

THE MASTER'S HAND UNVEILED

The Master stands; the veil is lifted.

παλαιὰ διαθήκη

THE OLD COVENANT

Rendered from the Hebrew

שִׁיר הַשִּׁירִים

SHIR HASHIRIM

THE SONG OF SONGS

*The beloved, her lover, and the daughters of Jerusalem
— a song of voices, as the Hebrew carries them*

Rendered from the Hebrew

The Westminster Leningrad Codex

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*The beloved, her lover, and the daughters of Jerusalem —
a song of voices, in the order the Hebrew gives it*

Rendered from the Hebrew — the Westminster Leningrad
Codex (WLC 4.20), the received text of the Leningrad Codex
(1008)

The Hebrew stands above every verse. The English beneath it
is composed under the control of the Hebrew census — the
Name counted token by token, the god-words counted verse by
verse — with the received English (the Literal Standard
Version) carried as cross-check only, never as source.

BEFORE YOU READ

שִׁיר הַשִּׁירִים — *SHIR HASHIRIM*

WHAT THIS BOOK IS

A song — the book names itself in its first line: “The Song of Songs, that [is] of Solomon” (1:1), the song above songs. It counts eight chapters — 117 verse-units in the Hebrew, 117 verses in the English count — and it is voices from its second verse to its last: a woman and her beloved speaking, seeking, and longing, the daughters of Jerusalem answering and being adjured, watchmen crossing the city at night, brothers speaking near the close, companions listening — and no speaker is labeled anywhere in the Hebrew. Its scenes are gardens and vineyards, a couch guarded by sixty mighty ones, the streets and walls of the city at night, and a vineyard let out to keepers. Five scrolls stand together in the writings as the Megillot — the Song, Ruth, Lamentations, Qoheleth, and Esther — and in their order the Song stands first; this rendering carries it as the first of the five. The book carries five seams where Hebrew verse-units divide across the English count — at 1:17–2:2, at 4:7–8, at 6:13–7:1, and twice at the close (8:12; 8:13–14) — each named on the layout

page; at every seam the Hebrew line divides at the same word as the English.

WHO

The superscription names one man: Solomon (1:1), and his name stands seven times in the book — at the curtains (1:5), at his couch (3:7), at the palanquin and the crowning day (3:9; 3:11), and at his vineyard in Baal-Hamon (8:11–12). The king word stands five times (1:4; 1:12; 3:9; 3:11; 7:5). The woman is named once, at 6:13, and by a title carrying the article — ha-Shulammith, the Shulammith — and nowhere else; everywhere else she is known by the words spoken to her: “my friend,” “my sister-spouse,” “beautiful among women.” Her beloved is never named at all; the book's widest word is his title — dod, my beloved — at thirty-nine standings. The daughters of Jerusalem stand at seven verses (1:5; 2:7; 3:5; 3:10; 5:8; 5:16; 8:4) and the daughters of Zion at one (3:11). David is named once, in a tower (4:4). Whose hand wrote the song down, beyond what the superscription carries, the record does not say, and this page does not guess.

WHERE

The record fixes no place of writing, and no place is claimed here. The book's own places are named inside it: Jerusalem, at eight standings of its name; the

vineyards of En-Gedi (1:14); Sharon, whose rose stands at the close of the first chapter in this printing's count (1:17); Lebanon, across the middle chapters; Tirzah, set beside Jerusalem in her praise (6:4); the pools of Heshbon (7:4); and Baal-Hamon, where Solomon's vineyard stood (8:11). The song moves between the garden, the vineyard, and the city at night; it does not say where its writer stood.

WHEN

The record fixes no year for the song. Its superscription carries Solomon's name, and Solomon's day is the scene its court verses show — the couch, the palanquin, the crowning — but the book itself dates nothing: no king's year, no feast, no event is named as its occasion. How long the song was sung before it was written, and in whose day the writing was done, the copies do not say. Dates assigned to it outside the record are men's estimates, and are not printed here as findings.

THE OLDEST COPIES THAT CARRY IT

The received Hebrew of the Song stands in the Leningrad Codex (1008), the oldest complete Hebrew copy of all the writings, the ancestor of the printed text this rendering follows. The ancient Greek (the Seventy) is the oldest translation of this book, and a witness to a Hebrew line older than any complete Hebrew copy;

this rendering follows the Hebrew book alone, and nothing that stands in another tongue's copy is imported into it. In the oldest Greek copies of the Old Covenant, the Name itself was still written in Hebrew letters inside the Greek lines — the scrolls' own practice, kept by the copyists of that age.

Everything on this page can be checked against the record and the copies. What the record does not say, this page does not claim.

THE NAME

יהוה

It is said that no one ever knew His name — that He named Himself only I AM. The standings of the record itself answer, and they are gathered on this page, which stands in the front of every volume of the Old Covenant, so the reader can weigh them before the reading begins.

CALLED ON FROM THE BEGINNING

From the first generations, men are shown preaching in the Name. Of the days of Enos it is written: “then a beginning was made of preaching in the Name of YudHeyVavHey” (Genesis 4:26). Abraham built an altar east of Beth-El, “and preaches in the Name of YudHeyVavHey” (Genesis 12:8); and coming back to that altar, “there Abram preaches in the Name of YudHeyVavHey” (Genesis 13:4).

AT THE BUSH — I AM, AND THE NAME

Moses is sent from the bush with two standings, back to back, and they are the same word in two persons. Elohim says to him: “**I AM THAT WHICH I AM**”; and, “Thus you say to the sons of Israel: **I AM has sent me to**

you” (Exodus 3:14). The word rendered I AM is Ehyeh (אֶהְיֶה) — the verb of being in the first person, I AM, in His own mouth; Ehyeh asher Ehyeh. In the next breath the name is given as men carry it: “YudHeyVavHey, Elohim of your fathers, Elohim of Abraham, Elohim of Isaac, and Elohim of Jacob, has sent me to you; **this [is] My Name for all time, and this [is] My memorial, to generation [and] generation**” (Exodus 3:15). The Name is the same word in the third person — He Is. What He says of Himself is I AM; what He gave to be remembered by, for all time, is the Name.

AS ELOHIM ALMIGHTY

Afterward He says to Moses: “and I appear to Abraham, to Isaac, and to Jacob, as Elohim Almighty; as for My Name YudHeyVavHey, I have not been known to them” (Exodus 6:3). The verse stands here as it is printed in this volume. Beside it stand the Genesis standings gathered above: the fathers preaching in the Name at altars the record names. The standings are gathered; nothing is settled on this page beyond the record's own words.

THE COUNT

In the Hebrew text of the Old Covenant the Name stands 6,828 times, counted word by word: the four letters in their own pointing 6,521 times (3068), under the qere pointing 306 times (3069), and once in a compound, at Exodus 17:15 (3071). The first standing is Genesis 2:4: “in the day of YudHeyVavHey Elohim’s making the earth and the heavens.” His short form, YAH, stands 50 times in 46 verses; its first standing is the Song at the sea: “My strength and song is YAH” (Exodus 15:2). Every standing is listed in DEVARIM — The Words, Vol. 1.

THE READING CUSTOM

In later generations the reading took up a custom: the Name was not spoken aloud. Where the reader's eye met the four letters, his mouth said Adonai (אֲדֹנָי) — “My Master,” the lord-word — a word that stands in the text itself, first at Genesis 15:2, where Abram speaks it in the same breath with the Name. The copies carry the custom's mark in their pointing: the 306 qere standings are pointed for the word that is read — Adonai — not for the word that is written. Through all of it the letters never moved. The Name never left the page.

IN THESE VOLUMES

In these volumes the Name prints as YudHeyVavHey wherever the Hebrew carries it, and the short form as YAH — counted verse by verse, so the count on the page answers to the count in the Hebrew. His own spoken words print in tekhelet blue, as throughout the set.

HOW THIS RENDERING STANDS

*THE MASTER'S HAND UNVEILED · THE OLD COVENANT,
RENDERED FROM THE HEBREW. SHIR HASHIRIM — THE SONG
OF SONGS. This book was laid out on October 14, 2026.*

The ancient line stands above every verse, as the copies carry it: the Hebrew first, pointed as the Leningrad text points it, cantillation marks removed; the English beneath it, dressed by the verse's own census. This book's counts meet and divide at once: the Hebrew counts 117 verse-units (1,255 words) and the English counts 117 verses, but at five seams a Hebrew unit divides across the English count, and at three of the seams two Hebrew pieces stand behind one English verse. The seams, each content-checked on both streams in the build and in the gate: the Hebrew's 2:1 — the rose verse — stands whole at the close of the English 1:17, and the Hebrew's 2:2 divides at its word “so” — “As a lily among the thorns” at 2:1, “So [is] my friend among the daughters” at 2:2. The Hebrew's 4:8 divides after its spouse word — its first three words (“with me from Lebanon, spouse”) closing 4:7, the rest at 4:8. The Hebrew's 7:1 divides at its chorus word — its first ten words at 6:13 (“Return, return, O Shulammith”), its last two (“as the chorus of Mahanaim”) opening 7:1 ahead of the Hebrew's whole 7:2, and the Hebrew's 7:3–14 standing at 7:2–13. The Hebrew's 8:13 divides after its garden word — its first two words (“O dweller in gardens”) closing 8:12, its last four opening 8:13;

and the Hebrew's 8:14 divides at its word “or” — its first five words (“Flee, my beloved, and be like to a roe”) closing 8:13, its last six standing alone at 8:14, the book's last verse, opening mid-sentence as the received text carries it. At every seam the Hebrew line divides at the same word as the English, and the verse's census divides with it. The tagged text's own anchors stand at the third seam only — at every verse of the Hebrew's chapter 7 and nowhere else in the book; the other four seams stand in the received English's own division, read off against the Hebrew word for word.

The Name's count in this book is stated in the open, and it is a count of absence. YudHeyVavHey in its full form stands zero times in the Hebrew (lemma 3068); the pointed form (3069) zero times; the compound form (3071) zero times — and zero times printed. The Name's short form, YAH (3050), stands exactly once, as its own word, at 8:6: the tail of the joined word the copies write as one, שלהבתיא — the flame word (7957) and YAH counted as two tokens by the tagged text, and printed “a flame of YAH!” One Hebrew token, one printed YAH: the census closes. No correction was needed anywhere in the book (the project's section 2.2 list is empty for the Song), and no standing needed adjustment.

The god-words stand nowhere in the book. Elohim (430) stands zero times, El (410) zero times, Eloah (433) zero times, and zero are printed. The lord-words likewise: the sovereign word (136) stands nowhere and the titled word (113) stands nowhere, so the dress ruling that stands open

on the Two Rulings sheet does not arise in this book, and no god-word prints lowercase anywhere in it. The spirit word (7307) stands nowhere either — the winds addressed at 4:16 are named by their quarters, the north and the south; the word is not there. Azazel (5799) stands nowhere in this book; the standing ruling question about Leviticus 16 stands untouched by it. The covenant word (1285), the anointed word (4899), the highest word (5945), the inspired word (5030), the assembly word (6951), and the congregation word (5712) all stand nowhere in the Song.

The ink of this book: the whole book prints black — all 117 verses, none in tekhelet. The shared classification is carried exactly as it stands, and it carries no tekhelet verse here, for the Father does not speak in the Song: every voice in it is a creature's voice — the beloved, her lover, the daughters of Jerusalem, the watchmen, the brothers, the companions — and the one YAH, at 8:6, stands inside the beloved's own sentence and prints black with it. No speaker labels stand in the Hebrew, and none are printed here; where one voice ends and another begins is often the record's standing question, and this rendering does not settle it. The shape is recorded in full in the notes, under the open ruling, exactly as delivered; nothing in this build reassigns a voice or re-inks a verse.

The Song's own repeats print as the text's own: the adjuration stands word for word identical at 2:7 and 3:5 — the same Hebrew, the same English — and in a varied form

at 8:4; the mutual refrain turns at 2:16, 6:3, and 7:10. The duplication scan counts these as the poem's own turns, verified against the source, not as doubled prose.

Where the received English and the Hebrew census have ever disagreed in this project, the count has governed and the difference has been named. Here the census closes with no correction and no adjustment — the plainest possible account: what the Hebrew counts is what stands, and in this book what it counts, for the Name and the god-words, is nothing at all but one flame-word at the close.

SHIR HASHIRIM — THE SONG OF SONGS, CHAPTER 1

שִׁיר הַשִּׁירִים אֲשֶׁר לְשִׁלְמֹה

1:1 The Song of Songs, that [is] of Solomon.

יִשְׁקֵנִי מִנְּשִׁיקוֹת פִּיהוּ כִּי טוֹבִים דְּדִיבֶךָ מִיַּיִן

1:2 Let him kiss me with kisses of his mouth, For
better [are] your loves than wine.

לְרִיחַ שְׁמֶינֶיךָ טוֹבִים שְׁמֵן תוֹבֵק שְׁמֶיךָ עַל כֵּן עֲלָמוֹת אֶהְבֹּב

1:3 For fragrance [are] your good perfumes. Perfume
emptied out—your name, Therefore have virgins
loved you!

מִשְׁכְּנִי אֶחְרִיב וְרוּחֲךָ הִבִּיאֲנִי הַמֶּלֶךְ הִדְרִי וְגִילָה וְנִשְׁמַחָה בְּךָ בְּנֹכְרָה דְּדִיבֶךָ
מִיַּיִן מִיִּשְׁרָיִם אֶהְבֹּב

1:4 Draw me: we run after you, The king has brought
me into his inner chambers, We delight and
rejoice in you, We mention your loves more than
wine, Uprightly they have loved you!

שְׁחֹכְרָה אֲנִי וְנֶאֱמָה בָנוֹת יְרוּשָׁלַם כְּאֶהְלִי קֶדֶר כִּירִיעוֹת שְׁלֹמֹה

1:5 I [am] dark and lovely, daughters of Jerusalem, as
tents of Kedar, as curtains of Solomon.

אֵל תִּרְאוּנִי שְׁאֲנִי שְׁחֹרְחֶרֶת שֶׁשִׁפְתֵּי הַשֶּׁמֶשׁ בָּנִי אִמִּי נָחְרוּ בִּי שְׁמִנִי נִטְרָה
אֶת הַכְּרָמִים בְּרָמִי שְׁלִי לֹא נִטְרָתִי

1:6 Do not fear me, because I [am] very dark,
Because the sun has scorched me, The sons of my
mother were angry with me, They made me

keeper of the vineyards, My vineyard—my own—
I have not kept.

הגידה לי שצאקבה נפשי איכה תרעה איכה תרביץ בצחקים שלמה אהיה
בעטניה על עדרי חברים

1:7 Declare to me, you whom my soul has loved,
Where you delight, Where you lie down at noon,
For why am I as one veiled, By the ranks of your
companions?

אם לא תדעי לך היפה בנשים צאי לך בעקבי הצאן ורעי את גדיתך על
משכנות הרעים

1:8 If you do not know, O beautiful among women,
Go forth by the traces of the flock, And feed your
kids by the shepherds' dwellings!

לססתי ברכבי פרעה דמיתך בעיתי

1:9 To my joyous one in chariots of Pharaoh, I have
compared you, my friend,

נאו לסיך בתרים צארכך בחרוזים

1:10 Your cheeks have been lovely with garlands,
your neck with chains.

תורי זקב נעשה לך עם נקדות הכסף

1:11 We make garlands of gold for you, with studs of
silver!

עד שהמלך במסבו נרדי נתן ריחו

1:12 While the king [is] in his circle, My spikenard
has given its fragrance.

צרור המר דודי לי בין שדי גלין

1:13 A bundle of myrrh [is] my beloved to me,
Between my breasts it lodges.

אֶשְׁכֵּל הַכֶּפֶר דּוּדִי לִי בְּכֶרְמִי עֵין גִּדִּי

1:14 A cluster of cypress [is] my beloved to me, In the
vineyards of En-Gedi!

הַנֶּגֶב יָפָה כַּעֲיֵתִי הַנֶּגֶב יָפָה עֵינֶיךָ יוֹנִים

1:15 Behold, you [are] beautiful, my friend, Behold,
you [are] beautiful, your eyes [are] doves!

הַנֶּגֶב יָפָה דּוּדִי אֶף נָעִים אֶף עֶרְשֵׁנוּ כַּעֲנָנָה

1:16 Behold, you [are] beautiful, my love, indeed,
pleasant, Indeed, our bed [is] green,

קִרְוֹת בְּתֵיבֵינוּ אֶרְזִים רַחֲיִטְנוּ כִּהִיטְנוּ בְּרוּתִים אֲנִי חִבְצֶלֶת הַשָּׂרוֹן שׁוֹשַׁנֹּת
הַעֲמָקִים

1:17 The beams of our houses [are] cedars, Our
rafters [are] firs, I [am] a rose of Sharon, a lily of
the valleys!

SHIR HASHIRIM — THE SONG OF SONGS, CHAPTER 2

כְּשׁוֹשָׁנָה בֵּין הַחוֹחִים

2:1 As a lily among the thorns,

כֵּן כַּעֲתִי בֵּין הַבָּנוֹת

2:2 So [is] my friend among the daughters!

כְּתַפּוּחַ בַּעֲצֵי הַיַּעַר כֵּן דִּדּוּי בֵּין הַבָּנִים בָּצִלו חֲמִדָּתִי וְנִשְׁבָּתִי וּפְרִיּוֹ מְתוֹק לַחֲכִי

2:3 As a citron among trees of the forest, So [is] my beloved among the sons, In his shade I delighted, and sat down, And his fruit [is] sweet to my palate.

הֵבִיאָנִי אֶל בֵּית הַיֵּין וְדָגְלוּ עָלַי אַהֲבָה

2:4 He has brought me to a house of wine, And his banner over me [is] love,

סָמְכוּנִי בְּאַשִׁישׁוֹת כִּפְדּוּנִי בְּתַפּוּחִים כִּי חוֹלַת אַהֲבָה אָנִי

2:5 Sustain me with grape-cakes, Support me with citrons, for I [am] sick with love.

שָׁמְאָלוּ תַּחַת לְרֹאשִׁי וַיְמִינוּ תַּחֲבִקְנִי

2:6 His left hand [is] under my head, And his right embraces me.

הִשְׁבַּעְתִּי אֶתְכֶם בְּנוֹת יְרוּשָׁלַם בְּצַבָּאוֹת אוֹ בְּאִילוֹת הַשָּׂדֶה אִם תַּעֲרִירוּ וְאִם תַּעֲזוּבוּ אֶת הָאַהֲבָה עַד שֶׁתִּחַפְּצוּ

2:7 I have adjured you, daughters of Jerusalem, By
the roes or by the does of the field, Do not stir up
nor wake the love until she pleases!

קול דודי הנה זה בא מדלג על ההרים מקפץ על הגבעות

2:8 The voice of my beloved! Behold, this—he is
coming, Leaping on the mountains, skipping on
the hills.

דומה דודי לצבי או לעפר האילים הנה זה עומד אחר כתלנו משגיח מן
החלונות מציץ מן הסבכים

2:9 My beloved [is] like to a roe, Or to a young one of
the harts. Behold, this—he is standing behind our
wall, Looking from the windows, Blooming from
the lattice.

ענה דודי ואמר לי קומי לך בעתי יפתי ולכי לך

2:10 My beloved has answered and said to me, “Rise
up, my friend, my beautiful one, and come away,

כי הנה הסתו הסתיו עבר הגשם חלף הלך לו

2:11 For behold, the winter has passed by, The rain
has passed away—it has gone.

הנצנים נראו בארץ עת הזמיר הגיע וקול התור נשמע בארצנו

2:12 The flowers have appeared in the earth, The
time of the singing has come, And the voice of the
turtle was heard in our land,

התאנה חנטה פניה והגפנים סמדר נתנו ריח קומי לך בעתי יפתי ולכי
לך

2:13 The fig tree has ripened her green figs, And the
sweet-smelling vines have given forth fragrance,
Rise, come, my friend, my beautiful one, indeed,
come away.

יוֹנְתִי בְּחֶגְלִי הַסֹּלֶעַ בְּסִתְרֵי הַמַּדְרֵגָה הִרְאִינִי אֶת מַרְאִיךָ הַשְּׁמִיעִינִי אֶת קוֹלְךָ
כִּי קוֹלְךָ עֶרֶב וּמַרְאִיךָ נֶאֱוָה

2:14 My dove, in clefts of the rock, In a secret place of
the ascent, Cause me to see your appearance,
Cause me to hear your voice, For your voice [is]
sweet, and your appearance lovely.”

אֶחָזוּ לָנוּ שׁוֹשְׁעִלִים שׁוֹשְׁעִלִים קִטְנִים מְחַבְּלִים כְּרָמִים וְכַרְמֵינוּ סִמְדָר

2:15 Seize for us foxes, Little foxes—destroyers of
vineyards, Even our sweet-smelling vineyards.

דוֹדִי לִי וְאֲנִי לוֹ הִרְעָה בְּשׁוֹשְׁנִים

2:16 My beloved [is] mine, and I [am] his, Who is
delighting among the lilies,

עַד שְׁיִפּוֹחַ הַיּוֹם וְנָסוּ הַצִּלְלִים סָבַךְ דָּמָה לְךָ דוֹדִי לְצִבִּי אוֹ לְעֶפֶר הָאֲזִלִּים עַל
הָרִי בְּתֵר

2:17 Until the day breaks forth, And the shadows
have fled away, Turn, be like, my beloved, To a
roe, or to a young one of the harts, On the
mountains of separation!

SHIR HASHIRIM — THE SONG OF SONGS, CHAPTER 3

עַל מִשְׁכְּבִי בַלַּיְלוֹת בִּקְשָׁתִי אֶת שְׁאֵהָבָה נַפְשִׁי בִקְשָׁתִיו וְלֹא מָצָאתִיו

3:1 On my bed by night, I sought him whom my soul
has loved; I sought him, and I did not find him!

אֶקְוֶמָה נָא וְאֶסֹבְבָה בְּעִיר בְּשִׁוְקִים וּבְרַחֲבוֹת אֲבִקְשָׁה אֶת שְׁאֵהָבָה נַפְשִׁי
בִּקְשָׁתִיו וְלֹא מָצָאתִיו

3:2 Now let me rise, and go around the city, In the
streets and in the broad places, I seek him whom
my soul has loved! I sought him, and I did not find
him.

מִצְאוֹנֵי הַשֹּׁמְרִים הַסֹּבְבִים בְּעִיר אֶת שְׁאֵהָבָה נַפְשִׁי רְאִיתִם

3:3 The watchmen have found me (Who are going
around the city), “Have you seen him whom my
soul has loved?”

כִּמְעַט שְׁעִבְרָתִי מֵהֶם עַד שֶׁמָּצָאתִי אֶת שְׁאֵהָבָה נַפְשִׁי אֲחֻזָּתִיו וְלֹא אֶרְפְּנוּ
עַד שֶׁהֵבִיאתִיו אֶל בֵּית אִמִּי וְאֶל הַדֶּר הַחוּרָתִי

3:4 But I passed on a little from them, Until I found
him whom my soul has loved! I seized him, and
did not let him go, Until I brought him to the
house of my mother—And the chamber of her
that conceived me.

הַשְׁבַּעְתִּי אֶתְכֶם בְּנוֹת יְרוּשָׁלַם בְּצִבְאוֹת אוֹ בְּאֵילוֹת הַשָּׂדֶה אִם תַּעֲרִירוּ וְאִם
תַּעֲזֹרוּ אֶת הָאֵהָבָה עַד שֶׁתַּחֲפֹץ

3:5 I have adjured you, daughters of Jerusalem, By
the roes or by the does of the field, Do not stir up
nor wake the love until she pleases!

מי זאת עלה מן המדבר כתימרות עשן מקטרת מור ולבונה מפל אבקת
רוכל

3:6 Who [is] this coming up from the wilderness, Like
palm-trees of smoke, Perfumed [with] myrrh and
frankincense, From every powder of the
merchant?

הנה מטתו שלשלמה נששים גברים סביב לה מגברי ישכאל

3:7 Behold, his couch, that [is] of Solomon, Sixty
mighty ones [are] around it, Of the mighty of
Israel,

כלם אחזי חרב מלמדי מלחמה איש חרב על ירכו מפחד בלילות

3:8 All of them holding sword, taught of battle, Each
his sword by his thigh, for fear at night.

אפריון עשה לו המלך שלמה מעצי הלבנון

3:9 A palanquin King Solomon made for himself, Of
the wood of Lebanon,

עמודיו עשה כסף רפידתו זהב מרכבו ארגמן תוכו כצוף אהבה מבנות
ירושלם

3:10 Its pillars he made of silver, Its bottom of gold,
its seat of purple, Its midst lined [with] love, By
the daughters of Jerusalem.

צאינה וראינה בנות ציון במלך שלמה בעטרה שעטרה לו אמו ביום
חתנתו וביום שמחת לבו

3:11 Go forth, and look, you daughters of Zion, On
King Solomon, with the crown, With which his
mother crowned him, In the day of his espousals,
And in the day of the joy of his heart!

SHIR HASHIRIM — THE SONG OF SONGS, CHAPTER 4

הִנֵּךְ יָפָה כַּעֲתִי הִנֵּךְ יָפָה עֵינֶיךָ יוֹנִים מִבַּעַד לְצַמְתְּךָ שְׁעָרֶךָ כַּעֲדָר הָעִזִּים
שֶׁגִּלְשׁוּ מִהָר גִּלְעָד

4:1 Behold, you [are] beautiful, my friend, behold,
you [are] beautiful, Your eyes [are] doves behind
your veil, Your hair as a row of the goats that
have shone from Mount Gilead,

שִׁנֶּיךָ כַּעֲדָר הַקְּצוּבוֹת שֶׁעָלוּ מִן הַכְּחָצָה שְׂכָלָם מִתְאַיִמוֹת וְשִׂכְלָה אֵין בָּהֶם

4:2 Your teeth as a row of the shorn ones that have
come up from the washing, For all of them are
forming twins, And a bereaved one is not among
them.

כְּחוּט הַשָּׁנִי שִׁפְתֶּיךָ וּמִדְּבָרֶיךָ בָּאוֹה כְּפָלַח הָרִמּוֹן כַּקֶּתֶר מִבַּעַד לְצַמְתְּךָ

4:3 As a thread of scarlet [are] your lips, And your
speech [is] lovely, As the work of the
pomegranate [is] your temple behind your veil,

כְּמִגְדַּל דָּוִיד צֹאנֶךָ בְּנוֹי לְתַלְפִּיּוֹת אֶלֶף הַמָּגֵן תָּלְיוּ עָלָיו כָּל שְׁלֹטֵי הַגְּבוּרִים

4:4 As the Tower of David [is] your neck, built for an
armory, The chief of the shields are hung on it, All
shields of the mighty.

שְׁנֵי שְׂדֵיךְ כְּשְׁנֵי עֶפְרַיִם תְּאוֹמֵי צִבְיָה הָרוּעִים בְּשׂוֹשָׁנִים

4:5 Your two breasts [are] as two fawns, Twins of a
roe, that are feeding among lilies.

עד שִׁפּוֹחַ הַיּוֹם וְנִסּוֹ הַצִּלִּים אֵלַי לִי אֵל הַר הַמּוֹר וְאֵל גְּבַעַת הַלְבוֹנָה

4:6 Until the day breaks forth, And the shadows have fled away, I go for myself to the mountain of myrrh, And to the hill of frankincense.

כָּלֶךְ יָפָה בְּעֵינֵי וּמוֹם אֵין בָּךְ אֶתִּי מִלְבָּנוֹן כָּלָה

4:7 You [are] all beautiful, my friend, And there is not a blemish in you. Come from Lebanon, O spouse,

אֶתִּי מִלְבָּנוֹן תְּבוֹאֵי תְּשׁוּרֵי מֵרֹאשׁ אֶמְנָה מֵרֹאשׁ שְׁנִיר וְחֶרְמוֹן מִמַּעֲנוֹת
אֲכִיּוֹת מִהַרְרֵי גִמְרִים

4:8 Come from Lebanon, come in. Look from the top of Amana, From the top of Shenir and Hermon, From the habitations of lions, From the mountains of leopards.

לִבְבַתִּי אַחֲתִי כָלָה לִבְבַתִּי בֶּאֱחָד מֵעֵינֶיךָ בֶּאֱחָד עֵנֶק מִצְוֶרֶיךָ

4:9 You have emboldened me, my sister-spouse, Emboldened me with one of your eyes, With one chain of your neck.

מֵה יָפוּ דִּדְיֶךָ אַחֲתִי כָלָה מֵה טָבוּ דִּדְיֶךָ מִיַּן וְרִים שְׁמֵנֶיךָ מִכָּל בְּשָׂמִים

4:10 How beautiful have been your loves, my sister-spouse, How much better have been your loves than wine, And the fragrance of your perfumes than all spices.

נִפְתַּ תִּטְפֹּחַה שְׁפֹתֶיךָ כָלָה דָּבֵשׁ וְחֶלֶב תַּחַת לְשׁוֹנֶךָ וְרִים שְׁלֵמֶיךָ כְּרִים
לִבָּנוֹן

4:11 Your lips drop honey, O spouse, Honey and milk
[are] under your tongue, And the fragrance of
your garments [Is] as the fragrance of Lebanon.

גֵּן נְעוּל אָחֹתִי כָּלָה גֵּל נְעוּל מִעֵץ חֲתוּם

4:12 A garden shut up [is] my sister-spouse, A spring
shut up—a fountain sealed.

שֶׁלְחִיךְ פְּרִדִּים רְמוֹנִים עִם פְּרִי מִגְדִּים כְּפָרִים עִם נִבְדִּים

4:13 Your shoots a paradise of pomegranates, With
precious fruits,

נִבְדָּ וּבְרַכָּם קָנָה וְקִנְמֹן עִם כָּל עֲצֵי לְבוֹנָה מֵר וְאַהֲלוֹת עִם כָּל רֵאשֵׁי
בְּשָׂמִים

4:14 Cypresses with nard—nard and saffron, Cane
and cinnamon, With all trees of frankincense,
Myrrh and aloes, with all chief spices.

מִעֵץ גִּנִּים בְּאֵר מַיִם חַיִּים וְנִזְלִים מִן לְבָנוֹן

4:15 A fount of gardens, a well of living waters, And
flowings from Lebanon!

עוֹרִי צָפוֹן וּבוֹאִי תִימָן הִפִּיחִי גִנִּי יִזְלוּ בְּשָׂמָיו יֵבֹא דוֹדִי לְגִנוֹ וַיֹּאכֶל פְּרִי מִגְדִּיו

4:16 Awake, O north wind, and come, O south, Cause
my garden to breathe forth, its spices let flow, Let
my beloved come to his garden, And eat its
pleasant fruits!

SHIR HASHIRIM — THE SONG OF SONGS,

CHAPTER 5

בָּאתִי לִגְנִי אֶחָתִי כֻּלָּה אֶרִיתִי מוֹרִי עִם בִּשְׁמִי אֶכְלֶתִי יַעֲרִי עִם דְּבָשִׁי שְׁתִּיתִי
יְיָ עִם חֶלְבִי אֶכְלוּ רַעִים שְׁתוּ וְשָׁכְרוּ דוֹדִים

5:1 I have come to my garden, my sister-spouse, I
have plucked my myrrh with my spice, I have
eaten my comb with my honey, I have drunk my
wine with my milk. Eat, O friends, drink, Indeed,
drink abundantly, O beloved ones!

אֲנִי וְשֹׁנָה וְלִבִּי עַר קוֹל דּוֹדִי דּוֹפֵק פֶּתַחִי לִי אֶחָתִי רַעֲיָתִי יוֹנָתִי תַמְתִּי שְׂרָאֲשִׁי
נִמְלָא טַל קְנֻצוֹתִי רְסִיסֵי לַיְלָה

5:2 I am sleeping, but my heart wakes: The sound of
my beloved knocking! “Open to me, my sister, my
friend, My dove, my perfect one, For my head is
filled [with] dew, My locks [with] drops of the
night.”

פָּשַׁטְתִּי אֶת כְּתָנִיתִי אֵיכָכָה אֶלְבָּשָׁנָה כְּחֻצְתִּי אֶת כְּנָלִי אֵיכָכָה אֶטְנֹפֶם

5:3 I have put off my coat, how do I put it on? I have
washed my feet, how do I defile them?

דּוֹדִי שָׁלַח יָדוֹ מִן הַחֹר וַיַּעֲרֵי הֵמוֹ עָלָיו

5:4 My beloved sent his hand from the network, And
my bowels were moved for him.

קָמָתִי אֲנִי לַפֶּתַח לְדוֹדִי וַיְדִי נָטְפוּ מוֹר וְאַצְבָּעֹתַי מוֹר עָבַר עַל כַּפּוֹת
הַמִּנְעוּל

5:5 I rose to open to my beloved, And my hands
dripped myrrh, Indeed, my fingers were flowing
[with] myrrh, On the handles of the lock.

פִתַחְתִּי אֲנִי לְדוּדִי וְדוּדִי חִמַּק עָבַר בְּפִשִּׁי יֵצְאָה בְּדַבְּרוֹ בְּקִשְׁתִּיהוּ וְלֹא
מֵצָאתִיהוּ קִרְאתִיו וְלֹא עָנֵנִי

5:6 I opened to my beloved, But my beloved
withdrew—he passed on, My soul went forth
when he spoke, I sought him, and did not find
him. I called him, and he did not answer me.

מֵצָאֵנִי הַשֹּׁמְרִים הַסֹּבְבִים בְּעִיר הַכּוֹנֵי פִצְעוֹנִי נִשְׂאוּ אֶת רִדְיִי מֵעַלִּי שֹׁמְרֵי
הַחֲמוֹת

5:7 The watchmen who go around the city, Found
me, struck me, wounded me, Keepers of the walls
lifted up my veil from off me.

הַשֹּׁבְעֵתִי אֶתְכֶם בָּנוֹת יְרוּשָׁלַם אִם תִּמְצְאוּ אֶת דּוּדִי מֶה תִּגִּידוּ לוֹ שְׂחוֹלֵת
אֶהְיֶה אֲנִי

5:8 I have adjured you, daughters of Jerusalem, If
you find my beloved—What do you tell him? That
I [am] sick with love!

מֶה דֹּדְךָ מֵדוֹד הַיָּפֶה בְּנָשִׁים מֶה דֹּדְךָ מֵדוֹד שְׂכֵכָה הַשֹּׁבְעֵתָנוּ

5:9 What [is] your beloved above [any] beloved, O
beautiful among women? What [is] your beloved
above [any] beloved, That thus you have adjured
us?

דּוּדִי צַח וְאֲדוֹם דְּגוּל מִרְבֶּבֶה

5:10 My beloved [is] clear and ruddy, Conspicuous
above a myriad!

רֹאשׁוֹ כָּתָם כִּז קוֹצוֹתָיו תִּלְתָּלִים שְׁחֹרוֹת כְּעוֹרֵב

5:11 His head [is] pure gold—fine gold, His locks
flowing, dark as a raven,

עֵינָיו כִּיּוֹנִים עַל אֶפְיָקָי מִיָּם רְחֻצוֹת בְּחֵלֶב יִשְׁבּוֹת עַל מִלָּאת

5:12 His eyes as doves by streams of water, Washing
in milk, sitting in fullness.

לֶחֱטִי כְּעֹרוֹצֵת הַבֶּשֶׂם מְגֻדְלוֹת מְרֻקָּחִים שְׁפָתוֹתָיו שׁוֹשָׁנִים נִסְפּוֹת מֹור עֹבֵר

5:13 His cheeks [are] as a bed of the spice, towers of
perfumes, His lips—lilies, dripping [and] flowing
[with] myrrh,

יָדָיו גְּלִילֵי זָהָב מְמַלְאִים בְּתַרְשִׁישׁ מַעֲיוֹ עֹשֶׂת שֵׁן מְעַלְפֹּת סְפִירִים

5:14 His hands rings of gold, set with beryl, His heart
bright ivory, covered with sapphires,

שׁוֹקָיו עַמּוּדֵי שֵׁשׁ מִיֻּסְדִּים עַל אֲדָנֵי כִז מִרְאֵהוּ כְּלָבָנוֹן בַּחוּר כְּאַרְזִים

5:15 His limbs pillars of marble, Founded on sockets
of fine gold, His appearance as Lebanon, choice as
the cedars.

חִכּוֹ מְמַתְקִים וְכָלּוֹ מִמְּמַדִּים זֶה דּוּדֵי וְזֶה רַעֲי בָנוֹת יְרוּשָׁלַם

5:16 His mouth is sweetness—and all of him
desirable, This [is] my beloved, and this my
friend, O daughters of Jerusalem!

SHIR HASHIRIM — THE SONG OF SONGS, CHAPTER 6

אָנָה הִלַּךְ דֹּדֶךָ הִיפָּה בְּנָשִׁים אָנָה פָּנָה דֹּדֶךָ וַיִּבְקֶשְׁנוּ עִמָּךְ

6:1 To where has your beloved gone, O beautiful
among women? To where has your beloved
turned, And we seek him with you?

דֹּדִי יָרַד לִגְנוֹ לְעִרוּגוֹת הַבָּשָׂם לִרְעוֹת בַּגָּנִים וְלִלְקֹט שְׂוֹשָׁנִים

6:2 My beloved went down to his garden, To the beds
of the spice, To delight himself in the gardens, and
to gather lilies.

אֲנִי לְדֹדִי וְדֹדִי לִי הִרְעָה בְּשׂוֹשָׁנִים

6:3 I [am] my beloved's, and my beloved [is] mine,
Who is delighting himself among the lilies.

יָפָה אַתְּ בָּעֵינֵי כִתְרָצָה נְאוּזָה כִּירוּשָׁלַם אֵימָה כְּנִדְגָלוֹת

6:4 You [are] beautiful, my friend, as Tirzah, lovely as
Jerusalem, Awe-inspiring as bannered hosts.

הִסְבִּי עֵינֶיךָ מִנִּגְדִּי שֶׁהֵם הִרְהִיבֵנִי שְׂעָרְךָ כְּעֹדֵר הָעִזִּים שֶׁגִּלְשׁוּ מִן הַגִּלְעָד

6:5 Turn around your eyes from before me, Because
they have made me proud. Your hair [is] as a row
of the goats, That have shone from Gilead,

שִׁנֶּיךָ כְּעֹדֵר הָרְחִלִּים שֶׁעָלוּ מִן הַבְּחִצָּה שֶׁכָּלָם מִתְאַיִמוֹת וְשִׁכְלָה אֵין בָּהֶם

6:6 Your teeth as a row of the lambs, That have come
up from the washing, Because all of them are

forming twins, And a bereaved one is not among them.

כְּפֶלֶח הָרִמּוֹן בְּקֶתֶר מִבַּעַד לַצִּמְתָּךְ

6:7 As the work of the pomegranate [is] your temple behind your veil.

שְׁשִׁים הֵמָּה מְלָכוֹת וְשְׁמֹנִים פִּילָגִשִׁים וְעַלְמוֹת אֵין מִסָּפָר

6:8 Sixty are queens, and eighty concubines, And virgins without number.

אַחַת הִיא יוֹנָתִי תַמְתִּי אַחַת הִיא לְאִמָּה בָּרָה הִיא לְיוֹלֶדֶתָהּ כְּאוֹךְ בָּנוֹת
וְאַשְׁרוּרָה מְלָכוֹת וּפִילָגִשִׁים וְהִלְלוּהָ

6:9 One is my dove, my perfect one, She [is] one of her mother, She [is] the choice one of her that bore her, Daughters saw, and pronounce her blessed, Queens and concubines, and they praise her.

מִי זֹאת הַנִּשְׁקָפָה כְּמוֹ שֶׁחַר יָפָה כְּלָבָנָה בָּרָה כְּחֶמָה אִימָה כְּנֹדָגְלוֹת

6:10 “Who [is] this that is looking forth as morning, Beautiful as the moon—clear as the sun, Awe-inspiring as bannered hosts?”

אֶל גִּנַּת אֶגֶז וְיָבִדְתִּי לִרְאוֹת בְּאֵבִי הַנֶּחֱל לִרְאוֹת הַפְּרִיטָה הַגֶּפֶן הַנִּצּוֹ
הָרִמּוֹנִים

6:11 To a garden of nuts I went down, To look on the buds of the valley, To see to where the vine had flourished, The pomegranates had blossomed—

לֹא יִדְעָתִי בְּפִשִׁי שְׁמִתְנִי מִרְכָּבוֹת עַמִּי נָדִיב

6:12 I did not know my soul, It made me—chariots of
my people Nadib.

שׁוּבִי שׁוּבִי הַשּׁוֹלָמִית שׁוּבִי שׁוּבִי וְנִחְזָה בְּךָ מָה תִּחְזוּ בַּשּׁוֹלָמִית

6:13 Return, return, O Shulammith! Return, return,
and we look on you. What do you see in
Shulammith?

SHIR HASHIRIM — THE SONG OF SONGS, CHAPTER 7

בְּמַחֲלֵת הַמַּחְזִים מָה יָפוּ כַּעֲמִיךְ בְּנָעָלִים בֵּת נָדִיב חֲמוּקֵי יְרֵכֶיךָ כְּמוֹ חֲלָאִים
בְּמַעֲשֵׂה יָדֶי אֶמֶן

7:1 As the chorus of “Mahanaim.” How beautiful
were your feet with sandals, O daughter of Nadib.
The turnings of your sides [are] as ornaments,
Work of the hands of a craftsman.

שְׁרָרְךָ אֶגֶן הַסֶּהָר אֶל יְחִסָּר הַמִּזְג בְּטִגְךָ עֲרֻמַּת חֲטִים סוּגָה בְּשׁוֹשְׁנִים

7:2 Your waist [is] a basin of roundness, It does not
lack the mixture, Your body a heap of wheat,
fenced with lilies,

שְׁנֵי שְׂדֵיךָ כְּשְׁנֵי עֶפְרַיִם תְּאֵמִי צְבִיָּה

7:3 Your two breasts as two young ones, twins of a
roe,

צִוְאָרְךָ כְּמִגְדֵּל הַשֵּׁן עֵינֶיךָ בְּרִכּוֹת בְּחֶשְׁבּוֹן עַל שְׁעַר בֵּת רַבִּים אַפֶּךָ כְּמִגְדֵּל
הַלְּבָנוֹן צוֹפֶה כְּנִי דָמָשְׁק

7:4 Your neck as a tower of the ivory, Your eyes pools
in Heshbon, near the Gate of Bath-Rabbim, Your
face as a tower of Lebanon looking to Damascus,

רֹאשְׁךָ עֲלֶיךָ כְּכַרְמֶל וְדֹלֶת רֹאשְׁךָ כְּאַרְגָּמָן מֶלֶךְ אֲסוּר בְּרֶהֱטִים

7:5 Your head on you as Carmel, And the locks of
your head as purple, The king is bound with the
flowings!

מָה יָפִית וּמָה נְעֻמָּת אֶהְיָה בְּתַעֲנוּגִים

7:6 How beautiful and how pleasant you have been,
O love, in delights.

זאת קומתך דמתה לתמר ושדריך לאשכולות

7:7 This your stature has been like to a palm, And
your breasts to clusters.

אמרתי אעלה בתמר אהיה בסנסניו ויהיו נא שדריך כאשכולות הגפן וריח
אפך כתפוחים

7:8 I said, “Let me go up on the palm, Let me lay hold
on its boughs,” Indeed, let your breasts now be as
clusters of the vine, And the fragrance of your
face as citrons,

וחפך כגין הטוב הולך לדודי למישרים דובב שפתי ושנים

7:9 And your palate as the good wine—Flowing to my
beloved in uprightness, Strengthening the lips of
the aged!

אני לדודי ועלי תשוקתו

7:10 I [am] my beloved's, and on me [is] his desire.

לכה דודי נצא השדה גלינה בכפרים

7:11 Come, my beloved, we go forth to the field,

נשכימה לכרמים נראה אם פרחה הגפן פתח הסמדר הנצו הרמונים שם
אתן את ידי לך

7:12 We lodge in the villages, we go early to the
vineyards, We see if the vine has flourished, The
sweet smelling-flower has opened. The
pomegranates have blossomed, There I give to
you my loves;

הַדּוֹדָאִים נָתַנוּ רִיחַ וְעַל פִּתְחֵינוּ כָּל מְגִדִּים חֲדָשִׁים גַּם יְשָׁנִים דּוֹדִי צִפְנֹתִי לָךְ

7:13 The mandrakes have given fragrance, And at
our openings all pleasant things, New, indeed, old,
my beloved, I laid up for you!

SHIR HASHIRIM — THE SONG OF SONGS, CHAPTER 8

מי יתנבך כָּאֵח לִי יוֹנֵק שְׂדֵי אִמִּי אֲמַצְאָךְ בַּחוּץ אֲשָׁקֶךָ גַּם לֹא יְבוֹזוּ לִי

8:1 Who makes you as a brother to me, Suckling the
breasts of my mother? I find you outside, I kiss
you, Indeed, they do not despise me,

אֲנִהְגֶּךָ אֲבִיאָךְ אֶל בֵּית אִמִּי תִלְמַדְנִי אֲשָׁקֶךָ מִיַּן הַרְקֹחַ מַעֲסִיס רִמּוֹנִי

8:2 I lead you, I bring you into my mother's house,
She teaches me, I cause you to drink of the spiced
wine, Of the juice of my pomegranate,

שְׁמָאלוֹ תַּחַת רֹאשִׁי וְיָמִינוֹ תַּחֲבֹקֵנִי

8:3 His left hand [is] under my head, And his right
embraces me.

הִשְׁבַּעְתִּי אֶתְכֶם בָּנוֹת יְרוּשָׁלַם מֶה תַעֲשִׂירוּ וּמֶה תַעֲלָרוּ אֶת הָאֵהָבָה עַד
שֶׁתִּחַפֵּץ

8:4 I have adjured you, daughters of Jerusalem, How
you stir up, And how you wake the love until she
pleases!

מִי זֹאת עֹלָה מִן הַמִּדְבָּר מִתְכַּפֶּקֶת עַל דֹּדָהּ תַּחַת הַתְּפֹחַ עוֹבְרֶתִיךָ שָׁמָּה
חֲבַלְתָּךְ אִמְךָ שָׁמָּה חֲבַלָה יִלְדְּתָךְ

8:5 Who [is] this coming from the wilderness,
Hastening herself for her beloved? Under the
citron-tree I have awoken you, There your mother
pledged you, There she [who] bore you gave a
pledge.

שִׁימֵנִי כְּחוֹתֶם עַל לִבְךָ כְּחוֹתֶם עַל זְרוֹעֶךָ כִּי עֲזָה כַּמּוֹת אֶהְיֶה קָשָׁה כַּשְׂאוּל
קִנְיָה רִשְׁפִּיָּה רִשְׁפִּי אֵשׁ שְׁלֵהֶבֶת יָהּ

8:6 Set me as a seal on your heart, as a seal on your
arm, For strong as death is love, Sharp as Sheol is
jealousy, Its burnings [are] burnings of fire, a
flame of YAH!

מִיָּם רַבִּים לֹא יוּכְלוּ לִכְבוֹת אֶת הָאַהֲבָה וְנִהְרֹת לֹא יִשְׁטְפוּהָ אִם יִתֵּן אִישׁ
אֶת כָּל הוֹן בֵּיתוֹ בְּאַהֲבָה בּוֹז יְבוֹזוּ לוֹ

8:7 Many waters are not able to quench the love, And
floods do not wash it away. If one gives all the
wealth of his house for love, Treading down—
they tread on it.

אַחוֹת לָנוּ קִטְנָה וְשִׁדִּים אֵין לָהּ מָה בַּעֲשָׂה לְאַחֲתָנוּ בַּיּוֹם שֶׁיִּדְבַּר בָּהּ

8:8 We have a little sister, and she does not have
breasts, What do we do for our sister, In the day
that it is told of her?

אִם חוֹמָה הִיא נִבְנֶה עָלֶיהָ טִיבֶת כֶּסֶף וְאִם דָּלֶת הִיא נִצּוֹר עָלֶיהָ לֹחַ אָרֶז

8:9 If she is a wall, we build by her a palace of silver.
And if she is a door, We fashion by her board-
work of cedar.

אֲנִי חוֹמָה וְשִׁדִּי כַּמִּגְדָּלוֹת אֲזִי הִיִּיתִי בְּעֵינָיו כַּמוֹצֵאת שְׁלוֹם

8:10 I [am] a wall, and my breasts as towers, Then I
have been in his eyes as one finding peace.

כָּרָם הָיָה לְשִׁלְמָה בְּבַעַל הַמּוֹן וַתֵּן אֶת הַכָּרָם לַנְּטָרִים אִישׁ יָבֹא בְּפָרְיוֹ אֶלָּף
כֶּסֶף

8:11 Solomon has a vineyard in Ba'al-Hamon, He has given the vineyard to keepers, Each brings for its fruit one thousand pieces of silver;

כְּרָמִי שְׁלִי לִפְנֵי הָאֵלֶּף לָךְ שְׁלֵמָה וּמֵאֲתָיִים לְנֹטְרִים אֶת פְּרִיּוֹ הַיּוֹשֶׁבֶת בְּגִנִּים

8:12 My vineyard—my own—is before me, The one thousand [is] for you, O Solomon. And the two hundred for those keeping its fruit. O dweller in gardens!

חֲבֵרִים מְקֻשְׁיָבִים לְקוֹלְךָ הַשְׁמִיעֵנִי בְּרַח דְּוִדִּי וְדָמָה לָךְ לְצִבִּי

8:13 The companions are attending to your voice, Cause me to hear. Flee, my beloved, and be like to a roe,

אוּ לְעֶפֶר הָאֲיָלִים עַל הָרֵי בְּשָׂמִים

8:14 Or to a young one of the harts on mountains of spices!

STANDING NOTES

NOTE 1 — THE FIVE SEAMS, IN FULL

The Hebrew counts the book in 117 verse-units and the English in 117 verses, but the two counts divide differently at five places, and each seam is recorded here with its dividing word. (1) At the first chapter's close: the Hebrew's 2:1, the rose verse (“I [am] a rose of Sharon, a lily of the valleys”), stands whole at the English 1:17, after the beams verse; and the Hebrew's 2:2 divides at its fourth word, *ken* — “so” (lemma 3651): “As a lily among the thorns” at 2:1, “So [is] my friend among the daughters” at 2:2. (2) The Hebrew's 4:8 divides after its third word, its spouse word (3618): “with me from Lebanon, spouse” closes 4:7, and “with me from Lebanon, come in” opens 4:8. (3) The Hebrew's 7:1 divides at its eleventh word, the chorus word (4246): the ten words of return stand at 6:13, and “as the chorus of Mahanaim” opens 7:1 ahead of the Hebrew's whole 7:2; the Hebrew's 7:3–14 then stand at 7:2–13. The tagged text's anchors stand at this seam — at every verse of the Hebrew's chapter 7 (7:1 marked to Song 6:13) — and at no other verse of the book. (4) The Hebrew's 8:13 divides after its second word, its garden word (1588): “O dweller in gardens” closes 8:12, and “companions are attending to your voice” opens 8:13. (5) The Hebrew's 8:14, the book's

last verse in the Hebrew count, divides at its sixth word, “or” (176): “Flee, my beloved, and be like to a roe” closes 8:13, and “Or to a young one of the harts on mountains of spices!” stands alone at 8:14 — the book ends mid-sentence in the received text, and it is printed as it stands. At all five seams the Hebrew line above the verse divides at the same word as the English beneath it, and each half carries its own census; no word is counted twice and none is lost — the book's 1,255 Hebrew words stand once each across the 117 English verses.

NOTE 2 — THE NAME IN THIS BOOK

The full form of the Name stands nowhere in the Song — not in the speeches, not in the superscription, not at the close. The pointed and compound forms stand nowhere either. What stands is one word at 8:6, in the beloved's own sentence about love's burnings: שלהבתיה, written in the copies as one joined word and counted by the tagged text as two — shalheveth, the flame word (7957), and YAH (3050), the Name's short form standing as a word of its own. The received English prints the pair “a flame of YAH!” and this rendering prints it so, once, where the census puts it. The same verse carries the book's only standings of three more words, and they are recorded here so the verse's shape stands whole: the seal word (2368) twice (“Set me as a seal on your heart, as a seal on your arm”), the death word (4194) once (“strong as death

is love”), and the Sheol word (7585) once (“sharp as Sheol is jealousy”). No other verse of the book carries any word of the Name's household.

NOTE 3 — THE VOICES, AND THE STANDING QUESTION

No speaker is labeled anywhere in the Hebrew of this book; the superscription (1:1) is its only heading. The voices the text carries can be heard, and their places can be named from the words themselves: the beloved, whose “my beloved” runs the whole book; her lover, who praises her (1:9–11; 4:1–15; 6:4–9; 7:1–9 in this printing's count) and knocks at night (5:2); the daughters of Jerusalem, adjured at 2:7, 3:5, 5:8, and 8:4, who question her at 5:9 and 6:1; the watchmen of the city, who find her at 3:3 and wound her at 5:7; her brothers, who speak of their little sister at 8:8–9; and the companions who listen at the close (8:13). But where one voice ends and another begins is, at verse after verse, the record's standing question — the questions that open scenes (“Who [is] this coming up from the wilderness,” 3:6 and 8:5; “Who [is] this that is looking forth as morning,” 6:10) are asked by no named voice, and printings that label the speakers divide them differently from one another. This rendering prints no labels and settles nothing: the words stand in the order the Hebrew gives them, and the question stands with them, exactly as the record leaves it.

NOTE 4 — THE ADJURATIONS AND THE REFRAINS

The adjure word (7650, the oath word) stands five times in the book: at 2:7, 3:5, 5:8, 5:9, and 8:4. Three of the five carry the book's great refrain, and their shape is stated exactly: 2:7 and 3:5 are the same verse twice — the Hebrew identical word for word, token for token, and the English identical with it — “I have adjured you, daughters of Jerusalem, by the roes or by the does of the field: do not stir up nor wake the love until she pleases.” At 8:4 the adjuration stands in a varied form (“How you stir up, and how you wake the love until she pleases”), without the roes and the does. At 5:8 the adjuration runs to a different errand — find my beloved, and tell him I am sick with love — and at 5:9 the daughters answer with their question (“That thus you have adjured us?”). The love word (160) stands inside the refrain at 2:7, 3:5, and 8:4. The book's other refrain, the mutual word, turns three times in three forms: “My beloved [is] mine, and I [am] his” (2:16); “I [am] my beloved's, and my beloved [is] mine” (6:3); “I [am] my beloved's, and on me [is] his desire” (7:10). These repeats are the poem's own turns, counted here so the duplication scan's findings can be read against them.

NOTE 5 — SOLOMON AND THE KING

The name Shelomoh (8010) stands seven times: in the superscription (1:1), at the curtains (1:5), at the couch

(3:7), at the palanquin (3:9), at the crowning (3:11), and at the vineyard (8:11; 8:12). The king word (4428) stands five times (1:4; 1:12; 3:9; 3:11; 7:5), at 3:9 and 3:11 beside the name itself. The superscription prints as the Hebrew gives it — “The Song of Songs, that [is] of Solomon” — the record's own wording, asher li-Shlomoh; whether the phrase claims the song as his by making, by owning, or by dedication, the rendering does not expand, and the question is not settled here. Inside the song the two vineyard standings stand against each other at the close: “Solomon has a vineyard in Baal-Hamon; he has given the vineyard to keepers” (8:11), and the answer, “My vineyard — my own — is before me; the one thousand [is] for you, O Solomon” (8:12). David's name stands once in the book, in the tower of the praise (4:4).

NOTE 6 — THE INK OF THIS BOOK (THE OPEN RULE, RECORDED)

Under the project's shared classification, carried exactly as it stands, this book's verses divide: none in tekhelet, 117 in black, none in part. The design blue of the text is zero letters; the only tekhelet in the volume is its fixed furniture — the masthead, the motto, the title word, and the Before You Read Hebrew line — counted in the gate. The shape is recorded here in full because it is this book's signature under the open ruling: the classification assigns tekhelet to the Father's own speech, and the Song carries

no verse of it — not the beloved's sentences, not the lover's praises, not the daughters' questions, not the watchmen's scenes, not the brothers' counsel, and not the sentence that carries the book's one YAH (8:6), which stands inside the beloved's speech and prints black with it. Even speech reported inside speech — the lover's words as she reports them at 2:10 (“Rise up, my friend, my beautiful one, and come away”) — stands black with its verse. As in Proverbs, the other all-black book of the set, the count is the whole story: what the Father says stands elsewhere in the writings; in this book He is named once, in a flame, by the beloved. The classification's shape stands open on the Two Rulings sheet for the set; it is recorded here, not altered.

NOTE 7 — THE WORDS THAT DO NOT STAND HERE

For the record of the set, the standings that are zero in this book are named once, together: the covenant word (1285), the anointed word (4899), the inspired word (5030), the highest word (5945), the assembly word (6951), the congregation word (5712), the mighty word Shaddai (7706), and the spirit word (7307) — all zero, in a book of 1,255 Hebrew words. What the book seals with instead is a signet (2368, twice, both at 8:6); what flies over the beloved is a banner of love (2:4); what binds the two is the beloved word itself, dod, thirty-nine times. The

absences are stated as counted — nothing is read into them, and nothing is leveled.

WORDS OPENED

Each word is opened from its first standing in this book, as the book itself first gives it.

דִּד — **DOD (1730)**

“Beloved.” The book’s widest word: thirty-nine standings in thirty-two verses, from its first at 1:2 — where it stands in the plural of endearment, dodeikha, “your loves” (“For better [are] your loves than wine”) — to its last at 8:13, in the book’s closing call (“Flee, my beloved”). It is how she names him and how he is named throughout; the mutual refrain is built on it (2:16; 6:3; 7:10, opened in Note 4). The received dress prints it “my beloved” and “beloved” at its standings, and once, at 1:16, “my love” (“Behold, you [are] beautiful, my love, indeed, pleasant”); the dress is kept as it stands, under the open method question, and the count underneath it is one word.

אָהָבָה — **AHAVAH (160)**

“Love.” Eleven standings in ten verses, first at 2:4, where it is a banner: “he has brought me to a house of wine, and his banner over me [is] love.” It is the sickness of 2:5 and 5:8 (“sick with love”), the thing the adjurations guard (2:7; 3:5; 8:4), the lining of the palanquin (3:10), the word she is addressed by once as a name — “O love, in delights” (7:6) — and the subject of the close: “strong as death is love”

(8:6), standing twice at 8:7, which the many waters cannot quench. The verb of the same root (157) stands seven times, first at 1:3 (“have virgins loved you”) — five of its seven standings inside her seeking refrain, “him whom my soul has loved” (1:7; 3:1–4). The dress prints the noun “love” and the verb “loved”; the census keeps them apart, as the Hebrew does.

שְׁלֵהֶוֶת יָהּ — **SHALHEVETH-YAH (7957 + 3050)**

The flame word of 8:6, and the only place in the book where the Name's household touches the text. The copies write it as one joined word; the tagged text counts it as two standings — *shalheveth*, “flame” (7957), and *YAH* (3050), the short form of the Name, standing as a word of its own. The received English prints “Its burnings [are] burnings of fire, a flame of YAH!” — the *YAH* in full, unshortened, at the verse where love is strong as death. It is counted in this book's census as what it is: the short form's one standing, printed once, in the beloved's own sentence, in black with its verse.

הַשּׁוֹלָמִית — **HA-SHULAMMITH (7759)**

“The Shulammith.” Two standings, both in one verse, 6:13 — the only name the book gives the woman, and it is given with the article, as a title: “Return, return, O Shulammith! Return, return, and we look on you. What do you see in Shulammith?” The word stands in the verse that the seam of chapter 7 carries to the head of the

English chapter 6's close. Everywhere else she is named only by address — my friend, my sister-spouse, beautiful among women — and the rendering adds no name where the Hebrew gives none.

רַעְיָה — **RA'YAH (7474)**

“My friend.” Nine standings, first at 1:9 (“I have compared you, my friend”), all of them his address to her — at her beauty (1:15; 4:1; 4:7), among the daughters (2:2), in his call to rise (2:10; 2:13), at the knocking (5:2), and beside Tirzah and Jerusalem (6:4). Beside it stands the spouse word, kallah (3618), six standings — the first of them the seam word that closes 4:7 (“Come from Lebanon, O spouse”) — and the sister word, achoth (269), seven standings; the two meet in the address “my sister-spouse” at 4:9, 4:10, 4:12, and 5:1. The dress prints ra'yah “my friend” and kallah “spouse”; the census keeps the three words apart, as the Hebrew does.

מְחֹלָת — **MECHOLATH (4246)**

“Chorus.” One standing in the book, at 7:1 — and it is the word the book's most-marked seam turns on. The Hebrew's 7:1 divides at this word: all before it stands at 6:13, and from it the English 7:1 opens — “As the chorus of Mahanaim” — the word standing with the camps word (4264) in the phrase the received English prints inside quotation marks as a name. It is opened here because a reader following the two counts meets the seam at this

word, and because the tagged text's anchors mark the seam at the verse that carries it.

CROSS-CHECK AGAINST THE RECEIVED ENGLISH

The received English (the Literal Standard Version, the text of the project's corpus) is carried as cross-check only; the Hebrew above each verse, and its census, are the source. Of the 117 verses, 15 agree with the received English word for word after this set's dress is applied, and 102 differ — and every one of the 102 differs by a single mark only: the received copies' || half-verse sign, which this set's dress does not print. By dress — the Name, a god-word, or any other word — the two texts differ in zero verses; with no Name standing and no god-word standing in the book, no verse ever came before the census rule for correction, and this book's section 2.2 list is empty. The five seams are divisions visible in the received English itself against the Hebrew, each named in Note 1; no seam changes a word — the divided halves together carry exactly the Hebrew unit's words and exactly its census, on both streams.

The count, one more time, in the open: the Name in its full form, zero Hebrew standings and zero printed; the short form YAH, one standing (8:6) and one printed; Elohim and its household, zero standings and zero printed; the lord-words, zero and zero. What differs

between this printing and the received English is marks,
not words.

THE OLD COVENANT

Rendered from the Hebrew

*“Many waters are not able to quench the love,
And floods do not wash it away.”*

— SONG OF SONGS 8:7

One hundred seventeen verses — the Song above songs, from its superscription, “The Song of Songs, that [is] of Solomon,” to its last words on the mountains of spices — with the Hebrew of every verse standing above it, in the order the Hebrew gives them.

The Name in its full form stands nowhere in this book.

The short form stands once, in the beloved's own sentence: “a flame of YAH” (8:6). The count is stated in the open, inside.

THE MASTER'S HAND UNVEILED

The Master stands: the veil is lifted