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## *Diplomatic Edition*



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

*A New Revised Diplomatic Edition*

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### **Abstract**

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

### **Keywords**

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

### **1 Introduction**

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

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

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

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

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

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

4 M. Altbauer, *The Five Biblical Scrolls in a Sixteen-Century Jewish Translation into Belorussian (Vilnius Codex 262)*, Jerusalem, 1992, pp. 82-95 (text) and 179-190 (notes). The first, who published initial two chapters of Vil. in typed form, was Petr Vladimirov, see an appendix in his book *Доктор Франциск Скорина: его переводы, печатные издания и язык [Doctor Francysk Skaryna: His Translations, Printed Editions, and Language]*, St. Petersburg, 1888, pp. 342-344. About the Vilna Biblical Collection, see also: Fr.J. Thomson, "The Slavonic Translation of the Old Testament," in: *The Interpretation of the Bible: The International Symposium in Slovenia*, ed. J. Krašovec (JSOTSup, 289), Ljubljana, Sheffield, 1998, pp. 605-920, here p. 874-881 (Appendix 3).

5 А.А. Алексеев, "Песнь Песней по списку XVI века в переводе с древнееврейского оригинала [The Song of Songs according to a Manuscript of the 16th Century Translated from a Hebrew Original]," *Палестинский сборник*, 27 (1981), pp. 63-79; *Песнь Песней в древней славяно-русской письменности [The Song of Songs in the Ancient Slavo-Russian Writing]*, St. Petersburg, 2002, pp. 137-154 (this is chapter 5 "Два древнерусских перевода Песни Песней с еврейского оригинала [Two Old Russian Translations of the Song of Songs from the Hebrew Original]" of the book containing study and publication both Mus. and Vil.; the text of Mus. is on pp. 144-148).

6 M. Taube, "On Two Related Slavic Translations of the Song of Songs," *Slavica Hierosolymitana*, 7 (1985), pp. 203-209; H.G. Lunt, "The OCS Song of Songs: One translation or Two?" *Die Welt der Slaven*, xxx/2 (1985), pp. 279-317. Francis J. Thomson agrees with the opinion that the original of Mus. could be "no doubt" made in the 15th century in Ruthenia, see: Thomson, "The Slavonic Translation," pp. 873-874 (Appendix 2).

7 Алексеев, *Песнь песней*, p. 142 (with the reference to M. Lexer, *Mittelhochdeutsches Handwörterbuch*, Bd. 3, Leipzig, 1878, S. 930).

the speech of Ashkenazi Jews,” but my own point is that it was not language (“from the speech”) but textual (“from the text”) influence. This text was an Old Yiddish translation of the Song the Songs, which was known in the first printed Megillot in Yiddish – the edition of the Pentateuch, Haftarat, and Megillot prepared by Paulus Aemilius in Augsburg, 1544.<sup>8</sup> In 4:14, for Hebrew *lāḇōnāh* ‘frankincense’ (which *virokh* of Mus. corresponds to) this text has ווייארִיך *weiarich?* (fol. 120a), another Old Yiddish edition has there ווייערִיך *weierich?*,<sup>9</sup> so these Old Yiddish forms seem very similar to Slavic hapax legomenon *virokh* that is absent in all historical dictionaries of the East and West Slavic languages. This fact indicates a high probability that word *virokh* was not borrowed from Middle High German into Slavic and was a barbarism in the Slavic text of Mus.

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

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

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

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

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

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

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

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

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

## 2 Description of the Manuscript

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

The old paper of RSL Mus. 8222 has two varieties of one-type watermark<sup>13</sup> "Aper": 1) close to No. 3647 by Laucevičius (1530), No. 823 by Tromonin (1557) and similar to No. 3292 by Likhachev, Vol. I (1535); 2) a type of Nos. 355 and 354 by Mareş (1533 and 1553-57). Hence, the manuscript was written near 1550s. It is also significant that all the paper was made in Vilna.

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

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

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

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

### 3 Principles of Edition

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

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

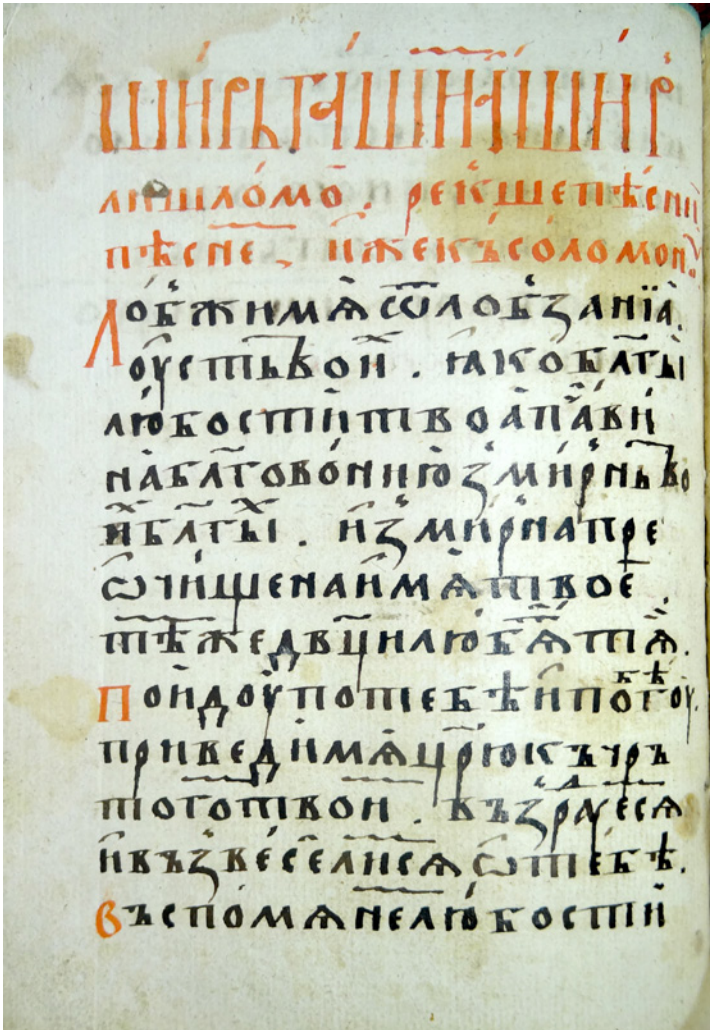


FIGURE 1 Museum Miscellany (Russian State Library, Mus. 8222), f. 238v

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

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



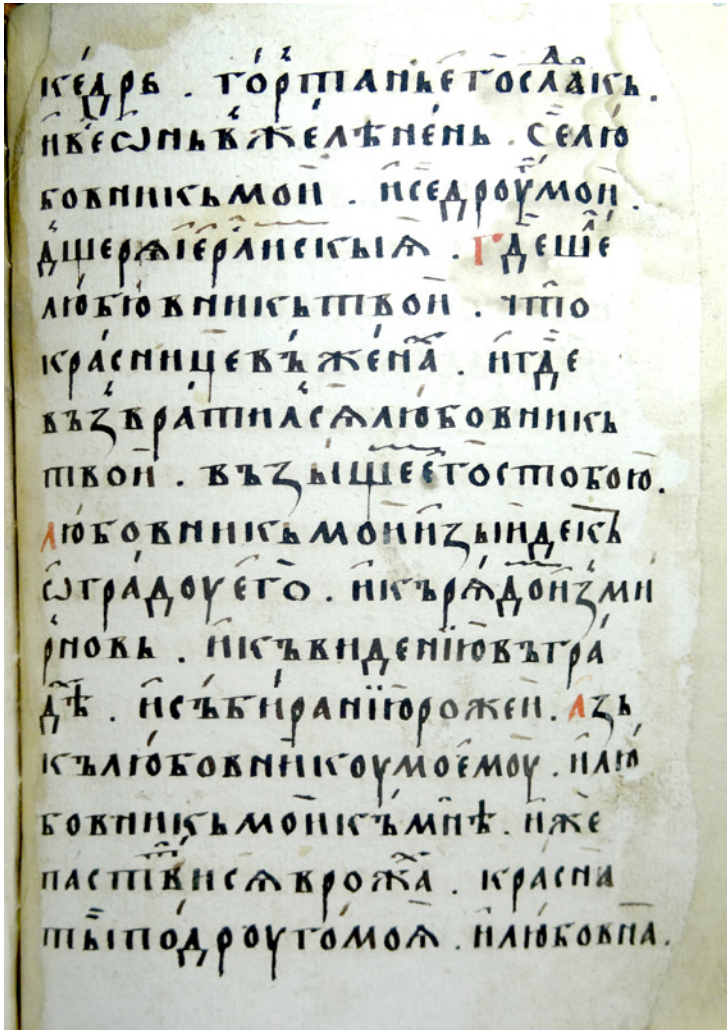


FIGURE 2 Museum Miscellany (Russian State Library, Mus. 8222), f. 217r

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

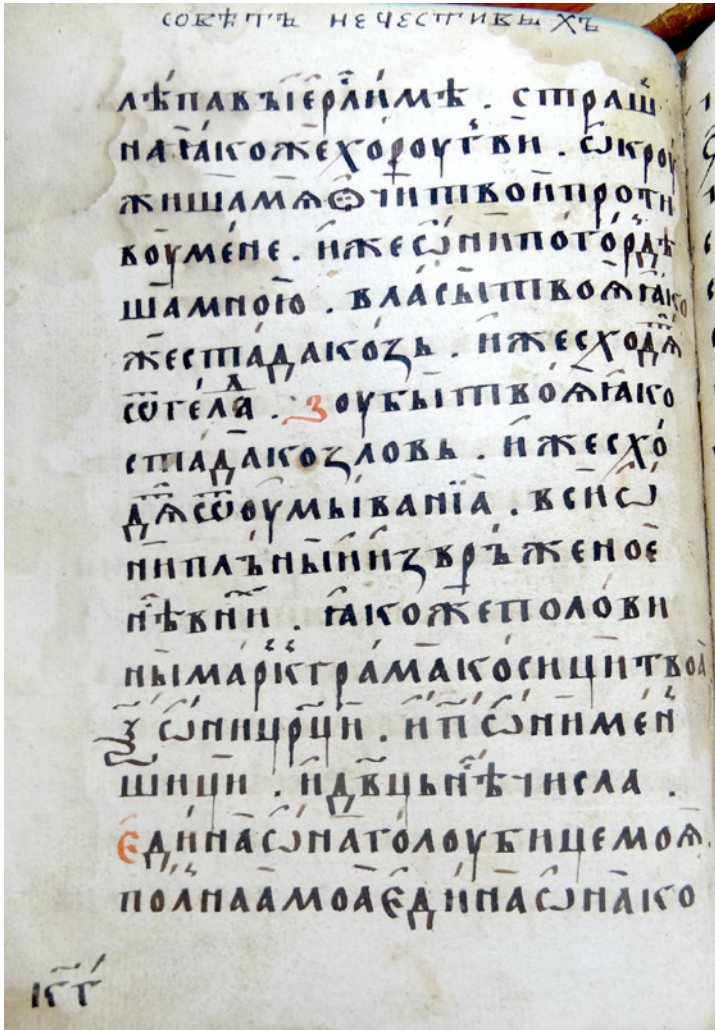


FIGURE 3 Museum Miscellany (Russian State Library, Mus. 8222), f. 217v

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

## 4 Slavonic Text

(Слар. 1) (1) ШИРЬ ГАШИ АШИР | лишлѡмѡ. рекше пѣснѣ | пѣснѣ, f. 238v  
 ѡже кѣ соломонъ. | (2) Лѡбѡжи мѡ ѡ лѡбзанїѡ. | оустѣ твой. ѡко бл҃гы |  
 лѡбѡстї твоѡ пѡ вїнѡ (3) бл҃говѡнїю змїрнѣ твоѡ бл҃гы. ѡзмїрнѡ  
 преѡчищена ѡмѡ твоѡ. | тѣже двѣи лѡбѡ тѡ. | (4) Пѡйдоу по тебѣ ѡ  
 поѡу. | приведи мѡ црю кѣ чрь тогѡ твой. възрауеса | ѡ възвесѣлїса ѡ  
 тебѣ. | Въспѡманѣ лѡбѡстї || твѡѡ пѡ вїнѡ. правѣнѡѡ | лѡбѡ тѡ. f. 258r  
 (5) Чернѡѡ ѡзѣ | ѡ краснѡѡ въ дѣщерѡ ѡрлїскѡѡ. ѡже шатрѣ полскѡѡ. |  
 ѡ ѡже заѡнѡѡ соломѡнѡѡѡ. | (6) Не ѡрдѣте мною. ѡже ѡзѣ | чернѡѡ. ѡ  
 сѣжже мѡ слнѣце. | снѡѡѡ мѣре моѡѡ оуничїжїшї мѡ. полѡжїшѡ мѡ |  
 хрѡнїтї вїнѡгѡра. ѡ вїнограда моѡ не хрѡнїла есмѣ. | (7) екажї мѡѣ  
 еже лѡбї дшѡ ѡ. | кѡкѡ пѡстѡвїшїса кѡкѡ | скытаешїса въ полѡуднѣ. |  
 ѡ сѣ чѡмоу бѡдоу ѡко оугѡтовленѡ. полдѣ сѡ дроу||говѣ твой. (8) егѡ не f. 258v  
 свѣсї въ | себѣ. ѡ краснѡѡ въ женѡ. ѡзѡйдї кѣ мѡѣ въслѣ ѡвѣ. | ѡ пѡстѡ  
 кѣзелѣцї твоѡ. на | ѡпочїванїю пѡстоухѡѡѡ. | (9) Кѡнѣ, ѡ кѡлїснїцѡѡ  
 фѡраѡнѡѡѡѡ, оупѡбї тѡ подроугѡ моѡ. (10) Краснѡѡ лѡнїтѣ тѡѡ въ  
 гѡрлїцѡѡ. ѡ выѡ | твоѡ въ мѡнїстѡѡ. (11) Горїицѣ злѡтыѡ сѣтѡрї тѡѡѡ.  
 сѣ блѡщѡнїѣ сребрѡ. | (12) ѡ сѣ црь въ ѡкроуженїю еѡ. | ѡ моушѣка мѡї  
 поушѡѡ | бл҃говѡленїѣ егѡ. (13) вѡзо кѣ мѡкоусѡ лѡбѡвнїкѣ  
 моѡ || кѣ мѡѣ. мѡжї прѣсмї | моїмї ѡбїтѡѡѡѡ. (14) Вѣтѡѡ | вїноградѡ. f. 241r  
 лѡбѡвнїкѣ | мѡї кѣ мѡѣ. ѡ въ вїнѡградѣ моѡ оурѡчїцѡ нѣѡ. | (15) ѡ сѣ тѣ  
 краснѡѡ подроугѡ | моѡ. ѡ сѣ краснѡѡ ѡчї твоѡ | гѡлоубїнѣѡ. (16) ѡ сѣ тѣ  
 краснѡѡ лѡбѡвнїкѣ мѡї. пѡкѣ краснѡѡ. пѡкѣ пѡстѡла нѡшѡ гоустѡѡ.  
 (17) тѣнѡѡ | дѡмѡѡѡ нѡшѡ кѡдрѡѡѡѡ. | лѡты нѡшѣ нїкѡсоусѡѡѡ. |  
 (Слар. 2) (1) ѡзѣ лѡлѣѡ полскѡѡѡ. ѡ рѡжѡ | ѡлонскѡѡѡ. (2) ѡкожѡ мѡжї |  
 рѡжѡ мѡжї трѣнїѣ. тѡкѡ || подроугѡ моѡ мѡжї дѣщерїмї. (3) ѡкожѡ f. 241v  
 ѡблѡнѣ въ дрѣѡѡѡ лѣсѡ. тѡкѡ лѡбѡвнї | мѡї мѡжї снѣмї. въ стѣѡ | егѡ  
 жѡдалѡ есмѣ. ѡ сѣдалѡ есмѣ. ѡ ѡѡѡщѣ егѡ слѡдѡ | гѡртѡнї моумѡѡ.  
 (4) прїѡѡѡ | мѡ кѣ домоу вїнѡ.<sup>15</sup> ѡ хѡроугѡѡѡ егѡ нѡ мѡ лѡбїмѡѡ. |  
 (5) скроужїлѣ мѡ въ цѡлтѡ ѡ | ѡѡѡслѡлѣ мѡ ѡблѡкѡѡ. ѡ | ѡлѡзнѣнѡ лѡбѡвїю  
 ѡзѣ. | (6) Дѡѡѡ егѡ пѡ глѡѡѡѡ мѡѡѡѡ. | ѡ дѡснїцѡ егѡ ѡѡѡѡлѡ мѡ |  
 (7) Зѡклїѡнѡѡѡ вѡ дѣщерїмї | ѡрлїскѡѡѡѡ. в сѡрнѡѡ. ѡлї || въ ѡленѣ полѡ. f. 242r  
 егѡ възѡбѡдїтѡѡѡ. едѡ ѡсѡрїтѡѡѡ за лѡбѡѡѡ. дѡнѡѡ | бѡдѡ ѡзѡѡлѡнѡ.  
 (8) влѡ лѡбѡѡнїкѡ моѡѡѡ. ѡ нѣѡ сѡ прїшѡѡѡѡ сѡкѡѡѡ нѡ гѡрѡѡ. ѡ прѡсѡкѡѡѡ  
 нѡ хѡлмї. (9) оупѡбїсѡ лѡбѡвнїчѡ моѡ сѡрнѡѡѡ ѡлї лѡнїю | ѡленѡѡѡ. ѡ сѡ  
 тѣ сѡї стѡї зѡ | стѡѡнѡѡ нѡшѡѡѡ. прѡгладѡѡ | ѡкѡнѡѡѡ. ѡ прѡсѡтѡрѡѡѡ ѡ |

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

разсѣлинь. (10) Ѡвѣщеваль | любовникъ мой. и рекль къ | мнѣ. вѣстанїи къ мнѣ по|дроугѣ<sup>16</sup> моа. и краснице моа | пойдїи къ мнѣ. (11) **Ѡ**ко сѣ тїи || зїма прѣминуоула и дѣжѣ | и змѣнилса. и Ѡиде к себѣ. | (12) **Ц**цвѣты f. 242v видѣны въ зѣли. | и година славы достигла. и | гла горлица слыша въ зѣли | нашей. (13) **Ѡ** смѣва процви|те цвѣты еа. и виноградѣ зрѣюще поущаѣ блго|аханїе. вѣстанїи къ мнѣ | подроугѣ моа и краснице моа | пойдїи къ мнѣ. (14) **Г**блѣубице | моа в разсѣлинь стѣны. | въ застѣнїи вѣсѣ. пока|жи ми зракъ твой. и Ѡгла|си ма гласѣ твой. **Ѡ**ко гла | твой сладокъ. и Ѡбразъ || твой красень. (15) **Ѡ** зымаша | на лисицѣ. и лисицѣ f. 247r малы. | затвораѣ виноградѣ. а ви|ноградѣ наша не зрѣша. | (16) любовникъ мой къ мнѣ. и | азъ къ нему. иже паствитѣ | в рѣжѣ (17) **Д**ондеже сѣгрѣса | днѣ. и побѣгнуѣ стѣни | Ѡкроужиса и оупѣблаи|са в себѣ любовниче мой | к сернѣ. или к ланїи Ѡленевь. | на горахъ разлїи.

(**Chap. 3**) (1) **Н**а ложи | моа в [но]щѣ. взыскаѣ ѣ любїи дша моа. взыскаѣ егѣ | и не обрѣтѣ егѣ. (3) **Ѡ**брѣтѣ | мене стражи. иже ходѣ || въ f. 247v градѣ. еже любїи дша | моа. видѣсте ли. (4) **Ѡ**же ма|лѣ прѣминуѣ Ѡ нї. донде | обрѣтѣ егѣ. еже любїи дша | моа. и Ѡ егѣ. и не Ѡслабѣ | емоу. дондеже приведѣ егѣ | во дѣ мѣре моа. и въ чертѣ | прадѣ мой. (5) **З**аклинаю ба | дѣщерми іерлїискыми. в сѣрнѣ. или в ланѣ палѣ. едѣ | взыбоудитеса. едѣ Ѡсваритеса. за любовь. | дондеже бѣдѣ изволена. | (6) **К**то сей исходи Ѡ поусты|на. Ѡкоже стлѣпъ дї|мный. кадилѣ f. 243r мскоуца. || темїанѣ бѣлы. Ѡ всегѣ | прахоу поментника. (7) **Ѡ** сѣ | постелѣ егѣ. иже къ солѣ|моу, ѣ, храбры. Ѡкрѣтъ еа. | Ѡ храбры иїла. (8) **В**сїи Ѡни де|ржахъ мечи. и наоучени к воїнѣ. и коегожо мечъ е на | колѣнѣ егѣ. Ѡ страха в но|щѣ. (9) **В**сходѣ сътвори къ | нему црѣ соломонь. Ѡ дре|ва лѣснагѣ. (10) **С**тлѣпы егѣ | сътвори сребрны. и посте|лѣ егѣ златѣ. и колесница | егѣ багрова. и послѣтъ еѣ | блещаци за f. 243v любовь дѣще|рей іерлїискы. (11) **Ѡ** зидѣте || и оузрїте въ дѣщерѣ сив|нѣ. в цркви соломонѣ. | въ вѣнцїи иже вѣнаала мти | егѣ. въ днѣ брѣ егѣ. и въ | днѣ велїа срца егѣ

(**Chap. 4**) (1) **Ѡ** сѣ тїи | красна подроугѣ моа. и | красны ѣчи твой гоу|бинѣ. Ѡ тылоу къ завоу | твоемоу. и власи твой | Ѡкоже стѣ козѣ. иже и|сходѣ Ѡ горы гѣла (2) **Ѡ** збы | твоа **Ѡ**ко стада Ѡвѣ и | исходѣ Ѡтой и змыва|нїа. и всїи тїи Ѡны плѣны. | и изврѣженѣ нѣ в нї. f. 246r (3) **Ѡ**коже нї червчатѣ оуста твоа || гланїе твоѣ краснѣ. Ѡкоже половинѣ марграма | косици твоа. Ѡ тылоу | к завоу твоемоу. (4) **Ѡ**ко | вежа двѣ. выа твоа сѣ|творена къ зоубѣ. ѣ ащї|товъ повѣшена на ней. | и всїи Ѡржїа храбры. | (5) **Д**вѣ прѣси твоа. Ѡкоже | двѣ млѣды лѣвочи.

16 Corrected from по|дроугѣ.

близ|нѣи сѣрны ѡже пастѣв|сѧ в рожѧ. (6) Доиде же ѡже прѡсѣа дѣны. ѡ побѣ|гноу стѣнѣи. поиди къ | мѣѣ къ горѣ мскоуѣ. ѡ | къ хлѣмоу вірохѧ. (7) всѧ || тѣ краснѧ подроугѧ моѧ. | ѡ порока нѣѣ в тѣбѣѣ. (8) сѣ | мноу ѡ лѣсѧ невѣстѧ. сѣ | мноу ѡ лѣсѧ прѣидѣши. | посмѡтри ѡ врѣхоу ѧманѧ. | ѡ ѡ врѣхоу снѣрь. ѡ хѣрѣмѣ. | ѡ жилища лѡтыѣ. ѡ ѡ Гѡ | пѧрдоуѣсовѣ. (9) ѡсердичѣ | мѧ сѣстро моѧ невѣстѧ | ѡсердила мѧ въ ѣдино ѣ|чѣю твоѣю. въ ѣдиной гри|нѣѣ ѡ выѧ твоѣѧ. (10) кѣто | красѣнь лѡбѡвникѣ твоѣ | сѣстрѡ моѧ невѣстѧ. | чѣто блѣгы лѡбѡвникѣ | твоѧ пѧ вѣнѧ. ѡ блговѡ||нѣѣ мѧстей твоѣѣ. ѡ всѣѣ | ѡзмѣрнѣ. (11) слѧдѡсть ка|плѣ оустѧ твоѧ. мѣ ѡ млѣ|кѡ по ѧзыкѡ твоѣѣ. ѡ вѡ|нѧ<sup>17</sup> рѣзѣ твоѣѣ, ѧкоже | вѡнѧ лѣсѧ. (12) ѡгра заклѡченѣи стѣрѡ моѧ невѣстѧ. | ѡ вратѧ заклѡченѧѧ. по|токъ запечатлѣннѣи. | (13) слѧдѡсть ѡградѡвѣ ѡ мѧ|рграмѡвѣ. ѧкоже кафрѣ | сѣ моушкѧты ѡ сѣ ѡвошѣ | слѧкѡмѣи. (14) моушкѧѣ. ѡ | шѧфрѧѣ. ѡ трѡсткѧѣ. ѡ | кѡрицѧѣ. сѣ всѣмѣ дрѣвы | вірохѧ. мскоуѣ. ѡ прѡчѣи || зѣлѣѧѣ. ѡ сѣ всѣмѣ врѣхѣ блѧ|гѡвоѣннѣи. (15) по|токѣ ѡгра|днѣи. клѧдазѣ вѡ живѣѣ. | ѡ текоу ѡ лѣсѧ. (16) вѣзбѣ|дисѧ вѣ по|лношѣ. ѡ прѣй|дѣи вѣ по|лднѣѣ. дѣхнѣѣ вѣно|грѧ моѣѣ. ѡ потекоу ѡзмѣ|нѣи ѣгѡ. прѣйди лѡбѡвнѣ|че моѣѣ къ ѡградѡу моѣмѣ. | ѡ снѣжѣ ѡвошѣ слѧдѡстѣ | ѣгѡ.

(**Сѧп. 5**) (1) прѣидѣ къ ѡградѡу | моѣмоу. сѣстро моѧ невѣ|стѧ. ѡ сѣбирѧ ѡзмѣрнѡу | моѡ сѣ блгѡѧхѧнѣи моѣ|ми ѡ ѧдѣ трѡстѡу моѡ, | сѣ мѣдѡ моѣѣ. ѡ пѣѣ вѣно моѣѣ || сѣ млѣкѡ моѣѣ. ѧдѡша дроу|сѣи ѡ пѣшѧѣ, ѡ оу|пишѧсѧ. | лѡбѡвнѣи. (2) ѧзѣ сплѡ. ѡ | срѣѣ моѣѣ чоуѣѣ. ѡ глѧ лѡвнѣ|кѧ моѣгѡ толчѣѣ. ѡврѣзѣи | мѣѣ. сѣстрѡ моѧ, ѡ по|дроугѧ моѧ. гѡлоубѣѣ | моѧ. по|лнаѧ моѧ ѧко глѧ|вѧ моѧ наплѣнѣсѧ рѡсы. | ѡ влѧсы моѧ крѧплѧми нѡ|шнѣи. (3) Сѣвлѣкѡ срѧцицѣ | моѡѣ. ѡ кѧкѡ ѡблѣкоуѣсѧ. | ѡзмѣѣ нѡгы моѧ. ѡ кѧкѡ<sup>18</sup> | ѡсквѣрнѡ ѡ (4) . лѡбѡвникѣ | моѣѣ прѡстерѣ рѣкоу ѣгѡ | ѡ дѣрѣѣ. ѡ чрѣвѧ моѧ рѧз||гѡрѣшѧсѧ вѣ мѣѣ. (5) вѣстѧ|лѧ ѧзѣ ѡврѣстѣи лѡбѡвнѣ|коу моѣмоу. ѡ рѣцѣѣ моѣѣ | ѡблѧнѣѣи змѣрнѡѣ. ѡ прѣ|стѣѣ моѧ мскоуѣѣ прѡмѣ|нѣнѣѣ нѧ лѧвкѧ зѧкѧ. (6) ѡврѣ|зѡ ѧзѣ лѡбѡвнѣ|коу моѣмѣѣ. | ѡ лѡбѡвнѣ моѣѣ потѧйвѣ|сѧ прѡминоуѣѣ. дѣѧ мѧѧ ѡ|зѣидѣ вѣ глѧнѣи ѣгѡ. ѡ вѣ|зѣскѧѣ ѣгѡ ѡ не ѡбрѣтѡ ѣѣ. | вѣзѣскѧ гѡ. ѡ не ѡвѣшѧ|вѧше мѣѣ. (7) ѡзѣѡбрѣтѡ|шѧ мѧ стрѧжевѣ, ѡже ѡ|бхѡдѧ вѣ градѣѣ. ѡ бишѧ | мѧ. ѡ шѣпѧшѧ мѧ. ѡ ѡ||нѧшѧ грѣвнѣѣ моѧ ѡ мѣнѣ, | стрѧжевѣ грѧстѣи. (8) зѧклѣ|нѧѡ вѧ дѣщѣрѧ ѣѣрлѣ|скѣѣ. | ѣдѧ ѡзѣѡбрѣщѣте лѡбѡвнѣ|кѧ моѣгѡ. чѣто повѣтѣ | къ немѡу. чѣто бѡлѣзнѧ лѡ|бѡвнѡѣ ѧзѣ. (9) чѣто лѡбѡвнѣ твоѣѣ | ѡ лѡвнѣкѧѣ. чѣто краснѣ|цѣ вѣ женѣѣ. чѣто лѡбѡвнѣ |

17 Corrected from вѧ|нѧ.

18 Corrected from erroneous кокѡ.

твой ѿ любовника. что | тако за́клинаеши ѿ на. (10) лю|бовникъ мой  
чистъ и чер|лень ѡста́женъ тмами. | (11) гла́ва егò ѿ чистагò злата. |  
власы егò коудравы. черь|ны ѡкò врань.

(12) Ѡчи егò ѡкò | голоуби|нѣ. || на силны́х вода́, оўмывае́сѧ | на млець. f. 248v

сиди́ на наплѣ|неній. (13) ланитѣ егò ѡкоже | радѣ, хитра́ ѡзмѣрника |  
ртоги ѡзмѣрниковъ оў|ста́ егò рожамѣ каплю. | мскоу́сь проминоуѣ.

(14) рѣцѣ | егò перевиваны златѡ. | полны ѡкоже дра́гыи ка|мень. чрево  
егò, то́лща | слонова. перевивано ѡ|хойты. (15) Гблені егò сто|лпы  
драгагò ка́мени. оуѣ|динены на пенкѡ чистагò | злата. зракъ

егò ѡко|же лѣсь. избобрань ѡкò<sup>ꙗ</sup> || ке́дрь. (16) го́ртань егò слѧ́къ. | и ѿе f. 217r

ѡнь ѡжелѣнень. се лю|бовникъ мой. и се дроу́ мой. | дщера<sup>19</sup> ѡерлі́мскыа.

(**Char. 6**) (1) Гдѣ шѣ | любю́вникъ твой. что | красице́ въ женѧ. и гдѣ |  
възврати́сѧ любовникъ | твой. възыщѣ егò с тобою. | (2) любовникъ мой  
ѡзыиде къ | ѡградоу егò. и къ радѡ ѡзми́|рновъ. и къ виденію въ гра́дѣ.  
и сѡбиранію рожей. (3) азъ | къ любовникоу моѡму. и лю|бовникъ мой  
къ мнѣ. ѡже | па́ствисѧ в рожѧ. (4) красна<sup>20</sup> | тѣ

по́дроуго моа́. и любовна́. || лѣпа въ ѡерлі́мѣ. стра́ш|на ѡкоже хо́роугви. f. 217v

(5) ѡкроу́жиша ма́ Ѡчи твой проти|воу мене. ѡже ѡни по́го́рдѣ|ша мною.

власы твоа́ ѡкоже ста́да козь. ѡже сходѧ́ | ѿ гѣла́.<sup>21</sup> (6) Зоубы твоа́

ѡко | ста́да козловъ. ѡже сходѧ́ ѿ оўмываніа. вси ѡ|ни плѣны и  
ѡзврѣженое | ѡѣ в ни. (7) ѡкоже поло́ви|ны ма́ркграма́ ко́сици твоа́ |

(8) ѡ ѡни црци. и пѣ ѡни мен|шици. и двѣцѣ ѡѣ числа. | (9) е́дина ѡна́  
го́лоубице моа́ | по́лнаа моа́ е́дина ѡна́ ко ||

мѣри еа́. чиста ѡна́ къ | ро́дителици еа́. видѣ|ша ю́ дѣщерѣ. и хвалиша f. 251r

ю́. | и црци и меншици. похва́|лиша ю́. (10) Кѣто сѧ́ зрѣсѧ | ѡкоже зора́.

и красна́ | ѡна ѡкоже лоу́на. и чиста́ | ѡкоже слнце. стра́шна ѡкò<sup>ꙗ</sup> |  
хо́роугви. (11) къ ѡградоу ѡ|рѣхово́му възыидѡ. ви́дѣти мо́кроу  
потока. | и видѣти еда́ процвите | винòгѣра. и аще ѡцвѣтоша | ма́рграмы.

(12) Не вѣдѧ́ дѣи | моѡа. ѡже по́ложиша ма́ | въ ко́лесници. лю́ и  
кнѣсѧ. ||

(**Char. 7**) (1) Наврати́сѧ, наврати́сѧ. | по́лнаа. и навратисѧ. и f. 251v

на|врати́сѧ. и прѣймѣсѧ въ пѡ|нои. (2) что́ краси́ стоу́пе|ни твоа́ в

сапозѣ́ дщери | црѣва. прѣвиваніе ко́лѣнь | твой ѡкоже ретезѣ. дѣ|ла́

рѣкъ ма́стера. (3) Поу́покъ | твой лоханѧ́ чистаа́. и не<sup>22</sup> | оўма́лисѧ

19 Corrected apparently from дщери.

20 Corrected from краси́.

21 Corrected from гѣла́.

22 Corrected from на.

налива́ ча́рева тво|е́го. и́ вра́ пшеници ѡгра|жень в ро́жа. (4) Дѣвѣ прѣси тво<sup>н</sup>. | ѡкоже два мла́ды ѡленичы. | бли́зныи се́рны. (5) Вы́а твоа | ѡкоже ве́жа сло́на. и́ ѡчи тво<sup>о</sup> | ста́вы въ хежбонѣ. на вра́||тѣ мно́гы. и́ f. 253r  
нозри́ твой, | ѡкоже ве́жа лѣсна. посмо́|трающи на лице дамасекъ. | (6) сла́ва твоа на тебѣ ѡко гай. | и́ пробо́рь главы тво<sup>а</sup>. ѡко<sup>ж</sup> | все́кыа цвѣты. ~~нѣтъ~~ | црѣ свѣзанъ въ коритѣ. (7) что́ | красный. и́ что́ лѣпый. лю́|бовнице, в нѣго́ваніи.<sup>23</sup> (8) Се́ | по́ставь твой по́бень садоу. | и́ прѣси твой вѣтвѣ. (9) реко́ | възыдоу въ са́. и́ прии́ за при|сады е́го. и́ боудоу́ ннѣ прѣси | твой въ вѣтвѣ ви́нограда. | и́ блгово́нїе но́здрей f. 253v  
твой. | ѡкоже ѡбло́ка. (10) Го́ртань || твой ѡкоже ви́но блго́е. хо́|дащи къ любовникоу моёмоу. | и́скре́ни. въ дви́женїи оу́сть | спа́щи (11) . а́зъ къ любовни|коу моёмоу. и́ къ мнѣ хо́те|нїе е́го (12) . Хо́ди любовниче мо<sup>н</sup>. | и́ и́зыидѣ́ на поле. и́ ѡбїтоу́е<sup>24</sup> | ме́жи селы. (13) ра́но и́зыидѣ́ ко ви́|ноградѣ, и́ оу́зри́ а́ще про́ци|те ви́ногра. и́ а́ще ѡтвори|шася го́лепки. и́ а́ще ѡцви́то|ша ма́рграмы. та́мо да́ лю́бо|вниче мой тебѣ. (14) а́фи́лы поу́|щажа́ блгово́нїе. и́ на двере́ на|ши́ вси́ сла́дости но́выи. и́ па́|кы́ ве́хый лю́бо|вниче мой съхра||ни́ тебѣ. f. 252r

(**Char. 8**) (1) Кѣ́то бы́ даль тѣ́ | ѡкоже брата мнѣ. и́ сѣсла́|ль бы́ еси́ прѣси́ мѣре моёа. | и́зыѡбръ́ла бы́ тѣ́ въ оу́лицы. | и́ цѣловала́ бы́ тѣ́. да па́кы | не глоу́милїса́ бы́ша мнѣ. | (2) По́ведоу́ тѣ́ и́ прїведоу́ въ до́ | мѣре моёа. и́ оу́чиши ма́. и́ на|пою́ тѣ́ ви́но блгово́нны. и́ | сла́дости ма́рграмоу́ моёго. | (3) Дѣвица́ е́го по́ главо́ю моёю. и́ | десница́ е́го ѡбьйма́ ма́. (4) За́|клиная́ ва́ дѣщери́ іе́рлі́скыа. | что́ побо́ужаетеса́. и́ что́ | свѣтеса́ за́ лю́бовь. до́нде|же что́ и́зво́лае́. (5) Кѣ́то сїа́ и́зын||де́ ѡ поу́стына́. и́ при́дроужа́|е́са къ любовникоу́ ёа. По́ | ѡблонею́ f. 252v  
възбѣди́ тѣ́. и́ та́ | за́чала́ тѣ́ мѣти твоа́. и́ та́ | поро́дила́ дѣти твоа́. (6) По́|ложи ма́ ѡко́ пѣча́ на́ срци́ твоё | и́ ѡко́ пѣча́ на́ мѣщи́ твоёи. и́ | и́же си́лна́ ѡко́же сѣмрѣ́т лю́бовь. и́ жесто́ка в ро́воу́ ре́вно|сти. и́ оу́гліе́ ёа. оу́гліе́ ѡг|на́. пла́мень ёа. ѡ́ пла́ме си́л|наго. (7) во́ды мно́гы не мо́гоу́ | оу́гаси́ти лю́бви. и́ рѣкы́ не | вы́мыю́ ёа. е́да бы́ даль ма́ | оу́вѣе́бо́ все́ и́мѣнїе́ до́моу́ ёго за́ | лю́бовь. ѡ́бневре́дени́емъ. ѡ́|невре́дено́ къ немоу́. (8) Сѣстра́ | [н]а́ша ю́на. и́ f. 250r  
прѣсей́ нѣ́ оу́ неа́. | и́ что́ сѣтво́ри́ сестрѣ́ на́шей | въ днѣ. е́да възглю́ ѡ́ ней: | (9) е́да стѣ́на ѡ́на сѣтвори́ли | бы́хмо́ на ней. и́ е́да бы́ двере́ | ѡ́на. сѣтво́ри́ бы́хмо́ на ней. | тавлы́ ке́дровы. (10) А́зъ е́смь<sup>25</sup> | стѣ́на. и́

23 Corrected from нѣго́венїи.

24 Corrected from ѡ бїд[?]оу́е́.

25 Letter c was corrected from letter m.

прѣси мой ѡкоже | вѣжѣ.<sup>26</sup> тогò да бы въ ѡчижѣ е̄. | ѡкоже иъѡбрѣши  
миръ. | (11) Виногра бы оӯ соломона въ бал|гамонѣ. и да тѣи виногра |  
стражѣ. мѣжъ твой принесе | за ѡвошь его тысащоу сребра. |

(12) Виногра мой еже кѣ мнѣ. прѣ || мноу тысаща. к тебѣ соло|монѣ. и f. 25ov  
двѣстѣ кѣ стажѣ. за | ѡвошь его. (13) иже сѣда въ ѡгра|дѣ. и дроузи.  
еже оуповаю̄ | на гла̄ твой. да бы оуслышаль<sup>27</sup> | ма̄ еси. (14) По[бѣг]ни  
любовниче | мой. и оуподобиса въ себѣ сер|ноу. илѣ кѣ ланѣи<sup>28</sup> еленевь.  
на гора̄ | измѣрновъ :-:

**конецъ книги | пѣний пѣснѣ :-:**

**и паки ѡ то|а же книги. ипѣми словы. и|зложено сѣа стихи :-:**

(1:2) Лѡбжи ма̄ ѡ лѡбанѣа оусть | твой. ѡко блѣга съска твоа | па̄ вина.  
(1:5) черна̄ емь и добра дѣ|щери ѣерлѣискыа. сѣла кидрьска. ||

## 5 Literal Translation into English

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

<sup>26</sup> Corrected from вѣжл̄.

<sup>27</sup> Corrected from оусл̄ашаль.

<sup>28</sup> Corrected from ланей.



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

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

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

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

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

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

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

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

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

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

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

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

The end of the Book Songs of Songs.

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

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

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