finely-crafted and shaped throne might be stolen. Therefore, he prepared himself with many guards, and then he acquired it. Thus, the crafting of the throne, which was first in his mind, was the last to be carried out, while his last thought, which was the recruiting of guards for himself, was done first.

עמודיו עשה כסף רפידתו זהב מרכבו ארגמן תוכו רצוף אהבה 3:10 מבנות ירושלים

עמודיו means its four legs.

is the wood of the litter which is placed over the legs. It is called since it supports²¹³ the person reclining upon it above the ground, while מרכבו means its bedding.

By saying תוכו רצוף אהבה within it was decked with love, he wants to indicate תוך the inside of this very bedding which is spread over this litter for the sake of this love. Furthermore, this love is caused exclusively by his beloved who is מבנות ירושלים from the maidens of Jerusalem. Thus, he prefixes the מ in order to make a distinction lest we think that his love extended to all of the maidens of Jerusalem. Had he intended this, he would have said תוכו רצוף אהבה בנות ירושלים. In this sense, she hints at her individuality and that he is madly in love with her.

However, it is possible that the מ here is in place of a since their place of articulation is identical - namely, the lips. Therefore, it is as if he had said said חובה עם רב just like the verse תוכו רצוף אהבה בבנות ירושלים in a large crowd coming on the road.

Yet, it is possible that the pathere might be causative. In other words, the cause of the very passion which his heart felt and on account of which he had become perplexed was the maidens of Jerusalem. Thus, he

They are both labials. B is a voiced labial stop while m is a labial nasal.

The Arabic root רפידתו is the same as the Hebrew root of רפידתו. This word is a hapax.

mentioned the *maidens of Jerusalem* because of her since she is one of them.

צאינה וראינה בנות ציון במלך שלמה בעטרה שעטרה לו אמו 3:11 ביום חתונתו וביום שמחת לבו

בהונה is a noun patterned after בהונה

She urged the women to leave their places in order to observe his wedding, his unrivaled beauty, and the preparations which his mother made for him for that day when he married her. She reminds them that their primary goal should be to look at him paying attention to his magnificent beauty, and then at his attire with the ultimate goal of pointing out that his beauty surpasses all beauty, and his attire, all ornamentation. She tells them that on that day ממח לבו his heart rejoiced by marrying her, and that he is happy and jubilant with her.

Thus, she points out three things here: Solomon's superior beauty, his mother's preparation of various garments for him for that day, and the jubilation of the groom about her.

Chapter Four

הנך יפה דעיתי הנך יפה עיניך יונים מבעד לצמתך שערך כעדר 4:1 העוים שגלשו מהר הגלעד

צמתך means your veil, as in גלי צמתך remove your veil (18 47:2).

means became visible or appeared.

By עיניך יונים your eyes are like doves, he means that they are deceiving. The root (of יונים) is ינה וו ינה וונים. It is a First and Third Weak noun. In יונים, the third radical has dropped, hence they said יונים with the information for the plural. The meaning of the expression עיניך is that they tempted him with extreme grace and beauty along with the power of their elegance and beauty. Thus, he craved them and became weary because of them. Indeed, they were deceiving because of the extreme infatuation which he felt for her on account of them. Poets often described them as cutting swords, bows sending forth their arrows, or traps. They rightly described them as such since they cause this extreme feeling. Consequently, they were called יונים.

The only reason that he described the blackness of the hair on her head as a flock of sheep when they gather together on Mount Gilead is because the

blackness of these flocks of sheep becomes manifest when they are seen at the peak of that mountain with the sunlight shining upon them, thus displaying their deep blackness so that these things stand out in contrast Likewise, the blackness of her hair brings out the whiteness of her face. He commenced with a description of her beauty in general by saying הנך Ah, you are fair, my darling. Then, he became more specific saying שערך בעדר העיני and שערך בעדר העיני your hair is like a flock of goats. Then he started to praise the beauty in her eyes, since the eyes can be charming and are the most important of the beautiful limbs because of their elegance and perfection. This is also true for black hair upon the body's whiteness.

שניך כעדר הקצובות שעלו מן הרחצה שכלם מתאימות ושכלה אין 4:2 בהם

is plural and not dual. The proof of this is the verse:

המולג שלוש השנים (1S 2:13) which means and the fork with three teeth (prongs);

because (the word) three is used, duality is impossible. Similarly:

שבעה שבעה eyes (Zc 3:9), שש בנפים six wings (Is 6:2), and you are helpless despite all your art. (Is 47:13)

(the word) קצב אחר כלהנה is elliptic. It comes from קצב אחר בלהנה *all of them* had...one form (זג ז זאו). This (verse) should have been written:

שניך בעדר הרחלים הקצובות your teeth are like a flock of identical ewes.

Thus, the modified noun has been left out and its adjective has been written instead.

is an Intransitive Derived Stem verb like:

מבול as a bear, robbed of her whelps (2S 17:8), Or Let their wives be bereaved (Je 18:21).

It follows the pattern פעולה.

שעלו מן הרחצה means who ascended... and הרחצה is a noun. What is intended by this is after they were cleansed by washing. However, it is possible that by saying שעלו he meant that she was above²¹⁶ cleanliness, as it is said:

מטרף בני עלית From the prey, my son, thou art gone up (Gn 49:9); in other words, neither was ever unclean.

שניך בעדר הרחלים is the text which appears in S.O.S. 6:6.

This is similar to the reading of the word עלי in a passage from Berachot 20a: The scholars said to (Rabbi Johanan): Is the Master not afraid of the evil eye? He said to them: I descend from the seed of Joseph over which the evil eye has no power, for it is written: עלי-צין בן פרת יוסף בן פרת יוסף בן פרת יוסף בן פרת עלי-צין בעלי אין Joseph is a fruitful vine, a fruitful vine 'ale 'ayin by a fountain (Gn 49:22). And Rabbi Abbahu said: Do not read 'ale 'ayin, but עולי עין 'ole 'ayin (above "the eye"). Babylonian and Jerusalem Talmud Tractate Berakhoth, Fasc. 28, trans. and commentary Rabbi Dr., A Ehrman, Tel Aviv, El-°Am, 1972, pp. 449-450.

מתאימות means paired from תאומים twins. It is a verb which is derived from an adjective. Its root is תאם and it is a Derived Stem verb. Thus, the is prefixed to its participle. It follows the pattern מקבילות. The חוindicates the feminine plural.

By saying שבלה אין בהם, he means that they have no blemish which might diminish them from the level of their peers. Hence, bereavement is used metaphorically here for the purpose of indicating a blemish.

He praises the beauty of her teeth, that:

they are straight, by saying קצובות; they are white, by saying שעלו מן הרחצה, they are identical to each other, by saying מתאימות; and they adhere to each other without any gaps between them, by saying ישכלה אין בהם.

כחוט השני שפתותיך ומדכרך נאוה כפלח הרמון רקתך מבעד 4:3 לצמתך

שני is the silk which is colored by kermes.²¹⁷ שפתותיך is the dual form of שפתותיף. In his praise of her he includes these three conditions of beauty: softness, fineness, and color. They should be בחוט תולעת השני like a crimson thread of silk. This is the

²¹⁷ 'The dried bodies of the female kermes insect, coccus ilicis, which yield a red dyestuff' - Hans Wehr, A Dictionary of Modern Written Arabic, ed. J. Milton Cowan, Ithaca, Spoken Language Services, Inc., 1976, p759b.

highest form of literary expression. Recent poets have tried diligently to do this, but they have not been successful.

Then, he says ומדברך נאוה to indicate that her speech was pleasant, since a woman might have good looks but unpleasant language. Thus, he explains that both her speech and her appearance are equally beautiful.

This idea was expressed by an Arab poet:

A pearl appears when she smiles

but it falls out when she talks.

There is a witty story attributed to our poet, the wise, the magnificent Rabbi Yehuda Halevi of blessed memory which I have decided to place here since it fits the issue which we are discussing:

One of the elders from the community of Grenada, may his soul merit Paradise, told me that they were sitting and enjoying themselves at a wine party²¹⁸ in one of the nicer corners of the room where the most magnificent and outstanding people of the generation had gathered.

Among them was Rabbi Yehuda Halevi, may his soul merit Paradise. And they engaged in a fine honorable discussion. While they were marveling at the Creator's wisdom in His entire creation, a beautiful looking, finely dressed woman showed up. They marveled at her beauty and praised the

See the note concerning the wine party, verse 2:4

Exalted name for the perfection of His works. As they marveled at her fine disposition and superior fate, she started to speak to her friend and they heard a repulsive voice and unpleasant words. When he heard this voice, he said:

תונות הפה שאטר הוא הפה שאטר הוא הפה שהתיר (Mishna Ketubot 2:2), 219

and those who heard him were pleased by his wisdom that he metaphorically used this saying of our blessed Sages in this poetic sense.

Let us return to our discussion. When he said בפלח הרמון רקתך Your brow ... like a pomegranate split open, he described her as whiteness saturated with redness. רקה וs the temple. 220 Then, he said מבעד לצמתך behind your veil to describe her chastity in not giving away her beauty nor treating it lightly, but rather being protective of it.

The ה וה הקה is for the feminine. Its root is רקה which is a biliteral root.

However, I maintain that הקה, whose plural is הקות, means a cheek. It is better that they²²¹ should be described in terms of whiteness and redness than having the temple described as such.

In other words, the mouth which when *closed* caused so much admiration, when *open* (in speech) caused consternation.

of the forehead.

²²¹ the cheeks.

כמגדל דוד צוארך בנוי לתלפיות אלף המגן תלוי עליו כל שלטי 4:4 הגבורים

is a passive verb.

is one word composed of two words:²²² תלפיות and פיות .eיות and שפאים is used instead of א replaces the י as in שפאים and

והיו חייך תלואים (Dt 28:66), ועמי תלואים למשובתי (Ho 11:7), בלויי מחבות בלויי מחבות (Je 38:11-12), Or אישי and יישי (1Ch 2:12-13).

The meaning of this word is a *tower* which provides a view from all sides.

is a shield, thus called because it shields its bearer, protecting him from wounds which might be dealt to him by his enemies.

are weapons, thus called because they rule over the necks of their bearers' enemies.

He compares her neck to the Tower of David because of its height, its fine structure, and its perfect construction. So too, her neck is long and especially elegant in its shape and whiteness.

See S.O.S. Rabbah to this verse and BT Berachot 30a.

שפיים appears 8 times in the Tanakh (twice in Isaiah and & 6 times in Jeremiah). Halkin points out that שפאים does not appear in printed texts, however it is found in other versions - see מהדורת נינצברג.

By saying אלף המגן תלוי עליו hung with a thousand shields, he wants to explain that just as those shields and weapons adorn and cover this tower, so too do the beautiful features of her face, that is to say her tall neck, enhance her beauty. Likewise, just as the weapons which are in the Tower of David are prepared for enemies and cast fear upon them, so too does her beauty cast a spell upon all who see it, inspiring fear in them and overwhelming them. Thus, he ascribes those weapons to the גבורים warriors, meaning that they can vanquish and prevail over them. Arab poets also do this, comparing the eyes to swords, lances, and arrows since they cause pain in the lover's heart comparable to the pain which this weaponry inflicts.

עפרים תאומי צביה הרועים בשושנים 4:5 שני שדיך כשני עפרים תאומי צביה הרועים בשושנים 4:5 שריך breasts is not a dual for if it were a dual, שני two would not be needed as it would be superfluous. He compares her breasts to שני two fawns to indicate that just as fawns are charming and beautiful and pleasure can be derived from expressing love for them so too do breasts grant grace and beauty to his beloved, serving as a source of pleasure for him. Furthermore, just as fawns are in the state of

development and youthfulness, likewise her breasts are in their developing stage.

של וצריקים בכפיר יבטח but the righteous ones is as confident as a lion (Pr 28. 1), whose correct form should be :

בכפיר יבטחו ...are as confident as a lion.

By saying הרועה, he means each and every one of them. He associates the fawns with the gazelle in order to tell us²²⁷ that their beauty has its roots in the one who has a beautiful lineage. Then, he mentions that their location is in quiet, finely scented places indicating their worthy influence. Therefore, three qualities of beautiful natural disposition were included. lineage, ²²⁸ beauty, and superior influence.

I do not understand Halkin's note here. Why doesn't he incorporate his textual change into his translation?

This matches the verse, but not the original spelling given by Ibn Aknin. Halkin does not note this.

Halkin's note: His explanation is confusing since הרועים is written in the verse... It appears to me that this is a mistake like the mistake below.

Halkin's translation omits almost two lines from Ibn Aknin's original text, beginning with א מעלאמא (Ibn Aknin p. 186;p. 47a, lines 24-25). Consequently, this section is translated directly from the Arabic.

²²⁸ Halkin's ו before היחום is not correct.

is added here - even though it is not necessary²²⁹ because he said

and it is well known that they are two - in order to stress the power of their beauty and the magnitude of pleasure in them, just as the Arabs do when they say:

Thus. Hebrew repeats the meaning by rephrasing the word, whereas

Arabic repeats the word to emphasize the meaning. 231 דדיך, עיניך, and do not function this way. Thus, שני is used with each one of the two of them since two senses find delight in the breasts - the sense of touch and the sense of sight - whereas, these 233 (are enjoyed by) the sense of sight alone.

Halkin's note: Ibn Aknin forgets that a few lines earlier he explained the need for ... were

For an example of this formula, see The Quran, Sura 69, lines 1-3.

This translation follows the Hebrew translation given by Halkin and corresponds to the examples given by Ibn Aknin. There are, however, inconsistencies between Halkin's Hebrew translation and Ibn Aknin's original (p. 47b, lines 1-2) which might only be resolved by appealing to the original Judeo-Arabic manuscripts.

עפרים and שרים

²³³ דריך, עיניך, and פעמיך

עד שיפוח היום ונסו הצללים אלך לי אל הר המור ואל גבעת 4:6 הלבונה

The root of (יפוֹת) is תוֹם. It is a Middle Weak verb meaning the daytime wind is blowing. There are those who say it means the daytime is warm and becoming hotter. I explained this earlier. This is close to the Arabic which uses יפוח, פאח when the heat rises.

נסו הצללים means the shadows decrease in size. נסו is a middle weak verb whose root is נוס .

The root of צללים; it is a Double Ayin verb. He uses the plural shadows here instead of צללים shadow in order to indicate the afternoon period when the eastern and western shadows decrease in size. It is a time of solitude since at that time people avoid leaving their houses because of the burning heat. Hence, he walks alone on the way and his undertaking is not known.

Yet it is possible that ניסת הצללים the shadows' fleeing and פיחת היום the day's blowing refer to the beginning and end of the daytime because the shadows lengthen during those times. He refers to their lengthening by

saying fleeing. The day's blowing is the blowing of the winds during those two times of the day when people readily leave their houses.

By הר מור the mount of myrrh he wants to say the mountain upon which aromatic flowers grow. מור is a name for aromatic flowers. If you wish, say that מור is musk, and by $stags^{235}$ he is implying the ones in which musk is produced, which are found in the mountains.

וגבעת הלבונה refers to the *mountains* covered with trees upon which the balm of *frankincense* falls. He means to say that he rejoices with his beloved while being alone with her in the magnificent fields and the beautiful gardens.²³⁶

בלך יפה רעיתי ומום אין בך 4:7

After greatly praising her grace earlier and describing the beauty and proper balance evident in her limbs, he finally sums up his praise by saying: יפה רעיתי בלך every part of you is fair, my darling, as if to say, having described most of your body parts, I shall refer to the remainder,

See verse 5:1 (Ibn Aknin, p.244; p. 63a, line 14 and following). I have yet to translate this verse into English.

The first line Halkin's translation for the Rabbinic commentary is wrong. It does not correspond to Ibn Aknin's line 17 but rather corresponds to line 26. Halkin mentions this in his חיקונים on p. 522.

which I have not mentioned in only a few words by using a general, positive statement applying to both appearance and content.

Thus, there is a hint at this when he said ומום אין בן there is no blemish in you!. In other words, I have mentioned the beauty of your natural disposition. Truly, your natural qualities are impeccable, all of them are flawless. Yet, he described her fine natural disposition by referring to it in positive terms and saying בלך יפה רעיתי. The reason for this is that the middle road is available: it is the one between the two farthest extremes, namely between being remiss and exaggerating.

If he were going to describe each and every natural quality, then the discussion would be lengthened. Likewise, it is the custom of the Sages to take the short route as we have studied in the Holy Writ which mentioned the unclean birds and enumerated them because they are few in number, while not enumerating the clean fowl because they are numerous. It only states: those which we have enumerated are unclean, while the rest are clean. In the case of animals, it lists the clean ones because they are few in number, but omits the unclean ones without even mentioning them. If you should ask why he describes the beauty of her body in positive terms but does not do so with the beauty of her natural qualities, I would answer

you (by saying) that it is better to describe the natural qualities in negative terms than to describe them in positive terms. Thus, when he says מין בך על, beauty is guaranteed for her since there is no mean between beauty and blemish. But had he described her in positive terms saying You certainly are beautiful, it is possible that you might find someone more beautiful than her. Thus, it would turn out that relative to this she would have a blemish. Therefore, he explains that it is impossible to find someone more perfectly beautiful than her so that she might be considered blemished when compared with some other woman. This is the meaning of the verse ומום אין בך.

Furthermore, sometimes we do not take the midldle road. Instead, we lean towards one of the extremes according to what the necessary steps for curing the soul require. With respect to this entire matter, he speaks in negative terms.

4:8 אתי מלבנון כלה אתי מלבנון תבואי תשורי מראש אמנה מראש 4:8 שניר וחרמון ממענות אריות מהררי נמרים

**Lebanon* is a mountain whose plants includes the giant cedars. It is called by this name due to the large amount of <code>snow237</code> which always lies upon it.

means look! from

אשורנו ולא קרוב What I behold will not be soon (Nu 24:17), and ושור שחקים Look at the skies... (Jb 35:5).

It is a middle weak verb whose root is שור

is a mountain. שניר and שניר are two synonymous names for the same designation, which is a mountain.

The Exalted One said:

צירונים יקראו לחרמון שריון Sidonians called Hermon Sirion, and the Amorites call it Senir (Dt 3:9)

He only mentions Hermon and its later name Senir, whereas the name Sirion is what it was called in ancient times and this did not become as widely known as Hermon.

This verse makes sense with אתי taken as meaning עמי with me, similar to when it says:

את יעקב איש וביתו באו with Jacob, each coming with his household (Ex 1:1),
את האלהים התהלך נח Noah walked with God (Gn 6:9),
ווא היה רועה את אחיו בצאן ...tended the flocks with his brothers (Gn 37:2), or
אם הבה את מרינית ...the one who was killed with the Midianite woman (Nu 25:14),
all of which mean with, since he speaks to his beloved telling her:

You stuck with me when I was in Lebanon and you stuck with me after I left.

With his words תשורי מראש אמנה he explains that she stuck with him in easy times and in hard times, remaining loyal to him.

Snow is לבנה white and Ibn Aknin draws upon the similarity of this word to the word *Lebanon* in order to determine its meaning.

Yet, our sages of blessed memory would speak of עורות לבובין (Mishna Avoda Zara 2:3) meaning skins of animals whose hearts had been removed from them since the chests of the animals would be split open while they were still alive so that their hearts would be exposed. Then they would be extracted and offered for idolatrous purposes. This was the custom of several nations, particularly the Greeks, as is recounted in their history books.

means *one*. He means to say: if one of your eyes does this, how much the more so would this be true for both of them; furthermore if *one*...

This is how the Arabic verb form would appear if a verb could be made from the Arabic word for heart קלב. In Halkin, Ibn Aknin's, p. 414, he offers the following insight (his footnote 112): "This remark is surprising inthe face of ibn Janah's rendering קלבתיני, and the meaning of striking the heart which is given in the dictionaries under קלב (but see David al-Fasi, ed. Skoss, II, 146)."

Literally, what is heard.

of your necklace charms, how much the more so would this be true for all of them.

is a pearl while צוראניך means your neck. The נ is additional. It is the construct form of צורונים with a Hirig under the 1 and a quiescent ? or with a Patah under the 1 and the 1 vocalized with a Hiriq. 240 He explains to his sweetheart that more than anything her eyes and her neck have enchanted him, for it was not her necklaces, but rather her neck exhibiting these necklaces which charmed him. It is also possible that by saying ענק he spoke of the space between one necklace and another; in other words, her plumpness and the strings form ridges, each one higher than the other, which is the arrangement most fitting for them, in order to emphasize their beauty. He compares her to necklaces because she is wrapped around him just as her necklaces encircle her. But how does beauty become beauty and how can we compare natural beauty to artificial beauty? Black eyeliner241 is not like naturally black eyelids!242

²⁴⁰ Ibn Aknin must be alluding to variant readings for this word available to him with Ketiv and Qre: צורניך/צורניך.

in Arabic - treating one's own eyes with a black collyrium, antimony, lampblack, etc. Redhouse dictionary, p. 581a.

in Arabic - an eye's having the rim of the eyelids naturally black. Redhouse dictionary, p. 1530a.

מה יפו דדיך אחותי כלה מה טובו דדיך מיין וריח שמניך בשמים 4:10 יריך vour love is plural and not a dual, with the dropped because of the construct with the second person singular objective pronominal suffix. It is a Middle Weak noun whose root is דור. The singular appears in הולך Let it flow to my beloved as new wine. 243 He wants to explain to his beloved that he revels in her love and that it is more pleasing to him than the pleasures of drinking wine. He also tells her that her friendship brings him more delight than the fragrance of all of the aromatic perfumes.

By saying שמניר, he implies the perfumes which women use to gratify and pamper their bodies just like the narrative about the women who readied themselves to entertain Ahasuerus:

בשמים בשמים המר וששה חרשים בבשמים six months with oil of myrrh and six months with perfumes. (Est 2:12)

שמניך, too, is plural here and not a dual.244 When it is not in the construct state. 245 it is שמנים. When it is combined with a pronominal suffix, the drops because of the construct state.

He tells her that his love for her combines two loves:

In other words, its absolute form.

²⁴³ S.O.S. 7:10

Ibn Aknin teaches this lesson more than once. It bothers him because in Arabic, the occurs in the Dual! The broken plural, on the other hand, is generally used for the plural, hence there is no

- The love of delighting in her natural qualities which are the most perfect.

 He mentions them first by saying מה יפו דדיך.
- Afterwards, he follows with his love of her because she is concerned with her outward appearance. This is why he said ריח שמניך.
- נפת תטפנה שפתותיך כלה דבש וחלב לשונך וריח שלמותיך 4:11 כריח לבנון

means honeycomb.

תטפנה means *dripping*; its root is נטף . The *dagesh* in תטפנה is for the assimilation of the . Its proper form would be תנטפנה.

He praises her for her fragrant scent and for his enjoyment of it. This is the meaning of נפת תטפנה שפתותיך sweetness drops from your lips.

Then, he also praises her for having a sweet manner of speaking, saying:

רכש וחלב לשונך Honey and milk are under your tongue:

a healthy and delicious nourishment.

Then, he praises her for the fine decoration on her clothing and for her pleasant aroma, saying:

וריח שלמותיך כריח לבנון The scent of your robes is like the scent of Lebanon,

meaning, בריח קטרת לבנון, ...like the scent of **the incense** of Lebanon, which is an allusion to the Temple. He omits the first word of this construct and substitutes the second word of the construct in its place.²⁴⁶

גן נעול אחותי כלה גל נעול מעין חתום 4:12

The meaning of גולות מים spring. It is the singular of גולות מים springs of water (Jos 15-19 Ju 1:15). Its root is גל a biliteral root. It means a spring or a stream from which water flows to irrigate these gardens. He wants to convey the meaning that she is a garden where there is rest for the soul and the relaxation he is yearning for. However, it is locked and no one can enter it.

Likewise, by saying מעין חתום, he implies that she is like a *spring of*water - relief for the thirsty. However, it is חתום *sealed*, so no can taste of

it.

He describes her using these terms to indicate her chastity and continence.

4:13 שלחיך פרדס רמונים עם פרי מגדים כפרים עם נרדים שלחיך פרדס רמונים עם פרי מגדים כפרים עם נרדים (שלחיך) - He is referring to its *shoots* which are being sent forth and its branches which are expanding.

וח other words, while the word קטרת is missing, it is nonetheless essential to the meaning of this verse

פרדס is the Arabic פרדס which is a garden. Abu Abraham ben Barun,
may his soul merit Paradise, explained in al-Muwazana: means
garden in Greek. Its (Arabic) plural is פרארס

is the plural of בקרים just like בקרים whose singular is בקר; the Holam found in the singular is omitted in the plural.

are luscious fruits.

is a type of flower with a fine fragrance. Some say that this is a carnation.

There are those who say that נרדים means rose.

He points out what had been gathered into this garden, namely the three praiseworthy characteristics which are pleasing to behold. Thus, he says because the blossoming of the pomegranate is pleasing to the eye, savory to taste, and delightful to smell.

He refers to her good qualities as שלחיך shoots. It is possible that

משלחיך and they break

through the weapons (שנו 2:8) which are swords. He means to say that her

beauty, which is composed of these characteristics, is her sword. With it,

Kitab al-Muwazana bayn al-Lugha al-'Ibraniyya wa al-'Arabiyya - See D. Tene and J Barr, "Linguistic Literature, Hebrew," Encyclopedia Judaica, 1971 ed., p. 1384.

she slays those who see her. Just as the poets have depicted: these characteristics are arrows and swords and hair is a secreting viper.²⁴⁸

נרד וכרכם קנה וקנמון עם כל עצי לבנה מר ואהלות עם כל 4:14 ראשי בשמים

ורד means a rose.

ברכם means saffron and our sages of blessed memory also called saffron ברכמא

means a stalk of spice.

קנמון means a spice tree.

is musk. Some say that it is²⁴⁹ a variety of rose.²⁵⁰ אהלות means sandal tree.

By saying כל ראשי בשמים he means the finest perfumes.

This verse relies upon the previous verse, explaining that her fine scent is like נרד וברבם and בפרים עם נרדים is a *perfume* and not the which is mentioned above.²⁵¹ It is, however, a word which contains

²⁴⁸ The Arabic עקארב actually means scorpions.

שהוא should be spelled שהו .

²⁵⁰ Halkin translates נסרין as ורד הלבים, dogs' rose.

²⁵¹ S.O.S. 4:13.

two notions of varieties of perfumes which differ in their type. The garden fruits previously mentioned possess a very fine fragrance because they contain within them every fragrance of the perfumes.

It is possible that this verse is a separate sentence containing a subject and a predicate and having another meaning. He relates that in spite of all her beauty, she takes care of herself, anoints her skin, and puts on all of these perfumes. According to this explanation, it is likely that נרדים is the singular of נרדים.

מעין גנים באר מים חיים ונוזלים מן לבנון 4:15

He compares his beloved to מעין גנים a garden spring, because just as a spring is the fundamental element in the life of a garden, so too is his longevity (dependent) on his beloved because he yearns for her. Thus, he cannot make it without her, just as gardens cannot survive without water. Afterwards, he additionally says באר מים חיים a well of fresh water to signal that not everyone who wants to take her may do so. Rather, she belongs to the one who, because of love, chose her for himself. Similarly, the only one who may take (water) from a well is someone who is ready

with a bucket and a rope. And just as the well's water is protected, so too is her virtue hidden from sight.

Then, he said ונוזלים מן לבנון ...and flowing streams from Lebanon to add that just as the waters of Lebanon roar since they flow from a higher to a lower place, so too is there an impression left in the heart of everyone who hears about her beauty similar to the impression which is made by the sound of falling water upon the sense of hearing. Hence, she is associated in people's hearts in accordance with what they heard about her. And, just as a small amount of the waters of Lebanon are satisfying, so too a small portion of his beloved quenches his thirst and extinguishes his mighty fire.

עורי צפון ובאי תימן הפיחי גני יזלו בשמיו יבא דדי לגנו ויאכל 4:16 מפרי מגדיו

(By רוח the north wind and רוח the south wind. The words which are in the construct have been left out, with the words to which they are attached being written in their place. Know that רוח is masculine and feminine. Its gender is masculine in the verse:

וה' נהג רוח קרים בארץ כל היום ההוא וכל הלילה הבקר היה ורוח²⁵²קרים נשא את

The masculine adjective agrees with the masculine noun. Also, the verb

and the Lord drove an east wind over the land all that day and all night; and when the morning came, the east wind had brought the locusts (Ex 10:13),

as well as in the verse:

מע מאת ה" A wind from the Lord started up. (Nu 11:31)

Its gender is feminine in the verse:

אוהבר המדבר המדבר המדבר שומש When suddenly a mighty wind came from the wildemess (Jb 1:19),

however, it is masculine again at the end of the verse:

ויגע"י בארבע פנות הבית It struck the four corners of the house (Jb 1:19),

and does not use ותגע.256

Likewise, it says עורי and not עורי. 257 Its root is Middle Weak.

means Blow! and its root is Middle Weak - פוח

יזלו is used metaphorically here for something *flowing* and בשמיו is used to refer to the dripping of water, as in:

יול מים מדליו Their boughs drip with moisture. (Nu 24:7)

Its root is נול. The first radical drops and the ז receives a dagesh because the ז is assimilated by it. Its theoretical form is ינול.

agrees with a 3ms subject.

²⁵³ The verb agrees with a 3ms subject.

The feminine adjective agrees with the feminine noun. Also, the verb agrees with a 3fs subject.

The verb agrees with a 3ms subject.

This would be the 3fs equivalent of the verb from the second half of Jb 1:19.

עורי is the fs imperative, while עורי is the ms imperative.

The meaning of פרי מגדיו is *its luscious fruits*, that is to say, the fine fruits which people customarily give as a gift or present.

The meaning of this verse is that she invited her beloved to attend a wine party, 258 a haven of pleasures, hinting that the place where she invited him is perfectly beautiful and elegant and that the time has come to enjoy it.

It is possible that [3] alludes to her beauty and his ability to approach it.

Chapter Fine

הודי שלח את ידו מן החור ומעי המו עליו 5:4

A חור is an arch while מעי are inner organs such as the heart, the liver.
etc.

means they were excited and throbbing because my soul yearned for him.

The meaning of this verse is that when he called out to me, suddenly there was a knock at the door and I was so surprised by my intense yearning that it made me different. I no longer knew how to put on my clothing.

However, in this predicament, it was as if he had been kept waiting by me and, recalling the pain of longing and love, he sent his hand through the arch and touched me. And suddenly my inner organs were pounding within me.

So, she tells about the strength of her yearning for, love of, and utter infatuation with him. Yet, there were mutual feelings between the two of them - she for him and he for her - neither one more than the other, just as the poet wrote concerning this notion:

Our mutual longing - mine for him and his for me - had become exhausting.

קמתי אני לפתוח לדורי וידי נטפו מור ואצבעותי מור עובר על כפות 5:5 המנעול

אני is used, even though it is not necessary because of the first person ending in קמתי, to emphasize that she did not leave the opening of the door for her beloved to one of her servants, rather she opened it herself.

מפני means dripped, as in יטפו ההרים עסים The mountains shall drip with wine (שם 4.8). Its root is נשף and it is a First ישני verb. It means that her hands are filled with his "musk."

מור עובר means pure musk, in other words, fine-smelling.

המנעול means the outermost part of the lock with which gates are locked. Its root is נעל and it is patterned after משעול הכרמים 22:24) משעול הכרמים whose root is שעל.

מור is repeated, then she mentions ידים and אצבעות and אצבעות hands and fingers.

The נטיפה dripping, however, is connected with the hands and not with the fingers because the dripping which is originally mentioned agrees with ידים and the אצבעות since the conjunctive i links the אצבעות to the ידים. In the latter instance, עובר is added as a qualification of it²⁶⁰ - namely, that it

מנעול Halkin - This is not the pattern of מנעול. See הרקמה, p. 154, line 1 and following where two distinct patterns are listed - מפעול and מפעול.

was pure. For that reason, מור was repeated. Thus, the second אצבעות is an appositive word which replaces the first one. By אצבעות, she wants to convey that wherever she placed her fingers on the lock, she indicates the location of her hands with this מור.

פתחתי אני לדודי ודודי חמק עבר נפשי יצאה ברברו בקשתיו ולא 5:6 מצאתיו קראתיו ולא ענני

לרודי - Likewise, she begins a second time by saying פתחתי אני לדודי - Likewise, she begins a second time by saying ו לדודי - Likewise, she begins a second time by saying - לדודי - Likewise, she begins a second because she mentioned earlier that she got up personally, rather than allowing her female attendants to wake her. She explains in this second verse that she completed the task which she diligently yearned to do as she had outlined in the earlier verse, not allowing any of her female attendants to act on her behalf. Rather, she opened the door personally for her beloved.

ורדי חמק עבר means he has gone away, left, departed without waiting for me to open (the door) for him. He did this out of resentment since he did not find her ready and waiting for him at her doorway. He begrudged her for lying down on her couch even though she only slept lightly. Thus,

מור The מור.

she had to overstate her love as he did when he became distraught and walked around at night without sleeping on his side in bed. This was incumbent upon her, too. But, since this did not take place, her regard for his love was not genuine. Thus, when he left, she recognized her mistake and set out in pursuit of him. For this reason she said בקשתיו ולא I sought, but found him not.

השבעתי אתכם בנות ירושלים אם תמצאו את דודי מה תגידו לו 5:8 שחולת אהבה אני

When she did not find him where she sought him, she prompted her close girl friends:

By all means, do what I am asking you. If you should find my beloved, do tell him that I am madly in love with him and lovesick with passion for him.

דודי צח ואדום דגול מרבבה 5:10

She answers them: מצ - he is *pure* white in his redness.²⁶¹ This is a Double Ayin noun from the root מציב just as the root of מציב (שנה 22:29) is

Sa'adiah has the following translation to this verse: בלילי צאפי אלביאץ בלילי באפי - pure whiteness which turns his redness into white. חמש מגילות, עמ' נט.

nnw. It is a predicative adjective modifying the beloved mentioned at the outset.

means raised, as in raising the דגל meaning the flag.

By saying מרבבה, she means to say that he is *more* visible *than* the רבבה the masses which surround him.

She describes him as having a good and moderate character since the four elements were balanced in him and his generative faculty was so strong with vigorous matter that his organs were quantitatively distinct and qualitatively excellent.

Chapter Fix

אנה הלך רודך היפה בנשים אנה פנה דודך ונבקשנו עמך 6:1

Since the women heard her describe her lover's beauty and his fine qualities, they desired to see him. But when they saw just how passionate her love for him was, they pitied her situation and had compassion for her, saying:

We shall join you in your quest because we understand your love for him and loving someone who embodies qualities similar to what you have described is unavoidable. Tell us where you suspect he might be headed and we shall set out for there in order to aid you in your search for him.

- 6:2 דודי ירד לגנו לערוגות הבשם לרעות בגנים וללקט שושנים This is the answer to the women who inquired about her lover's place and occupation. She answers:
- His place is גנו, his garden. Then she specifies the גן garden where he abides by saying לערוגות הבשם to the beds of spices.
- Then, she tells about his occupation and that he is a delicate soul, secluded, who aims at seeing beautiful pastures and appreciates the scent

of the fine perfumes. For this reason, it is written לרעות בגנים to browse in the gardens.

אני לדודי ודודי לי הרועה בשושנים 6:3

Having described the purity of his love and characterized her²⁶² own beauty, she says:

As for anyone whose attributes of beauty are such as I mentioned, with my qualities of fairness being such as they are, I can only be worthy of him, and he of me.

6:4 יפה את רעיתי כתרצה נאוה כירושלים איומה כנדגלות This is the beginning of the Active Intellect's description praising the human intellect.

תרצה Tirzah is a city characterized by its loveliness and beauty. It was the seat of the king of Israel just as Jerusalem was the seat of the king of Judah. The meaning of this name is the desired one. In other words, everyone who sees it finds it beautiful. In the East, there is a city named פר מן ראי (literally, anyone who sees it rejoices). Thus, he associates beauty with Tirzah and attractiveness with Jerusalem.

²⁶² Halkin translates ממאלהא her beauty as יופיו his beauty. Instead, the Hebrew should be changed to יופיה her beauty in order to accurately reflect the Arabic.

איומה means awesome. It is derived from איום ונורא terrible, dreadful (Hb 1.7).

נדגלות means camps with **flags** (flying) over them, meaning banners. The is for the Nifal.

He attributes three characteristics to his beloved:

- (1) Beauty, as it says יפה beautiful;
- (2) Elegance, because there are extremely beautiful people who are unpleasant and unsavory;
- (3) Awe, because there are people²⁶⁴ blessed with beauty and loveliness, but lacking respect.

He points out that all three of these commendable traits are combined in his beloved, and this is usually the ultimate praise. Then, he spoke explicitly in the remainder of the passage, describing Tirzah as beautiful but not as being nicely arranged because it was not a capital city, whereas Jerusalem was exceedingly superior and nicely arranged because it was a capital city.

Surr in Arabic means happiness, prosperity, and joy. Halkin, Ibn Aknin's, p. 413, points out that this refers to Samarra.

should simply read ארם

הסבי עיניך מנגדי שהם הרהיבוני שערך כעדר העזים שגלשו מן 6:5 הגלעד

The dagesh in the ב is compensation for the dropped second ב. Its original form is הסבבי and it is a derived stem transitive verb whose object is עינים. The י is the sign of the feminine subject.

is a Hifil Transitive verb whose object is the objective pronominal suffix ני Morphologically, it contains the subject and the object. Its meaning comes from *power* and *control*. In other words, I am captivated by them and they have control over me. Rabbi Abraham Ibn Ezra, may his soul merit Paradise, thus explained:

They have taken away my strength and my control, as in המחצבת רהב that hacked Rahab in pieces (Is 51:9).²⁶⁵

Thus, her sweetheart informs her that her eyes and her black hair have captured his mind and that his heart is baffled by them. The Poets often describe this reality and they are right. I have already mentioned this earlier. 266

Translation from Block, p. 125. Also see his footnote 75: "Rahab was a primordial dragon symbolizing power, from the root בהם meaning boastfulness, arrogance, or impudence. Thus the causative שרחים would mean 'to overpower' or something similar." (p. 216)

See Ch. 4:1.

He bids her to veil her eyes and hide them from him out of kindness and benevolence to him lest his strength wither because they are arrows in his heart. That is how poets have described it in their poems.

When he said שערך בעדר העזים your hair is like a flock of goats, he described her hair as being pitch-black.

שניך כעדר הרחלים שעלו מן הרחצה שכלם מתאימות ושכלה אין 6:6 בהם

means ewes. He compares her straight and symmetrical teeth to a flock of ewes. He said בעדר הרחלים like a flock of ewes and not הצאן like a flock of sheep because ewes are quiet and docile, whereas male sheep ram one another, thus lacking the order appropriate for such a comparison. Yet, we should approach this usage of language skeptically, asking why he compares her straight teeth to a flock of sheep and not to a string of pearls - as we find the Poets doing - which provides a better comparison as well as sounder craftsmanship.

To resolve this difficulty, I will argue that the wise (Solomon's) understanding is correct because he sought to compare her teeth with something familiar to everyone, namely their appearance, cleanliness, and

orderly arrangement beside one another on the mountain tops. Even the range of their usefulness is not beyond the grasp of anyone because they are useful for wool, milk, and meat. The value of a pearl, however, is only known to the few individuals who deal in pearls. (This value) cannot be evaluated properly from a distance, but only after careful examination and consideration of their relative position, arrangement, and form, This can only be accomplished by someone who is familiar with them. Also, they do not have the same wide-ranging usefulness as the flocks do. As for the beneficial uses of this category (the pearls), only physicians know it; yet, only few people can acquire them strictly for ornamentation. Since his instruction here is general, he speaks to them using a metaphor which everyone can recognize when they hear the first sounds of the words, so that there will be no distinction in perception between a prominent person and a person of lesser importance when they hear the words being uttered. However, because his instruction in Proverbs is intended for specific individuals, as it is written:

אליכם אישוים אקרא קולי אל בני אדם O men, I call to you; My cry is to all mankind (Pr 8:4), that is to say, anyone worthy of the designation aht man, he compares wisdom to pearls, saying:

יקרה היא מפנינים ונו' She²⁶⁷ is more precious than pearls, etc. (Pr 3:15).

Wisdom.

But here, he taught by using a coarse word packaged with its underlying meanings for anyone who can understand it and think about it, as I shall explain with respect to this verse.

This was also the case when he compared her black hair to עדר העזים a flock of goats²⁶⁸ and not to the darkness of night. He intended to concretize his words because a flock of goats is well-known by all, whereas the darkness of night can be specified only in the abstract because eyesight can perceive colorful objects exclusively in the sunlight, yet they can be unclear because of interference by the air. Only someone who delves deep into the perceptions can know²⁶⁹ things as they truly are, like darkness when light does not penetrate through the dense air.

Because Mr. Solomon Ibn Gabirol, may his soul merit Paradise, did not understand this concept, he is caught in a disagreement with (Solomon) the wise, peace be upon him, when he said:

A stag's teeth are strong, yet cold. They are clear like strings of mother of pearl. I am surprised by Solomon who, in his wisdom, likens pearls to flocks. It is as if his insight perished with them, leaving his heart to the cattle.

May God pardon and forgive us and him.

²⁶⁸ S.O.S. 6:5 (see also S.O.S. 4:1).

אלים The Arabic לים (Ibn Aknin, p. 324; p. 84a, line 2) should be changed to read בלים.

כפלח הרימון רקתך מבעד לצמתך 6:7

I explained this verse earlier²⁷⁰ and this one belongs to the same category as that one based on the three aspects which I introduced (there). I have only to mention the reason why he repeats his praise for her positive qualities. We find that he repeats three things: her teeth, her hair, and her temple. I shall explain why he mentions them again. According to the literal meaning, the beloved wants to praise his lover for her beauty on his arrival and on his departure to indicate that he has not fled from her because of any blemish he found in her, but rather in order to teach her a lesson; yet, his heart is filled with love for her...

Following the outline: he refers again to her teeth, according to the first level of interpretation, to declare the beauty of her teeth which become visible when she smiles as well as when she speaks...

He refers again to her temple, according to the first level of interpretation, because he wants to tell us that her beauty did not leave her, even during the time of their separation, since it would be possible to imagine that her form could change considerably. Therefore, he tells us that her condition is fine and quite balanced. It did not change due to the circumstances; on the contrary, her goodness was equally perfect during their separation stage as was her situation when they got together...

See Ibn Aknin's commentary to S.O.S. 4:3.

He refers again to her hair, according to the first level of interpretation, in order to show us the extent of her virtue during the courting period as well as during their separation, since her beauty was not exposed to anybody except for the hair with which she concealed her beautiful attributes.

6:8 ששים המה מלכות ושמנים פילגשים ועלמות אין מספר
He proclaims that he has seen many free women, concubines, and young girls, yet he has never found anyone as totally beautiful, innately graceful, with as perfect a figure, and as good looking as his beloved.

אחת היא יונתי תמתי אחת היא לאמה ברה היא ליולרתה ראוה 6:9 בנות ויאשרוה מלכות ופילגשים ויהללוה

is an attribute of יונתי my dove meaning perfectly graceful. Since the modified word יונה is in the construct with itself, the attribute is also in the construct with itself because it is a rule that an attribute behaves like the word being modified. When the modified word is determined through the construct with a pronominal suffix, then the attribute must also be determined. This is also the case for the definite article. If the modified word is determined then the attribute will be so, too. If it is undetermined

then the attribute will be so also even though a few attributes are exceptions to this rule, like:

את הכבש אחר (Je 24:2) OF את הכבש אתר (Nu 24:4). 271

However, most of them are as I have noted. The theoretical form of תמתי is תמתי since the *dagesh* indicates the assimilation of a similar (letter). It is a Double Ayin noun, in other words (its root is) תמם.

ברה means pure and clean; its root is ברה. The ה is supposed to have a dagesh, however a ה cannot take a dagesh. 272

ויאשרוה means acclaim her,²⁷³ as in ויאשרוה "What fortune!" meaning "Women will deem me fortunate" (Gn 30:13).²⁷⁴ Likewise, ויהללוה means they praised her beauty.

He explains that she is her mother's only one, as she has no other like her.

This is the meaning of אחת היא. He also indicates the magnitude of (her mother's) love for her: she brought her up well, providing her with superior

In these two cases, the modified word is determined while its attribute is undetermined.

In Hebrew, the gutturals (κ, π, n) and ν as well as π do not take a dagesh. This is not the case in Arabic.

Halkin notes that Saadia, the Targum, and Rashi all agree on this meaning. Additionally, JPS uses the translation acclaim her.

Leah's exclamation upon giving birth to Asher has the same root as מאשרוה and יאשרוה.

training. Thus, because her upbringing was excellent, every women who sees her acclaims her.

בנות is like עלמות damsels (mentioned) above;²⁷⁵ they are synonymous words used for the same designation.

He mentions the בנות maidens, first describing them as acclaiming, whereas he connects מלבות the praising with the מלבות queens and the concubines because as the maidens are in their youth, their reason is still not completely developed and they do not appreciate the qualities and beauty with which they acclaim her. Perhaps they may have described her with more than she possesses; but in reality, this is not so. Ultimately, he said that the queens and concubines, who are on a higher level than the damsels and have a superior ability to grasp the issues and to discern them, praised her more than the damsels, who are the בנות maidens. He indicates that the maidens' praise falls short because praising is better than acclaiming.

מי זאת הנשקפה כמו שחר יפה ""כלבנה ברה כחמה איומה 6:10 כנרגלות

means appearing.

By אור שחר he means אור שחר the morning light.

יפה כלבנה means beautiful like the moon. ברה בחמה means clear and having pure light like the sun. He relates her beauty to the moon and her purity to the sun because the moon is beautiful. Nevertheless, it is variable and this shortcoming impairs it. The sun, however, is not impaired by this.

means awesome.²⁷¹

בנדגלות means like armies which are equipped with flags. He mentions the attribute while omitting the word being modified. The elucidation of this meaning appeared earlier.

Here, he mentions the combination of beauty, pure splendor, and awe, three commendable traits which only rarely are combined together, and then, only within someone who is already perfect, because beauty which lacks awe might exist.

See Ibn Aknin's commentary on S.O.S 6:4

בלבנה should be בלבנה בלבנה should be בלבנה.

אל גנת אגוז ירדתי לראות באבי הנחל לראות הפרחה הגפן הנצו 6:11 הרמונים

אבי means the green area of the wadi which is the grass, or in other words, the meadow. The Arabs call the pasture אב which means grass it is in the construct with נחל to indicate that it is abundantly watered, as it is written:

ובשנת בצורת לא ידאג It has no care in the year of drought (Je 17:8).
and just as (David) the righteous said:

והיה כעץ שתול על פלני מים He is like a tree planted beside streams of water (Ps 1 3).

means are (the vines) ripe?

The root of ניץ. It is a Hifil verb.

In this verse, he wants to find out if the vines have sprouted leaves and ripened, thereby actualizing their beauty, so that he can be alone with his beloved.

He mentions the אגוז nut, the רמון pomegranate but nothing else:

- the nut because of its height, its many branches, and its leaves;
- (2) the vine because of its pleasing appearance and delightful scent;

and (3) the pomegranate - because of the beautiful color of its blossoms.

6:12 לא ידעתי נפשי שמתני מרכבות עמי נדיב (לא ידעתי) I did not **know** is used instead of לא ראיתי I did not **see**.

This is like what is written in the Holy Writ:

ובל העם רואים את הקולות And all the people saw the noises (Ex 20:15).

instead of שומעים ...heard (the noises). He relates that he descended into the hazelnut orchard to see the blossoming of the vines and the budding of the pomegranates, but that he did not see them. So, he said:

נפשי שמתני מרכבות עמי נריב my desire set me mid the chariots of Ammi-nadib.

This means that in his effortless pace and speed in order to look for her, he was like the chariots of Ammi-nadib and, God knows, they were quick-galloping horses which the above mentioned person²⁷⁸ used to take for rides. Thus, they symbolize speed.

Yet, it is possible to explain ידעתי according to its literal meaning *I knew*.

Thus, he says *I did not know* at all that I would be so attracted to her,

yearning so much for her that I would journey in order to find a way to meet

up with her, similar to the journey of Ammi-nadib's chariots.

²⁷⁸ In other words, Ammi-nadib

Chapter Deven

מה יפו פעמיך בנעלים בת נדיב חמוקי ירכיך כמו חלאים מעשי ידי 7:2 אמן

שנמיך means the soles of your feet.

חמוקי ירביך means the maturity of your hips, in other words, their slenderness

מדלאים are *pearls*. In the words of our Rabbis of blessed memory.^{27%}

אין הפא משביע האומן ואין הבור מתמלא מחליתה A handful cannot satisfy and artisan nor can a hole be refilled from its own contents. (BT Berachot 3b)²⁸⁰

What he wants to indicate is the stomach folds.²⁸¹

An אומן is an artisan. Nothing similar to this appears in Scriptures. However, there are many such instances of this word in the sayings of our Rabbis of blessed memory.

He wants to express that these pearls, arranged side-by-side like stomach folds, are perfect; the work of a skilled artisan.

My suspicion is that this is how Ibn Aknin introduces a Rabbinic usage which differs from Biblical usage or just shows how a word was used in Rabbinic Hebrew. The word אחלאחם (ornament) appears only one other time in the Tanakh - Proverbs 25:12.

²⁸⁰ The text from the Talmud differs slightly from the text quoted by Ibn Aknin. The Talmudic text reads: אין הקמץ משביע את הארו ואין הבור מתמלא, A handful cannot satisfy a lion, nor can a pit be filled up with its own clods (Soncino translation).

²⁸¹ Brought about by a plump belly.

²⁸² In other words, this is a hapax. In Ibn Aknin's own words: ולים פי דברי-הקרש

בת נדיב - what he means to say is the daughter of an important man. This is derived from נדיבי עמים, the great of the peoples (Ps 47 10).

אני לדודי ועלי תשוקתו 7:11

(Halkin's note: The commentary to this verse is missing in the manuscript leaving an empty space of nine lines.)

לכה דדי נצא השדה נלינה בכפרים 7:12

She tells her beloved that she realized that his love for her is like her love for him. Yet, since the two of them are always under the scrutiny of others, they are unable to enjoy their love. So, she invited him and promised to run away with him to an uninhabited place where no one would catch a glimpse of them.

Then, she said to him:

We will endure the greatest hardship during the daytime. But at night, נלינה בכפרים let us lodge In the בפרים so that our affair remains secret and undetected.

means a field. The Aramaic of עיר ובנותיה, whereas in Arabic, a בפר is a village.

A given city with its dependencies and villages. See Jos 15:14 as an example: Ekron, with its dependencies and villages. ובפראנהא

Chapter Eight

מי יתנך כאח לי יונק שדי אמי אמצאך בחוץ אשקך גם לא יבוזו לי 8.1 (כאח) - She expresses the wish for him to be her brother, intimate to her, which is the reason for יונק שדי אמי who nursed at my mother's breast. Initially, there is a relationship of brother on the father's side; then what follows is an added relationship of brother on the mother's side. The proof of our point is what has been said in the Holy Writ:

וישא עיניו וירא את בנימין אחיו בן אמו Looking about, he saw his brother Benjamin, his mother's son (Gn 43 29)

Thus, it says אחיי his brother meaning his brother on his father's side. It is not possible to say that she only meant brotherhood on the mother's side because this is not true brotherhood according to the law in the cases of levirate marriage²⁸⁴ and inheritance²⁸⁵.

She also says אם like a brother and not simply אם because if he were her brother, then sexual union with him would be forbidden to her. She adds the word לי to me, even though it is not necessary, because of her jealousy for his love and her suspicion lest someone other than she joins her and becomes the only one who captures him. Thus, certainly for this

Halkin's note: ספרי דברים 288; BT Yebamot 17b.

Mishna Baba Batra 8:1; BT Baba Batra 110b.

reason she said אמצאך בחוץ אשקך then I could kiss you when I met you in the street, namely, in the open and in public.

By saying וגם לא יבווו לי, she means that they will mock me so much that they shall say: Verily, she is so consumed by love that she is not embarrassed to reveal her love in front of anyone.

וגם is a superfluous word, like:

למה אשכל גם שניכם יום אחד Let me not lose you both in one day (Gn 27:45);

and has used up... (Gn 31:15); OF

(Ex 12:31) - the first one being unnecessary while the second one is conjunctive - as if it had said אתם ובני ישראל you and the children of Israel.

Accordingly, it is possible that the בם וו גם לא יבוזו לי is to be connected with the sentence and that the sentence לא יבוזו לי is to be connected with the sentence משמען בחוץ אשקך to kiss him in public and I want ממצאך בחוץ אשקר מחל I want those who see me לא יבוזו אותי not to despise me. Similar to this in conjunctive meaning is גם ברוך יהיה (Gn 27:33) which means and he shall be blessed.

Here, Ibn Aknin offers a mixture of Hebrew and Arabic. Halkin chooses to render Ibn Aknin's Hebrew into Modern Hebrew.

8:2 אנהגך אביאך אך בית אמי תלמדני אשקך מיין הרקח מעסיס רמוני אנהגך מורגר means I shall lead you. The א is for the first person singular, the root is מח, and the ק is for the second person objective pronominal suffix. Likewise for אביאך, the א is for the first person singular, the ק is for the second person objective pronominal suffix, it is a Middle Weak verb, and its root is בוא.

תלמדני returns to the third person feminine singular. The previously mentioned mother shall teach me how to serve you, instructing me how to honor you.

יין הרקח is an attribute of יין יין is undetermined, while רקח is determined via the definite article. This is permitted in Hebrew, for example הרים הגבוהים the high mountains (Ps. 104:18).

עסיס means *new and strong wine*. It is a Double Ayin noun whose root is

is used in place of רמוני as in:

מריבי עמי from the strife of peoples (2S 22:44),

used in place of עסיס is in the construct with רמון and it was put in the construct with it ecause of its color. Or it is possible that is an attribute of עסיס with the word modified being in the construct with an adjective. It means a pomegranate drink. Thus, aroma, color, beauty, and delicateness have been combined together.

When she said עסים, it was not her intention to give him the יין הרקח wine to drink and then to give him the עסים new and strong juice to drink, for if this were the case, she would be giving him the most delicious and most useful first, following it with the עסים which is less tasty and more harmful. Rather, she intends to tell him that the basis of this יין הרקח as follows:

יין הרקח hints at her saliva and עסיס רמוני at the pleasure from her²⁸⁹ breasts, the delight in them being like the delight in עסיס רמוני.

Yet, perhaps by saying יין הרקח she meant that she set up a wine party²⁹⁰ for him with wine that includes four special qualities:

This is not possible, unless he is projecting the masculine plural absolute nouns from Talmudic Aramaic on Hebrew. He may have a point in this example from 2s 22:44, but JPS remarks in a footnote that the LXX translates מריבי עמי as my people.

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What makes the word promegranate special is that it has a pronominal suffix. The word promegranate special is that it has a pronominal suffix. The word promegranate appronominal suffix. he is bragging about how this is **her** pomegranate.

- (1) aroma, thus she said יין הרקח;
- (2) delight, thus she said עסיס רמוני, that is to say, the sweet taste is like עסיס:
- (3) beautiful color;

and (4) delicateness.

This is what she meant by רמוני

שמאלו תחת לראשי "י וימינו תחבקני 8:3

The ל of לראשי is arbitrarily inserted without explanation. It is like:

זאת תורת הבהמה והעוף וכל נפש החיה הרומשת במים ולכל נאת תורת הבהמה והעוף וכל נפש החיה הרומשת במים ולכל הארץ (גע 11:46), which means and all creature...

because it is related to וכל נפש החיה and all living creatures.²⁹³

See the footnote on the wine party in verse 2:4

Halkin - לראשי does not appear here and has been added according to the explanation (given by Ibn Aknin).

²⁹² See S.O.S. 2:6

See Ibn Aknin's commentary to S.O.S. 1:3.

Or, as in ובלי בסף מאה לכברים (Ezr 8:26) whose intended meaning is a hundred talents; or

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ער למנחת דערב (Ezr 9:4),
ולא לך לכבור מהי (2Ch 26 18);
מדוע אדום ללבושר (Is 63.2);
ענוש לשברך (Je 30:12);
למתחת of למתחת (1K 7:32), I have in mind the b of למתחת למסגרות
ויעל מעל ליונה (Jon 4:6);
מעל לגבול ישראל (Mal 1:5);
מעל למדוו (15 17:39);
מעל למגדל התנורים (Ne 12:38);
מעל לשער אפרים (Ne 12.39);
(Gn 35:8); מתחת לבית אל
עד מתחת לבית כר (18 7:11).
עד להשיב חרון אף אלהינו (Ezr 10.14);
(1Ch 6:55); למשפחת לכני קהת
עד לבא חמת (Ju 3:3):
ויתנבאו עד לעלות המנחה (1K 18:29);
ער לכלות כל מלאכת עבורת בית ה (1 Ch 28:20).
עד לכלות דעלה (2 Ch 29:28);295
והכינותי את מלכותו עד לעולם (1Ch 28:7); Or
והמתנשא לכל לראש (1Ch 29:11).
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I have included many examples so that you would not treat adversely my claim that the 5 here is extra.

²⁹⁴ Ibn Aknin, p. 406; p.106a, line 20 has חבוש written instead of אנוש. אנוש is the proper reading and Halkin's reference is incorrect.

Interestingly, Ibn Aknin sees the preposition 3.3 as governing the noun/masdar in the examples from Ezr 10:14, Ju 3:3, 1K 18:29, 1 Ch 28:20, and 2 Ch 29:28. In each case, he sees no function for the 5. As a speaker and writer of Arabic, this is a sound observation.

She explains that after she led her beloved to her mother's house and gave him אין הרקח the aromatic wine to drink, she was victorious in achieving union with him.

השבעתי אתכם בנות ירושלים מה תעירו ומה תעוררו את האהבה 8:4 עד שתחפץ

I have already explained this verse above²⁹⁶ according to the three (levels of) explanation to which I am committed. But, it says מה תעירו ומה (the other verses) it says אם תעירו, while in all of (the other verses) it says אם תעירו, while in all of (the other verses) it says אם תעירו for a reason which I shall clarify below in a short while. But first, I shall clarify why the oath is repeated four times. According to the literal meaning, this is done corresponding to the four elements found in man: fire, wind, water, and dust; and corresponding to his four humors: blood,²⁹⁷ phlegm, yellow bile, and black bile.

מה here means no for the purpose of negation; 298 in other words, **Don't** stir up...! This is like:

מה אתבונן על בתולה Not to gaze on a maiden (Jb 31:1) OF מה לנו חלק ברור (1K 12:16) having the meaning אין לנו חלק ברור לנו מא לנו We have no

See the commentaries to S.O.S. 2:7 and 3:5.

²⁹⁷ Halkin's text has הדם. This should be emended to read הדם.

²⁹⁸ In Arabic, אם, According to Wright (p.215 - Part Third, section 157): "The particle אם, when joined to the perfect, denies the past; when joined to the Imperfect, the present."

portion in David. The proof of this is that it is related to ולא נחלה בבן ישי and no share in Jesse's son.

Yet, it is possible that its meaning is איך how as in מה נעבר את ה' מה נעבר את (בֹּצ 10:26) which means how we are to worship the Lord.

She means to say:

די אתכם בנות ירושלים I adjure you, O maidens of Jerusalem. to think up some scheme in order to
wake or rouse love.
so that it ceases to flee or to be an impediment to the union (of lovers) 299

The י ותעוררו takes the place of the 1. The third radical of תעוררו is doubled. These two verbs are transitive with אהבה (as their object).

They are synonyms and have the same meaning.

The root of עור and עור is עור. They are Middle Weak verbs.

Yet, it is possible that מה תעירו means I adjure you to do this, namely wake and rouse love until it please.

In the first and second verses of the four oaths, it says צבאות ואילות, while in the third verse³⁰⁰ it says השרה, while in the third verse³⁰⁰ it says מה תעירו ומה תעוררו.

Thus because in the first oath her situation was characterized by
 "searching," it refers to her as בשושנה בין החוחים like a lily among

300 S.O.S. 5:8.

English translation is based partially on the Arabic.

thorns, בתפוח בעצי היער like an apple tree among trees of the forestshe said בצבאות או באילות השרה by gazelles or by hinds of the field
because she had not yet captured him nor had they been united.

Therefore, she inserts the saying שמאלו תחת לראשי implying that
this is a wish, not a reality; and that the wandering flocks are situated
between them.

- In the second oath, בשוקים וברחתבות through the squares through the squares through she adjured them by gazelles or by hinds of the field.

 This is just like the first verse except she had "captured" him as she had said: ער שהבאתיו אל בית אמי Till I brought him to my mother's house, because he had escaped from her grasp just as gazelles and hinds of the field run away from traps. Thus, she adjured them either to stir up or not to wake up according to the two explanations which I have offered.
- In the third oath, because he was "close" to her house but did not enter the house, the oath was merely according to that situation, as she had said דורי שלח ירו מן החור My beloved sent his hand through the arch³⁰³ and פתחתי אני לרודי lopened the door for my beloved. Her

³⁰¹ S.O.S. 3:2.

³⁰² S.O.S. 3:4.

heart pounded because she lingered at the entrance of the house. So, she adjured them to tell him that this pounding sound was not because of tiredness nor was it because of distress, rather that her anticipation was enormous and her love was strong.

• This is also the case for the fourth oath. Because she was in the third situation, she explained that he got together with her and proclaimed his love for her. She was merely looking for an opportunity to apologize for lingering at the entrance. But this did not occur because she was not ready for him. The reason was that she did not know about his coming, thus she was obliged to explain that she loves him like he loves her.

She expressed this using a word of surprise³⁰⁴ because it is clear that is used for astonishment as in:

ולי מה-יקרו רעיך אל מה עצמו ראשיהם How weighty your thoughts seem to me, O God, how great their number! (Ps 139:17) Or O how! love your teaching! (Ps 119:97),

In the fourth oath, because she had described that she had already prevailed over him and had moved him, she had to repeat תעירו and תעוררו.

S.O.S. 5:4.

³⁰⁴ See Ibn Janah, p. 365 lines 26-29.

מי זאת עולה מן המדבר מתרפקת על דודה תחת התפוח עוררתיך 8:5 שמה חבלתך אמך ושמה חבלה ילדתך

The root of תרפקת. It is a derived stem because its participle has a prefixed מ. The ת is for the Hitpael. The latter ת is for the feminine. The meaning of the word is acting kindly toward her beloved; in other words, treating him courteously and worrying about him. Abraham ben Barun, may his soul merit Paradise, taught: It is reasonable that it means she placed her elbows³⁰⁵ upon him.

The root of עור התפוח תחת is עור. It is a Middle Weak verb with the Third Radical doubled. It means I woke you up.

She said שמה חבלתך אמך. Its meaning is different than the meaning of there because a is suffixed to the a which receives a dagesh. In Hebrew, it is an adverb of the place where someone is headed. There is no exception to this rule. It is also an adverb of time. שמה is used in this case for emphasis. In other words, what necessitates your being חחת under the apple tree is due to your mother becoming pregnant there and giving birth to you there.

מרפקים, Arabic מראפק, form the root רפק means elbows.

The meaning of this verse is that her lover is speaking to her, inquiring as he says: What will you recount, O you who comes up from the desert.

מי is used here with the meaning מי What? (written with a ה), as in:

בהי את בתי How is it with you, daughter? (Ru 3.16), that is to say. What do you want to say? or What happened to you with the man? and What is your state of affairs with him? because it is absurd to think that it means Who are you? since she already knows her

This is also true for 306 (ומאין באתם) אתם מה אתם מה אתם (שנו) ויאמרו להם אחיהם מה אתם (ומאין נאתר) (שנו 18:8), What is your report? That is how he asks her about her condition.

Furthermore, he inquired: Do you want to know her condition and situation? Well, she is familiar with him. 307 Preferably, he should have said שמרפקת עלי with me, however he referred to himself in the third person without quoting as in:

יאל משה אמר עלר אל הי Then He said to Moses, "Come up to the Lord.." (Ex 24.1) instead of אלי ("Come up) to Me.,"

Thus, he said that she is familiar with him according to this last explanation or that she acts kindly to him according to the other explanation because he nurtured her and took her from under the apple tree where she had sought refuge for herself.

He related her birthplace to an apple tree for several reasons:

מאין באתם does not appear in the verse.

אס איז The Arabic עמי has been translated עמי by Halkin. It should be עמו.

- (1) According to the references made in the vocation of agriculture to the apple tree, when it is about to change its color, it is inappropriate to prune it with metal because the point of the cut will not heal but rather will deteriorate and become weaker. Likewise, because of the weakening of her strength, I took care of her and raised her.
- (2) Also, just as it can only stand a small amount of fertilizer, so too because of the purity of her soul and the elevated nature of her desire she does not tolerate disgrace.
- (3) Furthermore, she is graceful and beautiful in her natural qualities and attributes just like the scent of the apple (tree) and the beauty of its appearance.

שימני כחותם על לבך כחותם על זרועך כי עזה כמות אהבה קשה 8:6 כשאול קנאה רשפיה רשפי אש שלהבתיה

Given the things which he said to her which I mentioned in the previous verse, she responded to him:

Because I have a special liking for you as you said מתרפקת על רורה and you admit that you are guiding me as you said עוררתיך and you have attributed to me spiritual greatness and superior intellect by saying שמה חבלתך אמך, 308 behold I am informing you that I love you with a love deeper than what you have portrayed me. Thus, it is appropriate for you to place me בחותם על לבך as a seal upon your heart,

All of the phrases previously mentioned in this quote are from S.O.S. 8:5.

implying that she should not cease being on his mind, rather that he should cleave to her and no preoccupation should distract him from loving her.

She said אימני שוכנת as a seal upon your heart and not שימני שוכנת let me be like someone who dwells in your heart, for a very special reason, namely that if she were to dwell in his heart, his heart would contain her and at times his thoughts might be distracted away from her and his heart might turn away, especially during a time of distress, and overpower her. Thus she desires to take hold of him and not to be beholden, ruling his heart so that he will not be able to drift away from her. Rather, anywhere he might want to turn, he will find her.

explanation also, because if she is to be *like a seal upon his heart*, then he may remain silent about his love for her and not reveal it. But, she wants his love to be secret as well as public³⁰⁹ in order to proclaim her standing in his eyes to the people. Therefore, she sought *a seal of the heart* so that no preoccupation might distract him from her, nor a diversion make him forget her, while *the seal on the arm* is for public notice. Furthermore, a seal shall be upon the arm where his strength is manifest (BT Taanit 4a) so that she may

סרא ועלאניה Ibn Aknin's text reads פגלוי ובסתר. Halkin translates this as בגלוי ובסתר, however it would be more correct to translate this as בסתר ובגלוי (see Wehr 404b).

control him³¹⁰ and his arm will be able to act only if she permits it.

This means: She feared being caught up in his heart during a severe nausea attack which, because of its intensity, may cause him to relieve himself and her to be jarred by the displacement of his heart which contains her, thereby also displacing her love due to the lack of an organ where her love might reside and resulting in her own destruction.

I recited these verses when the most learned man of our time who fought the Torah's battles with marvelous swords departed, namely Rabbi Moshe the son of the honorable Haham Maimon the son of Ovadia, may the spirit of God provide him rest:³¹¹

When my heart's companion journeyed forth on the chariots of distant wandering, my heart forgot its dwelling. How will it be adequately ready to awaken its love since my soul departed with him when he departed?

Afterwards, she reveals the reason why he had to do this with her, saying בי עזה במות אהבה for love is fierce as death. By saying מוֹם, she means strong, just as the Exalted One said in His Holy Writ:

עוה קרים עוה And the Lord drove back the sea with a strong east wind (Ex 14:21).

³¹⁰ The Arabic פתמלכה should have been translated ותשלט and not יתשלט and not עליה.

See Halkin, Ibn Aknin's, p. 405.

Halkin leaves this word out in his Hebrew translation. It is present in the Arabic text and helpful to reintroduce it to the English translation.

She explains that if avoidance and dissociation are displayed in the pain of love, it brings about the destruction of the soul as if it is separating from the body in death and leaving this world.

By saying קשה בשאול קנאה Jealousy is mighty as Sheol, she means when I shall see you neglecting me and busying yourself with matters other than me, thus not matching your love for me with my love for you, I shall resent this and perish. My situation will have destructive consequences just like the bodily deterioration following death when it descends into Sheol, in other words, when each element returns to its origin as the Exalted One said:

בי עפר אתה ואל עפר תשוב For dust you are, and to dust you shall return (Gn 3:19).

Of all of them, ³¹³ He chose dust because it is the best known of the elements which make up the body.

Furthermore, she said: The fire of this love shall not stop growing stronger until רשפיה its sparks will be רשפי sparks of fire. The meaning of is sparks as Job said: רשפים Just as sparks fly upward (שני-רשף יגביהו עוף Just as sparks fly upward (שני-רשפים); the quickness of flying is compared with them, because of their lightness. Arrows have been compared to them, as in:

³¹³ The elements.

שמה שבר רשפי קשת There he broke the fiery arrows of the bow Ps 76.4).

Thus, she compares the flames of love with them.

She said שלהבתיה, that is to say, a large flame, because it is a convention of Hebrew speakers;³¹⁴ when they want to magnify something, they connect it to the name of the Exalted One. For example, מאפליה (שפ 2:31) meaning deep darkness. שלהבתיה is a quadriliteral word;³¹⁵ it is a Syriac word.³¹⁶
The Aramaic of אם מתלקחת fire flashing (Ex 9:24) is משתלהבת it is mentioned next to להבת שלהבת שלהבת שלהבת a flaming flame (Ez 21:3) for clarity and emphasis.

Yet, it is possible that the Active Intellect is speaking to the human intellect saying:

If you want your bliss to be complete, place me as a seal upon your heart so that your love will be external as well as internal.

It also said to it: for love is fierce as death, meaning that the conditions of love are extraordinary; only an extraordinary one can prevail over them. It also explains to it that Jealousy is mighty as Sheol; the body is the enemy, is jealous of it, and tries to annihilate it just like Sheol which destroys corpses.

³¹⁴ Halkin's note: see Ibn Janah, p. 64, line 17 and טב אלנפוס p. 26b, lines 20-22.

Halkin notes that Ibn Ezra posits that the w is part of the root.

See Ibn Janah, p. 753, lines 28 and following

מים רבים לא יוכלו לכבות את האהבה ונהרות לא ישטפוה אם יתן 8:7 איש את הון ביתו באהבה בוו יבווו לו

She explains that the great waters cannot quench from her heart the fire which was ignited in her heart due to him. Even the rivers, were they all to rush towards her, could not uproot it from her heart, because (this fire) has penetrated deeply into him and is clinging to his flesh. Then she said: despite the desire for my lover which is burning within me and the flames which were kindled on his behalf in my heart and my liver, were someone important to give me or to offer me in exchange for it all הון ביתו of the wealth of his household to cancel his love from my heart because the masses would mock him, well, how can money be exchanged for the soul!? Besides, if my soul will pain me, what will I do with that money; who can enjoy it with a sorrowful soul?

I have explained איש as a great man as in:

דבר האיש ארני הארץ the man who is lord of the land spoke (Gn 42:30).

Yet, it is possible that out of a desire to magnify the level of the abundant love which is burning within her, she said:

Would the greatest man want to attain it by giving his wealth, he would now be unable to do so - it would be impossible for him - because his relationship to it is unlike my relationship to it. Indeed, for me it is natural as I was created with it, while to those who boast about it, it is an event which quickly vanishes.

This resembles this quote from Aristotle:

The difference between artificial ornamentation and an innate quality is like he difference between truth and falsehood.

Similarly, al-Mutanabbi in his poetry wrote:

For your patience is not a superimposed patience, neither is a black eyeliner like naturally black eyelids 317

8:8 אחות לנו קטנה ושרים אין לה מה נעשה לאחותנו ביום שירובר בה 8:8 מי Because she longed for his brotherhood in the earlier verse³¹⁸ saying מי if only it could be as with a brother, he called her אחות a sister saying אחות לנו we have a sister.

לנו we have is used instead of לי I have, just like לנו בדמותנו in our image and after our likeness (Gn 1:26), to show respect.³¹⁹

Then, he described her as קטנה small and how, due to her being small, I fear that her breasts are not yet developed.

He further said מה נעשה לאחותנו ביום שידובר בה meaning what scheme shall I devise when I respond to her if she should become unfit by this blemish.

See Ibn Aknin's commentary to S.O.S. 4:9.

³¹⁸ S.O.S. 8:1.

In the case of 125, respect is shown towards the sister. This is a plural of majesty, but applied to what the speaker possesses rather than the actual speaker. The verse from Genesis, on the other hand, is an example of a plural of majesty which refers to the speaker, God.

is a passive verb; it is an Imperfect. It is used with the a ב because someone has denigrated her, similar to the verse:

בני עמך הנדברים בך O mortal, your countrymen who converse (speak negatively) about you (Ez 33:30);

also in connection320 with a preposition:

מה גדברגו עליך What have we been saying among ourselves against you? (Mal 3:13), ותדבר מרים ואהרן במשה Miriam and Aaron spoke against Moses (Nu 12:1). עליך תדבר עליך you are busying maligning your brother (Ps 50:20), OF אקומה וידברו בי when I rise, they speak against me (Jb 19:18).

It also appears with a for the sake of rebutting a claim:321

נכברות מדובר בך glorious things are spoken of you (Ps 87:3), Or וירבר יהוגתן ברור טוב so Jonathan spoke well of David (1S 19:4).

Yet, perhaps with these words he wants to ask her about herself because he thought negatively about her. Thus he said:

Maybe when I turned from her, she made love with someone other than me and therefore was defiled. Thus, when she could not find me, she pursued others and erred.

אין לה whose breasts are not yet formed is an expression

meaning sin. He speaks about שריה her breasts to the extent that their firmness has disappeared and they are soft, as in:

שמה מועכו שדיהן ושם עשו דרי בתוליהן There were their bosoms pressed, and their virgin breasts were bruised (Ez 23:3).

ירתבט should be ירתכט - 15b, line 24 ירתבט should be

Halkin notes that Ibn Ezra's commentary supports the Arabic א which he translates as תיקון, setting the record straight. Presumably, Halkin is referring to Ibn Ezra's Third Interpretation. Halkin suggests that the Arabic be emended to איר meaning positive (purposes), which he bases on Rabbi Moshe Ibn Ezra's reading of this verse in שירת ישראל, p. 10b in the Arabic original.

Then he said מה נעשה לאחותנו ביום שידובר בה What shall we do for our sister when she is spoken for?, meaning what will she gain if these disgraceful things become widely known and she is belittled by them?

What preventive measure must we take so that she is not misled and does not forfeit her stature on account of her youth.

מה means איך how?, how will she be punished? This is like

ה את ה לעבור את and we shall not know מר we are to worship the Lord (Ex 10:26),

which means איך how. How shall her punishment be if this licentiousness is known.

The לאחותנו in לאחותנו is similar to:

וישבו אתו לארץ they sat with him לארץ (Jb 2:13), meaning בארץ on the ground, OF בחרב and they shall fall before you לחרב (Lv 26:7) which is like בחרב by the sword

אחות לנו does not mean his sister because of what I said about ביג; באח לי does not mean his sister because of what I said about ביג; מאחות לנו

Hebrew does this, as when Amnon referred to Absalom's sister:

עמר אחותי Let my sister Tamar come...(2S 13:5,6).

Yet, perhaps אחות really means sister, however he wants his love not to be severed, so he does not wish for her to be his sister.

אם חומה היא נבנה עליה טירת כסף ואם דלת היא נצור עליה לוח 8.9 ארז

(אם חומה היא) means were she a poorly constructed and short אומה שוות wall, for now we have devised a scheme for her, to elevate her by building upon her a lofty, towering, and perfect fortress beautifully decorated with silver. In other words, its stones shall be pure and flawless, resembling silver in their flawlessness.

גרבכין, which is the same as נרבכיא tiers, is used to translate both טירות and יטר showing that their meanings are equivalent.

The root of צור is a middle weak verb; the is for the Imperfect. It is derived from ותבן צר מצור לה Tyre has built herself a fortress (zc פ:3), ערים למצור ביהודה ויבן and built fortified towns in Judah (2Ch 11:5), and עיר מצור מצור he bastion (Ps 60:11), all of which have the meaning fortified.

The root of דלה. The ת is instead of the feminine ending ת, similar to השקת the trough (Gn 24.20) which is instead of ת, as it is derived from השקה he provided a drink. Its theoretical full spelling would be דליה being its defective spelling on the pattern of שנה. The proof of this is.

מגור דלתך and shul your doors (Is 26:20)

on the pattern of בבש בן שנתו a lamb in its first year (Lv 12:6). However, it says ויקב חר בדלתו ... and bored a hole in its lid (2K 12:10) which is because the ח is a harsh³²⁴ letter.³²⁵ It is likened to a root letter and treated like the word שמן oil as in the verse ושמני וקטרתי (Ez 16:18).

As opposed to spirantic.

Halkin's Hebrew translation here is puzzling. First, it does not seem to pay attention to his own textual emendation in the Arabic. He changes אלהא to read אלהא, but still translates this as אלהא in exchange for the שנה הא Second, Ibn Aknin is trying to point out that אלה behaves like the word שנה and like a segolate. His proof for the latter part of this is that the n takes a dagesh lene. In other words, it takes a hard t instead of a spirantic th, thus behaving like the word שמן, a segolate. Finally, ספר השרשים (p. 109) translates

Yet, perhaps the ח וה דלת is a radical and not merely an inverted וואפ is a radical and not merely an inverted וואפ is a radical and not merely an inverted וואפ is a radical and not merely an inverted וואפ is a radical and not merely an inverted is like the bows of the mighty (1824). Its plural is אבורים let the doors be closed (Ne 7:3). According to this analysis, ויקב חר ברלתו (2K 12:10) is an exceptional case.

Here is the meaning of this verse according to the initial explanation:

Even though she is the opposite of what was thought and has been blemished, I shall try to beautify, purify, elevate, and uplift her so much that she will be as widely recognized as exceedingly tall buildings. He is comparing her to a מירת בסף a silver battlement more than the structures. If she is young, as I think she is, then I shall perfect her. I will raise her finely and educate her exceptionally well, teaching her sweetness, pleasantness, agility, and diligence so that her outstanding elegance will make me forget and will free me from fondling her breasts until she matures. Then, what shall result from her will set free what is hidden. He alluded to this with the words לוח ארז

If the second explanation is followed, it means that if she is flawless and has kept her soul from sin, preventing it from transgression, then I shall approach her and enhance her beauty by adorning her with jewelry that I

this passage from Ibn Janah, p. 159, lines 24-31 using אות קשה to render ארב להיא to render עלדא. (Interestingly, Is 26:20 and 2K 12:10 are the only instances where יד לת is used with a pronominal suffix ending.)

shall place upon her. I shall place the shape of a crown upon her head just as Rabbi Akiva, may God be pleased with him, did with the daughter of Kalba Sebu'a his wife upon whose head he placed an engraved crown with a picture of Jerusalem in gold upon it. (פד shabbat sea,b, Nedarim 50a) This follows the view of someone who views מרבירום as meaning בחצריהם by their villages and by their encampments (Gn 25:16). However, according to someone who has understood מירה as meaning טור column, it is a piece of jewelry³²⁶ like the glorious pieces which were placed upon her head. He used construction terms metaphorically to indicate putting on jewelry, hinting that it shall always be upon her and never depart from her.

Then, he said אם דלת היא if she be a door - becoming unstable and no longer able to stand upright. He compared her to a door because people court her and she does not safeguard herself from transgression. Instead, she goes out and comes back:

פעם בחובות eva now in the street, now in the square (Pr 7:12).

Indeed, her punishment from me is that she will be confined, caught, and held behind a locked door.

Halkin's note: see Ibn Ezra's Second Interpretation to this verse.

8:10 אני חומה ושדי כמגדלות או הייתי בעיניו כמוצאת שלום אני חומה ושדי כמגדלות או הייתי בעיניו כמוצאת שלום Her lover was distressed about her for two reasons according to the earlier explanation. Initially, maybe she had no breasts. Second, had she acted chastely with herself like a wall or not? Because of this, it was difficult for him. She responded to her lover's two questions, saying to him:

When you asked if she is like a wall, acting chastely with herself, being reserved and abstinent or whether she is loose with her situation like that of a man who is in a house with a door and all who knock, enter... well, let me tell you that I am positively the absolute opposite. Put an end to your doubts and your erroneous misunderstandings about me because I am a חומה, a wall. I have acted chastely and restrained myself. Yet, when you said און בשרים אין לה whose breasts are not yet formed because of their smallness, realize that I have prominent breasts, firm, strong, and erect ווֹא לה towers in their appearance, however, I have hidden them so that they are invisible.

Her clothes cover them, thus hiding and concealing them. She did not compare them to towers because of their great clumps which are an imperfection for women; rather, she compared them to (towers) because of their erectness, and nothing more. If she did not respond to him with these (answers) one-by-one and did not explain to him first that she had breasts and then that she is a wall following the sequence of his questions - since he said איז שומה היא whose breasts are not yet formed...if she be a wall - then realize that she did this to display her cleverness and cunning by mentioning the most important matter first. Thus, she explained to him that she is a wall. She quieted his fear when she told him that she was loyal to him and that she was virtuous. Then,

she informed him that her breasts are in excellent shape, hence verifying my claim: that while you were separated from me. I maintained a state of chastity. Additionally, she mentioned חומה the wall first so as to request from him the שירת בסף silver battlement which he promised to give her as recompense if she indeed behaved with chastity. Thus, she mentioned the matter of most importance to her first as she sought her reward.

Yet, if you should ask: Why weren't his questions in this order so as to mention the most important matter first, asking about her chastity and then about her breasts, I would respond by telling you that the order he used was correct.

(1) If, according to the first understanding, he said אין אין לה whose breasts are not yet formed, it is because accordingly he feared that she still had not developed or matured; for this reason, he said I am worried and afraid. This is if his opinion of her is high and she remains virtuous in his eyes. But, if because of their smallness she had been deceived and had become loose, then this is even worse, more bitter and woeful for me.

According to this version, קטנה small points out an lack of clarity in only one question concerning her chastity and also in her one answer when she said to him:

Indeed, I have acted chastely and not given any man control over me. This fact resulted in my breasts remaining firm and erect במגרלות like towers.

(2) If, according to the second understanding, namely that I said: I fear that her breasts are not yet formed because of her looseness and the hands that violated them, then if she is a wall, I shall rejoice with her and will gladly reward her according to the measure of her deed with a silver battlement. But if the opposite is true, then I shall punish her with a לוח ארז a cedar panel.

Then she said אז הייתי בעיניו במוצאת שלום so I became in his eyes as one who finds favor to explain that after the certainty of her honor and her chastity had been established within him, his soul was relieved because of this and he accepted her defense of her good reputation ומצאה דון בעיניו and she found favor in his eyes. Her statement במוצאת שלום uses a במוצאת שלום of comparison. Thus, she did not really find favor. Yet, perhaps she really meant this and the ב is extra as in the verse:

בחצות הלילה אני יוצא בתוך מצרים midnight I will go forth among the Egyptians (Ex 11:4).

ב the במוצאת שלום the במוצאת שלום the ב is necessary because when she spoke saying אני חומה ושדי במגדלות am a wall, my breasts are like towers he sincerely felt inclined towards her words. The purpose of rhetorical speech is to convince the listener so that

he will be reassured without arriving at certainty and without providing an absolute proof. Thus, when she said ושרי במגדלות he thought that they³²²² were serving as a proof for him. Despite this, maybe she was not free from corruption and maybe she took care of her breasts for the sake of this claim, while he happened to have no real knowledge of her false allegation as is the case for things whose function is to bring about certainty and verification. Thus, she said במוצאת שלום

פרם היה לשלמה בבעל המון נתן את הכרם לנוטרים איש יביא 8:11 בפריו אלף כסף

She tells about her lover Solomon who had a garden in a place called pale and Baal-hamon. She called him שלמה Solomon because of the perfection of his beauty and grace. She called the place Baal-hamon because a multitude of people rejoice there as a result of its beauty, its good fertile land, and its fresh water. She explains that he gave it to anyone who would care for it and that its caretaker would earn from its produce אלף בסף a thousand pieces of silver.

Her breasts.

The idea of this verse and its purpose is that Solomon had a vineyard in Baal-hamon and this place, as I mentioned earlier, was a high place without any rocks, near plenty of water, with fine, excellent land. Most of the masses would try diligently to start up their gardens on it because of this location's fine qualities, as I have mentioned, which the people longed to possess anyway.

She tells about the distribution of the portions of the harvest which took place there. He gave all of it to the caretakers, with each caretaker receiving a portion. Every caretaker would bring forward and hand over to him אלף בסף a thousand pieces of silver as it says אלף בסף a man would give for its fruit. If the entire harvest were a thousand pieces of silver, then it would have said נתן את הברם לנוטר he had to place a guard in the vineyard, thus using the singular. However, it says לנוטרים guards in the plural corresponding to its numerous portions.

The ב in בפריו means in exchange for its fruit or as compensation for it, as in:

בכסף מלא for the full price (Gn 23:9), OF בכסף אבל בכסף תעבירני ואכלתי ומים בכסך תתן לי ושתיתי what food I eat you will supply for money and what water I drink you will furnish for money (Dt 2:28),

where the meaning of (the a) is in exchange for or as compensation for.

The full form (of אלף שקל בסף a thousand...silver) is אלף שקל בסף a thousand shekels of silver, however he has dropped the word shekel, 328 which is permissible just as the Exalted One said in His Holy Writ:

נתן האיש השכם עמה לאבי הגערה וthe man who lay with her shall pay the girl's father fifty...silver (Dt 22:29), OF

מאה בסף and they shall fine him a hundred. silver (Dt 22.19)

In both instances, the intended meaning is שקל בסף shekels of silver, in accordance with how these two verses have been understood in the true Tradition which was handed down from Moses our Rabbi, peace be upon him, called תורה שבכתב the written Torah. It appears explicitly in the verse:

בסף שלשים שקלים יתן לארניו he shall pay thirty shekels of silver to the master (Ex 21.32)

In the case of ערכים vows to the Lord the equivalent for a human being, it is said:

קם שקל בסף המשים fifty shekels of silver (Lv 27.3), משים שקל בסף ולנקבה ערכך שלשה שקלים בסף ולנקבה ערכך שלשה שקלים בסף ולנקבה ערכך שלשה שקלים בסף the equivalent for a male is five shekels of silver, and the equivalent for a female is three shekels of silver (Lv 27:6), and

See Ibn Janah, p.327, line 27 - p.328, line 2. There, a reference is made to a passage from BT Bekhoroth 50b which quotes from Mishna Bekhoroth 8:7:
...R. Assi (said): Every silver coinage (קסס) mentioned in the Pentateuch without qualification means in Tiberian currency; in the teaching of the Rabbis, it means the currency of the province (an eighth of the silver coinage of the Pentateuch). Whence do we derive this? We have learned in the Mishnah: The five sela's of a firstborn take the Tyrian maneh as their standard. As regards the thirty shekels of a slave and likewise the fifty shekels of one who violates a woman, the indemnity for seduction and the one hundred shekels of one who spreads an evil name - in all three cases the holy shekel is meant and they take the Tyrian maneh as their standard. (Soncino translation).

ורע חומר שעורים בחמשים שקל כסף fifty shekels of silver to a homer of barley seed (Lv 27:16).

Thus, because the coins were known, he left out any mention of the enumerated currency replacing it with the distinctive enumerated feature. She rebukes her beloved Solomon, admonishing him and becoming angry with him because he did not set aside this garden of his for pleasure and relaxation, for joining together, and being there alone with her. Instead, he preferred to gather its yield, and this preoccupation made him forget his love.

8:12 ברמי שלי לפני האלף לך שלמה ומאתים לנוטרים את-פריו Since in the previous verse³²⁹ she mentioned the greed and reprimand which her beloved received when he sold the fruit of the garden and did not leave it for enjoyment and recreation with her, she said to him:

I would not look after the vineyard which belongs to me in the same way that you do Rather, I would leave it for you so that you and I might enjoy and relax in it. The אלף thousand, which I would take as a portion from each נוטר guard, would be a gift from me to you. I shall give up this profit for the sake of the rest and delight which I shall find when we are united in it, alone and able to be intimate. And for you, I shall generously add another thing to this. Thus, I shall give 200 of my own money to the one who busies himself in the garden's vineyard. All of this will make things easier for me and my soul will recuperate in it.

Halkin; see Ibn Ezra's commentary on this verse in *The Second Interpretation*.

היושבת בגנים חברים מקשיבים לקולך השמיעיני 8:13

Even though a liking for pleasures and the enjoyment of gardens in the company of her lover has been divulged by the beloved, nevertheless she resented her lover for dealing in the sale of his gardens, while she had freely set aside her gardens for rest and love-making. That is why her lover calls her saying:

O you who dwells in the gardens!

- here are the friends - that is, those who love you are listening to whatever you will command them to do. Therefore, command as you wish, and it will be done!

This is the meaning of השמיעיני, namely: let me hear your command so that we may immediately carry it out.

By חברים friends, he means that people love her because they have heard about her beauty; but she wants only the one whom she wishes to have, and nothing else.

Yet, perhaps חברים is a reference to himself. That is why he said

let **me** hear, and not השמיעיני let **us** hear. He uses the plural even though she only has one friend, who is Solomon. This is like:

בי כוכבי השמים וכסיליהם the stars and the Orions of heaven (Is 13:10),

ספר הרקמה , p. 29, lines 16-17: אמרו: כי כוכבי השמים וכסיליהם - ואין בשמים . כוכב שנקרא כסיל כי אם אחד

even though there is only one בסיל Orion. All of this was for self-glorification.

is a Hifil verb, like השמיעיני and הדימני הבינני, הבינני, הדכירני. or Morphologically, it is an Imperative with an objective pronominal suffix ending.

is a derived stem verb with a prefixed מקשיבים indicating its agent. It follows the pattern of מפעילים.

8:14 ברח דודי ודמה לך לצבי או לעפר האילים על הרי בשמים 8:14 ברח דודי ודמה לך לצבי או לעפר האילים על הרי בשמים 7 This is the response of the beloved to her lover's saying היושבת בגנים 7 o you who dwells in the gardens, when he explained to her that her dwelling is the public domain and that the men equally love her and long to hear her voice since their hope of seeing her disappeared. Thus, she responds by saying:

It is best that you do this, namely flee from me because our affair has been discovered. Thus, save yourself from destruction. Be like a gazelle or a young stag as you swiftly run. And even though it might pain my heart because of your departing, your escape is indeed critical and I prefer it.

Then she said:

Rest על הרי בשמים **on the hills of spices**! Enjoy their loveliness and the fine scent of their flowers and find solace for being apart from me.

Yet, perhaps she meant to say:

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Glossary

English Judeo-Arabic radical final/third אצליה לאם root letter אלאצלי basic, original, regular, theoretical form; basis; root אצל אכד emphasis תאביד אמר imperative with an objective pronominal suffix ending אמר ומפעול אואמר ת'קילה מזירה אלהא Hifil Imperatives imperative אנת׳ feminine singular active participle (א)לתאנית' ג'את... פי פועלה feminine יונת sign of the feminine subject עלאמה אלתאנית feminine ending 7 אלהא אלתאנית second person feminine singular pronominal suffix צ'מיר אלמונת'. צמיר אלכ אטב אלמונת エアメ predicate מבתדא takes the place; instead of; replace/replaces בדל מן, אבדלת מן, מבדלה מן substitution, substituted בדל בטן מעאני בואטן אלפסוקים inner secrets inner aim באטן בלג אלמבאלגה פי אלכסה ואלאנחטאט superlative of subsevience or inferiority

ב

superlative מבאלגה בני active voice בניה אלפאעל passive voice בניה אלמפעול ת תרגם Targum אלתרגום Aramaic תרגום... תמם (חקה) עלי אלתמאם theoretical full spelling 'n ת'קל Hifil transitive verb ת'קיל מזיד אלהא מתעדי אלי.... ת'קיל מתעדי בויארה אלהא Hifil verb ת'קיל מזיד אלהא פעל ת'קיל derived stem verb ת'קיל מזיד אלמים derived stem verb with a prefixed 12 derived stem verb transitive ת'קיל מתעדי Piel verb, transitive ת'קיל משרד מתעדי intransitive derived stem verb ת'קיל גיר מתעד וניני dual תת'נני/תת'ניה biliteral root ת'ואני /ת'נאי '1 ג'על ג'עלת (מת'ל) rendered (like) ג'מע plural ג'מע feminine plural ג'מע אלמונת'

ג'מאעה

collective noun

sentence	נימלה	ג'מל	
			п
		חדיף	
omits the first word of the construction	חד'ף אלמצ'אף		
left out, drops	ים, אור		
		חרף	
harsh letter	חרף צלד		
letter	חרוף		
		חרק	
hiriq	חרק		
		חרב	
vocalized with a hiriq	תחריך אליא בחירק		
		חקק	
correct, full, proper form	וחקה		
		חמל	
agrees with	מחמולה עלי		
			د'
		כ'בר	
subject (of a sentence)	כ'בר		
		כירגי	
place of articulation	מכ'רג'		
		ב'טב	
second person singular objective pronominal suffix	אלמכ'אטב אלמפעולת		
Treated an Baim coleen to bronounian anniv	צ'מיר מכ'אטב		
second person feminine singular pronominal suffix	צ'מיר אלמונת',		
and the second of the second program is a consistency of the program of the program of the second of	צמיר אלכ'אטב אלמונת'		

All and a		ב'פף	
Qal masdar	כיפיף		
		ב׳לף	
repeats the word	כאלפה באללפטי		
rephrasing the word	כ'אלפה באללפט'		
		דב'ל	
to prefix	דביל/אדביל		
		דגם	
assimilated into	ארגמת פי		
assimilation	אנרגאם		
			- /-
		דיבר	
masculine	יד'כר / תד'כיר		
	2.4.	רבט	
preposition (used together with a)	ירתבט. בלפט'		
		רבע	
quadrilteral word	לפטיה רבאעיה		
		רדף	
two synonymous names for the same designation	אסמאן מתראדפאן עלי מסמי ואחד		
synonymous with	מתראדף ל		
2,441,0,412,414	1		
		רכב	
one word composed of two words	כלמה ואחרה מרכבה		
Great	mula mil	רום	
Greek	לגה אלרום		

ויד superfluous word לגוא זאידא arbitrary insertion/ added on/ additional זיארה ואידה prefixed to זיאדה מים its participle has a prefixed n אלפאעל מנה בויאדה מים extra ואידה suffixed, is וידה סאל סואל ען חאל question about manner סואל ען מכאן question concerning the location סואל ען מכאן question concerning his place סבב causative (literally, to give the causality) תעטי אלסכביה Syriac סריאניה סקט drops סקט /אסקאט drops out in writing קר יסקטוה פי אלכ'ט omitted אסקט סכן quiescent 1 סכון אליא silent letter used to lengthen (the vowel) אלסאכן אלמד סמו noun, word אלאסם two synonymous names for the same designation אסמאן מתראדפאן עלי מסמי ואחד W שבה

כאף אלתשביה

of comparison

שדד Piel participle משדר אלעין באלפאעל מנה receives a dagesh אשתרת dagesh תשריד שרה עוץ' אללין שדה... compensation for the weak letter with a dagesh in ... Piel verb, transitive ת'קיל משרד מתעדי exceptional case there is no exception to this rule לא שאר מנהא שאד שקק derived from משתק מן והו מן) cognate אשתקאק אשתק אלפעל פיה מן אלאסם deriving this verb from its noun צדר Qal masdar מצדר פעל כ'פיף מצדר פעל ת'קיל מעתל אלפא ואללאם first and final weak Hifil Masdar harsh letter חרף צלד צ'עף מצ'אעף אללאם doubled third radical צ'מם holam אלצ'מה צ'מר pronominal suffix/prefix of the subject צ'מיר אלפאעל verbal endings אלמצ'מראת בה first person ending אלצ'מיר אצ'יף אלי אלצ'מיר combined with a pronominal suffix אצ'מר נפסה referred to himself in the third person first person singular suffix צ'מיר אלכ'אטב ען נפסה

Y

second masculine plural verbal ending צ'מור preformative צ'מיר objective pronominal suffix צ'מיר אלמפעול third person צ'מיר third personfeminine singluar צ'מיר masculine plural ending צ'מיר אלג'מאעה אלפאעלין second person feminine singular pronominal suffix צ'מיר אלמונת'. צמיר אלכ'אטב אלמונת' צ'מן implied meaning אלמצ'מון absolute form אלגיר מצ'אף first word of the construct אלמצ'אף אצ'אף... (ל...) מצ'אף אלי... construct (in the ... with)/ connected with (in the ... with itself) אצ'אף... אלי נפסה ג'מע אלמצ'אף אליה construct (with the latter word of the ... in the plural) אלמצ'אף אליה second word of the construct 'D' ט'רף adverb of the place where someone is headed ט'רף מכאן חית מא וקעת adverb of time ט'רף זמן literal meaning (of the words)/ point of view ט׳אהר אללפט exoteric sense of the huskof these words אלט אהר ען קשור אלפאט ה עבר convention of Hebrew speakers עאדה אלעבראניון Hebrew אללגה אלעבראניה עג'ב לפט' אלתעג'ב word of surprise עדו transitive מתעדי

ערב form, morphology אעראב לא חט' להא פי אלאעראב no morphological function Arabic אלערכיה ערף determined determined via a definite article תערף בהא אלמערפה definite article הא אלתעריף עטף conjuntive עטף ואו אלעטף conjunctive 1 עטים magnify תעטים עלל third final weak מעתל אללאם מעתל אלפא ואללאם first and third weak noun מעתל אלעין middle weak noun מעתל אלפא first weak verb elliptic מעתלה עמל כמאל אלמסתעמל general usage עני mean the same thing ומעני... ו...ואחד עוץ compensation for; substitution, substituted עוץ׳ אלעוץ exchange אקאם ... עוצ'א מנה substitues ... in its place עוץ׳ אללין שדה... compensation forthe weak letter with a dagesh in ... עיר metaphor (use metaphorically) אסתעאר

accented on the penultimate syllable	מלעיל	עיל	
			9
		פ	
first radical	פא אלפעל		
first 1 verb	פאוה נון		
		פתח	
patah	פתח		
		פרד	
singular	לפט' פראד, מפרד		
		פצ'ל	
superfluous	פציל		
		פעל	
passive voice	פעל לם יסם פאעלה	2.2.5	
verb	אפעאל /פעל - pl.		
subject/ agent; participle	פאעל		
Nifal; Hitpael	אנפעאל		
object	מפעול		
			P
		קבל	
imperfect	אסתקבאל		
		קחם	
arbitrarily inserted (without explanation)	מקחומה (לא מעני להא)	-	
		קשר	
coarse word	לפטי קשרי		
words being uttered	(מסמוע מן) קשור אלאלפאט׳		
exoteric sense of the huskof these words	אלט׳אהר ען קשור אלפאט׳ה		
first sounds of the words	'מסמוע) קשור אלאלפאט		

	f. r.	קצ'י	
general, positive statement	קצ'יה מוג'בה כליה		
		קלב	
inverts; changes into	אנקלאב		
has been changed	אנקבלת		
third radical changing into a	אנקלבת לאמה יא		
		קום	
replacing it with	אקאם מקאמה		
instead of	מקאם		
substitues in its place	אקאם עוצ'א מנה		
Andrew No.		קיד	
qualification	תקייד		
		קים	
analogy	מקיסה		
			5
repeats the meaning	כררתה באלמעני	כרר	
emphasize the meaning	בררת אלמעני		
emphasize the meaning	בווו אינועני		
	-6	כלם	
first person singular/ (preformative)	מתכלם		
one word composed of two words	כלמה ואחרה מרכבה מן לפט'תין		
akiantina manancinal autitu	כנאיה ללמפעול	כני	
objective pronominal suffix expression			
expression	כנאיה		
	1000	כון	
instead of	מכאן		
		L	5
	7 - 7 1	5	
radical final/third	לאם אלפעל		

		לפט'	
word two consecutive words which agree in meaning	אללפט לפטין מתתאבעין פי אלנטוק מתפקין פי אלמעני		
		לגו	
language unnecessary	אללגה לגוא		
		לגז	
allegories	אלגותה		
	457-5	ליו	
third/ final weak	לין אללאם		
first and third radicals are weak	לין אלפא ואללאם		
elides	לאנוא		
			מ
		מת'ל	
similar letter	מת'ל		
pattern, following the/ patterened after	עלי מת'ל		
double ayin verb/ noun	ד'ואת אלמת'לין		
		מדד	
long vowel, for the	ללמר		
		מצ׳י	
perfect	מאציי		
			3
		נדו	
vocative	נדא		
		נסב	
5 of relation	לאם אלנסבה		

		נטק	
meters of speech	אומנה אלנטק	Pos	
hard to pronounce	יצעב אלנטק ב		
nate to protosate	1		
		נעת	
modified word, word being modified	אלמנעות		
adjective; attribute; modifier; predicative adjective	נעת		
		נפי	
no for the purpose of negation	לא ללנפי	-	
		נקץ	
defective spelling	עלי אלנקצאן		
		נכר	
undetermined	נכרה		
		וחד	
singular form	ואחד		
feminine singular	אלואחרה		
		וון	
pattern, following the patterened after	עלי ונה		
		וצף	
word being modified	מוצוף	-	
adjective; attribute; modifier	צפה		
A STATE OF THE STA			

	English	Judeo-Arabic
A		
	absolute form	אלגיר מצ'אף
	accented on the penultimate syllable	מלעיל
	active voice	בניה אלפאעל
	adjective	נעת
		צפה
	adverb of the place where someone is headed	טרף מכאן חית מא וקעת
	adverb of time	ט'רף זמן
	agrees with	מחמולה עלי
	allegories	אלגותה
	analogy	מקיסה
	Arabic	אלעריביה
	Aramaic	תרגום
	arbitrarily inserted (without explanation)	מקחומה (לא מעני להא)
	arbitrary insertion/ added on/ additional	ויארה/ואירה
	assimilated into	ארגמת פי
	assimilation	אנדגאם
	attribute	נעת
	attribute	. בעוז
В		
	basic form/ basis/ theoretical form/regular form	אצל
	biliteral root	ת'ואני /ת'נאי
С		
	causative (literally, to give the causality)	תעטי אלסבביה
	changes into	אנקלאב
	coarse word	לפטי קשרי
	cognate	אשתקאק
	collective noun	ג'מאעה
	combined with a pronominal suffix	אצ'יף אלי אלצ'מיר
	compensation for the weak letter with a dagesh	
	compensation for	עוץ
	conjunctive 1	ואו אלעטף
	conjuntive	עטף
	construct (in thewith)/ connected with"	
	(in thewith itself)	אצ'אף אלי נפסה
	construct (with the latter word of the in the p	
	convention of Hebrew speakers	עארה אלעבראניון

	correct form/ full form	וחקה
D		
	dagesh	תשדיר /שרה
	defective spelling	עלי אלנקצאן
	definite article	הא אלתעריף
	derived from	משתק מן (הו מן)
	derived stem verb	פעל ת'קיל
	derived stem verb with a prefixed 12	ת'קיל מזיר אלמים
	derived stem verb transitive	ת'קיל מתעדי
	deriving this verb from its noun determined	אשתק אלפעל פיה מן אלאסם
	determined via a definite article	ערף
		תערף בהא אלמערפה
	double ayin verb/ noun doubled third radical	ד'ואת אלמת'לין
		מצ'אעף אללאם
	drops out in writing	קר יסקטוה פי אלכיט
	drops	סקט
		חריף
	dual	אסקאט
	duai	תת'נני /תת'ניה
E		
	elides	לאנוא
	elliptic	מעתלה
	emphasis	תאכיד
	emphasize the meaning	כררת אלמעני
	exceptional case	שאדי
	exchange	אלעוץ'
	exoteric sense of the husk of these words	אלט׳אהר ען קשור אלפאט׳ה
	expression	כנאיה
	extra	זאירה
F		
	feminine singular active participle	(א) לתאנית' ג'את פי פועלה
	feminine	יונת'
	feminine ending 77	אלהא אלתאנית׳
	feminine singular	אלואחרה
	feminine plural	ג'מע אלמונת'
	first person singular/ (preformative)	מתכלם
	first person singular suffix	צ'מיר אלכ'אטב ען נפסה
	first person ending	אלצ'מיר
		1 14 15 17 17

first and third radicals are weak	לין אלפא ואללאם
	מצדר פעל תיקיל מעתל אלפא ואללאם
first sounds of the words	(מסמוע) קשור אלאלפאט
first word of the construct	אלמצ'אף
first and third weak noun	מעתל אלפא ואללאם
first weak verb	מעתל אלפא
first radical	פא אלפעל
first 3 verb	פאוה נון
form	אעראב
value of the same	Environment of Court
general usage	במאל אלמסתעמל
general, positive statement	קציה מוג'בה כליה
Greek	לגה אלרום
hard to manage as	
hard to pronounce	יצעב אלנטק ב
harsh letter	חרף צלד
has been changed	אנקבלת
Hebrew	אללגה אלעבראניה
Hifil transitive verb	ת'קיל מזיר אלהא מתעדי אלי
Hifil verb	ת'קיל מזיד אלהא
Hifil Imperatives	אואמר ת'קילה מזירה אלהא
hiriq	חרק
Hitpael	אנפעאל
holam	אלצ'מה
imperative with an objective pron	nominal suffix ending אמר ומפעול
imperative	אמר
imperfect	אסתקבאל
implied meaning	אלמצ'מון
inner secrets	מעאני בואטן אלפסוקים
inner aim	באטן
instead of	מקאם
	מכאן
	בדל מן מבדלה מן
intransitive derived stem verb	ת'קיל גיר מתעד
inverts	אנקלאב
its participle has a prefixed 13	אלפאעל מנה בזיארה מים
the participite mas a premiod is	Did to the Line SANDAN

K		
	⊃ of comparison	כאף אלתשביה
L		
	5 of relation	לאם אלנסבה
	language	אללגה
	left out	חד'ף
	letter	חרוף
	literal meaning (of the words)/ point of vie	ט׳אהר אללפט׳ ש
	long vowel, for the	ללמד
M		
	magnify	תעטים
	masculine	יד׳בר / תר'כיר
	masculine plural ending	צ'מיר אלג'מאעה אלפאעלין
	mean the same thing	ומעני וואחד
	metaphor (use metaphorically)	אסתעאר
	meters of speech	אזמנה אלנטק
	middle weak noun	מעתל אלעין
	modified word	אלמנעות
	modifier	נעת
		צפה
	morphology	אעראכ
N		
	Nifal	אנפעאל
	no for the purpose of negation	לא ללנפי
	no morphological function	לא חט' להא פי אלאעראב
	noun	אלאסם
0		
	object	מפעול
	objective pronominal suffix	כנאיה ללמפעול
		צ'מיר אלמפעול
	omits the first word of the construction	חדיף אלמציאף
	omitted	אסקט
	one word composed of two words חין original form	כלמה ואחרה מרכבה מן לפט' אצל
	B	/21/

P		
	participle	פאעל
	passive voice	פעל לם יסם פאעלה
	passive voice	בניה אלמפעול
	patah	פתח
	pattern, following the patterened after	עלי זנה
		עלי מת ל
	perfect	מאצ׳י
	Piel participle	משרר אלעין באלפאעל מנה
	Piel verb, transitive	ת'קיל משרד מתעדי
	place of articulation	מכ'רג'
	plural	ג'מע
	predicate	מבתדא
	predicative adjective	נעת
	prefixed n	זיאדה מים
	preformative	צ'מיר
	preposition (used together with a)	ירתבט בלפטי
	pronominal suffix/prefix of the subject	צ'מיר אלפאעל
	proper form	וחקה
0		
Q	Oal masdar	מצדר פעל כפיף
	quadrilteral word	לפטיה רבאעיה
	qualification	תקייר
	question concerning the location	סואל ען מכאן
	question about manner	סואל ען חאל
	question concerning his place	סואל ען מכאן
	quiescent '	סכון אליא
	quescen	K-7K 150
R		F - 2 - 1 - 1
	radical final/third	אצליה לאם
	radical final/ third	לאם אלפעל
	receives a dagesh	אשתדת
	referred to himself in the third person	אצ'מר נפסה
	rendered (like)	ג'עלת (מת'ל)
	repeats the word	כ'אלפה באללפט'
	repeats the meaning	כררתה באלמעני
	rephrasing the word	כ'אלפה באללפט'
	replace/replaces	בדל מן
		אבדלת

אקאם... מקאמה

replacing it with

	root	אצל
	root letter	אלאצלי
S		
	second person feminine singular pronominal suffi	
		צמיר אלכ'אטב אלמונת
	second person singular objective pronominal suffi	אלמכ אטב אלמפעול. א
		צ'מיר מכ'אטב
	second masculine plural verbal ending	צ'מיר
	second word of the construct	אלמצ'אף אליה
	sentence	ג'מלה
	sign of the feminine subject	עלאמה אלתאנית
	silent letter used to lengthen (the vowel)	אלסאכן אלמד
	similar letter	מת׳ל
	singular	לפט' פראד, מפרד
	singular form	ואחר
	subject (of a sentence)	ב'בר
	subject/ agent	פאעל
	substitues in its place	אקאם עוצ'א מנה
	substitution, substituted	בדל, עוץ
	suffixed, is	וירה
	superfluous word	לגוא זאידא
	superfluous	פצ'ל
	superlative of subsevience or inferiority	אלמבאלגה פי אלכסה
	Principles and a second a second and a second a second and a second a	ואלאנחטאט
	superlative	מבאלגה
	synonymous with	מתראדף ל
	Syriac	סריאניה
		1.44.74
T		
	takes the place	בדל מן/אבדלת מן
	Targum	אלתרגום
	theoretical full spelling	(חקה) עלי אלתמאם
	there is no exception to this rule	לא שאר' מנהא שאר'
	third person	צ'מיר
	third radical changing into a ?	אנקלבת לאמה יא
	third personfeminine singluar	צ'מיר
	third/ final weak	מעתל אללאם
		לין אללאם
	to prefix	דכ'ל /אדכ'ל
	transitive Hifil verb	ת'קיל מזיר אלהא מתע

תיקיל מתעדי בויאדה אלהא ת'קיל מתעדי transitive derived stem verb transitive מתעדי two synonymous names for the same designation מתראדפאן עלי מסמי אסמאן ואחר two consecutive words which agree in meaning לפט"ון מתתאבעין פי אלנטוק מתפקין פי אלמעני U undetermined נכרה לגוא unnecessary ום - אפעאל פעל verb verbal endings אלמצ'מראת בה vocative נדא W אללפט' word word being modified מנעות word of surprise לפט' אלתעג'ב word אלאסם word being modified מוצוף words being uttered (מסמוע מן) קשור אלאלפאט vocalized with a hiriq תחריך אליא בחירק