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Lost Keys: Text and Interpretation in Old Greek "Song of Songs" and Its Earliest Manuscript Witnesses

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The collected evidence suggests that OG Song of Songs, as preserved for us in the witnesses, was a homogeneous translation, but continuously subject to revision in comparison to a multiform and changing Hebrew text. It was the work of a Jewish translator of modest skill, working perhaps about the beginning of the common era. Its text-form served as the basis for all later Old Greek manuscripts, which in turn were the bases for other translations.

The translation appears to have been a relatively sober attempt to represent each element in its Hebrew Vorlage by a corresponding Greek element. There are no indications that its translator interpreted the text allegorically, but its consistent formal equivalence with the Hebrew resulted in a Greek text that was just as multivalent as the Hebrew--open to allegorical interpretation on a wide variety of levels. Some of its scribes provided aids for the use of readers: divisions of sense-units and rubrics (headings in red ink) to identify changes in speaker.

The rubrics interpret the Song as a narrative dialogue. The rubrics in the Song have no known precedent in late antique manuscripts of drama and dialogue. Instead, they appear to have been a new genre of interpretive material. The Greek rubrics focus on the narrative level of the text rather than its allegorical interpretation. The rubrics of Codex Sinaiticus bear a literary relationship with rubrics in several later Latin manuscripts. Their use in both Greek and Latin is examined. Redaction criticism is used to speculate about the development of the rubrics from a hypothetical Greek predecessor.

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Robert Alan Kraft

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LOST KEYS
TEXT AND INTERPRETATION IN OLD GREEK SONG OF SONGS
AND ITS EARLIEST MANUSCRIPT WITNESSES

Jay Curry Treat

A Dissertation
in
Religious Studies

Presented to the Faculties of the University of Pennsylvania
in Partial Fulfillment of the Requirements for the Degree of
Doctor of Philosophy

1996

Robert Alan Kraft, Supervisor of Dissertation

Stephen Dunning, Graduate Group Chairperson
Dedicated to my parents

*sine quibus non.*

and to Pat

my companion, my love,

_For love is as strong as death,
Passion as unyielding as the grave.
Its flashes are flashes of fire,
A flame of God._
Acknowledgements

My gratitude extends to many people who made this work possible, but first of all to my family. My mother Mary Jo (Curry) Treat and my father Jay Emery Treat, Jr. encouraged me to pursue a doctorate and supported me both morally and financially. My wife Pat, my daughter Emily Cassandra, and my son Jay Emery, III all joined me in a decade-long sojourn far from our first home and all suffered innumerable hardships and inconveniences while I worked on my degree. Their support is precious to me.

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Many libraries and their dedicated staffs helped me gain access to a wealth of knowledge that would otherwise have been unavailable. The Bodleian Library at Oxford University allowed me to consult precious manuscripts and rare printed books in their keeping. The Biblioteca Nazionale Marciana of Venice generously provided me with a microfilm of Codex Venetus. The Sächsische Landesbibliothek in Dresden, the Bayerische Staatsbibliothek in Munich, and the Russian State Archives of Medieval Manuscripts in Moscow all helped me determine the current location of manuscripts. I also gratefully acknowledge the resources of the Speer Library at Princeton Theological Seminary; the Firestone Library and the Index of Christian Art at Princeton University; the
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*With great delight, I sat in their shadow,*  
*And their fruit was sweet to my taste.*
ABSTRACT

LOST KEYS: TEXT AND INTERPRETATION IN OLD GREEK SONG OF SONGS AND ITS EARLIEST MANUSCRIPT WITNESSES

Jay Curry Treat
Supervisor: Robert Alan Kraft

The earliest extant interpretation of the entire Song of Songs is its Old Greek translation. A critical edition of the Old Greek text is provided in the format of the Computer Assisted Tools for Septuagint Study (CATSS) Variants Project. This is the first comprehensive critical edition of this text since 1823. It contains new or corrected collations of several manuscripts.

The collected evidence suggests that OG Song of Songs, as preserved for us in the witnesses, was a homogeneous translation, but continuously subject to revision in comparison to a multiform and changing Hebrew text. It was the work of a Jewish translator of modest skill, working perhaps about the beginning of the common era. Its text-form served as the basis for all later Old Greek manuscripts, which in turn were the bases for other translations.

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The rubrics interpret the Song as a narrative dialogue. The rubrics in the Song have no known precedent in late antique manuscripts of drama and dialogue. Instead, they
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# Table of Contents

**Introduction. Old Greek Song of Songs in Context** ........................................... 1  
  A. The Subject of This Study ................................................................. 1  
  B. Overview of the Interpretive History of the Song of Songs ............. 2  
  C. The Hebrew Text and the Early Translations .............................. 14  
  D. Outline of the Study ................................................................. 18  

**Chapter 1. Critical Edition of the Old Greek Text** .................................. 20  
  A. Introduction ...................................................................................... 20  
  B. Manuscripts, Abbreviations, and Sigla Used in This Edition ......... 26  
     1. Uncial Greek Manuscripts on Papyrus .......................................... 26  
     2. Uncial Greek Manuscripts on Parchment .................................... 26  
     3. Minuscule Greek Manuscripts on Parchment or Paper ................. 31  
     4. Coptic, Latin, and Syriac Manuscripts ....................................... 35  
     5. Other Ancient Texts and Text Traditions .................................. 37  
     6. Church Writers ........................................................................... 39  
     7. Editions ....................................................................................... 46  
     8. Other Modern Collections, Series, and Works ......................... 46  
     9. Critical Signs and Other Modifiers of Sigla ................................ 48  
  C. Manuscript Groups ......................................................................... 51  
     1. Witnesses to Hexaplaric Readings ............................................ 51  
     2. Witnesses to Pre-Hexaplaric Readings .................................... 52  
     3. Witnesses to “Lucianic” Readings ............................................ 53  
     4. Catena Manuscripts ................................................................. 53
D. The Old Greek Text of Ἁλεομα Ἀφοιάτων ..................................................... 54

E. Critical Apparatus ............................................................................................. 71

1. Chapter 1 ............................................................................................. 71
2. Chapter 2 ............................................................................................. 111
3. Chapter 3 ............................................................................................. 152
4. Chapter 4 ............................................................................................. 181
5. Chapter 5 ............................................................................................. 219
6. Chapter 6 ............................................................................................. 259
7. Chapter 7 ............................................................................................. 287
8. Chapter 8 ............................................................................................. 317

F. Notes on the Text ............................................................................................ 354

Note Regarding 1:4 ................................................................................... 354
Note Regarding 1:10................................................................................... 355
Note Regarding 1:12................................................................................... 355
Note Regarding 1:12................................................................................... 333
Note Regarding 1:13................................................................................... 357
Note Regarding 1:16................................................................................... 357
Note Regarding 1:17................................................................................... 361
Note Regarding 2:5................................................................................... 361
Note Regarding 2:7-8................................................................................... 361
Note Regarding 2:9................................................................................... 362
Note Regarding 2:15................................................................................... 362
Note Regarding 2:17................................................................................... 362
Note Regarding 3:1................................................................................... 363
Note Regarding 3:2................................................................................... 363
Note Regarding 3:4 ................................................................................... 363
Note Regarding 3:10 ................................................................................ 363
Note Regarding 4:6.2–3........................................................................... 363
Note Regarding 4:6, 11 ......................................................................... 364
Note Regarding 4:7 ............................................................................... 365
Note Regarding 4:8 ............................................................................... 365
Note Regarding 4:10 ............................................................................. 366
Note Regarding 4:10-11 ...................................................................... 366
Note Regarding 4:13 ............................................................................. 366
Note Regarding 5:2 ............................................................................... 366
Note Regarding 5:5-6 ......................................................................... 366
Note Regarding 5:11 ............................................................................. 367
Note Regarding 5:12.1 ....................................................................... 367
Note Regarding 5:12.2 ....................................................................... 367
Note Regarding 5:12.3 ....................................................................... 368
Note Regarding 5:14.2 ....................................................................... 368
Note Regarding 6:5 ............................................................................... 368
Note Regarding 6:11 ............................................................................. 368
Note Regarding 6:12 ............................................................................. 369
Note Regarding 7:1 ............................................................................... 369
Note Regarding 7:8 ............................................................................... 370
Note Regarding 7:14 ........................................................................... 370
Note Regarding 8:4 ............................................................................. 370
Note Regarding 8:6 ............................................................................. 371
Note Regarding 8:12 ........................................................................... 371
Plate 1: Specimen from Codex Sinaiticus, Folio 61r ......................................................436
Plate 2: Specimen from Codex Venetus Marcianus 474, Folio 92r ................................ .437
Plate 3: Specimen from P. Oxy. 9.1174, Columns 4–5 .................................................... .438
Chapter 4. The Sinaiticus Rubric-Tradition .................................................................... ..439
   A. Introduction ............................................................................................................439
   B. Text and Translation of the Old Greek and Old Latin with Rubrics ...........441
      Text ....................................................................................................................445
      Translation .........................................................................................................474
   C. How the Sinaiticus Rubrics Function .............................................................. 502
   D. The Development of the Tradition .................................................................. 505

Map .................................................................................................................................. 515
Bibliography .................................................................................................................. 516
Index of Subjects .............................................................................................................. 531
List of Tables

Table 1: Pluses in OG with Respect to MT ................................................................. 376
Table 2: Summary of Readings with Obels .............................................................. 378
Table 3: Minuses in OG with Respect to MT ......................................................... 379
Table 4: Asterisked Passages in Which MT = OG .................................................. 380
Table 5: Summary of Readings with Asterisks ....................................................... 381
Table 6: Summary of Divisions in MSS of OG Song of Songs .............................. 389
Table 7: Stichoi in 5:8-6:3 .................................................................................. 395
Table 8: The Rubrics in Codex Alexandrinus ....................................................... 401
Table 9: The Rubrics in Codex 161 ................................................................. 402
Table 10: The Rubrics in Codex Sinaiticus ......................................................... 404
Table 11: The Rubrics in Codex Venetus ............................................................ 408
Table 12: The Rubrics in Codex Amiatinus ......................................................... 413
Table 13: Synopsis of the Old Greek Rubrics ...................................................... 416
Table 14: Hypothetical Proto-Sinaiticus Rubrics ............................................... 505
List of Illustrations

Figure 1: Consistent Representation in Selected OG Translations ............................................. 375
Plate 1: Specimen from Codex Sinaiticus, Folio 61r ................................................................ 436
Plate 2: Specimen from Codex Venetus Marcianus 474, Folio 92r ........................................... 437
Plate 3: Specimen from P. Oxy. 9.1174, Columns 4–5 .............................................................. 438
Map ........................................................................................................................................... 515
Preface

Know, my brother, that you will find great differences in the interpretation of Song of Songs; and in truth they differ because the Song of Songs resembles locks to which the keys have been lost.

† Sa'adia Gaon (about 892–942)¹

As we are about to begin our interpretation of the Psalms, let us first set out a very beautiful tradition that the Hebrew passed on to us about all of divine scripture in general. For he pointed out that all of inspired scripture, because of the obscurity in it, is like many locked rooms within a single house. And that there lies in each room a key other than the one that goes to it, and in this way the keys are distributed around the rooms, none of the keys fitting the room in which it lies. And that it is a great labor both to find the keys and to fit them to the rooms that they can open.

† Origen (about 185–about 251)²

In my first semester of graduate work, I participated in a course offered by E. Ann Matter called “Medieval Interpretations of Canticles.” In that course, I fell in love — with the Codex Sinaiticus text of the Old Greek Song of Songs. The codex is a beautiful labor of


love, whether viewed in person at the British Museum or in Count Tischendorf’s magnificent facsimile. Its text of Song of Songs is particularly intriguing, because the red ink of its rubrics are a bright splash of color scattered through the black words of the biblical text. These rubrics present the Song of Songs as a single narrative, a dialogue or drama with characters and action. They are evidence of several early attempts to unwrap the mysteries of the Song of Songs.

The more I examined the rubrics and the text of the codex, the more deeply I was embraced by the mysteries they represented. The rubrics had Latin cousins, and by comparing their family resemblances, I could deduce what their common ancestor must have looked like. And it looked surprising — a non-Christian, non-allegorical narrative.

The text meanwhile led me to inquire into its oldest ancestor and its other relatives: the Old Latin, Jerome’s two versions, and what turned out to be the oldest non-Hebrew manuscript of the Song — a translation of the Old Greek into a rare Fayyumic form of the Coptic language.

I began this research with the intention of gathering and evaluating all of the surviving, fragmentary evidence for Jewish and Christian interpreters before Origen. It has turned out that the Old Greek translation and its manuscripts have been more than enough to absorb my efforts. My related study of Aquila’s translation will soon be published, and I plan further investigations into the early Greek translations. The interrelations between the comments attributed to Tannaitic, early Amoraic, and early Christian writers still need to be analyzed.

These are exciting times for research in the Song of Songs and its interpreters. On every hand, material is being edited and published that will shed new light on the amazing reception this book has had in both Jewish and Christian circles. Every bit of evidence
examined seems to raise ten more questions to explore — invitations to further research and analysis. Locks abound, and — now and then — a key fits.
Introduction
Old Greek Song of Songs in Context

A. The Subject of This Study

The Hebrew Bible contains a particularly puzzling little book known as the Song of Songs. It is also known as the Song of Solomon or as Canticles. The book appears to be a collection of poetry on the theme of human love. It is often frankly erotic. The poems typically presuppose two primary figures: a male lover and a female lover. Like much poetry, its polysemy makes it both evocative and enigmatic. At some early point before our first explicit citation of it, it was seen as an allegory for God’s love. It was “the most frequently interpreted book of medieval Christianity”\(^1\) and it inspired a great many medieval Jewish commentaries as well. The Song of Songs has played a fascinating role in Western culture. It has been a test case and a workshop for allegorical method. It has been a mainstay of asceticism and an impetus for mysticism.

Scholars have argued the question of the Song’s “original meaning” thoroughly in recent years\(^2\) but they have not come to a consensus. The present dissertation does not propose to contribute to the resolution of that issue. Instead, this dissertation brackets the question of the original meaning\(^3\) in the interest of pursuing a matter that has received far


\(^3\) I incline to the view that love lyrics and wedding songs of many periods and provenances were joined into an anthology through the folk process known as *Zersingen*. See Fox, *Song of Songs*, 190, 222–224.
less attention: the earliest recoverable developments of the book’s interpretation in Jewish and Christian circles. Specifically, it focuses on the first interpretation of the entire Song of Songs of which we have a substantial record: its Old Greek translation.

B. Overview of the Interpretive History of the Song of Songs

To understand the place of the Old Greek translation of Song of Songs in the early history of interpreting the Song of Songs, it will be useful to outline some of the major features of that history.

The Song of Songs is a multivalent text; that is to say, it is a text that lends itself simultaneously to a wide variety of interpretations on many levels of human experience. Most Jewish and Christian teachers and preachers have interpreted the Song of Songs allegorically, that is, they understand it to be about God. Most traditional rabbinic

4The shift from the question “What does the text mean?” to “How has the text been understood and used?” is a paradigm shift, closely associated with the interest in “intertextuality.” This shift of the spotlight from a text to its “afterlife” evidences itself in some significant recent scholarly research of Christianity and Judaism. Good examples are Matter, The Voice of My Beloved, already cited; and James L. Kugel, In Potiphar’s House: The Interpretive Life of Biblical Texts (San Francisco: Harper San Francisco, 1990).

5The Old Greek translations of Jewish scripture, taken together, are commonly known as “The Septuagint,” that is, the Seventy (Interpreters). Regarding the complexities of this “convenient but potentially misleading” term, see Emanuel Tov and Robert A. Kraft, “Septuagint,” Interpreter’s Dictionary of the Bible, Supplementary Volume (Nashville: Abingdon, 1982), 807–815. Perhaps the term’s most misleading implication is that “the Septuagint” is a single translation, like “the RSV.” In actuality, the Greek Jewish Scriptures consist of many translations, differing widely from one another in translational practice. It is more accurate to refer to them collectively as the Old Greek translations.


7I use the word “allegorical” in this study in spite of the possibilities for misunderstanding that could arise from the various ways the word has been used. In this context, an allegorical interpretation entails an interpretation of the Song of Songs as celebrating God’s love, and “non-allegorical” means it is understood as a celebration of human love only. This use of “allegory” is more general than its use in John Cassian’s fourfold sense of scripture, which was common in medieval Western Christianity. It is also more general than the classical notion, in which concrete figures like Athena are taken to represent abstract qualities such as anger. See Jon Whitman, Allegory: The Dynamics of an Ancient and Medieval Technique (Cambridge, Massachusetts: Harvard
interpreters have understood the lovers of the Song to be God and Israel, and have interpreted the Song to be a figurative description of God’s relationship to Israel as revealed primarily in crucial events of Israel’s history, such as the crossing of the Red Sea, the giving of the Torah at Sinai, and the building of the Temple. Parallel with this exoteric, historical-allegorical tradition of interpretation, there was an esoteric, mystical-allegorical tradition, to which rabbinic literature alludes. With the rise of Kabbalah, the Song of Songs is seen as describing the inner life of God — the interrelationships of the Sefiroth. Medieval Jewish commentaries multiply the possibilities of allegorical interpretations in Song of Songs. In the sixteenth century, for example, Elisha Gallico of Safed knows four explanations besides his own: the midrashic, in which the Song’s lovers are Israel and God; Solomon Alqabetz’s reading, in which the lovers are Torah and its students; an

8 The typically rabbinic pattern is to relate everything in Song of Songs to events in history and to the community of Israel. Occasionally, an interpretation is offered which does not relate to history; for example, some of the the interpretations offered in Midrash Rabbah Shir ha-Shirim 2:17 (for Song of Songs 2:6) appear to be rather more individualistic.

Aristotelian reading, in which the lovers are intellect and matter; and a Neo-Platonic one, in which the lovers are the soul and God.\textsuperscript{10}

Most traditional Christian commentators, on the other hand, have understood the Song of Songs to be an allegory with as many as three layers of reference: the relationship between Christ and the church, the relationship between Christ and the individual soul, or with reference to Mary. Of these three frames of reference, the interpretation pertaining to Mary begins with Ambrose, but the interpretations pertaining to the church and to the soul can already be found in Hippolytus in the early third century. Later in the third century, Origen presents a three-fold interpretation. The high point of allegorical interpretation probably occurs in the twelfth century, when Honorius Augustodunensis presents an intricate four-fold interpretation for each of four brides he finds in Song of Songs.\textsuperscript{11}

How did Jews and Christians come to interpret the Song of Songs allegorically? The case has been made that the Song of Songs was interpreted allegorically from the very beginning and that this is the only way it could have entered the canon of Jewish scripture.\textsuperscript{12} A counter-argument is that the only reason anyone would bother to allegorize the Song is that it was already being treated as scripture and one needed to account for its now problematic eroticism. The issue is probably unresolvable. We do know that rabbinic

\textsuperscript{10}Green, “The Song of Songs in Early Jewish Mysticism,” 53–54. The commentary ascribed to Sa'adia Gaon rejects as heretical the view that the lovers are the Messiah and the Torah. Ginsburg, \textit{Song of Songs}, 36–37. See also the liturgical poem, “Lekha Dodi,” which invites the Beloved to welcome the Bride, Shabbat. This poem is attributed to Solomon Alqabetz, and is found in many synagogue prayerbooks; for example, in Jules Harlow, ed., \textit{Siddur Sim Shalom} (New York: The Rabbinical Assembly, 1985), 263–265.

\textsuperscript{11}See Matter, \textit{The Voice of My Beloved}, chapter three.

sources attribute allegorical interpretations to rabbinic figures as early as the middle of the first century C.E. and patristic catenaæ attribute allegorical interpretations to church writers in the late second century.

Greek-speaking Jewish sources make few references to Song of Songs. There are no references to it in Philo of Alexandria or in Josephus. Eupolemus’s claim that Solomon made ἀσπίδας χρυσᾶς χιλίας, “a thousand golden shields,” may reflect knowledge of Song of Songs 4:4, but probably not in its Old Greek form and not as an allegory. Eupolemus was a Jewish historian who flourished in the middle of the second century before the common era. On the other hand, the “lily” in 2Esdras 5:24 may well be an allusion to the lily of Song of Songs 2:2, and the “one dove” of 2Esdras 5:26 may be an allusion to Song of Songs 6:9. Both lily and dove are understood allegorically as Israel. 2Esdras is a Jewish apocalypse written around the end of the first century of the common

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Holladay, Historians, 95, shows that Eupolemus used Jewish scripture in both its Hebrew form and Old Greek translation. In Hebrew, 1Kings 10:16–17 and 2Chron. 9:15–16 each refer to 200 golden shields of one type and 300 of another. In Greek, the first passage refers to 300 (sic) δόρατα χρυσά, “golden spears” and 300 ὀπλα χρυσά, “golden shields,” and the second refers to 200 θυρεοὺς χρυσᾶς, “golden shields” and 300 ἀσπίδας χρυσᾶς, “golden shields.” Song of Songs 4:4 refers to χιλιοί θυρεόν, but makes no reference to gold.

15 Holladay, Historians, 93.
era. Aquila and other Jewish Greek translations were probably made in the second-century.

References to Hebrew Song of Songs are attributed to a number of first-generation Tannaim (including Rabban Gamaliel I, Rabban Simeon ben Gamaliel I, Rabbi Haniniah, and Rabbi Johanan ben Zakkai) and second-generation Tannaim (Rabbi Eliezar ben Hyrcanus, Rabbi Joshua ben Hananiah, Rabbi Ishmael ben Elisha, Rabbi Eleazar, and Rabbi Simeon ben Azzai). For rabbinic Jews, however, the crucial figure in the early years is Rabbi 'Aqiba, a second-generation Tanna active in the first third of the second century C.E. Rabbi 'Aqiba gained a reputation as a strong supporter of the canonicity of Song of Songs. Rabbinic tradition ascribes to 'Aqiba many comments on the Song of Songs, including a great

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See also Joseph and Aseneth 18; especially 18:7 in the shorter text and 18:7–9 in the longer (and later) text. Compare the imagery with that of Song of Songs 4.1–5; 6:10 (and Wisdom of Solomon 7:29). It is difficult to date Joseph and Aseneth, but I see no reason to date it before the first century C.E. See Ross Kraemer’s forthcoming study.

Sirach 50:1–12 also contains imagery similar to that of Song of Songs. Ben Sirach wrote in Hebrew in the early second century B.C.E.

17For example, Rabban Gamaliel I is cited in Babylonia Talmud, Sanhedrin 90b; Rabban Simeon ben Gamaliel I in Mishnah, Ta’anit 4:8; Rabbi Haniniah in Abot de Rabbi Nathan, Version A, 20; Rabbi Johanan ben Zakai in Midrash Rabbah to Exodus 19:1; Rabbi Eleazar ben Hyrcanus in Midrash Rabbah Shir ha-Shirim 1:58 (to Song of Songs 1:12); Rabbi Joshua and Rabbi Ishmael are cited through Rabbi Judah ha-Nasi in Mishnah, ‘Abodah Zarah 2:5; Rabbi Eleazar in Midrash Rabbah Shir ha-Shirim 2.6 (to Song of Songs 2:2); ben Azzai in Mishnah, Yadayim 3:5.


18The earliest reference to this is Mishnah, Yadayim 3:5.
number that probably never crossed his mind, such as those attributed to him in the Shi‘ur Qomah. One of the statements that is most likely to represent him accurately is the statement attributed to him in Tosefta, Sanhedrin 12:10:19

רֵעִיבַת אֵד, תְמוּנָת קַלָּה בְּשִׁירָה שִׁירֵי חָלִיתָה וּמְשָׁרָהּ וּעָרָה

Rabbi ‘Aqiba says, “Whoever warbles the Song of Songs at a wedding20 banquet and performs it as a sort of [secular] song has no share in the Age to Come.”

This statement indicates both that ‘Aqiba understood the Song allegorically and that a non-allegorical understanding was common.

Many citations are attributed to rabbinic teachers after the time of ‘Aqiba. The Targum for Song of Songs takes its present form after the Arab conquest in the middle of the seventh century, but it surely contains older material.21 Unlike other targumim, this Targum is an expansive allegorical paraphrase of the Hebrew text into Aramaic, in which the action and statements of Song of Songs are translated into events in the history of Israel. All of these materials provide grist for the mills of the medieval midrashic collections and the medieval commentaries, such as the great commentaries of Ibn Ezra and Rashi.

---


Some modern scholars see reflexes or allusions (such as bridal imagery) in early Christian literature.\(^{22}\) I am inclined to believe that bridal imagery was so widespread in Jewish scripture,\(^{23}\) that no reference to Song of Songs is necessary to explain the use of bridal imagery in Christian literature.\(^{24}\) In point of fact, there is no explicit citation of Song of Songs in extant Christian writings until the end of the second century C.E.

By the end of the second century, some Christians were using Old Greek Song of Songs. Around the end of the second century, Melito of Sardis finds Song of Songs among the Hebrew scriptures and refers to it.\(^{25}\) Probably during this century, the Old Latin

\(^{22}\)I have met one scholar who seemed to find the Song of Songs in every dove and fig tree in the gospels. Origen had a similar imagination. A more plausible case can be made for intertextual references when bridal imagery is used to refer to the relationship of God or Christ to God's covenant people; e.g., Gospel of Mark 2:19–20 (parallels in Gospel of Matthew 9:15; Gospel of Luke 5:34–35) and especially the parallel in Gospel of Thomas 104; Matthew's version of the Parable of the Feast, which becomes a wedding supper (Matt. 22: 1–14); the Parable of the Ten Maidens (Matt. 25:1–13); Luke 12:36; John 3:29; Eph. 5:25–27; Revelation of John 19:7–9; 21:1–3, 9–10, 17.

An early epithet for Jesus was "the Beloved"; for example, Ephesians 1:6; Epistle of Barnabas 3:6; 4:3, 8. Some references to "the Beloved" (especially, Mark 1:11; Matt. 3:17; Luke 3:22; 2Peter 1:17) are reflections of 'Aqedah imagery (Genesis 22:2), and Matt. 12:18 is an explicit citation of Isaiah 42. The instances in the Odes of Solomon 3:5, 7; 7:1, however, may contain allusions to Song of Songs.


\(^{24}\)But see The Exegesis of the Soul, a document from Nag Hammadi that may have been composed "as early as 200 C.E." Its description of the fall and redemption of the soul (especially 132–133) may show echoes of the Song of Songs, but it explicitly cites only Genesis 2:24 and Psalms 45:10–11 and it has strong allusions to Isaiah 54. Translated by William C. Robinson, Jr., in "The Exegesis on the Soul (II, 6)," in The Nag Hammadi Library in English, edited by James M. Robinson (New York: Harper & Row, Publishers, 1977), 183–184.

\(^{25}\)Eusebius of Caesarea reports that Melito of Sardis compiled Excerpts from the Laws and the Prophets Concerning our Savior and our Whole Faith in six books. Eusebius' excerpt from the beginning of this work includes Melito's list of "the books of the Old Testament," which include the Song of Songs. At the end of his list, Melito says, "From these I have made extracts and compiled them in six books." Because he does not actually say that he took extracts from every one of these
translation was made from the Old Greek; Tertullian is the first to cite the Old Latin, early in the third century.26

It is possible that the first explicit citation of the Song of Songs in Christian circles comes to us from Theophilus of Antioch, who flourished in the last quarter of the second century. The citation occurs in commentary on Song of Songs 3:9, φορείον ἐποίησεν ἑαυτῷ ὁ βασιλεὺς Σαλωμῶν ἀπὸ ξύλων τοῦ Λιβάνου, as follows.27

Thofoiflou. Ἐξ ἐθνῶν τὸ κατὰ σάρκα ὁ κύριος, σωζομένου καὶ τοῦ εἴ Τουδά. Τίς οὖν ἐστὶ τὸ ξύλον τοῦ Λιβάνου; Ῥουθ ἡ Μωαβίτις. Ἀυτὴ γὰρ τέτοκε τὸν Ἰωβήδ, ἦς οὐ Ἰεσσαί. Φορεῖον τοίνυν ἐστὶ τὸ σῶμα <τὸ κυριακόν>. φορεῖον ἐποίησεν ἀπὸ κολνοῦ τὸ ἐποίησεν. Ὁσανεὶ ἔλεγεν ὁ οἶνον δὲ τὸ φορεῖον ἡ ἀγάπη ἐστίν, κατὰ τὸ, Μειζων δὲ τούτων ἡ ἀγάπη. Φορεῖον τὰς θεοφόρους ψυχὰς. Ἀπὸ ξύλων τοῦ Λιβάνου· ποτὲ γὰρ ξύλον τοῦ αὐτοκείμενου ἦμεν.

Of Theophilus: According to the flesh, the Lord is descended from the Gentiles — bearing in mind that it also says “from Judah” (Gen 49:10; Heb 7:14). So who is the tree of Lebanon? Ruth the Moabit. For she gave

books and because the work does not survive except in Eusebius’s short excerpt, we cannot be sure that he actually extracted any part of Song of Songs. If he did, he presumably interpreted it allegorically in order to make it apply to “our savior and our whole faith.” Eusebius, Ecclesiastical History 4.26.12–14, cited from Kirsopp Lake, ed. and trans., Eusebius: The Ecclesiastical History, Volume 1, Loeb Classical Library (Cambridge, Massachusetts: Harvard University Press, 1926, 1965), 390–393.


27 This excerpt is from the Catena mistakenly attributed to Eusebius, Patrologia Graeca 6.1604A. A shorter extract appears in the Catena of Procopius, Patrologia Graeca 87.1629A, as follows: Θεофίλου. Ξύλον τοῦ Λιβάνου, Ῥουθ ἡ Μωαβίτις, ἦς οὐ Ἰεσσαί· φορεῖον τοίνυν ἐστὶ τὸ σῶμα τὸ κυριακόν. Regarding the Catena of (Pseudo-)Eusebius, see Michael Faulhaber, Hohelied-Proverbien- und Prediger-Catenen, Theologische Studien der Leo-Gesellschaft 4, edited by Albert Ehrhard and Franz M. Schindler (Vienna: Verlag von Mayer & Co., 1902), 54.

Migne derived the PG 6 (Catena of Eusebius) text from the 1617 edition of Joannes Meursius (Johannes van Meurs), and emended it through the use of the manuscript Misc. Gr. 36 of the Bodleian Library. Migne derived the PG 87 (Catena of Procopius) text from Angelo Mai, Classicorum auctorum et Vaticanis codicibus editorum, Volume 9 (Rome: Typis Collegii Urbani, 1837), 257–430, and emended it through the use of the manuscript Brussels 30B. In addition to Migne’s editions, I have used two later editions with very useful notes: Johann Karl Th. Otto, ed., Corpus Apologetarum Christianorum Saculi Secundi, Volume 8: Theophilus Antiochenus (Jena: Frider. Mauke, 1861), 327–328; and Marcel Richard, “Les fragments exégétiques de Théophile d’Alexandrie et de Théophile d’Antioch,” Revue Biblique 47 (1938): 392, 396–397. Following Richard, “Les fragments exégétiques de Théophile,” 392, I have supplied <τὸ κυριακόν> from the Catena of Procopius.
birth to Obed, from whom Jesse was descended. Accordingly, the "litter" is the <Lord's> body. "He made a litter" (Song 3:9). The word "made" applies in common [that is, to both "body" and "litter"]. It is as if it meant, "And the whole litter is love" (see Song 3:10.5), in line with, "And the greatest of these is love" (1Cor 13:13). "Litter" refers to souls who bear God. "From trees of Lebanon" (Song 3:9). For we were once the wood of the Adversary. 28

This interpretation of Song of Songs 3:9 is clearly allegorical on several levels. 29 If it is correctly attributed to Theophilus of Antioch, it shows multi-level interpretation of Song of Songs at work well before Origen. Unfortunately, there is some question whether the attribution, "of Theophilus," refers to the second-century Theophilus of Antioch, the fourth-century Theophilus of Alexandria, or some other Theophilus. 30

Hippolytus of Rome (martyred in about 236) wrote the first commentary on the Song of Songs that has survived. 31 This commentary, written in Greek, treats the Song of

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29 There are at least three levels, and the first is historical-allegorical. The "litter" is first Jesus's body "made" from the Gentile Ruth, then love, and finally God-bearing souls made from the former material of Satan. See Migne, PG 6.1604A, n. 69; Richard, "Les fragments exégétiques de Théophile," 396–397.

30 "Les fragments exégétiques de Théophile," 397, argues that its complex, multi-level interpretation is more appropriate to a fourth-century author. Of twenty-two excerpts attributed to "Theophilus" in catenae, Richard attributes two to the Antiochene, seventeen to the Alexandrian, and leaves the question undecided regarding three (including this commentary on Song of Songs).

31 Emanuel Tov, "The Unpublished Qumran Texts from Caves 4 and 11," Biblical Archaeologist 55 (June 1992): 97, lists 4Q240, "Commentary on Canticles?" as one of the unpublished texts of Qumrān. Stephen A. Reed, The Dead Sea Scrolls Catalogue: Documents, Photographs and Museum Inventory Numbers, revised and edited by Marilyn J. Lundberg, with the collaboration of Michael B. Phelps, SBL Resources for Biblical Study 32 (Atlanta, Georgia: Scholars Press, 1994), 85, tentatively identifies its Museum Inventory Number as 304 and its photograph as PAM 43.400. This photograph is included in Emanuel Tov, ed., The Dead Sea Scrolls on Microfiche: A Comprehensive Facsimile Edition of Texts from the Judean Desert (Leiden, New York, Cologne: E. J. Brill, 1993). 4Q240 is apparently the second fragment from the right on the top line of PAM 43.400. It would be of extraordinary interest to see a pesher of Song of Songs, but this small scrap, if it represents Song of Songs at all (the closest match is Song of Songs 3:3–4), may be simply another divergent text (like 6Q6 Cant, 4Q106 CantA, 4Q107 CantC, and 4Q108 CantC).
Songs as a figurative account of Christ and the church and interprets some verses in terms of Christ and the soul.

The Christian commentator who has most profoundly influenced later Christian commentaries on the Song of Songs is Origen (185–253 C.E.). In general, Origen has played a significant role in the development of exegetical theory and practice in Christianity. He was a major influence on later Christian interpreters and theologians, including those who rejected him. In his youth, Origen wrote a “small volume” on the Song of Songs, of which only a paragraph survives. Around the year 240, Origen began composing a commentary in ten books on the Song of Songs, and later he wrote a series of homilies based on the commentary. Only a few fragments of these writings survive in the original Greek. We are dependent primarily on two translations into Latin: Jerome translated the first two homilies about 383, and Rufinus translated the first three books of the commentary about 410.

Origen’s commentary provides a running “bodily” interpretation of the Song as a wedding song in the form of a drama. It also provides one or two levels of “spiritual” interpretation for each verse: one in terms of Christ and the church and one in terms of Christ and the soul. These two “spiritual” interpretations influenced many centuries of...

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Christian interpretation. Jerome’s evaluation was that Origen surpassed all other commentators but in his Commentary on the Song of Songs Origen surpassed himself.\footnote{Jerome’s “Preface to Damasus,” in his translation. Baehrens, \textit{Origenes Werke}, Vol. 8, 26; Rousseau, \textit{Origéne}, 58; Lawson, \textit{Origen}, 265.}

As “the first great work of Christian mysticism,”\footnote{Lawson, \textit{Origen}, 6.} Origen’s commentary and homilies were the basis for a prodigious number of writings on the Song of Songs in Eastern and Western Christendom: hundreds of works were based on the Song of Songs. Origen’s commentary has justly received a significant amount of scholarly attention. Modern scholars are doing fascinating research on the complex history of commenting on the Song of Songs from Origen on.\footnote{Notably, Matter, \textit{The Voice of My Beloved}. See Elizabeth A. Clark, “The Uses of the Song of Songs: Origen and the Later Latin Fathers,” in \textit{Ascetic Piety and Women’s Faith: Essays on Late Ancient Christianity} (Lewiston, NY: Edwin Mellen Press, 1986), 386–427.}

The interconnections between Jewish writers, Hippolytus, and Origen are still far from clear. We know that Origen heard Hippolytus when he visited Rome in 212. To what extent was Origen’s interpretation of the Song of Songs influenced by Hippolytus?\footnote{Anne-Marie Pelletier in her \textit{Lectures du Cantique des Cantiques: De l’enigme du sense aux figures du lecteur}, Analecta Biblica 121 (Rome: Editrice Pontificio Istituto Biblico, 1989).}


The lack of original sources poses a constant problem for understanding the Song of Songs in the first three centuries of our era. Almost all of these materials are preserved
only in later materials, in rabbinic collections or patristic catenae. The comments of Tannaitic and early Amoraic interpreters are preserved in Mishnah, Tosephta, Mekhîltâ of Rabbi Ishmael, Talmud, and in several collections of midrashic materials that focus on the Song of Songs. As noted above, the citation of Song of Songs attributed to Theophilus is preserved in the sixth-century Catena of Procopius and in the fifth-century catena attributed to Eusebius. Melîto of Sardis's mention of Song of Songs is excerpted in Eusebius's Church History. Hippolytus's Commentary survives in Greek only in summary.

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41 Regarding the five main traditions of catena for Song of Songs, see Faulhaber, Hohelied-Proverben- und Prediger-Catenen.

42 There are several midrashic collections based on the Song of Songs. The most famous is Midrash HHaizitâ, also known as Midrash Rabbâh, or Midrash Rabbâtî. Several versions are known, e.g., Midrash Rabbh Shir ha-Shirim: Midrash HHaizitâ. Jerusalem and Tel Aviv: Devir, 1980.


We have Midrash Shir ha-Shirim. Eliezer Halevi Grünhut and Joseph Chaim Wertheimer, editors, Midrash Shir ha-Shirim, first edition by Eliezer Halevi Grünhut (Jerusalem, 1897); second edition by Joseph Chaim Wertheimer (Jerusalem: Ktav Yad va-Sefer Institute, 1981).

We also have a Yemenite Midrash, published in M. Friedländer, "זוחלתי pronounced as 'Shir ha-Shirim,'" in Festschrift zum achtzigsten Geburtstage Moritz Steinschneider's (Leipzig: Otto Harrassowitz, 1896).

We also have genizah fragments of two other midrashim, published respectively in Jacob Mann, "Some Additional Letters from Solomon B. Yehudah, Gaon of Palestine (about 1025-1051)," in Texts and Studies: In Jewish History and Literature, by Jacob Mann, Volume I, The Abraham and Hannah Oppenheim Memorial Publications 1 (Cincinnati, Ohio: Hebrew Union College Press, 1931), 322, n. 47a; and Jacob Mann, "A Leaf from a New Midrash to Canticles," in "Some Midrashic Genizah Fragments," Hebrew Union College Annual 14 (1939): 333-337.

There are apparently others. See Urbach, "Homiletical Interpretations," 247, n. 1; 250, n. 9.
fragments preserved in a much later work. The complete text survives only in a Georgian translation of an Armenian translation of the original Greek. Origen’s comments exist in Greek only as summary fragments in the catenae. Rufinus translated only the first part of Origen’s Commentary into Latin, liberally adding his own thoughts in the process. Jerome translated Origen into more accurate Latin, but only for the first two Homilies. The problems involved in using these later sources are many and often impossible to control: translators add their own material without notice, epitomizers epitomize to the point of incomprehensibility, citations are forced into a new form for new purposes, citations are made with no concern for their context, quotations are attributed to more famous people, citations are invented pseudonymously, and, perhaps worst of all, vast amounts of material are simply not preserved at all.

C. The Hebrew Text and the Early Translations

The easiest traditions to control are the translations of Song of Songs, but even they are problematic. Old Greek Song of Songs survives in its entirety with many witnesses. In contrast, we have only fragments of the translations of Aquila, Symmachus, Theodotion, and Quinta. We have these fragments thanks to Origen’s use of them in his Hexapla. Unfortunately, Origen or his successors were very selective in what they chose to preserve from these translations.

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44 Gérard Garitte has provided a Latin translation in Beati Hippolyti Sermo, Interpretatio Cantici Canticorum, Corpus Scriptorum Christianorum Orientalium, vol. 264 (Lovain: E. Peeters, 1965).

45 The fragments are preserved in the Catena of Procopius and in other catenae. See Origenes Werke, Vol. 8, xxviii; and above, note 34.

46 For Song of Songs as for most books, these fragments from Origen’s text-critical labors are preserved only in quotations by church writers and in Syriac translation in the Syro-Hexaplarp. The extant fragments have been collected in Frederick Field, Origenis Hexaplorum Qua Supersunt: Veterum Interpretum Graecorum in Totum Vetus Testamentum Fragmenta, volume 2 (Oxford: The Clarendon Press, 1875). Since Field, more fragments have been discovered. The Hexapla Working
The Old Greek text of Song of Songs was not static. At various points, scholars or scribes revised the text, sometimes with a view to the Hebrew text known to them. Origen is the notable example. By comparing the Old Greek text to the Hebrew available to him and to the other Greek translations at his disposal, he revised the Old Greek text and used critical signs to mark his revisions.

The Hebrew text itself was a moving target. We can enumerate about eight forms of the Hebrew text that are distinguishable from the Masoretic Text of Song of Songs. The Dead Sea Scroll fragments preserve a text (or texts) with frequent variations from the Masoretic Text. The original Old Greek represents another text, in many ways much closer to the Masoretic Text. The Aquila text represents one even closer but not yet identical to the Masoretic Text: it occasionally differs in vocalization, in consonants, in word division, and in quantity. Theodotion’s text appears to have differed in quantity from the Masoretic Text at 4:6, and Symmachus’s differed in quantity at 7:14. Origen’s

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47 For example, there was a tendency to preserve readings that explained obscure words or supported an allegorical interpretation. See Jay Treat, “Aquila, Field, and the Song of Songs,” in Salveson, Origen’s Hexapla and Fragments.

48 The caves of Qumran yielded four fragments of Song of Songs in Hebrew: 6Q6 Cant, 4Q106 Canta, 4Q107 Cantb, and 4Q109 Cantc. The first seven lines of 6Q6 Cant contain Cant 1:1–7a (with lacunae). Line 4 omits the word יִֽֽֽֽֽֽֽוֹ, and lines 5 and 6 are longer than the Masoretic Text. In addition, variant readings are clearly visible for several words. The other fragments vary even further from the MT. 6Q6 Cant has been published by M. Baillet, “6. Cantique des Cantiques,” in Discoveries in the Judaean Desert of Jordan III, Les ‘Petites Grottes’ de Qumrán: Textes, by M. Baillet, J. T. Milik, and Roland de Vaux (Oxford: Clarendon Press, 1962), 112–114 and plate XXIII. The fragments of 4QCant have not yet been published, but photographs are available in Tov, The Dead Sea Scrolls on Microfiche, as follows (see also Reed, The Dead Sea Scrolls Catalogue, 61):

<table>
<thead>
<tr>
<th>Fragment</th>
<th>Museum Inventory Number</th>
<th>Final Photograph</th>
</tr>
</thead>
<tbody>
<tr>
<td>4Q106 Canta</td>
<td>1118</td>
<td>PAM 43.097</td>
</tr>
<tr>
<td>4Q107 Cantb</td>
<td>1119</td>
<td>PAM 43.093</td>
</tr>
<tr>
<td>4Q108 Cantc</td>
<td>1118</td>
<td>PAM 43.097</td>
</tr>
</tbody>
</table>

The texts of Song of Songs found in these fragments deviate ever further from the MT. See also note 31 above regarding 4Q240.

49 Aquila differs most notably in quantity at 8:4. For details, see Treat, “Aquila, Field, and the Song of Songs.”
text represents another, still closer to the Masoretic Text. The Hebrew lying behind Jerome’s Vulgate is, perhaps predictably, the closest of the versional Vorlagen to the Masoretic Text. The Old Greek text represented by Philo of Carpasia in 7:1 may suggest the influence of yet another variation of the Masoretic Text. Even the vocalized Masoretic text of Song of Songs continued to vary in small details over the next several centuries.

It is likely that the Old Greek was the basis for the “younger” translations (Aquila, Symmachus, Theodotion, and Quinta), but the evidence for this assertion is sketchy. Usually, only a word or phrase is preserved at a time. The extant fragments of Aquila for Song of Songs amount to less than 17% of the complete text, and most of these are isolated words or phrases. The amounts preserved of Symmachus and Theodotion would be similar. Very little of Quinta is preserved for Song of Songs. There are no

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50 See section “B. Pluses and Minuses, Obeli and Asterisks,” in Chapter 2.

51 See “Note Regarding 7:1,” in Chapter 1.

52 According to the London Polyglot of 1657, the Ben Asher text tradition of Song of Songs varies slightly from the Ben Naftali tradition in four particulars. In 3:11, הָרִים נֶפֶשָׁה appears in the Ben Naftali text without a daghesh. In the same verse, the Ben Naftali tradition points יָפָה differently, and in 8:2, it points יָפָה differently. In 8:6, where the Ben Asher text has one word, הָרִים נֶפֶשָׁה, the Ben Naftali text gives two separate words, יָפָה יָפָה. Biblia Sacra Polyglotta: Complemententia Textus Originales, Hebraicum, cum Pentateucho Samaritano, Chaldaicum, Graecum, Versionumque Antiquarum... Vol. 6 (London: Thomas Roycroft, 1657), one of many pages numbered 13. For manuscript variants, see the critical apparatus in K. Elliger and W. Rudolph, ed., Biblia Hebraica Stuttgartensia, second edition revised by W. Rudolph and H. F. Rüger (Stuttgart: Deutsche Bibelgesellschaft, 1983).

53 There is also a fourteenth- or fifteenth-century Jewish translation of the Song of Songs into atticizing Greek. Because of its lateness, it does not come into consideration here. We have its entire text of Song of Songs and other biblical books in Codex Marciana Gr. vii, Venice, published in Oscar von Gebhardt, ed., Graecus Venetus: Pentateuchi, Proverbiorum, Ruth, Cantici, Ecclesiastae, Threnorum, Danielis versio graeco... Preface by Franz Delitzsch (Leipzig: F. A. Brockhaus, 1875), 480-487. According to the Gebhart, the translator used the Masoretic Text and occasionally consulted the previous Greek translations. For discussion, see Swete, Introduction, 56–58.

54 The limited evidence for Aquila's translation of the Song of Songs gives the impression that Aquila used the existing OG translation of Song of Songs as the basis for his translation. Treat, “Aquila, Field, and the Song of Songs.”

55 Origen may have found this translation in Epirus or near Jericho. Jerome’s Prologue to Damasus, which prefaces his translation of two of Origen’s homilies on the Song of Songs, says that Origen found a “fifth edition” of the Song of Songs on the coast of Actium. Baehrens, Origenes Werke, Vol. 8, 26. Lawson, Origen, 265. Epiphanius of Salamis, in On Weights and Measures, 18 (PG 43.268, cited by Lawson, Origen, 360, n. 3.), says Origen found Quinta in jars near Jericho and
indications in the extant manuscripts of Song of Songs that a separate καὶ ϝε recension was made of the original Old Greek Song.56

Various forms of the Old Greek translation of Song of Songs were translated into a variety of other languages. A few of the “daughter translations” of the Old Greek deserve mention here. An Old Greek text was translated into Latin in the second century. Forms of this Old Latin text were used for centuries in Latin Europe and Africa, even after the Vulgate appeared. Jerome made two recensions of the Old Latin, the first recension (in 387) according to the hexaplaric text of Origen, and a second, more thorough recension according to the Hebrew, the Vulgate (in 398).57 A pre-Jerome Old Latin and Jerome’s Hexaplaric Emendation of it can both be reconstructed to an amazing extent. Both are particularly important witnesses for the state of the Old Greek text before and after Origen.

The Old Greek was also translated into Fayyumic Coptic in an early period. Our earliest non-Hebrew manuscript of the Song of Songs is Hamburger Papyrus bilinguis 1, a copy of this translation made about 300 C.E.58 In 616–617, Origen’s hexaplaric text was rendered into a literal Syriac translation, known as the Syro-Hexaplar.59 The Syro-

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56See section “C. Relation to Barthélemy’s Καὶ ϝε Group,” in Chapter 2 below.
57Eva Schulz-Flügel, ed., Vetus Latina: Die Reste der altlateinischen Bibel, Volume 10/3, Canticum Canticorum, Fascicle 1, Transmission (Freiburg: Verlag Herder, 1992), 12, treats both the Hexaplaric Emendation and the Vulgate as determined reworkings of an Old Latin base.
58Published by Bernd Jörg Diebner and Rodolphe Kasser, ed., Hamburger Papyrus Bil. I: Die attestamentlichen Texte des Papyrus bilinguis I der Staats- und Universitätsbibliothek Hamburg, Coptic texts edited by Angelicus M. Kropp, Bernd Jörg Diebner, and Rodophe Kasser, Greek texts edited by Christian Voigt (Geneva: Patrick Cramer, 1989). Song of Songs in this manuscript is not bilingual; it appears only in Coptic. See below, Chapter 1, Section B, §1.
59Published by Antonio Maria Ceriani, ed., Codex Syro-Hexaplaris Ambrosianus: Photolithographice Editus, Photolithography by Angelo Della Croce, Monumenta Sacra et Profana 7 (Milan: Bibliotheca Ambrosiana, 1874).
Hexaplar is important for preserving Origen's recension, his critical signs, and readings of the "younger translations."

The Old Greek translation is the first interpretation of the Song of Songs of which we have a substantial record. It was a presumably a Jewish translation, even though no citation of it by Jews exists apart from a few allusions and its use in subsequent Jewish translations such as Aquila. Hippolytus and Origen worked from a form of the Old Greek translation. Indeed, all Christians writing on the Song of Songs in Greek used it, and for centuries Christians who spoke other languages would use translations of the Old Greek into their own tongue.

D. Outline of This Study

Chapter One provides a new critical edition of Old Greek Song of Songs in the format of the Computer Assisted Tools for Septuagint Study (CATSS) Variants Project. It presents new and corrected collations of several manuscripts. The emphasis of the edition on representing the overall transmission history of the text with as much evidence as possible. Because none of the readers of whom we have knowledge had access to a text identical to the original text, it is important to see what variations in the text may have been available to its readers through the centuries.

Chapter Two examines the Old Greek text for its characteristics. It finds that the translation appears to have been a relatively serious attempt to represent each element in its Hebrew Vorlage by a corresponding formal equivalent in Greek. There are no indications that its translator interpreted the text allegorically, but its consistent formal equivalence with the Hebrew resulted in a Greek text that was just as multivalent as the Hebrew — open to allegorical interpretation on a wide variety of levels. It was the work of a Jewish translator of modest skill, working about the beginning of the common era. Some of its scribes provided aids for the use of readers: divisions of sense-units and rubrics (headings in red
ink) to identify changes in speaker. For example, Codex Sinaiticus, a fourth-century Old Greek manuscript, uses rubrics to indicate speakers such as “The Bride” or “The Groom’s Companions.”

Chapter Three examines the rubrics in Old Greek manuscripts, and discovers that they have no known precedent in late antique manuscripts of drama and dialogue. Instead, the rubrics appear to have been a new genre of interpretive material. The rubrics lead the implied reader to read the Song as a dramatic narrative in which the same speakers appear again and again and carry on a dialogue. Although “para-textual,” the rubrics strongly influence the reception of the text by its reader. For the most part, the Greek rubrics focus on the narrative level of the text, without specifying an allegorical interpretation. (In contrast, most of the Latin rubrics focus on specifying an allegorical interpretation). The restraint of the Greek rubrics with regard to allegory means that they leave the text open to many interpretations, at the same time that they guide the reader toward a very particular understanding of the narrative. Like other allegorical interpretations of Song of Songs, the rubrics both theologize the eroticism and eroticize the theology.

Chapter Four examines the rubrics of the Codex Sinaiticus in more detail. These rubrics bear a literary relationship with rubrics in several later Latin manuscripts. Their use in both Greek and Latin is examined. Redaction criticism is used to speculate about their development from a hypothetical Greek predecessor. Examination of this rubric tradition suggests the possibility its first creators may have been Greek-speaking Jews, even though the tradition survives only in a later form in Christian manuscripts.
Chapter 1

The Old Greek Text of the Song of Songs

A. Introduction

The earliest surviving interpretation of the Song of Songs as a whole is the Old Greek (OG) translation of the Hebrew text. In comparison to biblical books like Daniel, the OG textual situation for Song of Songs is relatively simple. There appears to have been only one OG translation of the Song. Its text-form served as the basis for all later OG manuscripts, which in turn provide the bases for the Latin \(^1\) and Coptic translations, and for the "younger" Greek translations: Aquila, Symmachus, Theodotion, and Quinta. The OG translation is relatively "literal," in the sense that it generally attempts to represent each part of its Hebrew Vorlage with a formal equivalent in Greek. \(^2\) As the Hebrew text changed, \(^3\) various revisers, notably Origen himself, felt compelled to "correct" the OG text to correspond more closely to the particular Hebrew texts they knew.

In 1823, James Parsons produced a critical edition of the Song of Songs as part of the monumental edition of the OG begun by Robert Holmes. \(^4\) For its main text, the Holmes-Parsons edition (HP) adopted the text of the Sixtine edition. The Sixtine text itself was based on Codex Vaticanus (B). Against the Sixtine text, Parsons collated the variants

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\(^1\) The Old Latin text-form in turn served as the basis for all later Latin texts, including Jerome's Hexaplaric Recension and his more thoroughgoing revision known as the Vulgate. So Schulz-Flügel, *Vetus Latina*, 12–13.

\(^2\) See Section "A. Consistent Formal Equivalence with the Hebrew ('Literalness')" in Chapter 2, below.

\(^3\) That the forms of the Hebrew text varied during Antiquity is documented by the variations from the Masoretic Text that we find in Origen's asterisks and obeli. For details, see section "B. Pluses and Minuses, Obeli and Asterisks," in Chapter 2. Other variations in Hebrew are represented by Qumran fragments, Aquila, Symmachus, Theodotion, Jerome, Philo of Carpasia. For additional details, see above, pp. 14–15.

Chapter 1  The Old Greek Text  Page 21

evidenced in the two uncial codices Codex Alexandrinus (A) and Codex Venetus (V), in fifteen minuscule manuscripts, and in citations by seven church writers. In addition to the text of the Sixtine edition, Holmes-Parsons included variants from other major editions: the Complutensian Polyglot (1517), the Aldine edition (1518 or 1519), Grabe’s edition of Codex Alexandrinus (1707–1720), and the Catena of Nicephorus (1772–1773).

Since 1823, every edition of the Old Greek Song of Songs (Tischendorf, Swete, and Rahlfs) has been a manual edition, focusing on the principal codices. The Larger Cambridge Edition, edited by Brooke and McLean, did not include the Song of Songs. The eleventh volume of the Göttingen Septuagint will contain the Song of Songs, and collations have been made for this purpose; but this volume has no editor now that Joseph Ziegler has died. In the interim, the present chapter presents an updated critical edition, based largely on that of Holmes-Parsons.

5Holmes-Parsons mistakenly numbered Codex Venetus as if it were a minuscule manuscript.
6Holmes-Parsons lists the manuscripts it used on unnumbered pages at the very end of vol. 5 (the first and second page of Folio 4Y). Using today’s sigla, they are: B, A, V, 68, 106, 147, 155, 157, 159, 161, 248, 252, 253, 254, 296, 297, 300, 311, 487. In chapter one only, HP also used 125 and 311. See our list in section B, pp. 26–34 below.
7Origen (Delarue’s edition), Athanasius (Montfaucon’s edition of 1777), Basil the Great (Parisian edition of 1721), John Chrysostom (Montfaucon’s edition), Isidore of Pelusium (Parisian edition of 1638), Cyril of Alexandria (Aubertus’s edition of 1638), and Theodoret (J. L. Schulze’s edition of 1769).
12In the Foreword to her edition of the Old Latin, Schulz-Flügel acknowledges that she used the Göttingen OG collation, for which she thanks Robert Hanhart.
13Private letter from Detlef Fraenkel of the Septuaginta-Unternehmen, Göttingen (September 8, 1993).
The present edition contains all of the information supplied by Holmes-Parsons, and such other manuscript evidence as has been published up to the present.\textsuperscript{14} Klostermann has corrected some of the collations in Holmes-Parsons,\textsuperscript{15} and I have incorporated these corrections into this edition. To these data I have added the readings of Codex Sinaiticus (S) and Codex Ephraemi (C), both of which Tischendorf published after Holmes-Parsons. I have checked the readings of Codex Alexandrinus (A) and Codex Sinaiticus (S) from published photographic plates and have corrected the collation of Codex Venetus (V). To this material, I have added the evidence of as many of the more recently discovered OG manuscripts as possible: the readings of the Palau Ribes papyrus (PPal), the Bodleian papyrus (924), the London papyrus (952), the Berlin parchment (PBer), and the Damascus palimpsest (PDam). In addition, I have included readings from the Fayyumic Coptic Hamburg papyrus (PHam), the earliest extant non-Hebrew manuscript for the Song of Songs.

\textsuperscript{14}Rahlfs's index lists more than a hundred minuscule Greek manuscripts that could be used to create a truly comprehensive edition of OG Song. In addition to those included in HP, Rahlfs lists these fifty-one manuscripts: 46, 122, 130 (?), 149, 260, 261, 315, 326, 327, 330, 331, 336, 339, 359, 382, 411, 423, 425, 436, 437, 442, 443, 462, 464, 471, 485, 507, 534, 542, 543, 545, 547, 548, 549, 563, 571, 575, 600, 601, 602, 609, 613, 631, 637, 698, 706, 728, 752, 754, 755, and 769. The following fifty-nine Greek manuscripts contain the text of Song with catena: 139, 261, 297, 348, 352, 353, 354, 360, 361, 378, 389, 390, 415, 436, 437, 439, 447, 463, 464, 465, 482, 484, 485, 486, 494, 499, 502, 503, 504, 540, 555, 560, 561, 562, 571, 572, 580, 632, 636, 645, 650, 666, 675, 676, 678, 688, 701, 704, 712, 721, 727, 732, 733, 734, 756, 757, 758, and 760. Rahlfs also lists many more manuscripts that contain commentaries on Song. Alfred Rahlfs, \textit{Verzeichnis der griechischen Handschriften des Alten Testaments}, Mitteilungen des Septuaginta-Unternehmens der Königlichen Gesellschaft der Wissenschaften zu Göttingen, Band 2 (Berlin: Weidmannsche Buchhandlung, 1914). Presumably, still more manuscripts have come to light since Rahlfs compiled his index. The task of collating such a vast number of manuscripts is daunting.\textsuperscript{15}

\textsuperscript{15}Because the collation of manuscript 253 for Holmes-Parsons was faulty, Klostermann recollated this manuscript. He also provided corrections for 159 and 161. Erich Klostermann, \textit{Analecta zur Septuaginta, Hexapla und Patristik} (Leipzig: A. Deichert'sche Verlagsbuchhandlung, 1895), 18–19, 24.
The editions of Swete and Rahlfs\textsuperscript{16} have been consulted. Their texts have been incorporated into this edition, and their readings have been given appropriate weight in evaluating difficult places in the manuscripts.

At relevant points, the edition includes the testimony of translations made directly from the OG; especially, the Latin, the Coptic, and the Syro-Hexaplar.\textsuperscript{17} In the absence of the Beuron edition,\textsuperscript{18} I have used DeBruyne’s edition of Old Latin\textsuperscript{19} and Vacarri’s edition of Jerome’s hexaplaric revision.\textsuperscript{20}

I have been able to use excellent critical editions for several church writers, such as Origen and Gregory of Nyssa. When no better edition exists for a church writer (such as Philo of Carpasia or the Catena of Procopius), I have used the editions in Migne’s \textit{Patrologia Graeca}.

The format used for the critical apparatus is that of the CATSS (Computer Assisted Tools for Septuagint Studies) Variants Project at the University of Pennsylvania.\textsuperscript{21} The

\textsuperscript{16}I have used the electronic version of Rahlfs, \textit{Septuaginta} (ninth edition) in the preparation of this edition. This computer form was prepared by the TLG (Thesaurus Linguae Graecae) project, directed by Ted Brunner at the University of California, Irvine, with further verification and adaptation (in process) by the CATSS (Computer Assisted Tools for Septuagint Studies) project at the University of Pennsylvania.

The Rahlfs text contains a typographical error: \textit{εὐδοκητα} in 7:10.2 should be \textit{εὐδοκητα}. See also “Note Regarding 1:4” in regard to accentuation in Rahlfs. In addition, the TLG version of Rahlfs and electronic versions dependent on it have a comma instead of a period as the last punctuation mark in 5:1.

\textsuperscript{17}See the appropriate places in Section B, below, for descriptions and details of publication.

\textsuperscript{18}The first, introductory fascicle of the Beuron critical edition of Old Latin translations of Canticles has appeared: Schulz-Flügel, \textit{Vetus Latina}, Fascicle 1, Transmission. We look forward to the remaining fascicles.


\textsuperscript{21}The goal of the CATSS Variants Project is to create and maintain an electronic database in which every known variant of the Greek Jewish Scriptures has been recorded. Because the database is electronic, it can easily be updated and corrected as new or better information appears. For a description of the project and the format of the text, see John R. Abercrombie, William Adler, Robert A. Kraft, and Emanuel Tov, \textit{Computer Assisted Tools for Septuagint Studies (CATSS): Volume 1, Ruth, Septuagint and Cognate Studies} 20 (Atlanta: Scholars Press, 1986).
The basic feature of the CATSS approach is to treat each word (and its supporting witnesses) on a separate line. The edition exists in electronic form, soon to be supplied with SGML tagging and available under the auspices of the CATSS Variants Project.

The following procedures guided the creation of this edition’s critical apparatus.

1. Text in the critical apparatus is treated as it normally is in a CATSS edition. Each word appears on its own line. Punctuation marks, rubrics, stichi, and paragraphi are all treated as if additions to the text. 2. I have recorded all possible witnesses for variants. Where an ancient manuscript differs from the others, I explicitly cite 952 PPal PBer PDam 924 BSACV 147 Hippol Orgn (CatP) GregN PhiloC directly from my reading of the sources. Wherever the apparatus indicates the existence of these or other witnesses, the reader may infer that they do not disagree with our main text, even if they are not explicitly mentioned. Where it seems helpful to do so, I record in square brackets such witnesses as may be inferred from Holmes-Parsons and its correctors. Other witnesses (citations and translations) are recorded where their testimony seems useful for establishing the text or for correcting misunderstandings in previous editions. 3. Where one modern edition differs from others, I record the readings of Holmes-Parsons, Swete, and Rahlfs explicitly. When no manuscripts are cited in support of editorial differences, the reader may infer that no manuscript variants are known to me. 4. When I demote a word from Holmes-

\[22\] One weakness of a traditional critical apparatus, such as that of Holmes-Parsons, is that the editor assumes a particular main text and tends to list only those witnesses that vary from it. The witnesses that explicitly agree with that text are not listed. As a result, if we assume another main text, we can no longer be positive which manuscripts supported the previous text. We can only infer them. For that reason, I have attempted to make this apparatus more explicit than usual.

Another weakness is that editors tend to mark only the first instance of a variant that occurs frequently; e.g., the reading \(d\sigma\epsilon\lambda\phi\delta\omega\) for \(d\sigma\epsilon\lambda\phi\delta\) in V. As a result, one never knows whether that variant actually occurs in any particular later case. The CATSS Variants system forces an editor to be explicit for each case.
Parsons's main text into a variant reading, I spell out the manuscripts implied in square brackets.23

One of the serious failings of the Holmes-Parsons edition is that it did not publish the rubrics that accompany many of the Greek manuscripts of Song of Songs.24 Klostermann, who published the rubrics of two manuscripts,25 pointed out that they could be of great help in distinguishing families of manuscripts.26 Unfortunately, most of the rubrics remain unpublished and unstudied. For the purposes of the edition in this chapter, the critical apparatus marks the places where published rubrics occur. Because these rubrics deserve detailed study as interpretive devices, I present their contents in a separate chapter.

The Holmes-Parsons edition resolves nomina sacra and other abbreviations with no indication to the reader that they have been expanded. I preserve the manuscript forms of nomina sacra in those manuscripts I have examined. For the same manuscripts, I have indicated abbreviations by placing parentheses around the expansion; for example, Σαλωμί(ων) V in Song of Songs 1:1. Compendia (such as Κ for καλ) are treated as just an alternative way of writing the same letters and are not noted.

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23 This procedure is necessary because Holmes-Parsons does not list the witnesses that support its text. It only lists the witnesses that support variants. One infers that the rest of the manuscripts support the text. See the previous note.

24 Holmes-Parsons ignored punctuation and divisions in its manuscripts. They also tended to "regularize" the readings of manuscripts. For example, HP replaces nomina sacra with full spellings, corrects itacisms, and forces its text to follow strict rules of movable nu. All of these practices obscure the variants of the manuscripts and make it harder to determine the interrelationships of manuscripts. The same may be said of other editions, for example, the editions of Philo of Carpasia or the Catena of Procopius.

25 The rubrics of HP 161 were published in Klostermann, Analecta zur Septuaginta, 39–42. The rubrics of Codex V were published in Klostermann, "Rollenverteilung," 158–162.

26 Klostermann, De libri Coheleth, 4.
Of three major ways to divide the Song of Songs into verses, I have chosen to follow the versification used in Rahlfs, which is almost identical to that in the Masoretic Text. This versification is within one verse of those used by Swete and De Bruyne. Lines within verses are occasionally identified with a number following the verse number and separated from it by a period; for example, 5:2.6 means chapter five, verse two, line six.

**B. Manuscripts, Abbreviations, and Sigla Used in This Edition**

1. **Uncial Greek Manuscripts on Papyrus**


Description: Fragment of uncial papyrus codex of unknown provenance from beginning of fourth century. Fragment of Song 5:12–6:10 (and Apology of Aristides). No rubrics or stichoi.

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27 We may label them the Hebrew, the Latin, and the mixed systems. There is a simple test to determine which versification system a particular edition uses. Find the verse, “Turn, turn, O Shulamite.” If it is in 7:1, the order is Hebrew. If it is in 6:12, the order is Latin. If it is in 6:13, the order is mixed. The Hebrew order is used in Rahlfs, Swete (in parentheses), the New American Bible, the Jerusalem Bible, and editions of the Masoretic Text. The Latin order is used in Swete, the Jerusalem Bible (in italics), and editions of the Vulgate. The mixed order is used in the KJV, RSV, NRSV, NIV, NEB, REB, and TEV. De Bruyne follows the Hebrew order in chapter 1 and the Latin order for the remaining chapters.


Chapter 1  The Old Greek Text  Page 27

PPal  San Cugat del Vallés: Seminario de Papirologá, P. Palau Ribes 225r.30

Description: fragment of one page of a papyrus codex. The recto (with horizontal fibres) is a palimpsest.31 Its upper writing is the text with which we are concerned: a list of short extracts from OG Qoheleth, Song of Songs, and Sirach.32 This text dates from the last half of the fourth century or the first half of the fifth. The first part of Song of Songs 4:15 is cited. No rubrics or stichi.

924 Oxford: Bodleian Library, Greek bibl. g. 1 (P).33

Description: seventh- or eighth-century fragment of uncial papyrus codex from the Fayyum. The fragment is medium brown papyrus, 65 mm wide, 45 mm high. The ink is brown-black ink, faded toward the right on the first side. The first sides has horizontal fibres (irregular towards the right margin), the second side has vertical fibres. The fragment has several small holes and there are stains on the first side. Lines are 8–9 mm apart. The right margin (at least 16 mm) is visible on the first side. The left margin (at least 18 mm) is visible on the second side. There would be about sixteen lines per column, yielding a column about 136 mm high.


31 This anthology is written over an unidentified text from the late third century. On the verso of the page is a Christian text in two columns.

32 The contents are, in order, Qoheleth 1:5–6, 8–11, 15; 2:15; 1:18 (sic); 2:14; 3:11, 15; 4:2, 5, 6, 9–11; 7:23–24; 8:14; Song of Songs 4:15; Sirach 48:6, 18, 23; 50:3, 8, 12, 14, 16, 18, 22; 51:1–2. O’Callaghan, "Frammenti antologici," 358, suggests the presence of magical formulations. I have the impression that these are private notes made by a reader of these three texts.

The fragment contains parts of Song of Songs 1:6.5–1:7.2; 1:8.4–1:9.2. No rubrics. Stichs are arranged in narrow columns. Each stich is written on one or two lines; the first line extends to the left margin and is 16–18 letters long (mean length: 17 letters); the rest of the stich (if any) is indented 15–17 mm to the right on the next line below. The initial letter in each stich is the same size as the other letters in the text.

2. **Uncial Greek Manuscripts on Parchment**

**PBer** Berlin: Staatliche Museen, Ägyptische Abteilung, Papyrussammlung, P. 18196.34

Description: fragmentary fourth-century uncial parchment codex of unknown provenance. Fragment of Song 5:13–6:4. No rubrics. Stichs are arranged in narrow columns. Each stich is written on one or two lines; the first line extends to the left margin and is 17–23 letters long (mean length: 20 letters); the rest of the stich (if any) is indented to the right on the next line below.

**PDam** Damascus: Omayyad Mosque, Qubbat al-Ḥazna, Phot. 212.35

Description: fourth- or fifth-century uncial parchment palimpsest from Damascus. Fragment of Song 2:1–6; 2:17–3:2; 5:8–13. Lost (only a photograph remains). No rubrics. Stichs are arranged in wide columns. Each stich is written on one or two lines; the first line extends into the left margin and is 18–28 letters long (mean length: 23 letters); the rest of the stich (if any) is indented to the right on the next line below.

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35 This manuscript from the storeroom of the Ommayad mosque in Damascus is now lost, but Bruno Violet made a photograph of it in 1900 or 1901. Using the photograph (number 212), Kurt Treu published the fragment as number VII in his “Majuskelbruchstücke der Septuaginta aus Damaskus,” Nachrichten der Akademie der Wissenschaften in Göttingen, I. Philologisch-historische Klasse, Num. 6 (Göttingen: Vandenhoeck & Ruprecht, 1966), 203–204, 217–219.
the next line below. Sometimes, the initial letter of a stich is slightly larger than the other letters.

B Codex Vaticanus = HP II. Rome: Biblioteca Apostolica Vaticana, Vaticani graeci, 1209.36

Description: fourth-century parchment. No rubrics. Stichs are arranged in wide columns. Each stich is written on one or two lines; the first line extends to the left margin and is 20–29 letters long (mean length: 24 letters); the rest of the stich (if any) is indented on the next line below. The initial letter in each stich is the same size as the other letters.

S Codex Sinaiticus = N. London: British Museum, Additional Ms. 43725.37

Description: fourth-century parchment. Rubrics are indented from the right. Stichs are arranged in wide columns. Each stich is written on one or two lines; the first line extends to the left margin and is 20–28 letters long (mean length: 24 letters); the rest of the stich (if any) is indented on the next line below. The initial letter in each stich is the same size as the other letters.

According to Milne and Skeat's analysis, Song of Songs was written by Scribe A but corrected by scribe D (the most careful of the Sinaiticus scribes) before it left the scriptorium.38

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Chapter 1  The Old Greek Text

A  Codex Alexandrinus = HP III. London: British Museum, Royal 1 D.V–VIII.  
Description: fifth-century parchment. Rubrics are centered. Stiches are arranged in wide columns. Each stich is written on one or two lines; the first line extends to the left margin and is 20–27 letters long (mean length: 23 letters); the rest of the stich (if any) is indented on the next line below. The initial letter in each stich is larger than the other letters.

Description: fifth- or sixth-century parchment, overwritten in thirteenth century. Song 1:1–3:8 in fragmentary condition. No rubrics. Stiches are arranged in very wide columns, with each stich on one line.

Description: eighth–ninth century parchment. An informal preface to Song of Songs has one reference each to Aquila, Symmachus, and Quinta. Itacistic spellings abound. Rubrics are indented. There are no stiches, but sections larger than stiches are arranged with the first line extending to the left margin and the rest of


40 Constantinus Tischendorf, ed., Codex Ephraemi Syri Rescriptus (Leipzig: Bernhard Tauchnitz, Jr., 1845). There is no photographic reproduction of Codex Ephraemi.

41 I have made numerous corrections in the collation of Codex Venetus (V) from examination of a microfilm of the manuscript. The Biblioteca Nazionale Marciana graciously provided this microfilm. Erich Klostermann published the preface to Song of Songs in his inaugural dissertation, De libri Coheleth versione Alexandrina (Kiel: Schmidt & Klaunig, 1892), 4–6. He published its rubrics in Erich Klostermann, “Eine alte Rollenverteilung zum Hohenlied,” Zeitschrift für die alttestamentliche Wissenschaft 19 (1899): 158–162. Both publications contain errors but are still useful for interpreting difficult places in the manuscript. In his Analecta zur Septuaginta, 34, he expressed the intention of publishing a collation of the whole manuscript. Such a collation has never been published.
the section (if any) indented on succeeding lines. The initial letter of each section is larger than the rest.

3. **Minuscule Greek Manuscripts on Parchment or Paper**

68 Venice: Biblioteca Nazionale Marciana, Graeci 420 (previously Gr. 5).

   Description: fifteenth-century parchment.

70 See 487 (below).

106 Ferrara: Biblioteca Comunale Ariostea, 187 II.

   Description: fourteenth-century paper.

125 Moscow: Russian Historical Museum, Synodal (Patriarchal) Library, Gr. 30 (or No. 3).42

   Description: fourteenth-century paper, but Song of Songs is on pages added in fifteenth century.

147 Oxford: Bodleian Library, Ms. Laudiani græci 30 A (K. 96).

   Description: twelfth-century parchment, with Catena of Polychronius.43

   Divisions are marked in red numerals.44 Stichi. No rubrics.

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42 In the *Addenda et emendanda* on the unnumbered page after folio 4X of Vol. V, HP gives the collation for only chapter 1 of this manuscript. In private correspondence, M. П. Лукчев, Director of the Russian State Archives of Medieval Documents refers to its description in Archimandrite Vladimir, *Систематическое описание рукописей Московской Синодальной (Патриаршей) библиотеки* [Systematic Description of Manuscripts of the Moscow Synodal (Patriarchal) Library], Part 1 (Moscow, 1894), 2–3.


44 Examining the original manuscript, I have corrected the readings of 147 given in HP.
155 Oxford: Bodleian Library, Ms. Auctarium T.2.4 (Misc. 204; previously Meerman 115).

Description: eleventh-century parchment. Song of Songs from 1:7 to the end.

157 Basel: Öffentliche Bibliothek der Universität Basel, B.VI.23 (Omont Nr. 5).

Description: twelfth-century parchment.

159 Moscow: Russian State Archives of Medieval Documents, Dresd A.107.45

Description: tenth- or eleventh-century parchment.

161 Moscow: Russian State Archives of Medieval Documents, Φ.1607.46

Description: fourteenth-century paper. Song of Songs with rubrics and with readings from Aquila, Symmachus, and Theodotion.

234 See 311 (below).

45Both ms. 157 and ms. 159 were originally housed in the Synodal Library in Moscow. In 1788, Christian Friedrich von Matthäi bought them, and thereafter they were housed in the Königliche öffentliche Bibliothek. In 1917, this library became the Sächsische Landesbibliothek. Because there was some doubt about the legitimacy of the acquisition through Matthaei, both manuscripts were returned to Moscow in 1947. Since then, they have resided in Moscow in the Central State Archives, now known as the Russian State Archives of Medieval Documents. This information derives from two private letters: one dated February 4, 1994 from Dr. Manfred Mühlner and one dated February 15, 1994 from Perk Loesch, both of the Sächsische Landesbibliothek in Dresden.

When this manuscript was collated for HP, it was in the Königliche öffentliche Bibliothek of Dresden, where it was known as Dresden A.107. Erich Klostermann published corrections to this collation in his *Analecta zur Septuaginta*, 39. In correspondence dated May 18, 1994, M. И. Лукчев, Director of the Archives indicated that he had been unable to locate this manuscript.

46Like manuscript 159, this manuscript was previously in the library of Dresden, and was returned to Moscow in 1947 (See the previous note). In Dresden, it was known as Dresden A.170. In the Russian State Archives of Medieval Documents, it is known as Φ.1607.

Klostermann published corrections to the HP collation in his *Analecta zur Septuaginta*, 39–44. Among these corrections, he published the manuscript’s rubrics. See Section “C. Codex 161” in Chapter 3, below. Klostermann, *Analecta zur Septuaginta*, 39, notes that the text of 161 is closely related to that of 248.

In 1785, G. L. Spohn published Christian Friedrich von Matthäi’s collation of this manuscript. In his inaugural dissertation at Christiana Albertina University, Klostermann, *De libri Coheleth*, 7–8, pointed out that Frederick Field cited this manuscript as two separate witnesses, 161 and Codex Matthaei (“Mat.”), without realizing that these are simply two collations of the same manuscript. See Frederick Field, *Origenis Hexaplorum Quae Supersunt: Veterum Interpretum Graecorum in Totum Vetus Testamentum Fragmenta*, Volume 2 (Oxford: The Clarendon Press, 1875), 410.
Chapter 1  The Old Greek Text

248 Rome: Biblioteca Apostolica Vaticana, Vaticani graeci, 346.\textsuperscript{47}
   Description: thirteenth-century paper. Hexaplaric notes in margin.

252 Florence: Biblioteca Medicea-Laurenziana, Plutei VIII 27.
   Description: tenth-century parchment. Song with scholia and hexaplaric notes.

   Description: eleventh-century parchment.\textsuperscript{48}

254 Rome: Biblioteca Apostolica Vaticana, Vaticani graeci, 337.
   Description: tenth-century parchment.

296 Rome: Biblioteca Apostolica Vaticana, Palatini graeci, 337.
   Description: eleventh-century parchment.

   Description: twelfth-century parchment. Song 1:1–6:8.

300 Codex Eugenii iii.
   Description: twelfth-century parchment, text with catena, now lost.


\textsuperscript{48} Klostermann provided corrections to the “indecently bad” HP collation, but he did not publish the minor details of his complete collation. Klostermann, \textit{Analecta zur Septuaginta}, 17–19, 24.
311 Mosco: Russian Historical Museum, Synodal (Patriarchal) Library, Gr. 354 (or No. 2). HP
description: twelfth-century parchment.

487 Munich: Bayerische Staatsbibliothek München, Cod. Græc. 369 (Inferioris bibliothece armario I 18) = HP 70.


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HP collated this manuscript under two sigla: 234 and 311. Rahlfs consolidated the sigla under 311. For Song, HP gives the collation of this manuscript only for chapter 1. This collation is in the *Addenda et emendanda* on the unnumbered page after folio 4X of Vol. V. In private correspondence, M. P. Lykichev refers to its description in Vladimir, *Systematic Description of Manuscripts of the Moscow Synodal (Patriarchal) Library*, 2–3.

Most of the manuscript, including Song of Songs, is on parchment. Other portions of the manuscript are on paper and date from the sixteenth century.

Holmes-Parsons used the siglum 70 for a group of manuscripts. Rahlfs retired siglum 70 and assigned new numbers to the group’s individual manuscripts. He gave the number 487 to the member of this group containing the song. See Rahlfs, *Verzeichnis*, xxv, 156, 335; Wilhelm Gerhäuser and Alfred Rahlfs, *München Septuaginta-Fragmente*, Mitteilungen des Septuaginta-Unternehmens der Königlichen Gesellschaft der Wissenschaften zu Göttingen, Band 1. iv (Berlin: Weidmannsche Buchhandlung, 1913), 101–118; Ignatius Hardt, *Catalogus Codicum Manusciporum Graecorum Bibliothecae Regiae Bavariae*, Volume 4 (Munich: J. E. Seidel, 1810), 91–92. The Bayerische Staatsbibliothek was previously known as the Hof- und Staatsbibliothek.

The manuscript contains all of Song of Songs. In 1994, I collated the portion of this manuscript that appears in the critical apparatus, Song of Songs 1:1–3:10.
4. **Coptic, Latin, and Syriac Manuscripts**

LaW  Latin manuscript, Stuttgart, Württembergische Landesbibliothek, HB. II,35 = Z in
DE BRUYNE = W in Schulz-Flügel (about 800 C.E.).

This edition uses LaW and LaF only as Latin witnesses to the rubrics of the
Sinaiticus tradition. Therefore S-LaW-LaF often appear together in rubrics. The
text of LaW-LaF is a Vulgate text with a very few OL elements.

LaF  Latin manuscript, Fribourg, Bibliothèque Cantonale et Universitaire, L75 II = F in
DE BRUYNE (thirteenth century).

La169  Latin manuscript, Salzburg, Stiftsbibliothek St. Peter a.IX.16 = S in DE BRUYNE =
169 in Schulz-Flügel. (end of eighth century).

DE BRUYNE first identified the text of Lat169 and Lat170 as that of a pre-
Jerome OL text.

La170  Latin manuscript, Graz, Universitätsbibliothek 167 = G in DE BRUYNE = 170 in
Schulz-Flügel. (twelfth century).

DE BRUYNE considered Lat170 an independent witness to the OL text.

Schulz-Flügel has now shown that instead Lat170 copied Lat169 and incorporated
the inferior changes of Lat169c.

La5704  Latin manuscript, Vatican Latin 5704, produced near the end of the sixth
century. It contains Epiphanius’s translation of Philo of Carpasia’s commentary on

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54 For OL elements, see the underlined portions of the Latin text in Section “B. Text and
Translation of the Old Greek and Old Latin with Rubrics,” in Chapter 4, below.
Song of Songs and is cited when its translation of Song of Songs differs from that of LaH.

Epiphanius the Scholastic (a sixth-century contemporary of Cassiodorus and not to be confused with Epiphanius of Salamis, the famous fourth-century heresy-hunter and metropolitan bishop of Cyprus) is otherwise unknown. He translated Philo of Carpasia's commentary on Song of Songs into Latin at the request of Cassiodorus in the sixth century. For the most part, Epiphanius used Jerome’s Hexaplaric Emendation (LaH) rather than translating the OG text of Song of Songs, and therefore La5704 is the primary witness to LaH. Readings are to be found in Petrus Franciscus Foggini’s *editio princeps* (Rome, 1750), in Giacomelli’s edition (Rome, 1772) as reprinted in PG 40, in VACARRI, in SAGOT, and in the recent critical edition by Aldo Ceresa-Gastaldo. See LaH, below.

La160 Jerome’s Hexaplaric Emendation of the OL as found in manuscript Saint-Gall, Stiftsbibliothek 11 (eighth century before 781 C.E.) and edited by DE BRUYNE, 109–115.

PHam Hamburg: Staats- und Universitätsbibliothek, Hamburger Papyrus bilinguis 1. Description: uncial papyrus codex from the Fayyum about 300 C.E. The codex contains Song of Songs in Coptic, Lamentations of Jeremiah in Coptic, and

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Chapter 1

The Old Greek Text

Qoheleth in Coptic and Greek. The Coptic is Fayyumic (specifically, dialect “F7”). Text is written continuously with no rubrics or stichoi, but the punctuation mark + may divide stichoi.

SyH  Syro-Hexaplar. Milan: Biblioteca Ambrosiana, Codex Syro-Hexaplaris Ambrosianus, C. 313 Inf.61

Description: ninth-century parchment. Literal Syriac translation of hexaplaric OG with hexaplaric readings and notes in margin. In the context of an OG edition, SyH is important primarily as a witness to Origen’s text.

5. Other Ancient Texts and Text Traditions

Arm  Armenian

Arm2  Armenian (reading reported in HP as found in 2 codices of Sergius Maleæ)

Fa  Fayyumic Coptic, as found in PHam, and edited by Kropp, Diebner, and Kasser.

LaB  The OL text as found in Lat169 + Lat170 and as published by DEBRUYNE.

In the absence of the Beuron edition, DEBRUYNE’s edition is our best approximation of pre-Jerome Old Latin. LaB follows the phrasing of the Old Greek fairly mechanically until Song of Songs 6:3, at which point the translation style changes. Compare 4:2–3 with 6:5–6.

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61 I have used Ceriani’s photolithographic facsimile of the Milan codex. Antonio Maria Ceriani, ed., Codex Syro-Hexaplaris Ambrosianus: Photolithographice Editus, Photolithography by Angelo Della Croce, Monumenta Sacra et Profana 7 (Milan: Bibliotheca Ambrosiana, 1874).
LaH Jerome’s Hexaplaric Emendation of the OL, as reconstructed by VACCARI.

Jerome emended the OL Song of Songs according to Origen’s Hexaplaric OG text around 387 C.E.\textsuperscript{62} VACCARI reconstructed Jerome’s Hexaplaric Emendation primarily on the basis of the lemma-text of Epiphanius the Scholastic as found in La5704.\textsuperscript{63} See La5704, above.

Vg Vulgate, as published in the Stuttgart manual edition\textsuperscript{64} and the fuller Roman edition edited by Henri Quentin and others\textsuperscript{65}

MT Masoretic Text, as published in \textit{Biblia Hebraica Stuttgartensia}\textsuperscript{66}

OG Old Greek

OL Old Latin

Sa Sahidic Coptic

SaC Sahidic Coptic (Ciasca)\textsuperscript{67}

SaT Sahidic Coptic (Thompson)\textsuperscript{68}

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6. Church Writers

Ambr  Ambrose of Milan (339–397)

As Solange Sagot\(^7\) has shown, Ambrose consulted and used a variety of Greek and Latin texts and sources in his exegetical labors. Hence, his citations of Song of Songs exhibit no one text, although his readings are frequently close to LaB, GregE, LaH, or Origenic sources. Ambrose’s citations are identified by their location in SAGOT or Sabatier,\(^7\) in that order of preference. Where more specific identifications are appropriate, the work of Ambrose has been specified.

Sabatier falsely inferred that Ambrose’s citations essentially constituted the Old Latin text of Song of Songs. Sabatier’s influential mistake explains what now appears to be the inordinate interest of HP in Ambrose’s text.

Ambr (Sag) Solange SAGOT’S 1981 edition of Ambrose’s citations in De Isaac. Entries without further specification are from De Isaac and may be found ad locum in the text or notes of SAGOT, pp. 44-57.

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\(^7\) Sagot, “Cantique des Cantiques’ dans Ambroise,” 6-9.

Ambr (Sab) Pierre Sabatier’s 1743 collation of Ambrose’s citations. Entries without further specification may be found in the text or notes of Sabatier’s edition ad locum.

Ambr (AD) Ambrose’s De Apologia Prophetæ David
Ambr (BP) Ambrose’s De (Benedictione) Patriarchis
Ambr (BM) Ambrose’s De Bono Mortis
Ambr (Ep) Ambrose’s Epistles
Ambr (EP) Ambrose’s Expositio Psalmi 118
Ambr (Fi) Ambrose’s De Fide ad Gratianum
Ambr (ID) Ambrose’s De Interpellatione Iob et David
Ambr (Is) Ambrose’s De Isaac et Anima
Ambr (IV) Ambrose’s De Institutione Virginis
Ambr (EL) Ambrose’s Expositio Evangelii secundam Lucam
Ambr (Mys) Ambrose’s De Mysteriis
Ambr (OV) Ambrose’s De Obitu Valentiniani
Ambr (Sac) Ambrose’s De Sacramentis
Ambr (Vs) Ambrose’s De Virginibus
Ambr (Vt) Ambrose’s De Virginitate
Apol Apollinarius = Apollinaris of Laodicea (315–397)?
Athan Athanasius of Alexandria (about 300–373)
Athan (Mnt!) Athanasius as cited by HP from Montfaucon’s edition of 1777.

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73 Sabatier, Bibliorum Sacrorum Latinae versiones antiquae.
Chapter 1  The Old Greek Text  Page 41

Basil  Basil of Caesarea (Basil the Great) (330–379)


CatP  Catena of Procopius (sixth century), cited by page and line in BAEHRENS unless otherwise specified.

CatP is a source for citations from Origen, Nilus, Isidore, Cyril, Apollinarius, and other church writers. It also contains a lemma text of Song of Songs. Lemmata and citations are distinguished as follows. “CatP” by itself indicates the lemma text of CatP, but, for example, “Orgn (CatP)” indicates a citation from Origen found in CatP.

Angelo Mai (1782–1854) used late manuscripts from the Vatican for his edition of CatP.74 C. V. Delarue used Mai’s text for his edition of Origen’s scholia, and J.-P. Migne reprinted these scholia in PG 17.253–288. Another set of scholia taken by Delarue from Mai’s edition were reprinted in PG 13.197–216.75

Migne reprinted Mai’s text of CatP in PG 87.2.1545–1780 with corrections from Brussels 30B, a better manuscript. Unfortunately, the PG 87 edition did not include Origen’s scholia, for which Migne refers the reader to PG 17.

W. A. BAEHRENS used Delarue’s edition as reprinted in PG 17 and PG 13 and consulted Munich Gr. 131 and Brussels 30B. The first world war prevented him from consulting the better Paris and Vatican manuscripts.

74 Angelo Mai, Classicorum auctorum e Vaticanis codicibus editorum, Volume 9 (Rome: Typis Collegii Urbani, 1837), 257–430. Faulhaber, Catenae, 20–24, lists several manuscripts that contain CatP: two in the Vatican, three in Paris, and one each in Brussels, Munich, Turin, and Madrid. Two of the Paris manuscripts are from the twelfth century; the remaining manuscripts are later. An edition of CatP based on the two earliest manuscripts has not yet been undertaken. Faulhaber, Catenae, 28, warned that anyone who wishes to establish the Greek text of Origen’s commentary will need to consult the manuscripts.

75 The text in PG 13 deviates inexplicably from Mai’s text; see Song 2:17; 3:14; 4:2, 4, 12; 6:5, 8; 7:9, 11; 8:1. The lemma-text of Song of Songs in PG 13 tends to be corrected toward the Sixtine text.
Not surprisingly, therefore, the various editions occasionally disagree, as at Song 1:4.5. Until a better edition of CatP is produced, BAEHRENS is to be preferred. Where BAEHRENS lacks a scholion, the next preference is for Mai’s edition as corrected in PG 87. I cite PG 17 when PG 87 lacks a scholion of Origen. When the text of PG 17 differs from that of PG 87, I cite both. When the text of PG 13 differs from that of PG 87 or PG 17, I cite PG 13 in addition, although I judge the text of PG 13 to be consistently in error in such instances. When later editions disagree, I cite Mai’s edition to show which represents his text.

Cosmas
Cosmas (Ægyptius) Indicopleustes (sixth century)


Cyril
Cyril of Alexandria (about 375–444)

Cyril (Aub) Cyril of Alexandria, as cited by HP from Aubertus’s edition of 1638.

Chrys
John Chrysostom (about 347–407)

Chrys (Mntf) John Chrysostom as cited by HP from Montfaucon’s edition.

Euch
Eucherius of Lyons (died about 450)

Eucherius of Lyons, Formulae Spiritalis Intelligentiae is cited by page and line in CSEL 31.76

GregE
Gregory of Elvira (about 320–after 392)

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GregN Gregory of Nyssa (331/40–about 395), *Commentary on the Song of Songs*, cited by page in Langenbeck’s edition.\(^7\) Only in rare cases do I note variant readings from the sixteen manuscripts and text traditions included in this edition’s very full critical apparatus.

Hippol Hippolytus of Rome (about 170–about 236), *Commentary on the Song of Songs*. Cited by chapter and verse.

The commentary survives in its entirety only in a Georgian translation of an Armenian translation of the Greek. The Georgian text has been edited by Garitte,\(^8\) and made accessible to the non-Georgian-speaking world first by Bonwetsch’s German translation\(^9\) and then by Garitte’s exceedingly careful translation into scholarly Latin.\(^10\) The lemmata of the Song are relatively well preserved in Greek in a thirteenth-century summary, published by Richard.\(^11\) I cite Hippolytus according to Richard and note any clear differences in Garitte.

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Ignatius of Antioch (died in the reign of Trajan, between 98 and 117).

A citation of Song of Songs 1:4.2 occurs in Ignatius, Letter to the Ephesians, but only in the long recension — a later recension which typically adds biblical citations to the earlier text of Ignatius. The same citation does not appear in the shorter recensions.

Isidore of Pelusium (Isidorus Pelusiota) (about 360–about 435)

Jerome, Hieronymus Stridonensis (about 347–419/420)

Jerome’s Adversus Jovinianum (Contra Jovinianum)

Jerome’s Epistles

Nilus of Ancyra (Nilus the Monk) (died about 430). His commentary on Song is excerpted in catenae. Cited by page number in Guérard’s edition82 or by column and line in CatP (PG 87).

Origen

Origen as cited by HP from Delarue’s edition.

Origen’s Commentary on the Song of Songs, as excerpted in the Catena of Procopius. See CatP.

Origen’s Commentary on the Song of Songs, as translated by Rufinus of Aquileia. Cited according to BAEHRENS, by page and line.

Origen’s Homilies on the Song of Songs, as translated by Jerome. Cited according to BAEHRENS, by page and line.

82Marie-Gabrielle Guérard, ed. and trans., Nil d’Ancyre: Commentaire sur le Cantique des cantiques, Sources chrétiennes 403, volume 1 (Paris: Les Editions du Cerf, 1994). Only Volume 1 of this edition (covering Nilus’s commentary from Song of Songs 1:1 through 4:1) is available.
Chapter 1

The Old Greek Text

Page 45

PhiloC  Philo of Carpasia, cited from PG 40.

Near the beginning of the fifth century, Philo, the bishop of Carpasia (an obscure town in Cyprus), wrote a commentary, 'Ερμηνεία εἰς τὰ Ἀλφάτα τῶν φασάτων. The Greek text, as found in six manuscripts, was published by Michael Angelo Giacomelli, Biblioteca Gallandii, vol. 9 (Rome, 1772). This text with Giacomelli’s introduction and notes was included by Migne in PG 40.9–154.83 The lemma text is largely non-Hexaplaric; it shares readings with Sahidic manuscripts, as Vacarri showed, and with Codex Alexandrinus, as Giacomelli showed.

Philo’s lemma text contains the entire text of Song of Songs, with the exception of a very few lines. Unless otherwise specified, I cite PhiloC’s reading according to Giacomelli’s edition as reprinted in PG 40. See LaH and LaS704 regarding an early Latin translation of PhiloC.

Procop  Procopius of Gaza (about 475–about 528). See CatP.

Ruf  Rufinus of Aquileia (about 345–410)

Thdt  Theodoret of Cyrus (393–about 460), cited from PG 81.

Thdt (Sch)  Theodoret of Cyrus as cited by HP from Schulze’s edition of 1769.

Thph  Theophilus, perhaps Theophilus of Antioch.84

Theophilus of Antioch flourished about 180. Theophilus of Alexandria died in 412.

83 According to Sagot, “Cantique des Cantiques’ dans Ambroise,” 27, n. 72, a new edition of PhiloC’s commentary is being prepared by Andreas Tillyrides.

84 See the discussion above in the Introduction, pp. 9–10.
Chapter 1  The Old Greek Text  Page 46

7. Editions

Ald        Aldine edition by Andreas Asdonus (1518/1519)
CatN       Catena of Nicephorus (Leipzig, 1773–1774)
Comp       Complutensian Polyglot (1517)
Gra        John Ernest Grabe’s edition of Codex Alexandrinus (1707–1720)
Gra³bra     text Grabe put in brackets to indicate less sound readings
Gra²min    text Grabe put in small characters text to show it does not occur in A
HP          Holmes-Parsons (text = Sixtine text) (1823)
HP³lem      the lemma of Holmes-Parsons’s text as printed in the critical apparatus
            (when it is different from the main text printed in the upper portion of the page)
HP³xt       the main text of Holmes-Parsons, printed in the upper portion of the page
            (when its reading is different from the lemma in the critical apparatus below it)
Ra          Rahlfs (1935, 1971)
Sixt        Sixtine edition (1587)
Sw          Swete (1890, 1907)
Ti          Tischendorf (four editions: 1850, 1856, 1860, 1869)
Tr          Treat (1996)

8. Other Modern Collections, Series, and Works

BAEHRENS    W. A. Baehrens, ed., Origenes Werke, Volume 8: Homilien zu Samuel I,
            zum Hohelied und zu den Propheten; Kommentar zum Hohelied, Die Griechischen
            Christlichen Schriftsteller der ersten drei Jahrhunderte, 33 (Leipzig: J. C.
            Hinrichs’sche Buchhandlung, 1925).
CSEL        Corpus Scriptorum Ecclesiasticorum Latinorum


GCS *Die Griechischen christlichen Schriftsteller der ersten drei Jahrhunderte*


PARALLEL ALIGNMENT *The Parallel Aligned Hebrew-Aramaic and Greek Texts of Jewish Scripture* is an electronic database based on the Michigan-Claremont BHS consonantal text and the TLG Rahlfs LXX, and was created by the Computer Assisted Tools for Septuagint Studies (CATSS) project (at Hebrew University and at the University of Pennsylvania) under the direction of Emanuel Tov.85


Citations are by volume number, column number, and (where relevant) a letter which serves as a vertical index. Occasionally, a line number indicates further distinctions.

85The current form is published electronically by the Center for Computer Analysis of Texts (CCAT) at the University of Pennsylvania and is available on the Internet in the text archives of the CCAT gopher (at the URL: “gopher://ccat.sas.upenn.edu:3333/11Religious/Biblical/Parallel Alignment”). For further information about the PARALLEL ALIGNMENT, see Emanuel Tov, A Computerized Data Base for Septuagint Studies: The Parallel Aligned Text of the Greek and Hebrew Bible, Computer Assisted Tools for Septuagint Studies (CATSS) Volume 2, Journal of Northwest Semitic Languages Supplementary Series I (Stellenbosch: Journal of Northwest Semitic Languages, 1986).
PL  

Citations are by volume number, column number, and (where relevant) a letter which serves as a vertical index.

RICHARD  

SAGOT  

TLG  

VACCARI  

9. **Critical Signs and Other Modifiers of Sigla**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>]</td>
<td>end of lemma and its supporting witnesses</td>
</tr>
<tr>
<td>:</td>
<td>variant</td>
</tr>
<tr>
<td>&gt;</td>
<td>omitted</td>
</tr>
<tr>
<td>+</td>
<td>added</td>
</tr>
<tr>
<td>+&lt;</td>
<td>added (before the next lemma)</td>
</tr>
<tr>
<td>+:</td>
<td>added with variant(s)</td>
</tr>
<tr>
<td>:+</td>
<td>variant to the addition</td>
</tr>
<tr>
<td>~</td>
<td>transposed</td>
</tr>
</tbody>
</table>

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86 Errata to the text were published in Albertus Vaccari, "Cantici Canticorum latine a s. Hieronymo recensiti emendatio," _Biblica_ 44 (1963): 74–75.
~: transposed with variant(s)

[X] square brackets enclose implied witnesses or other comments

<αβ> angle brackets enclose letters wrongly omitted by the scribe

[αβ] double brackets enclose letters cancelled by the scribe

{αβ} curly braces enclose letters written erroneously by the scribe

`αβ´ diagonals enclose letters written by the scribe above the line

(αβ) parentheses enclose letters expanded from an abbreviation or compendium

∩ parablepsis: an omission that may reasonably be attributed to parablepsis
  (homœoteleuton, homœoarcton, haplography, and the like)

≃ allusion: a reading that apparently belongs to an allusion or paraphrastic
  citation rather than to a direct quotation

◊X a lacuna in manuscript X, such that the manuscript may not be used as
  evidence to evaluate the reading under consideration (see Xlac, which may count as
  evidence)

※ Aristarchian asterisk (marking passages Origen found in Hebrew but not in
  OG)

+ Aristarchian obelus (marking passages Origen found in OG but not in
  Hebrew)

✓ Aristarchian metobelus (ends passages marked with obelus or asterisk)

√ an orthographic variant; for example, ει√ι marks an orthographic variant
  using ει where ι would be expected
[witnesses: add X] addition of witness X to the list of witnesses for the text

The reader may infer that these witnesses agree with the lemma (the main text) unless the critical apparatus specifies that one or more of them have another text.

[witnesses: remove X] removal of witness X from the list of witnesses for the text

The reader may infer that witness X can no longer be counted as a witness for the text.

X* the original hand of manuscript X
Xc an unspecified corrector of manuscript X
Xc:* correction by the original hand of manuscript X
Sc.a corrector A of manuscript S
Sc.d corrector D of manuscript S
Bc.2 corrector 2 of manuscript B
Bc>2 a corrector of manuscript B later than corrector 2
ras rasura, an erasure of something previously written
sup ras super rasura, written on top of an erasure
vid ut videtur, apparently; the apparent reading
Xvid manuscript X apparently supports the reading
Xlac manuscript X contains a lacuna but apparently supports the reading, or at least the existence of a reading of about the same size.
Xmg this reading is in the margin of manuscript X
Xcom this reading is in the commentary of manuscript X
Chapter 1

The Old Greek Text

\[ X^{txt} \] this reading is in the text (in contrast to the margin or commentary) of manuscript X

\( (X) \) manuscript (or text tradition) X supports this reading (but in a language other than Greek)

\( X \ (Y) \) witness X (as cited in edition Y) or edition X (as cited in location Y)

= MT this reading corresponds to the MT

\( X^{ms} \) a manuscript cited in edition X

\( X^{mss} \) manuscripts cited in edition X

\( X^{vl} \) a variant reading cited in edition X but without identification of manuscripts

C. Manuscript Groups

The following is a preliminary grouping of text-traditions related to OG Song. Confirmation of these groupings awaits further analysis.

1. Witnesses to Hexaplaric Readings

\[ V 253 \ LaH \ (Vg) \ SyH \ Orgn \ (CatP) \ Orgn \ (Jrm) \ Orgn \ (Ruf) \]

The SyH marks seven sections in Song with Origen's asterisks. They occur in verses 3:11; 4:6; 4:13; 7:1; 7:2; 7:14; 8:2; 8:12. Of these, the occurrence with asterisks in 4:6 appears anomalous. The passage appears in all witnesses (including LaB B-PHam) except 155 and 297. Because the omission in 155 continues on for two more words, it may be a scribal error unrelated to the asterisk. It appears most probable that this section should not be marked with an asterisk.\( ^{87} \)

\(^{87}\) Perhaps Origen had a manuscript that, like 155, omitted these lines by mistake. De Bruyne, "Anciennes versions," 106, also suspects a mistake but blames it on SyrH. See section "B. Pluses and Minuses, Obeli and Asterisks," in Chapter 2.
For the six remaining sections with asterisks, hexaplaric readings occur through most of the manuscript tradition, with the notable exceptions of LaB and B-PHam, which contain none of the asterisked sections.

2. Witnesses to Pre-Hexaplaric Readings

LaB Orgn (Jrm) Orgn (Ruf) Hippol
(952 SaM SaT)

B PHam

LaB descends from a second-century OG text. Of course, the most direct witnesses to a pre-Hexaplaric Origenic text are the Hexaplaric witnesses with the excision of the asterisked sections. 952 LaB SaM SaT agree in transposing 5:14.2 to the end of 5:12.2.

It should be noted that when Jerome translated Origen’s Homilies on the Song and Rufinus of Aquileia translated Origen’s Commentary on the Song, their lemma-texts usually represent a pre-existing Old Latin text rather than a direct translation of Origen’s OG lemma-text. Therefore, Orgn (Jrm) and Orgn (Ruf) are often witnesses to the state of the OL text rather than to the state of Origen’s Greek text.88

PHam is very close to B, but not identical (see 7:2).89 Both texts seem relatively free of hexaplaric additions. The B-PHam text is often shorter than other texts.

3. **Witnesses to “Lucianic” Readings**

   GregN Chrys Thdt

   (68) (106) 147 (155) 157 159 (252) (296) (297) (300) (487)

   These witnesses include church writers associated with the School of Antioch and manuscripts that seem to contain similar readings. A noticeable subgroup is 68 296 297 487. Another is 147 157 159 GregN (see 5:8; 7:9). Another is 147 155 159 (see 8:5).

4. **Catena Manuscripts**

   147 487

   50290

90 See p. 22, footnote 14, above, for more catena manuscripts, as yet uncollated.
D. The Old Greek Text of Ἄισμα αἰσμάτων

ἄσμα αἰσμάτων, ὃ ἐστιν τῷ Σαλωμών.

φιλησάτω με ἀπὸ φιλησάτων στόματος αὐτοῦ,

ὀτι ἀγαθοὶ μαστοὶ σου ὑπὲρ οἶνον,

καὶ ὁσμὴ μύρων σου ὑπὲρ πάντα τὰ ἅρωματα.

μύρον ἐκκενωθὲν ὄνομά σου.

διὰ τοῦτο νεὰνιδες ἡγάπησαν σε.

eἰλικρινῶν σε.

ὀπίσω σου εἰς ὁσμῆν μύρων συ δραμοῦμεν.

eἰσήμενειν μὲ ὁ βασιλεὺς εἰς τὸ ταμίευν αὐτοῦ.

ἀγαλλιασόμεθα καὶ εὐφρανθῶμεν ἐν σοί.

ἀγαπῆσομεν μαστοὺς σου ὑπὲρ οἶνον.

εὐθύτης ἡγάπησέν σε.

μέλαινα εἰμι καὶ καλῆ, θυγατέρες Ἱερουσαλήμ,

ὡς σκηνώματα Κηδάρ, ὡς δέρρεις Σαλωμών.

μὴ βλέψῃτε με, ὅτι ἐγὼ εἰμί μεμελανωμένη,

ὅτι παρέβλεψαν με ὁ ἡλιος.

νῦν μητρός μου ἐμαχέσαντο ἐν ἐμοί.

ἐθεντὸ με φιλάκισαν ἐν ἀμπελώσιν.

ἀμπελώνα ἐμὸν οὐκ ἐφύλαξα.
Chapter 1 The Old Greek Text

απάγγειλόν μοι, ὃν ἡγάπησεν ἡ ψυχή μου,
ποὺ ποιμαίνεις, ποὺ κοιτάζεις ἐν μεσημβρίᾳ,
μήποτε γένωμαι ὡς περιβαλλομένη ἐπ’ ἀγέλαις ἐταῖρων σου.

έαν μὴ γυνὴς σεαυτὴν, ὢ καλὴ ἐν γυναιξίν,
ἐξελθε σὺ ἐν πτέρναις τῶν ποιμίνων
cαι ποίμανε τὰς ἐρίφους σου
ἐπὶ σκηνώμασιν τῶν ποιμένων.

τῇ ἰππῳ μου ἐν ἀρμασίν Φαραώ

.spyρωσά se, ἢ πλησίον μου.

τί ὑραιώθησαι σιαγόνε σου ὡς τρυγόνες,
τράχηλὸς σου ὡς ὀρμίσκοι.

ὁμοιώματα χρυσίου ποιησομέν σοι

μετὰ στιγμάτων τοῦ ἀργυρίου.

ἐως οὗ ὁ βασιλεὺς ἐν ἀνακλίσει αὐτοῦ,

νάρδος μου ἔδωκεν ὡς χήμην αὐτοῦ.

ἀπόδεσμος τῆς στακτῆς ἀδελφίδος μου ἐμοί·

ἀνὰ μέσων τῶν μαστῶν μου αὐλισθήσεται.

βότρυς τῆς κύπρου ἀδελφίδος μου ἐμοί

ἐν ἀμπελώσιν Ἑιγαδδί.

ἰδοὺ εἰ καλῆ, ἢ πλησίον μου, ἢδον εἰ καλῆ·

ὀφθαλμοὶ σου περιστεραὶ.
Chapter 1

The Old Greek Text

Page 56

ιδον εἰ καλὸς, ὁ ἄδελφιδὸς μου, καὶ γε ὥραῖος·
1:15 1:16 .1
πρὸς κλίνῃ ἡμῶν σύσκιος.
2
δοκοὶ οἰκῶν ἡμῶν κέδροι.
1:16 1:17 .1
φατνώματα ἡμῶν κυπάρισσοι.
.2

ἐγώ ἄνθος τοῦ πεδίου,
2:1 .1
κρίνον τῶν κοιλάδων.
.2

ώς κρίνον ἐν μέσῳ ἀκαυθῶν,
2:2 .1
οὔτως ἡ πλησίον μου ἀνὰ μέσον τῶν θυγατέρων.
.2

ώς μῆλον ἐν τοῖς ξύλοις τοῦ δρυμοῦ,
2:3 .1
οὔτως ἄδελφιδὸς μου ἀνὰ μέσον τῶν νυών.
.2

ἐν τῇ σκιᾷ αὐτοῦ ἐπεθύμησα καὶ ἑκάθισα,
.3
καὶ καρπὸς αὐτοῦ γλυκὸς ἐν λάρυγγι μου.
.4

eἰσαγάγετέ με εἰς οἶκον τοῦ οἰνοῦ,
2:4 .1
tάξατε ἐπ’ ἐμὲ ἀγάπην.
.2

στηρίσατε με ἐν ἀμόρας,
2:5 .1
στοιβάσατε με ἐν μῆλοις,
.2

ὅτι τετρωμένη ἀγάπης ἐγώ.
.3

eὐώνυμος αὐτοῦ ὑπὸ τὴν κεφαλὴν μου,
2:6 .1
καὶ ἡ δεξιὰ αὐτοῦ περιλήμψεται με.
.2

ὡρκίσα ὑμᾶς, θυγατέρες Ἱερουσαλήμ,
2:7 .1
ἐν ταῖς δυνάμεσιν καὶ ἐν ταῖς ἱσχύσεσιν τοῦ ἀγροῦ,
.2
ἐὰν ἐγείρητε καὶ ἐξεγείρητε τὴν ἀγάπην, ἐως οὗ θελήσῃ.
.3
Chapter 1  The Old Greek Text  Page 57

φωνή ἀδελφιδοῦ μου· 2:8 .1

ἰδοῦ οὗτος ἦκει πηδῶν ἐπὶ τὰ ὅρη 2 .2

dιαλλόμενος ἐπὶ τοὺς βουνοὺς. 3 .3

ὁμοίως ἐστιν ἀδελφιδός μου τῇ δορκάδι 2:9 .1

ἡ νεβρῷ ἔλαφων ἀπὶ τὰ ὅρη Βαυθήλη· 2 .2

ἰδοῦ οὗτος ἐστηκεν ὁπίσω τοῦ τοίχου ἡμῶν 3 .3

παρακύπτων διὰ τῶν θυρίδων 4 .4

ἐκκύπτων διὰ τῶν δικτύων. 5 .5

ἀποκρίνεται ἀδελφιδός μου καὶ λέγει μοι· 2:10 .1

ἀνάστα ἐλθέ, ἢ πλησίον μου, καλὴ μου, ἀπεριστερά μου·, 2 .2

ὅτι ἰδοὺ ὁ χειμῶν παρήλθεν, 2:11 .1

ὁ ὑπέτος ἀπήλθεν, ἐπορεύθη ἑαυτῷ, 2 .2

τὰ ἀνψῆ ὠφθη ἐν τῇ γῇ, 2:12 .1

καιρὸς τῆς τοµῆς ἐθρακεῖν, 2 .2

φωνῆ τοῦ τρυγώνος ἠκούσθη ἐν τῇ γῇ ἡμῶν, 3 .3

ἡ συκῆ ἐξηνεγκεν ὀλύνθους αὐτῆς, 2:13 .1

αἱ ἀμπελοὶ κυπρίζουσιν, ἐδωκαν ὅσιμην. 2 .2

ἀνάστα ἐλθέ, ἢ πλησίον μου, καλὴ μου, ἀπεριστερά μου·, 3 .3

καὶ ἐλθέ σὺ, περιστερά μου ἐν σκέπῃ τῆς πέτρας 2:14 .1

ἐχόμενα τοῦ προτειχίσματος, 2 .2

δειξῶν μοι τὴν ὄψιν σου 3 .3

καὶ ἀκούσων με τὴν φωνὴν σου, 4 .4

ὅτι ἡ φωνὴ σου ἢδεια, καὶ ἡ ὄψις σου ὑραία. 5 .5
πιάσατε ἡμῖν ἀλώπεκας
μικρούς ἀφανίζοντας ἀμπελώνας,
καὶ αἱ ἀμπελοὶ ἡμῶν κυπρίζουσιν.

ἀδελφιδὸς μου ἔμοι, κἀγὼ αὐτῷ,
ὁ ποιμαίνων ἐν τοῖς κρίνοις,
ἐὼς οὗ διαπνεύσῃ ἡ ἡμέρα καὶ κινηθῶσιν αἱ σκιαί.

ἀπόστρεψον ὁμοιώθητι σὺ, ἀδελφιδὲ μου,
tῷ δόρκων ἢ νεβρῷ ἐλάφων
ἐπὶ ὀρθοὶ κοιλωμάτων.

ἐπὶ κοίτην μου ἐν νυξίν
ἐξῆτησα δὲν ἡγάπησεν ἡ ψυχή μου.
ἐξῆτησα αὐτὸν καὶ οὐχ εὗρον αὐτόν·
+ἐκάλεσα αὐτὸν καὶ οὐχ ὑπῆκουσέν μου.

ἀναστήσωμαι δὴ καὶ κυκλώσω ἐν τῇ πόλει,
ἐν ταῖς ἀγοραῖς καὶ ἐν ταῖς πλατεῖαις,
καὶ ζητήσω δὲν ἡγάπησεν ἡ ψυχή μου.
ἐξῆτησα αὐτὸν καὶ οὐχ εὗρον αὐτόν.

εὐροσάν με οἱ τηροῦντες, οἱ κυκλοῦντες ἐν τῇ πόλει.

μὴ δὲν ἡγάπησεν ἡ ψυχή μου εἰδετε;

ṓs μικρῶν ὅτε παρῆλθον ἀπ’ αὐτῶν,
ἐὼς οὗ εὗρον δὲν ἡγάπησεν ἡ ψυχή μου.
ἐκράτησα αὐτὸν καὶ οὐκ ἁφῆκα αὐτὸν,
ἐὼς οὗ εἰσῆγαγον αὐτὸν εἰς οἰκὸν μητρὸς μου
καὶ εἰς ταμείου τῆς συλλαβούσης με.
Chapter 1  | The Old Greek Text  | Page 59

3:5  .1  ὠρκίσα ὑμᾶς, θυγατέρες Ἱερουσαλῆμ,
3:6  .1  τίς αὐτή ἢ ἀναβαίνουσα ἀπὸ τῆς ἐρήμου
3:7  .1  ἰδοὺ ἡ κλίνη τοῦ Σαλωμῶν,
3:8  .1  ήξῆκοντα δυνατοὶ κύκλῳ αὐτῆς
3:9  .1  φορεῖον ἐποίησεν ἑαυτῷ ὁ βασιλεὺς Σαλωμῶν
3:10 .1  στῦλους αὐτοῦ ἐποίησεν ἄργυριον
3:11 .1  ἐξέλθατε καὶ ἰδετε

3:2  .2  ἐν ταῖς δυνάμεσιν καὶ ἐν ταῖς ἱσχύσεσιν τοῦ ἄγρου,
3:3  .2  ἤδη ἐγείρητε καὶ ἐξεγείρητε τὴν ἀγάπην ἐως ἀν θελήσῃ,
3:4  .2  τὰς κυνοῦ κατεχοντες ῥομφαίαν
3:5  .2  δεδιδαγμένοι πόλεμον,
3:6  .2  ἀνὴρ ῥομφαία αὐτοῦ ἐπὶ μηρὸν αὐτοῦ
3:7  .2  ἀπὸ θάμμου ἐν νυξίν.
3:8  .3  διὰ ἵπποιν ἐποίησεν ἑαυτῷ ὁ βασιλεὺς Σαλωμῶν
3:9  .3  ἀπὸ χρύσου τοῦ Λιβάνου.
3:10 .3  καὶ ἀνάκλιτον αὐτοῦ χρύσουν·
3:11 .3  ἐπίβασις αὐτοῦ πορφυρὰ,
3:12 .3  ἐντὸς αὐτοῦ λιβόστρωτον,
3:13 .3  ἀγάπην ἀπὸ θυγατέρων Ἱερουσαλῆμ.

3:2  .3  σμύρναν καὶ λίβανον ἀπὸ πάντων κοινορτῶν μυρεφοῦ;
<table>
<thead>
<tr>
<th>Page</th>
<th>Greek Text</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:1</td>
<td>έν ήμέρα νυμφεύσεως αὐτοῦ</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>καὶ έν ήμέρα εὐφροσύνης καρδίας αὐτοῦ.</td>
<td>5</td>
</tr>
<tr>
<td>4:2</td>
<td>ἰδοὺ εἰ καλή, ἢ πλησίον μου, ἰδοὺ εἰ καλὴ.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>ὀφθαλμοὶ σου περιστεραὶ</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>ἐκτὸς τῆς σωπήσεως σου.</td>
<td>3</td>
</tr>
<tr>
<td>4:3</td>
<td>τρίχωμά σου ὡς ἀγέλαι τῶν αἰγῶν,</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>αἱ ἀπεκαλύφθησαν ἀπὸ τοῦ Γαλαάδ.</td>
<td>5</td>
</tr>
<tr>
<td>4:4</td>
<td>ὀδόντες σου ὡς ἀγέλαι τῶν κεκαρμένων,</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>αἱ ἀνέβησαν ἀπὸ τοῦ λουτροῦ,</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>αἱ πᾶσαι διδυμεύουσαι,</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>καὶ ἀπεκνοῦσα οὐκ ἔστιν ἐν αὕταις.</td>
<td>4</td>
</tr>
<tr>
<td>4:5</td>
<td>ὡς σπαρτῖον τὸ κόκκινον χεῖλη σου,</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>καὶ ἡ λαλιά σου ὠραία.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>ὡς λέπυρον τῆς ρόας μηλῶν σου</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>ἐκτὸς τῆς σωπήσεως σου.</td>
<td>4</td>
</tr>
<tr>
<td>4:6</td>
<td>ὡς πῦργος Δαυείδ τράχηλὸς σου,</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>ὁ ψιδοδομημένος εἰς θαλπιῶθ.</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>χίλιοι θυρεοὶ κρέμανται ἐπὶ αὐτῶν,</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>πᾶσαι βολίδες τῶν δυνατῶν.</td>
<td>4</td>
</tr>
<tr>
<td>4:7</td>
<td>δύο μαστοὶ σου ὡς δύο νεβροὶ δίδυμοι δορκάδος,</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>οἱ νεμόμενοι ἐν κρίνοις.</td>
<td>2</td>
</tr>
<tr>
<td>4:8</td>
<td>ἔσως ὁ διαπνεύσῃ ἡ ἠμέρα καὶ κινηθῶσιν αἱ σκιαί,</td>
<td>1</td>
</tr>
</tbody>
</table>
Chapter 1

The Old Greek Text

πορεύσομαι ἐμαυτῷ πρὸς τὸ ὅρος τῆς σμύρνης
καὶ πρὸς τὸν βουνὸν τοῦ λιβάνου.

ὁλὴ καλὴ εἰ, ἢ πλησίον μου, καὶ μόμος οὐκ ἔστιν ἐν σοί.

δεύρο ἀπὸ Λιβάνου, νύμφη, δεύρο ἀπὸ Λιβάνου·
ἐλεύσῃ καὶ διελεύσῃ ἀπὸ ἀρχῆς πίστεως,
ἀπὸ κεφαλῆς Σακρή καὶ Ἐρμών,
ἀπὸ μανθρῶν λεόντων,
ἀπὸ ὅρεων παρδάλεων.

ἐκαρδίωσας ἡμᾶς, ἀδελφὴ μου νύμφη·
ἐκαρδίωσας ἡμᾶς ένι ἀπὸ ὄφθαλμῶν σου,
ἐν μιᾷ ἐνθέματι τραχήλων σου.

tί ἐκαλλιώθησαν μαστοὶ σου, ἀδελφὴ μου νύμφη·
tί ἐκαλλιώθησαν μαστοὶ σου ἀπὸ ωκενοῦ,
καὶ ὀσμῇ ἱματίων σου ὑπὲρ πάντα τὰ ἁρώματα.

κηρίον ἀποστάζουσιν χείλῃ σου, νύμφη,
μέλι καὶ γάλα ὑπὸ τὴν γλώσσαν σου,
καὶ ὀσμῇ ἱματίων σου ὡς ὀσμῇ Λιβάνου.

κῆπος κεκλεισμένος ἀδελφή μου νύμφη·
κῆπος κεκλεισμένος, πηγὴ ἐσφραγισμένη.

ἀποστολαῖ σοι παράδεισος μετὰ καρπῶν ἀκροδρών,
κύπροι μετὰ νάρδων·
νάρδος καὶ κρόκος,
κάλαμος καὶ κιννάμωμον
μετὰ πάντων ξύλων τοῦ Λιβάνου,
σμύρνα, ἀλώθ μετὰ πάντων πρώτων μύρων -
πηγὴ κήπων, φρέαρ ὕδατος ζῴντος
καὶ ροιζοῦντος ἀπὸ τοῦ Λιβάνου.

ἐξεγέρθητι, βορρᾶ, καὶ ἔρχου, νότε,
διάπνευσον κήπων μου,
καὶ ῥευσάτωσαν ἀρώματά μου.

καταβήτω ἀδελφιδός μου εἰς κήπον αὐτοῦ,
καὶ φαγέτω καρπόν ἀκροδρύων αὐτοῦ.

eἰσῆλθον εἰς κήπον μου, ἀδελφή μου νύμφη.
ἐτρύγησα σμύρναν μου μετὰ ἀρωμάτων μου'
ἔφαγον ἄρτον μου μετὰ μέλιτός μου'
ἐπισκόποι μου μετὰ γάλακτός μου.
φάγετε, πλησίον, καὶ πίετε καὶ μεθύσθητε, ἀδελφοί.

ἐγὼ καθεύδω, καὶ ἡ καρδία μου ἀγρυπνεῖ.
φωνὴ ἀδελφιδοῦ μου κρουεί ἐπὶ τὴν θύραν'
ἀνοιξόν μοι, ἀδελφή μου, ἡ πλησίον μου,
περιποτέρα μου, τελεία μου,
ὅτι ἡ κεφαλὴ μου ἐπλήσθη δρόσου
καὶ οἱ βόστρυχοί μου ψεκάζων νυκτὸς.
Chapter 1

The Old Greek Text

Page 63

έξεδυσάμην τὸν χιτώνα μου. πῶς ἐνδύσωμαι αὐτὸν; 5:3 .1

ἐνυψάμην τοὺς πόδας μου. πῶς μολυσῶ αὐτοὺς; 5:4 .2

ἀδελφιδὸς μου ἀπέστειλεν χεῖρα αὐτοῦ ἀπὸ τῆς ὀπής, 5:5 .1

καὶ ἡ κοιλία μου ἐθροήθη ἐπ’ αὐτῶν. 5:6 .2

ἀνέστην ἐγὼ ἀνοίξα τῷ ἀδελφιδῷ μου. 5:7 .1

χειρές μου ἠσταξαν σμύρναν. 5:8 .2

δάκτυλοί μου σμύρναν πλήρη 5:9 .3

ἐπὶ χειράς τοῦ κλείθρου. 5:10 .4

ἡνοίξα ἐγὼ τῷ ἀδελφιδῷ μου· 5:11 .1

ἀδελφιδὸς μου παρῆλθεν. 5:12 .2

ψυχῇ μου ἐξῆλθεν ἐν λόγῳ αὐτοῦ. 5:13 .3

ἐξήτησα αὐτόν καὶ οὐχ εἴρον αὐτόν· 5:14 .4

ἐκάλεσα αὐτόν καὶ οὐχ ὑπῆκουσέν μου. 5:15 .5

eὔροσάν με οἱ φίλακες οἱ κυκλοῦντες ἐν τῇ πόλει. 5:16 .1

ἐπάταξαν με· ἐτραυμάτισαν με· 5:17 .2

ἡραν τὸ θέριστρόν μου ἀπ’ ἐμοῦ φίλακες τῶν τειχέων. 5:18 .3

ὁρκίσα ὑμᾶς, θυγατέρες ἱερουσαλήμ, 5:19 .1

αὖ ἐν ταῖς δυνάμεσιν καὶ ἐν ταῖς ἰσχύσεσιν τοῦ ἄγροι· 5:20 .2

εὰν εὐρήτη τὸν ἀδελφιδὸν μου, τί ἀπαγγέλλητε αὐτῷ; 5:21 .3

ὅτι τετρωμένη ἀγάπης εἰσὶν ἐγώ. 5:22 .4

tί ἀδελφιδὸς σου ἀπὸ ἀδελφιδοῦ, ἡ καλὴ ἐν γυναιξίν, 5:23 .1

τί ἀδελφιδὸς σου ἀπὸ ἀδελφιδοῦ ὁτι οὕτως ὠρκίσας ἡμᾶς; 5:24 .2

ἀδελφιδὸς μου λευκὸς καὶ πυρρός, 5:25 .1

ἐκλεκτοξισμένος ἀπὸ μυριάδων. 5:26 .2
Chapter 1  The Old Greek Text  Page 64

<table>
<thead>
<tr>
<th>Latin</th>
<th>Hebrew</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>κεφαλὴ αὐτοῦ χρυσίου καὶ φάζ.</td>
<td></td>
<td>5:11 .1</td>
</tr>
<tr>
<td>βόστρυχοι αὐτοῦ ἐλάται, μέλανες ὡς κόραξ.</td>
<td></td>
<td>5:12 .1</td>
</tr>
<tr>
<td>ὁφθαλμοὶ αὐτοῦ ὡς περισπεραὶ ἐπὶ πληρώματα ὕδατων,</td>
<td></td>
<td>5:13 .1</td>
</tr>
<tr>
<td>λειουσμέναι ἐν γάλακτι,</td>
<td></td>
<td>5:14 .1</td>
</tr>
<tr>
<td>καθήμεναι ἐπὶ πληρώματα ὕδατων.</td>
<td></td>
<td>5:15 .1</td>
</tr>
<tr>
<td>σιαγόνες αὐτοῦ ὡς φιάλαι τοῦ ἀρώματος φύουσαι μυρεφικά.</td>
<td></td>
<td>5:16 .1</td>
</tr>
<tr>
<td>χείλη αὐτοῦ κρίνα στάζουσα σμύρνων πλήρη.</td>
<td></td>
<td>5:17 .1</td>
</tr>
<tr>
<td>χεῖρες αὐτοῦ τορευταὶ χρυσαὶ πεπληρώμεναι Θαρσεῖς.</td>
<td></td>
<td>5:18 .1</td>
</tr>
<tr>
<td>κοιλία αὐτοῦ πυξῖν ἐλεφάντινου ἐπὶ λίθου σαπφείρου.</td>
<td></td>
<td>5:19 .1</td>
</tr>
<tr>
<td>κυρὴν καὶ στύλους μαρμάρινοι</td>
<td></td>
<td>5:20 .1</td>
</tr>
<tr>
<td>τεθημελιωμένοι ἐπὶ βάσεις χρυσᾶς.</td>
<td></td>
<td>5:21 .1</td>
</tr>
<tr>
<td>εἶδος αὐτοῦ ὡς Λίβανος, ἐκλεκτός ὡς κέδροι.</td>
<td></td>
<td>5:22 .1</td>
</tr>
<tr>
<td>φάρυγξ αὐτοῦ γλυκασμοὶ καὶ ὦλος ἐπιθυμία.</td>
<td></td>
<td>5:23 .1</td>
</tr>
<tr>
<td>οὗτος ἄδελφιδὸς μου</td>
<td></td>
<td>5:24 .1</td>
</tr>
<tr>
<td>καὶ οὗτος πλησίον μου, θυγατέρες Ἱερουσαλήμ.</td>
<td></td>
<td>5:25 .1</td>
</tr>
</tbody>
</table>

5:17  6:1  1
5:18  6:2  1
5:19  6:3  1
5:20  6:4  2
5:21  6:5  2
5:22  6:6  2
5:23  6:7  2
5:24  6:8  2
5:25  6:9  2
καλὴ εἶ, ἥ πλησίον μου, ὡς εὐθοκία, 6:3 6:4 .1

.erbai ὡς Ἱερουσαλήμ, .2

θάμβος ὡς τεταγμέναι. .3

ἀπόστρεψον ὅφθαλμος σου ἀπεναντίον μου, 6:4 6:5 .1

ὅτι αὐτοὶ ἀνεπτέρωσάν με. .2

τρίχωμά σου ὡς ἄγελαι τῶν ἄγγελων, .3

αἱ ἀνεφάνησαν ἀπὸ τοῦ Γαλαάδ. .4

οδόντες σου ὡς ἄγελαι τῶν κεκαρμένων, 6:5 6:6 .1

αἱ ἀνέβησαν ἀπὸ τοῦ λουτροῦ, .2

αἱ πᾶσαι διδυμεύσασαι, .3

καὶ ἀτεκνοῦσα οὐκ ἔστιν ἐν αὐταῖς. .4

ὡς σπαρτίον τὸ κόκκινον χείλη σου, 6:6 6:7 .1

καὶ ἡ λαλία σου ὑραία. .2

ὡς λέπυρον τῆς ῥόας μηλόν σου .3

ἐκτὸς τῆς σιωπήσεως σου. .4

ἐξήκοντά εἰσιν βασιλεύσας, καὶ ὄγδοηκοῦτα παλλακάι, 6:7 6:8 .1

καὶ νεανίδες ὃν οὐκ ἔστιν ἀριθμός. .2

μία ἐστὶν περισσερά μου, τελεία μου. 6:8 6:9 .1

μία ἐστὶν τῇ μητρί αὐτῆς. .2

ἐκλεξτή ἐστιν τῇ τεκούσῃ αὐτῆς. .3

everēsan αὐτήν θυγατέρας καὶ μακαριώσαν αὐτήν. .4

βασιλεύσας καὶ παλλακάι καὶ αἰνέσουσιν αὐτήν. .5
### Chapter 1

**The Old Greek Text**

<table>
<thead>
<tr>
<th>Verse</th>
<th>Page</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:9</td>
<td>6:10</td>
<td>.1</td>
</tr>
<tr>
<td>6:10</td>
<td>6:11</td>
<td>.1</td>
</tr>
<tr>
<td>6:11</td>
<td>6:12</td>
<td>.1</td>
</tr>
<tr>
<td>6:13</td>
<td>6:12</td>
<td>7:1</td>
</tr>
<tr>
<td>7:1</td>
<td>7:2</td>
<td>.1</td>
</tr>
<tr>
<td>7:1</td>
<td>7:2</td>
<td>7:3</td>
</tr>
<tr>
<td>7:2</td>
<td>7:2</td>
<td>7:3</td>
</tr>
<tr>
<td>7:3</td>
<td>7:3</td>
<td>7:4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Verse</th>
<th>Mixed</th>
<th>Latin</th>
<th>Hebrew</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:9</td>
<td></td>
<td></td>
<td></td>
<td>.1</td>
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<td>6:10</td>
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<td>6:12</td>
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<td>7:1</td>
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<td>7:4</td>
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<td>.9</td>
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</tbody>
</table>

**Text**

τίς αὕτη ἢ ἐκκύπτουσα ὡσὲὶ ὄρθρος,
καλὴ ὡς σελήνη, ἐκλεκτὴ ὡς ὁ ἥλιος,
θάμβος ὡς τεταγμέναι;

εἰς κῆπον καρύς κατέβην

ιδεῖν ἐν γενήμασιν τοῦ χειμάρρου,
ιδεῖν εἰ ἤνθησεν ἢ ἀμπελός.

ἐξήνθησαν αἱ ρώι.

ἐκεῖ δῶσι τοὺς μαστοὺς μου σοί.

οὐκ ἔγνω ἢ ψυχῆ μου·

ἐθετό με ἄρματα Ἀμιναδᾶβ.

ἐπίστρεψε, ἐπίστρεψε, ἢ Σουλαμῖτις·
ἐπίστρεψε, ἐπίστρεψε, καὶ ὦφόμεθα ἐν σοί.

τὶ ὠψεσθε ἐν τῇ Σουλαμίτιδι.

ἡ ἐρχομένη ὡς χοροὶ τῶν παρεμβολῶν;

τὶ ὄρασθησαν διαβῆματά σου ἐν ὑποδήμασιν,

θύγατερ Ναδᾶβ.

ῥυθμοὶ μηρῶν σου ὁμοίων ὀρμίσκοις

ἐργοὺς τεχνίτου.

ὁμφαλὸς σου κρατήρ τορευτὸς,

μῆ ὑστερούμενος κράμα.

κοιλία σου θημωνᾶ σίτου πεφραγμένη ἐν κρίνοις.

δύο μαστοὶ σου ὡς δύο νεβροί δίδυμοι δορκάδος.
τράχηλος σου ὡς πύργος ἐλεφάντινος.

ὁφθαλμοί σου ὡς λίμναι ἐν Ἑσεβών,
ἐν πύλαις δυνατρῶς πολλῶν.

μυκτήρ σου ὡς πύργος τοῦ Διβάνου
σκοπεύων πρόσωπον Δαμασκοῦ.

κεφαλὴ σου ἐπὶ σὲ ὡς Κάρμηλος,
καὶ πλόκιον κεφαλῆς σου ὡς πορφύρα·
βασιλεύς δεδεμένος ἐν παραδρομαῖς.

τι ὡραιότης καὶ τι ἡδύνης,
ἀγάπη, ἐν τρυφαῖς σου.

τοῦτο μέγεθός σου ὡμοίωθη τῷ φοίνικι,
καὶ οἱ μαστοί σου τοῖς βότρυσιν.

εἰτα ἀναδήσομαι ἐν τῷ φοίνικι·
κρατήσω τῶν ὕψεων αὐτοῦ.

καὶ ἔσονται δὴ μαστοί σου ὡς βότρυες τῆς ἀμπέλου,
καὶ ὁσμὴ ῥυνός σου ὡς μῆλα,
καὶ λάρυγξ σου ὡς οἶνος ὁ ἄγαθος,
πορευόμενος τῷ ἀδελφιδῷ μου εἰς εὐθύτητα,
ἰκανοῦμενος χείλεσίν μου καὶ ὀδούσιν.

ἐγὼ τῷ ἀδελφιδῷ μου,
καὶ ἔπ’ ἔμε ἡ ἐπιστροφὴ αὐτοῦ.

ἐλθέ, ἀδελφιδέ μου, ἐξέλθωμεν εἰς ἀγρόν,
αὐλισθῶμεν ἐν κώμαις.

ὀρθρίσωμεν εἰς ἀμπελώνας.
ἰδωμεν εἰ ἦνθησεν ἡ ἀμπελος,
    ἦνθησεν ὁ κυπρισμός,
    ἦνθησαν αἱ ρώι.

ἐκεῖ δώσω τοὺς μαστοὺς μου σοι.

οἱ μανδραγόραι ἔδωκαν ὁσμήν,

καὶ ἐπὶ θύρας ἡμῶν πάντα ἀκρόδρυα,

νέα πρὸς παλαιά, ἀδελφιδέ μου, ἐτήρησά σοι.

τής διώῃ σε ἀδελφιδόν μου θηλάζοντα μαστοὺς μητρός μου;

εὐροῦσά σε ἐξω φιλήσω σε,

καὶ γε οὐκ ἔξουδενώσουσίν μοι.

παραλήψωμαι σε, εἰσάξω σε εἰς οἶκον μητρός μου

+καὶ εἰς ταμεῖον τῆς συλλαβούσης με.<

ποτιώ σε ἀπὸ οἴνου τοῦ μυρεψίου,

ἀπὸ νάματος ροῶν μου.

εὐώνυμος αὐτοῦ ὑπὸ τὴν κεφαλῆν μου,

καὶ ἡ δεξιὰ αὐτοῦ περιλήψεται με.

όρκισα ὑμᾶς, θυγατέρες Ἱερουσαλήμ,

ἐν ταῖς δυνάμεσιν καὶ ἐν ταῖς ἱσχύσεσιν τοῦ ἄγροι:

τί ἐγείρητε καὶ τί ἐξεγείρητε τὴν ἀγάπην ἑως ἃν θελήσῃ.

τής αὕτη ἡ ἀναβαίνουσα λελευκανθισμένη

ἐπιστηριζόμενη ἐπὶ τὸν ἀδελφιδόν αὐτῆς.
υπὸ μῆλον ἐξήγειρά σε.

ἐκεῖ ὁδίνησέν σε ἡ μήτηρ σου.

ἐκεῖ ὁδίνησέν σε ἡ τεκοῦσά σου.

θές με ὡς σφαγίδα ἐπὶ τὴν καρδίαν σου,

ὡς σφαγίδα ἐπὶ τὸν βραχίονά σου.

ὅτι κράταία ὡς βάνατος ἁγάπη,

σκληρὸς ὡς ἄδης ζηλος.

περίπτερα αὐτῆς περίπτερα πυρός, φλόγες αὐτῆς.

ὑδωρ πολὺ οὗ δυνήσεται σβέσαι τὴν ἁγάπην.

καὶ ποταμοὶ οὗ συγκλύσουσιν αὐτήν.

ἐὰν δῶ ἀνήρ τὸν πάντα βιῶν αὐτοῦ ἐν τῇ ἁγάπῃ,

ἐξουθενώσει ἐξουθενώσουσιν αὐτοῦ.

ἀδελφὴ ἡμῖν μικρὰ, καὶ μαστοῦς οὐκ ἔχει.

τί ποιήσωμεν τῇ ἀδελφῇ ἡμῶν

ἐν ἡμέρᾳ ὃ ἐὰν λαλήθη ἐν αὐτῇ;

εἰ τείχος ἔστιν, οἰκοδομήσωμεν ἐπὶ αὐτὴν ἐπάλξεις ἁγιασμοῦ.

καὶ εἰ θύρα ἔστιν, διαγράψωμεν ἐπὶ αὐτὴν σανίδα κεδρίνην.

ἐγώ τείχος, καὶ μαστοὶ μου ὡς πύργοι.

ἐγώ ἡμῖν ἐν ὀφθαλμοίς αὐτοῦ ὡς εὐρίσκουσα εἰρήνην.

ἀμπελών ἐγενήθη τῷ Σαλωμῷ ἐν Βεελαμών.

ἐδωκεν τόν ἀμπελώνα αὐτοῦ τοῖς τηροῦσιν,

ἀνὴρ οἶσει ἐν καρπῷ αὐτοῦ χιλίους ἁργυρίου.
Chapter 1  The Old Greek Text  Page 70

άμπελών μου ἐμὸς ἐνώπιον μου' 8:12 .1
οἱ χίλιοι Σαλωμῶν,
καὶ οἱ διακόσιοι τῶν περισσῶν τὸν καρπὸν αὐτοῦ. .2

ὁ καθήμενος ἐν κήποις,
ἐταῖροι προσέχοντες' 8:13 .1 .
τῇ φωνῇ σου ἀκούτισόν με. .2

φίγε, ἀδελφιδέ μου, καὶ ὁμοιώθητι τῇ δορκάδι 8:14 .1
ἡ τῇ νεκρῇ τῶν ἐλάφων ἐπὶ ὀρθὴ ἀρωμάτων. .2
E. Critical Apparatus

[witnesses: BSACV 68 106 125 147 157 159 161 248 252 253 254 296 297 300 311 487 502 PhiloC CatP]

Superscriptio

+: *incipiunt* LaB
:+ *incipit* La169
+: ἀσμα SC
:+ ἀσματα A
:+ cantica La169
+: ἀσμάτων SAC
:+ canticorum La169

[witnesses: remove C]
+ commentary V 502

Song of Songs 1:1

+ major division *A* starts BS^mg
+ minor division *a* starts B^mg, 147^mg [numbers in 147 in red ink]

ἀσμα BSA 147 502 CatP (PG 87.1548A) = MT]

: canticum (= ἀσμα) Orgn (Ruf 87.5, 88.13) Orgn (Jrm 28.18, 29.18)
: ἄσμα (= ἀσμα) SyH

: ἀσματα V PhiloC (29B, 32A)

: cantica Orgn (Jrm 27.10)

ἀσμάτων

+ stop 147

+ comma HP Sw Ra Tr
Chapter 1  The Old Greek Text

[witnesses: remove CatP]

ö BSAV 147 502] (>4)253 487(>4)
: ö PhiloC (32A)

éστιν BSAV] (>4)253 487(>4)
: éστι 147 502 PhiloC (32A) HP

τῶ BSAV 106 147 157 159 161 248 252 254 300 502 Athan (Mntf 2.97) Compl Gra Sw Ra] (>4)253 487(>4); 68 296 297 HP
: τοῦ 161 PhiloC (32A)

Σαλωμῶν BA 502* HPlem Sw] (>4)253 487(>4)
: Σαλωμᾶ (άν) V
: Σαλωμῶν HPxt
: Σαλωμῶν Ra
: Σαλωμῶν S 147, 159 (as usual), 161 (as always), PhiloC (32A)
: Σαλωμῶν 502c
: εολωμόν SaM

+ stop SyH
+ period HP Sw Ra Tr
+ stichus BSAV SyH Sw Ra Tr
+ paragraphus B
+ commentary 502

**Song of Songs 1:2**

+ minor division β starts Bmg
+ rubric SA

[witnesses: add Hippol Orgn (CatP) GregN]

φιλησάτω
με
ἀπὸ
φιλημάτων BSAV 147 502 Orgn (CatP 92.30) PhiloC (32C) GregN (14) CatP (PG 87.1548B) (LaB)]
: φιλήματος 106 Hippol (Richard 2.1)
στόματος
αὐτοῦ
[witnesses: remove Orgn (CatP)]
+ stop V 147 SyH
+: comma Ra Tr
:+ colon HP Sw
+ stichus BSA SyH Sw Ra Tr [> V]
+ rubric V
+ stichus V
+ commentary 502
_office
ἀγαθοὶ
+< oi 487 GregN (CatP PG 87.1658D) CatP (PG 87.1548C) [> GregN (14)]
μαστοί BSAV 147 502 Hippol (Richard 2.1) PhiloC (36B) GregN (14) CatP (PG 87.1548C)]
: μαστοῖ 253 (as always)
: ubera (= μαστοῖ) Orgn (Ruf 92.14) Orgn (Jrm 32.12)
: loquelae (quia bonæ sunt loquelae tue super vinum) Orgn (Ruf 101.2 §1.3): “in quibusdam exemplaribus...tamen nos Septuaginta interpretum scripta per omnia custodimus”
σου
Chapter 1

The Old Greek Text

Page 74

υπὲρ

οἶνον

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

[witnesses: add C]

+ stichus BSACV SyH Sw Ra Tr

Song of Songs 1:3

καὶ

ὁσµή BSAC 147 502 Hippol (Richard 2.1) GregN (14) PhiloC (37A) CatP (PG 87.1548C)]

: ὡσµή (ὦνο: ὡσµή) V

μύρων

σου

+ stop 147

υπὲρ

πάντα

τὰ BSAC 147 502 Hippol (Richard 2.1) GregN (14) PhiloC (37A) CatP (PG 87.1548C)]

> C

ἄρωματα

+ stop AV 147 502 SyH

+ period Tr

+ colon HP Sw

+ comma Ra

+ stichus BSAC SyH Sw Ra Tr

+ commentary 147 502
+ minor division β 147mg
μῦρον Sw Ra]
: μῦρον HP

ἐκκενωθὲν BSACV 147 502 Hippol (Richard 2.1) GregN (14) PhiloC (37C) CatP (PG 87.1548C)]
: ἐκκατωθὲν (ai νε: ἐκκενωθὲν) S
: exinanito Ambr (Sag)
: effusum (= ἐκχυθὲν?) LaB (See DE BRUYNE 107)
: exinanitum GregE (DE BRUYNE 107)
: ἐκχυθὲν cj (based on effusum) DE BRUYNE (107)

ὁνομά
σοι BSC 147 Hippol (Richard 2.1) GregNvl (14) PhiloC (37C) CatP (PG 87.1548C)]
: σοι AV 161(mg) 248(mg) 253 297 300 502 GregN (14) Cyril (Aub 1.i.133, 309)
+ stop V 147 502 SyH
+: period Sw Ra Tr
:+ colon HP

+ stichus BSAC SyH Sw Ra Tr
+ rubric A

diā
τοῦτο
νεάνιδες BSAC 147 502 Hippol (Richard 2.1) GregN (14) PhiloC (37C) CatP (PG 87.1552A)]
: νεάνηδες (ηνι: νεάνιδες) V

ηγάπησάν
σε
Chapter 1

The Old Greek Text

Page 76

+ stop A 147 502 SyH
+: colon Tr
:+ comma HP Sw Ra
+ stichus SAC SyH Ra Tr [> BV Sw]

Song of Songs 1:4

+< καί Hippol (Richard 2.34) [> Hippol (Garitte 2.34) GregN (14)]
+< et LaB Orgn (Jrm 34.13) [> LaH Orgn (Ruf 101.9)]

εἰλκυσάν

σε BSACV 147 502 Hippol (Richard 2.34) Thdt (60C) GregN (14) PhiloC (37C) CatP
(PG 87.1552A) HP Ra Sw]
: με Cyril (Aub 1.1.309) Comp Gra
: te Orgn (Ruf 101.9 §1.4) Orgn (Jrm 34.14 §1.5)
+ stop V 502
+: period Tr
:+ comma Ra
:+ colon HP Sw
+ stichus BAC Sw Ra Tr [> SV]

Song of Songs 1:4.2

ὅπισώ BSACV 147mg 502 Hippol (Garitte 2.34) Thdt (60C) GregN (14) PhiloC (37C)
CatP (PG 87.1552A)] > Hippol (Richard 2.34)
σου BSACV 147mg 502 Hippol (Garitte 2.34) Thdt (60C) GregN (14) PhiloC (37C) CatP
(PG 87.1552A)] > Hippol (Richard 2.34) Ignat (Ephes §17 long recension)
: te Orgn (Jrm 34.14 §1.5) Orgn (Ruf 101.9 §1.4)
: σε Orgnvl (Ruf 101.9 §1.4)
+ stop 147mg
eἰς
όσιμην
μῦρον BSACV 147 502 GregN (14) PhiloC (41C) (LaB LaH SyH)]]
: μῦρον Hippol (Richard 2.34) Cyril (Aub 1.2.373) Thdt (60C) CatP (PG 87.1552A)
: εὑρίσκεις Athan (Mntf 1.855)
σοῦ BSACV 147 502 Hippol (Richard 2.34) Thdt (60C) GregN (14) PhiloC (41C) CatP
(PG 87.1552A)] > Athan (Mntf 1.855)
δραμουμεν BSAC 147 GregNv] (14) PhiloC (41C) CatP (PG 87.1552A)] > PHam
: δραμουμαι Athan (Mntf 1.855)
: δραμουμεθα V 297 Ignat (Ephes §17 long recension) GregN (14)
: δραμοδοσα Cyril (Aub 1.1.309; cf. 1.2.33; 1.5.502)
: δραμοδοσαι Thdt (60C)
: ἐδραμουν Hippol (Richard 2.34) Thdt (Schulze 3.1317 apud HP)
: δράμωμεν 502
+ stop AV 147 502 PHam SyH
+: period Sw Ra Tr
:+ colon HP
+ stichus BSACV 147 SyH Sw Ra Tr
+ paragraphus B
+ commentary 147 502

Song of Songs 1:4.3
+ minor division γ starts Bmg 147mg
+ rubric S-LaW-LaF V
+ stichus V
[witnesses: add Nilus (CatP)]
< άλλα (= καὶ) PHam
εἰσῆγεγκέν BSACV Sw Ra]
: εἰσῆγεγκέ 147 Hippol (Richard 3.1) GregNms (14) PhiloC (41C) HP
: εἰσῆγαγέ 297 300 487 GregN (14) CatP (108.28) Nilus (CatP PG 87.1552C, 1689B)
: εἰσῆγαγέν 502
: introduxit LaH Orgn (Ruf 108.13 §1.5) Orgn (Jrm 35.5 §1.5) Ambr (Sag; Sab EP)
: induxit LaB
με
ό
βασιλεύς
eίς
tο
ταμεῖον Bc.2(apud Sw)S [68 248 254 297] GregNvl (14) PhiloC (41C) HP Sw]
: ταμεῖον (καί: ταμεῖον) B*CV
: ταμεῖον A 106 147 157 159 161 252 253 296 300 487 502 Hippol (Richard 3.1)
GregN (14) CatP (108.29) Nilus (CatP PG 87.1552C, 1689B) Compl Gra
: ταμεῖον (sic) Ra
: ταμίων Fa SaM
αὐτοῦ
[witnesses: remove Nilus (CatP)]
+ stop AV 147 502 SyH
+: period Sw Ra Tr
:+ colon HP
+ stichus BSAC SyH Sw Ra Tr
+ paragraphus B
Song of Songs 1:4.4

+ minor division ð starts B\textsuperscript{mg}
+ rubric S-LaW-LaF V
+ stichus V

\[\text{\'a}\gamma\alpha\lambda\lambda\iota\alpha\sigma\omega\mu\epsilon\theta\alpha\ 	ext{BSACV} 147 502\ 	ext{PhiloC (41C) GregN (14) CatP (PG 87.1552D)}]\
: \text{\'a}\gamma\alpha\lambda\lambda\iota\alpha\sigma\omega\mu\epsilon\theta\alpha 106

: \text{\'a}\gamma\alpha\lambda\lambda\iota\alpha\sigma\omega\mu\epsilon\nu\mu\nu \text{Hippol (Richard 3.4)}

: \text{exsultabimus} (= \text{\'a}\gamma\alpha\lambda\lambda\iota\alpha\sigma\omega\mu\epsilon\theta\alpha) \text{Orgn (Jrm 35.12 §1.5)}

: \text{exultemus} (= \text{\'a}\gamma\alpha\lambda\lambda\iota\alpha\sigma\omega\mu\epsilon\theta\alpha) \text{LaB LaH Ambr (Sag; Sab EP)}

: \text{exsultemus} (= \text{\'a}\gamma\alpha\lambda\lambda\iota\alpha\sigma\omega\mu\epsilon\theta\alpha) \text{Orgn (Ruf 108.13 §1.5)}

καί

\[\text{\'e}\varphi\varphi\varphi\alpha\nu\theta\dot{\omega}\dot{\mu}e\nu\ 	ext{BSACV} 147 502\ 	ext{Hippol (Richard 3.4) GregN (14) PhiloC (41C) CatP (PG 87.1552D)}]\
: \text{letabimur} (= \text{\'e}\varphi\varphi\varphi\alpha\nu\theta\dot{\omega}\dot{\mu}e\nu) \text{Orgn (Jrm 35.12 §1.5)}

: \text{letemur} (= \text{\'e}\varphi\varphi\varphi\alpha\nu\theta\dot{\omega}\dot{\mu}e\nu) \text{LaB Ambr Ambr (Sag; Sab EP)}

: \text{iucundemur} \text{LaH Orgn (Ruf 108.13 §1.5)}

\[\varepsilon\nu\]

σοί

+ stop AV 147 502 SyH

+: period Tr

:+ comma Ra

:+ colon HP Sw

+ stichus BSAC SyH Sw Ra Tr

Song of Songs 1:4.5

\[\text{\'a}\gamma\alpha\pi\pi\iota\sigma\omega\mu\epsilon\nu \text{B*SAV CatP (111.26) HP Sw Ra}]\]
: ἀγαπήσωμεν 

G. 68 125 147 157 149 161 252 311 487 502 Hippol (Richard 3.4) 
GregN (14) PhiloC (44A) CatP (PG 87.1553A = PG 17.256A = Mai 263) Ald 

: diligamus (= ἀγαπήσωμεν) Ambr (Sag) 
: diligemus (= ἀγαπήσωμεν) LaB LaH Jrm Orgn (Jrm 35.18 §1.5) Orgn (Ruf 110.28 §1.5) 
: diligimus (= ἀγαπήσωμεν) GregE 
: TΙΝΑΜΕΡΕ = ἀγαπήσωμεν SaM 

μαστούς BSACV 147 502 Hippol (Richard 3.4) PhiloC (44A) GregN (14) CatP (111.26 = PG 17.256A)] 
: μασθοῦς 253 CatP (PG 87.1553A = Mai 263) 

σου 

ὑπὲρ 

οἶνον BSAC 147 502 Hippol (Richard 3.4) GregN (14) PhiloC (44A) CatP (111.27)] 
: ἦλιον V 
: ὅπλον 68 
+ ζήτει B.4 (added by unrefined hand at end of column) 
+ τὴν B.4 
+ μελιδόνην B.4 
+ κέφ. B.4 
+ ἵς B.4 
+ stop AV 147 502 SyH 
+: period Tr 
:+ colon HP Ra Sw 
+: stichus BSAC SyH Sw Ra Tr 
+ rubric SV
Chapter 1

Song of Songs 1:4.6
[witnesses: add Orgn (CatP)]

εὐθύτης

ηγάπησεν BSACV 502 Sw Ra]

: ηγάπησε 147 Hippol (Richard 3.4) Orgn (CatP 111.32) GregN (14) PhiloC (44D) CatP
(PG 87.1553A) HP

σε BSACV 502 Hippol (Richard 3.4) Orgn (CatP 111.32) GregN (14) PhiloC (44D) CatP
(PG 87.1553A)]

: με 147 159

[witnesses: remove Orgn (CatP)]

+ stop AV 147 502 SyH
+ period HP Sw Ra Tr
+ stichus BSACV SyH Sw Ra Tr
+ paragraphus B
+ commentary 502

Song of Songs 1:5

+ minor division ε starts Bmg
+ rubric S-LaW-LaF AV
+ stichus V
+ paragraphus V

μέλαινα BSA 147 502 Hippol (Richard 4.1) GregN (42) PhiloC (45A) CatP (PG 87.1553B)]

: μέλενα (εναι: μέλαινα) CV
εἰμι
+ ἔγω 68 147 157 159 254 296 502 HP = MT [⇒ BSAC V 106 161 248 252 253 297 300
487 Hippol (Richard 4.1) Athan (Mntf 2.124) GregN (42) Thdt (60C) PhiloC
(45A) CatP (PG 87.1553B) Compl Gra Sw Ra] + stop 147
καὶ
καλή
+ comma HP Sw Ra Tr
θυγατέρες BSAC 502 Hippol (Richard 4.1) GregN (42) PhiloC (45B) CatP (PG 87.1553B)]
: θυγάτηρ V 147
' ἱεροσαλήμ GregN (42) = MT]
: ' ἱεροσαλήμ Hippol (Richard 4.1) PhiloC (45B) CatP (PG 87.1553B) HP
: ' ἱεροσαλήμ Ra
: τὰ ἱερὰ SACV 147 502
: ' ἱερᾶ B 68 Sw
: γῆ (= ' ἱερᾶ) Fa vid SaM
: Συπροσι (= ' ἱεροσαλήμ) SyH
: Συπροσι (= ' ἱερᾶ) SyH mg
+ stop V 147 502 SyH
+ comma HP Sw Ra Tr
+ stichus BSACV SyH Sw Ra Tr
[witnesses: remove Hippol]
ώς
σκηνώματα
Κηδάρ Sw]
Chapter 1

The Old Greek Text

Page 83

: Κηθάρ Ra
: Κηθάρ HP

+ comma HP Sw Ra Tr
+ apostrophe A
+ stop 147 502
+ stichus C [> BSAV Sw Ra Tr]

ως
δέρρεις S 147 502 GregN (42) CatP (PG 87.1553B) (LaB)Sw Ra]
: δέρρεις HP
: δέρρην 487
: δέρρης BACV 161 248 252 GregNmss (42) PhiloC (45C) Compl
: δερρης SaS
: pellis (= δέρρης) GregE (DE BRUYNE 107)
: δερις (sic) 234
: δερρι (sic) 296

Σαλωμῶν BACV HP Sw]
: Σαλωμῶν Ra

: Σαλωμῶν 147 161 234 GregNmss (42) PhiloC (45C) CatP (PG 87.1553B)
: Σαλωμῶν (sic accent) 36
: cαλωμω[ν] Fa

: Σαλωμῶν S GregN (42)
: Σαλωμῶντος GregNms (42)
: cοαλωμων SaM SaS

+ stop AV 36 147 SyH
+ period HP Sw Ra Tr
+ stichus BSAC 147 SyH Sw Ra Tr
+ commentary 147 502

**Song of Songs 1:6**

[witnesses: add Hippol]

+ minor division 147 mg

+ rubric LaW-LaF

μὴ

βλέψητε BSC 147 502 PhiloC (45C) GregN (42) CatP (PG 87.1556A)]

: βλέψηται (αινε: βλέψητε) AV

: βλέπετε Hippol (Richard 4.1)

με BACV 147 502 Hippol (Richard 4.1) GregN (42) PhiloC (45C) CatP (PG 87.1556A)]

> 161 248 Compl

: μοι S

+ stop A

+ comma Sw Ra Tr] > HP

οτι

ἐγὼ BSACV 147 502 Hippol (Richard 4.1) GregN (42) CatP (PG 17.256B = Mai 265.5)]

> CatP (PG 87.1556A)

εἰμι BSACV 147 502 GregN (42) PhiloC (45C) CatP (PG 87.1556A)] > Hippol (Richard 4.1)(~)

μεμελανωμένη BSACV 147 502 Hippol (Richard 4.1) GregN (42) PhiloC (45C) CatP (PG 87.1556A) HP Sw Ra]

: μελανωμένη Ald

+ εἰμι Hippol (Richard 4.1)(~)

+ stop A 147 SyH [> 502]
+ comma HP Sw Ra Tr
+ stichus BSAC SyH Sw Ra Tr
+< μηδέ Hippol (Richard 4.1)

οτι

+ non (quoniam non est intuitus me sal) Ambr (Sag)

παρεβλεψεν BSAV 502 Sw Ra]
: παρέβλεψε C 147 GregN (42) PhiloC (45D) CatP (PG 87.1556A) HP
: παρέβλαιψε GregN\textsuperscript{mss} (42)
: παρείδε Hippol (Richard 4.1)

με

ὁ

ήλιος

+ stop AV 147 502 SyH
+: period Tr
:+ colon HP Sw Ra
+ stichus BSAC SyH Sw Ra Tr
+ commentary 502

υοι

μητρος BSA Hippol (Richard 4.2) GregN (42) PhiloC (48A) CatP (PG 87.1556B)]
: μηρ (nomen sacrum) CV 147 502

μου

ἐμαχέσαντο

ἐν BSACV GregN (42) PhiloC (48A) CatP (PG 87.1556B)] > Hippol (Richard 4.2)

GregN\textsuperscript{mss} (42)

ἐμοί BSACV GregN (42) PhiloC (48A) CatP (PG 87.1556B)]


: με Hippol (Richard 4.2)
+ stop AV 147 502 SyH
+ period Tr
+ comma HP Sw Ra
+ stichus BSAC SyH Sw Ra Tr

ἐθεντό

με

φυλάκισαν BSAC 502 147 PhiloC (48B) GregN (42) CatP (PG 87.1556B)]
: φυλάσσουσαν V 253
: φυλακήν Hippol (Richard 4.3)

锺

ἀμπελώσιν SA 147 502 GregN (42) CatP (PG 87.1556B)]
: ἀμπελών 300 Hippol (Richard 4.3) GregNmss (42) PhiloC (48B)
: ἀμπελώσειν (εἰνί: ἀμπελώσων) V
+ stop AV 147 502 SyH
+: colon Sw Ra Tr
:+ comma HP
+ stichus BSAC SyH Sw Ra Tr

[witnesses: add 924]
+< τὸν PhiloC (48B)

ἀμπελώνα
+ δε 106

ἐμὸν

οὐκ
Chapter 1 The Old Greek Text

έφυλαξα BSCV 147 502 Hippol (Richard 4.3) GregN (42) PhiloC (48B) CatP (PG 87.1556B)]

: έφυλαξαν A (έφυλαξα) 
+ stop V 147 SyH 
+ period HP Sw Ra Tr 
+ stichus 924 vid BSAC 147 SyH Sw Ra Tr [> V] 
+ paragraphus B 
+ commentary 147 502

**Song of Songs 1:7**

+ minor division ε 147 
+ rubric S-LaW-LaF V 
+ stichus V 

[witnesses: add 155]

άπάγγειλών 924 BSACV 147 502 Hippol (Richard 6.1) GregN (42) PhiloC (49A) CatP (PG 87.1557A)]

: άπάγγειλών (ων: άπάγγειλών) 155 
μοι 
+ comma Sw Ra Tr [> HP] 

όν 

ηγάπησεν 

η 

ψυχή 

μου BSAC 147 502 Hippol (Richard 6.1) GregN (42) PhiloC (49A) CatP (PG 87.1557A)]

: φο[v] 924
ποῦ

πομαίνεις BSC 147 502 Hippol (Richard 6.1) GregN (43) PhiloC (49A) Nilus (CatP PG 87.1608D) CatP (PG 87.1557A) HP Sw Ra] > (~)106 Cyril (Aub 4.159)(~)

κολτάζεις (~)106 Cyril (Aub 4.159)(~)

κολτάζεις 924 lac BSAC 147 502 GregN (43) PhiloC (49A) Nilus (CatP PG 87.1608D)

κολτάζεις (~)106 Cyril (Aub 4.159)(~)
εν
μεσημβρία
+ stop AV 147 502 SyH
+ comma HP Sw Ra Tr
+ stichus BSAC SyH Sw Ra Tr
μηποτε HP Ra]
: μη ποτε Sw
γενωμαι
ως BSACV 502 Hippol (Garitte 6.2) GregN (43) PhiloC (49B) HP Sw Ra] > Hippol
(Richard 6.2) Ambr (Sab EP) Athan (Mt1 1.1005)(--)
: ωσει 147 157 159 487 CatP (PG 87.1557A) Ald
περιβαλλομενη BSACV 147 502 Hippol (Richard 6.2) GregN (43) PhiloC (49B) Cyril
(CatP PG 87.1557B) CatP (PG 87.1557A]) > Athan (Mt1 1.1005)(--)
: operta LaB LaH
: circumambicta Ambr (Sab EP)
ετι BSACV 147 Hippol (Richard 6.2) GregN (43) PhiloC (49B) CatP (PG 87.1557A)]
: εν 502
: super LaB LaH Ambr (Sab EP)
αγελας SAC 147 502 Hippol (Richard 6.2) GregN (43) PhiloC (49B) CatP (PG
87.1557A) HP Ra]
: αγελας B 253 Sw
: αγελα (αγελασε for αγελα ση? or for αγελας υ<ταιρων σου>?) V
: greges (super greges) LaB LaH Ambr (Sab EP)
εταιρων BA 147 502c Hippol (Richard 6.2) GregN (43) PhiloC (49B) CatP (PG
87.1557A)] > V
: ετερων (εναι: εταιρων) SC 125 155 253 311 502*
Chapter 1

: σῶμα (= ἔταιρων) SyH

: sodialium (= ἔταιρων) LaB LaH Ambr (Sab EP)

σου BSAC 147 502 Hippol (Richard 6.2) GregN (43) PhiloC (49B) CatP (PG 87.1557A)]

> 311

: σε (ἐν η; σῇ) V

: ὅρω (= σου) SyH

: μοῦ 125

+ ὡς Athan (Mntf 1.1005)(~:)

+ ἐπεμβομίνη Athan (Mntf 1.1005)(~:)

+ stop AV 147 502 SyH

+ period Athan (Mntf 1.1005); HP Sw Ra Tr

+ stichus BSACV SyH Sw Ra Tr

+ paragraphus B

+ commentary 502

Song of Songs 1:8

+ minor division ζ starts Bmg

+ rubric S-LaW-LaF V

+ stichus V

ἐὰν

μὴ

γνῶς BSACV 147 311 502c Hippol (Richard 7.1) GregN (43) PhiloC (49B) CatP (PG 87.1557C)]

: ἐγνως 300

: ἐπιγνως Procop (CatN 1.1482)

: γῶς 502*
σεαυτήν BSACV 147 502 Hippol (Richard 7.1) GregN (43) PhiloC (49B) CatP (PG 87.1557C)]

: ἐαυτήν 311 Athan (Mntf 2.124)
+ stop A
+ comma Sw Ra Tr [> HP]

ή
καλή

ἐν

γυναιξίν BSACV PhiloC (49B) GregN (43) CatP (PG 87.1557C)]

: γυναίξι Hippol (Richard 7.1)
+ stop AV 147 502 SyH
+ comma HP Sw Ra Tr
+ stichus BSACV SyH Sw Ra Tr
+ rubric 161

**Song of Songs 1:8.2**

ἐξελαθε

σοῦ BSACV 147 502 Hippol (Richard 7.3) GregN (43) CatP (PG 87.1557C) HP Sw Ra] >
Athan (Mntf 2.124) PhiloC (49C)

: σοὶ 155 253 Gra

: ₣₪ ( = σοὶ) SyH
+ stop 502
+ commentary 502

ἐν
πτέρναις
τῶν
ποιμνίων BSACV 147 502 Hippol (Richard 7.3) GregN (43) PhiloC (49C) CatP (PG 87.1557C)]
: ποιμένων Athan (Mntf 2.124)
+ σου 300 CatP (PG 87.1557C)
+ stop A SyH
+ comma 502 (or is this for insertion?), HP Sw
+ stichus BSAC SyH Sw Ra Tr

**Song of Songs 1:8.3**
καὶ BSα(me)CV 147 502c Hippol (Richard 7.3) GregN (43) PhiloC (49C) CatP (PG 87.1557C)] > S* 502*
ποίμανε BSAC 147 502 Hippol (Richard 7.3) GregN (43) PhiloC (49C) CatP (PG 87.1557C)]
: ποιμενε (ἐναί: ποίμανε) V
tὰς BSACV 147 502 Hippol (Richard 7.3) GregN (43) PhiloC (49C) CatP (PG 87.1557C)]
: τοὺς 253
ἐρίφους
σου BSACV 147 502 Hippol (Richard 7.5) PhiloC (49C) CatP (PG 87.1557C)] > GregN (43)
: μου 125
+ stop V SyH
+ stichus BSACV SyH Sw Ra Tr

**Song of Songs 1:8.4**
ἐπὶ BSACV 147 502 Hippol (Richard 7.5) =Orgn (CatP 142.27) GregN (43) PhiloC (52A) CatP (PG 87.1557C)]
Chapter 1

The Old Greek Text

: in LaB LaH Orgn (Ruf 141.18 §2.5) Orgn (Jrm 40.26 §1.9) Ambr (Sag)

σκηνώμασιν BSACV Sw Ra]

: σκηνώμασι 147 502 =Orgn (CatP 142.27) GregN (43) PhiloC (52A) CatP (PG 87.1557C) HP

: σκηνωμάτων Hippol (Richard 7.5)

: tabernaculis LaB LaH Orgn (Ruf 141.18 §2.5) Orgn (Jrm 40.26 §1.9) Ambr (Sag)

tών

[witnesses: add 924]

ποιμένων 924 BSACV 147 502 Hippol (Richard 7.5) =Orgn (CatP 142.27) PhiloC (52A) CatP (PG 87.1557C)]

: ποιμνίων GregN (43) [see 1:8.2]

+ σοῦ A Gra\bra

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

+ stichus 924 BSACV 147 SyH Sw Ra Tr

+ commentary 147 502

Song of Songs 1:9

+ minor division ꞑ 147mg

+ rubric 161

τῇ 924 BSACV 147 502 Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]

: γῆ A (probably to be read TH but it really looks like ΓΗ)

Ἱππψ

μου

ἐν BSACV 147 502 Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]
: ἐπ' Α

ἀρμασιν BSAV Sw Ra]

: ἀρμασι C 147 502 Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)

HP

Φαραώ HP Sw]

: Φαραώ Ra

+ stop 502

+ stichus 924 BSAC Sw Ra

ώμοιωσά 924 BSAC 147 Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]

: ὤμοιως (sic) V

σέ BSAC 147 Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]

: δέ V

: ὃ- (= σέ) SyH

+ comma Sw Ra Tr [> HP]

η BSACV 147 502c Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]

: τῶν 502*

πλησίον BSACV 147 502c Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]

: πλησίον (ὡς: πλησίον) 502*

μου BSACV 147 502 GregN (70) PhiloC (52A) CatP (PG 87.1560B)] > Hippol (Richard 8.1)

: μ.]o[u 924

[witnesses: remove 924]


Chapter 1

The Old Greek Text

Page 95

+ stop V 147 502 SyH
+ period HP Sw Ra Tr
+ stichus BSAC SyH Sw Ra Tr
+ paragraphus S
+ commentary 502

[witnesses: remove Hippol]

**Song of Songs 1:10**

+ rubric S-LaW-LaF

[witnesses: add Orgn (CatP)]

τί

ωφαϊωθησαν BSAV 147 502 Orgn (CatP 155.28) GregN (70) PhiloC (52B) CatP (PG 87.1560C))

: ωφεωθησαν (εναι: ωφαϊωθησαν) C

+< αἰ Orgn (CatP 155.28) PhiloC (52B) [> CatP (PG 87.1560C)]

[witnesses: add Hippol]

σιαγόνες

σου

[witnesses: remove Orgn (CatP)]

ὁς BSACV 147 502 Hippol (Richard 9.1) GregN (70) CatP (PG 87.1560C)]

: ὑπερ (Arm4)

τρυγόνες BS 68 252 502 Hippol (Richard 9.1) Gra Sw Ra]

: τρυγόνος CV 147 GregN (70) PhiloC (52B) CatP (PG 87.1560C) HP

: τρυγόνα (Arm4)

: στρυγγόνες (sic) A

: μιμετο (=[τρυγόνος) SyH


+ stop AV 147 502 SyH
+ comma HP Sw Ra
+ stichus BSAC SyH Sw Ra Tr

τράχηλος BSACV 147 502 Hippol (Richard 9.1) GregN (70) PhiloC (52C) CatP (PG 87.1560D)]
: τράχηλοι 300

σου

ως BSACV 147 502 Hippol (Richard 9.1) GregN (70) PhiloC (52C) CatP (PG 87.1560D)]
: sicut LaB Ambr (Sab EP)

δρμίσκοι BSCV 147 502 Hippol (Richard 9.1) GregN (70) CatP (PG 87.1560D)]
: redimicula (= δρμίσκοι) LaB LaH Ambr (Sag; Sab EP) Orgn (Ruf 153.25)
: ἡ (καὶ δρμίσκοι) SyH

: δρμίσκος A 254 PhiloC (52C) Orgn (Jrm 41.22)
: redimiculum (= δρμίσκος) GregE (DE BRUYNE 107)
: monile (= δρμίσκος) Orgn (Jrm 41.21)

+ stop AV 502 SyH

+: period (exclamation) Tr

:+ question mark HP Sw Ra

+ stichus BSAC 147 SyH Sw Ra Tr

+ paragraphus B

+ commentary 147 502

**Song of Songs 1:11**

+ minor division ζ starts Bmg 147mg

+ rubric 161
ομοιώματα  BS^ACV 147 502 Hippol (Richard 10.1) GregN (70) PhiloC (53A) CatP (PG 87.1561B) (LaB)]

: ομοίωμα S*

: similitudinem GregE (DE BRUYNE 107)

χρυσίου BSACV GregN (70) PhiloC (53A) CatP (PG 87.1561B)]

: χρυσίου Hippol (Richard 10.1)

ποιήσομέν BSAC GregN (70)]

: ποιήσομέν V 147 502 155 159 253 311 487 Hippol (Richard 10.1) GregN^mss (70)

PhiloC (53A) CatP (PG 87.1561B)

: faciemus (= ποιήσομέν) LaB LaH Orgn (Jrm 43.12) Orgn (Ruf 156.27)

σοι

+ stop AV SyH

+ stichus BSC SyH Sw Ra Tr [> A]

μετά BSACV 147 502 PhiloC (53A) GregN (70) CatP (PG 87.1561B)]

: ἀπὸ Hippol (Richard 10.1)

: cum LaB LaH Jrm (Jov 1.30)

: ex Ambr (Sab EP)

στυγμάτων BSACV 147 502 Hippol (Richard 10.1) GregN (70) PhiloC (53A) CatP (PG 87.1561B)]

: distinctionibus LaB LaH Ambr (Sab EP) Jrm (Jov 1.30) GregE (VACCARI 15) Orgn (Ruf 156.27)

: stigmatibus Orgn (Jrm 42.6; 43.12)

: stegmatibus La5704

τοῦ
Chapter 1

The Old Greek Text

Page 98

\[\delta\nu\gamma\upsilon\rho\iota\upsilon\nu\] BSACV 147 502 Hippol (Richard 10.1) GregN (70) PhiloC (53A) CatP (PG 87.1561B)]

: \textit{argent\textit{i}} LaB LaH Ambr (Sab EP) Jrm (Jov 1.30) GregE

+ stop V SyH

+: period HP Sw Ra Tr

:+ comma Orgn (Ruf 156.27) Orgn (Jrm 43.13)

+ stichus BSAC SyH Sw Ra Tr

\textbf{Song of Songs 1:12}

+ rubric LaW-LaF

\[\varepsilon\omega\varsigma\]

\[\omicron\upsilon\]

\[\omicron\]

\textbf{basile\upsilon\sigma\nu}

\textit{\epsilon\nu} BSACV 502 Hippol (Garitte 11.1) GregN (70) PhiloC (53B) CatP (PG 87.1561B)] >

147 (at page turn), Hippol (Richard 11.1) [see next]

\[\alpha\nu\alpha\kappa\lambda\iota\sigma\epsilon\iota\] B 147 502 Hippol (Garitte) GregN (70) PhiloC (53B) CatP (PG 87.1561B)]

: \textit{\alpha\nu\alpha\kappa\lambda\iota\sigma\epsilon\iota} (\eta\nu\iota: \\alpha\nu\alpha\kappa\lambda\iota\sigma\epsilon\iota) C

: \textit{\alpha\nu\alpha\kappa\lambda\iota\sigma\epsilon\iota} (\iota\nu\iota: \\alpha\nu\alpha\kappa\lambda\iota\sigma\epsilon\iota) SA

: \textit{\alpha\nu\alpha\kappa\lambda\iota\sigma\epsilon\iota} (\epsilon\iota\iota: \\alpha\nu\alpha\kappa\lambda\iota\sigma\epsilon\iota) V

: \textit{\epsilon\nu\alpha\gamma\kappa\alpha\lambda\iota\sigma\eta\iota} Hippol (Richard 11.1)

\textit{\alpha\upsilon\tau\omicron\upsilon\}h}

+ stop V 147 502 SyH Orgn (Ruf 156.28 §2.8) Orgn (Jrm 43.13 §2:2) CatP (PG 87.1561B)

+: comma Sw Ra Tr

:+ colon HP
+ commentary 502
+ stichus BSAC SyH Sw Ra [> V]
+ paragraphus BS
+ minor division $\eta$ starts B$^{mg}$
+ rubric SAV 161
+ stichus V
+ paragraphus V

νάρδος

μου BSACV 147 502 Hippol (Richard 12.1) GregN (70) PhiloC (53C) Orgn (Ruf 165.19) Orgn (Jrm 43.16)] > CatP (PG 87.1564B)

ἐδώκεν

όσμήν

αὐτοῦ

+ stop V 147 502 SyH
+ period HP Sw Ra Tr
+ stichus BSACV 147 SyH Sw Ra Tr
+ commentary 147

**Song of Songs 1:13**

+ minor division $\eta$ 147$^{mg}$

ἀπόδεσμος BSACV 147 502 Hippol (Richard 12.1) GregN (70) PhiloC (53D) CatP (168.24)]

: *colligatio* Ambr (Sab EP)

: *alligamentum* LaB Orgn (Ruf 168.6)

: *fasciculus* LaH Jrm (Ep 22.25) Orgn (Jrm 44.18)

: ἀπὸ δεσμοῦ 68
Chapter 1

The Old Greek Text

Page 100

τῆς BSACV 147 Hippol (Richard 12.1) PhiloC (53D) CatP (168.24)] > 253 300 502
GregN (70)

στακτῆς BSAV 147 502 Hippol (Richard 12.1) GregN (70) PhiloC (53D) CatP (168.24)]
: τακτης (sic: ητασκτης) C
: guttae LaB LaH Orgn (Jrm 168.6) Ambr (Sab EP)
: stactae Jrm (Ep 22.25)
: stactes Orgn (Jrm 44.18): “stactes” — id est guttae sive stille
+ μου V
+< ω 300

αδελφός BSAC 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (53D) CatP (PG 87.1565A = Mai 274.17)]
: αδελφοῦς 253 (as always), CatP (168.25)
: αδελφηδοῦς (ηνι: αδελφιδοῦς) V (usually, αδελφιδοῦς)
: frater LaB (as usual in LaB)
: fratruelis LaH Orgn (Jrm 44:18) (as usual in Jerome)
: fraternus Orgn (Ruf 168:6) (as usual in Rufinus)
: consobrinus Ambr (Sab EP) (as commonly in Ambrose)
: dilectus (= ἀγαπητός) Vg (as usual in Vg) = Symmachus
: ἵδας (sister’s son) SyH (as usual in SyH)

SyP
: παύον (my brother) SaT SaS (as usual in Sa)
: [παύον] (my brother) Fa (as usual in Fa)

μου BSACV 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (53D) CatP (168.25)]
: meus LaB LaH Ambr (Sab EP)
+ semicolon Ambr (Sab EP)
+ 
\textit{botryo} Ambr (Sab EP)(+4)
\textbf{+ cypri} Ambr (Sab EP)(+4)
\textbf{+ frater} Ambr (Sab EP)(+4) (as usual in Ambrose for \(\delta\delta\epsilon\lambda\phi\delta\delta\sigma\))
\textbf{+ meus} Ambr (Sab EP)(+4)

\textit{\textmu\iota\iotai} BSACV 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (56A) CatP (168.25)] >

\textbf{Ald}

: \textit{mih\iota} (Colligatio gutt\ae consobrinus meus; \textit{botryo, cypri frater meus mihi} Ambr (Sab EP)): cf. SS 4:14

\textbf{+ stop AV 147 502 SyH}
\textbf{+: colon Tr}
\textbf{:+ comma HP Sw Ra}

\textbf{+ stichus BSAC SyH Sw Ra}
\textit{\\textalpha\nu\alphai} SACV 147 Hippol (Richard 12.2) PhiloC (56A) GregN (70) CatP (168.25) (Fa) Sw Ra] > 502 HP; (>12)Br, Sw(>12)
\textit{\textmu\e\sigma\sigma\omicron} SACV 147 Hippol (Richard 12.2) PhiloC (56A) GregN (70) CatP (168.25) (Fa)

Ra] > (12)Br, Sw(>12)

: \textit{\\textalpha\nu\alpha\mu\e\sigma\sigma\omicron} 502 HP
\textit{\texttau\omicron\nu} SACV 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (56A) CatP (168.25) (Fa)

HP Ra] > (12)Br, Sw(>12)
\textit{\textmu\alpha\sigma\tau\omicron\nu} SAC 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (56A) CatP (168.25)

(Fa) HP Ra] > (12)Br, Sw(>12)

: \textit{\textmu\alpha\sigma\theta\omicron\nu} 253

: \textit{\textmu\alpha\theta\eta\tau\omicron\nu} V
\textit{\textmu\omicron\nu} SACV 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (56A) CatP (168.25) (Fa)

HP Ra] > (12)Br, Sw(>12)
Chapter 1

The Old Greek Text

: σου 125

αιλισθήσεται SACV 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (56A) CatP

(168.25) (Fa) HP Ra] > (>12)B∩, Sw(>12)

: requiescit LaB Ambr (Sab EP)

: commorabitur LaH

+ stop V 147 502 SyH

+: period HP Tr

:+ colon Ra

+ stichus SACV SyH Sw Ra Tr

+ commentary 502

Song of Songs 1:14

βότρυς SACV 147 502 PhiloC (56B) GregN (70) CatP (PG 87.1565C) (Fa) HP Ra] >

(>12)B∩, Sw(>12)

: νάρδος Hippol (Richard 13.1)

: nardus Ambr (Sab EP)

: botruus LaB

: botrus LaH

τής SACV 147 502 Hippol (Richard 13.1) GregN (70) PhiloC (56B) (Fa) SyHmg HP Ra] >

(>12)B∩, Sw(>12)

κύπρου SACV 147 502 Hippol (Richard 13.1) GregN (70) (Fa) SyHmg HP Ra] >

(>12)B∩, Sw(>12)

: Κύπρου PhiloC (56B) CatP (PG 87.1565C)

: cypri LaB LaH Ambr (Sab EP)

+ apostrophe 147


Chapter 1  The Old Greek Text  Page 103

δεδελφίδός SAC 147 502 Hippol (Richard 13.1) GregN (70) PhiloC (56B) CatP (PG 87.1565C) (Fa) HP Ra] > (>12)Β∧, Sw(>12)

: δεδελφίδοις V 253

: consobrinus Ambr (Sab EP)

μου SACV 147 502 Hippol (Richard 13.1) GregN (70) PhiloC (56B) CatP (PG 87.1565C) (Fa) HP Ra] > (>12)Β∧, Sw(>12)

: meus Ambr (Sab EP)

ἐμοὶ SACV 147 502 PhiloC (56B) GregN (70) CatP (PG 87.1565C) (Fa) HP Ra] > 297 (>12)Β∧, Hippol (Richard 13.1) Sw(>12), (nardus cypri consobrinus meus)

Ambr (Sab EP)

: mihi LaB LaH

+ stop AV 147 502 SyH

+ stichus BSAC SyH Sw Ra Tr

ἐν

ἀμπέλλων BSACV 502 Hippol (Richard 13.1) GregN (70) PhiloC (56B) CatP (PG 87.1565C) HP Sw Ra]

: ἀμπέλλων 147 159 297 Ald

+< ἣ 253

Ἐνγαδί AC 147 Hippol (Richard 13.1) PhiloC (56B) CatP (PG 87.1565C) HP]

: Ἐνγαδεῖ BSV 125 157 502 Sw

: Ἐγγαδεῖ Ra

: Ἐνγαδεῖ 68

: Ἐνγαδὴ 155 311

: ἐν Γαδί GregN (70)

+ stop AV 502 SyH
Chapter 1  The Old Greek Text

+ period HP Sw Ra Tr
+ stichus BSACV 147 SyH Sw Ra
+ paragraphus BS
+ commentary 147 502

**Song of Songs 1:15**

+ major division $\overline{B}$ starts $B^m g S^m g$
+ minor division $\overline{b}$ starts $B^m g 147^m g$
+ rubric S-LaW-LaF AV 161
+ stichus V
+ paragraphus V

iδού BSACV 147 502 Hippol (Richard 14.1) GregN (99) PhiloC (56C) Nilus (CatP PG 87.1569A) CatP (PG 87.1569B) = MT]

: vide (= iδoù) LaB

: ecce (= iδoù) LaH Vg Ambr (Sab EP)

: εἰςγενέτε (= iδoù) SaTvid SaS

eĩ BSA 147 502c GregN (99) Nilus (CatP PG 87.1569A) CatP (PG 87.1569B) = MT] > LaH

: ἡ (ηνεὶ: εἰ) CV 155 296 502* Hippol (Richard 14.1) PhiloC (56C)

: si (= εĩ) LaB

: το (το ... es = εĩ) Vg

: es (= εĩ) Ambr (Sab EP)

καλή BSACV 147 502 Hippol (Richard 14.1) GregN (99) Nilus (CatP PG 87.1569A)

PhiloC (56C) CatP (PG 87.1569B)]

: bona Ambr (Sab EP)

: speciosa LaB LaH
+ es (ecce tu pulcher es = ἵδου εἰς καλὴ = Θε视听) Vg; cf. Aquila
+ comma Sw Ra Tr [> HP]

η | BSAC 147 Hippol (Richard 14.1) GregN (99) PhiloC (56C) CatP (PG 87.1569B]) > V

155 502

πλησίον BSAV 147 502 Hippol (Richard 14.1) GregN (99) PhiloC (56C) CatP (PG 87.1569B])

: πλησίον (ἡ ἴν; πλησίον) C

μου
+ comma 147
+ comma 502 HP Sw Ra Tr
+ stichus B Sw Ra [> SAC]

ἵδοι | BSAV 147 502 Hippol (Richard 14.1) GregN (99) PhiloC (56C) CatP (PG 87.1569B])

: vide (= ἵδοι) LaB

: ecce (= ἵδοι) LaH Vg Ambr (Sab EP)

εἰ | BSA 147 502 GregN (99) CatP (PG 87.1569B]) > 300 LaH

: ἡ (ἡ ἴν: εἰ) CV 252 296 Hippol (Richard 14.1) PhiloC (56C)

: si (= εἰ) LaB

: tu (ecce tu pulchra = ἵδοι εἰς καλὴ) Vg

: es (= εἰ) Ambr (Sab EP)

καλὴ | BSACV 147 502 252 296 Hippol (Richard 14.1) GregN (99) PhiloC (56C) CatP (PG 87.1569B])

: φίλη 252c(mg)
+ μου 252c(mg)
+ stop V SyH
Chapter 1

The Old Greek Text

+: colon HP Sw Tr
:+ comma Ra
+ stichus SACV SyH Tr [> B Sw Ra]
+< oi 10 300 Cyril (Aub 1.ii.129; CatN 1.359)

\( \text{όφθαλμοί Bc.2(sup ras) SCV 147 GregN (99) PhiloC (57A) CatP (PG 87.1569B)} \) >

Hippol (Richard 14.1)

: \( \text{όφθαλμός A} \)
: \( \text{όφθαλμοις 502} \)

\( \sigma \text{ου Bc.2(sup ras) SACV 147 502 GregN (99) PhiloC (57A) CatP (PG 87.1569B)} \) >

Hippol (Richard 14.1)

\( \text{περιστεραί Bc.2(πε sup ras) 147 502 SACV GregN (99) CatP (PG 87.1569B)} \) > Hippol (Richard 14.1)

: \( \text{περιστερᾶς Cyril (Aub 1.i.65) PhiloC (57A) (Arm², Veneta)} \)
: \( \text{περιστερῶν Cyril (Aub 1.ii.129)} \)
+ stop V 147 502 SyH
+ period HP Sw Ra Tr
+ stichus BSACV SyH Sw Ra Tr
+ paragraphus BS
+ commentary 502

**Song of Songs 1:16**

+ minor division starts B\(^{mg}\)
+ rubric S-LaW-LaF AV 161
+ stichus V

[witnesses: add Nilus (CatP)]
ιδοὺ BSAC 147 502 Hippol (Richard 14.1; 15.2) GregN (99) Thdt (84C) PhiloC (57B)

Nilus (CatP PG 87.1573D) CatP (PG 87.1572C) = MT

: εις ιδοὺ (εις ιδοὺ) V

: ecce (= ιδοὺ) LaH Vg Ambr (Sag; Sab EP)

: vide (= ιδοὺ) LaB GregE

: εἰσκήνητε (= ιδοὺ) SaTvid SaS

εἰ BSAC 147 502 GregN (99) Thdt (84C) Nilus (CatP PG 87.1573D) CatP (PG 87.1572C)] > V LaH

: ὁ PhiloC (57B)

: ἡ (ἡνεἰ: εἴ) Hippol (Richard 14.1; 15.2)

: es (= εἴ) Ambr (Sag; Sab EP)

: si (= εἴ) LaB GregE

: τῦ Vg

καλὸς BSAC 147 502 Hippol (Richard 14.1; 15.2) GregN (99) Thdt (84C) PhiloC (57B)

Nilus (CatP PG 87.1573D) CatP (PG 87.1572C)]

: κάλλος V

+ es (ecce τύ πολύς) Vg

+ comma Sw Ra Tr [> HP]

ὁ SAV 157 Nilus (CatP PG 87.1573D) Gra Ra] > BC [68 106 155 159 161 248 252 253

254 296 297 300 487] 147 502 Hippol (Richard 14.1; 15.2) GregN (99) Thdt

(84C) PhiloC (57B) CatP (PG 87.1572C) HP Sw

ἀδελφός BSAC 147 502 Hippol (Richard 14.1; 15.2) GregN (99) PhiloC (57B) Nilus

(CatP PG 87.1573D) CatP (PG 87.1572C)]

: ἄδελφος V 253 Thdt (84C)

μου
Chapter 1

The Old Greek Text

Page 108

+ stop V 147
+ comma HP Sw Ra Tr
+ stichus BV Sw [> SAC Ra]
kai

\[\gamma\varepsilon\]

+ ecce Orgn (Ruf 174.23)
+ es Orgn (Ruf 174.23)
+ συ V

\[\omega\rho\alpha\iota\sigma\zeta\]

+ stop A 147 SyH PhiloC (57B) Ambr (Sag; Sab EP)
+ comma (in black ink) 502c
+ colon Sw Ra Tr
+ stichus SAC SyH Ra Tr [> B Sw]

\[\pi\rho\sigma\] BSAV 502 Hippol (Richard 15.2) GregN (99) Thdt (84C) Nilus (Guérard 224; CatP PG 87.1573D) (SyH) Gra HP Ti Sw Ra] > C 106 147 159 252 311(?) 487 (LaB LaH Vg) Ald; PhiloC (57B) Orgn (Ruf 174.23) Orgn (Jrm 48.24; 49.12)

GregN\textsc{mss} (99) CatP (PG 87.1572C) Ambr (Sag; Sab EP) [see next lemma]

+ stop Nilus (CatP PG 87.1573D), (in black ink) 502
+< ἐ 311 Nilus (CatP PG 87.1576A) [> Nilus (Guérard 224)]

κλίνη (following adverbial \(\pi\rho\sigma\)) GregN\textsc{mss} (99) Nilus (Guérard 224; CatP PG 87.1576A)

Gra Ra]

: κλίνη (following preposition \(\pi\rho\sigma\)) A GregN (99) HP Ti Sw]

: κλείνη (with or without implied iota subscript) (ε\iota\nu\iota\epsilon\iota: κλίνη) BS

: \(\pi\rho\sigma\kappa\lambda\iota\nu\eta\) GregN\textsc{mss} (99) GregN (CatP PG 87.1572D) PhiloC (CatP PG 87.1572C)

: \(\pi\rho\kappa\lambda\iota\nu\eta\) (sic for \(\pi\rho\sigma\kappa\lambda\iota\nu\eta\)) PhiloC (57B)
Chapter 1 The Old Greek Text

κλίνη (with no πρὸς before it) C 147 252 311 CatP (PG 87.1572C) Ald
κλίνη (with perhaps a smudged iota subscript) 502
κλίνην 157 297 300 Hippol (Richard 15.2) GregN\textsuperscript{vms} (99) Thdt (84C) Nilus\textsuperscript{ms}
(Guérard 224) Compl
κλίν<η> (sic: προσκλινημων) V
cubile LaB LaH Orgn (Ruf 174.23)
lectus Orgn (Jrm 48.24)
acclinatio (= προσκλινη) Orgn (Jrm 49.12)
adclinatio (= προσκλινη) (et quidem pulcher, Adclinatio nostra opaca) Ambr (Sag; Sab EP)
lectulus Vg
ημῶν
σύσκλος BSACV 147 502c Hippol (Richard 15.2) GregN (99) Thdt (84C) PhiloC (57B)
Nilus (Guérard 224; CatP PG 87.1576A) CatP (PG 87.1572C)]
σύσκηνος 155
σύσκηνος (υνί: σύσκλος) 502*
[witnesses: remove Nilus (CatP)]
+ stop V 147 502 SyH
+ comma Sw Ra [> HP]
+ stichus BSACV 147 SyH Sw Ra Tr
+ commentary 147 502

Song of Songs 1:17
[witnesses: remove C]
+ minor division 147mg
δοκοῖ
Chapter 1 The Old Greek Text Page 110

οἰκῆν BS(mg) 68 106 155 252 254 296 297 502 Hippol (Richard 16.1) GregN (99) > S*
147 157 159 161 248 300 487 Cyril (Aub 3.331) CatP (PG 87.1572C) GregE (DE
BRUYNE 107) Ald

: domum (= οἰκῶν) LaB
: domuum (= οἰκῶν) LaH
: domorum (= οἰκῶν) Ambr (Sag; Sab EP)
: οἰκος (= οἰκῶν) SyH
: ἡμέρα (= οἰκῶν) SaM SaT SaS
: οἰκου V 253 PhiloC (57C)

[bees: add C]

κέδροι
+ stop V 147 502 SyH
+: period Tr
:+ comma HP Sw Ra
+ stichus BSACV SyH Sw Ra Tr

φατνώματα BS-c-ACV 147 502 GregN (99) PhiloC (57C) CatP (PG 87.1572C)]
: πατμώματα S*
: πατμώματα Hippol (Richard 16.1)

[bees: add C]

κυπάρισσοι BSAC 147 502 Hippol (Richard 16.1) GregN (99) PhiloC (57C) CatP (PG 87.1572C)]
: κυπαρισσοί V
+ stop AV 147 502 SyH
Chapter 1

The Old Greek Text

Page 111

+ period HP Sw Ra Tr
[witnesses: add PDam]

+ stichus PDam BSACV SyH Sw Ra Tr [> 147]
+ paragraphus B
+ commentary 502
[witnesses: remove 125 311]

**Song of Songs 2:1**

+ minor division α starts B^mg
+ rubric S-LaW-LaF V 161
+ stichus V
+ paragraphus V
[witnesses: add Orgn (CatP)]

ἐγὼ

ἀνθος

[witnesses: remove PDam]

τοῦ BSACV 147 502 Hippol (Richard 17.1) Orgn (CatP PG 17.265D) GregN (99)
PhiloC (60B) CatP (178.23)]

: τῶν 106

πεδίου BSC 147 502 Orgn (CatP PG 17.265D) GregN (99) PhiloC (60B) CatP (178.23)]

: παιδίου (αιν: πεδίου) AV

: πεδίων 106

: ἀγροῦ Hippol (Richard 17.1)
+ σου 106
+ stop V SyH
+ comma 502 HP Sw Ra Tr
+ stichus BSC SyH Sw Ra
+ καὶ PhiloC (60B)
:+ et Ambr (Sag; Sab EP)
+< ὡς Hippol (Richard 17.1): see 2:2
κρίνον
τῶν BSACV 147 502 Hippol (Richard 17.1) Orgn (CatP PG 17.265D) GregN (99)
PhiloC (60B) CatP (178.23)] > 300, PDamvid∩(>4)
kοιλᾶδων BSACV 147 502 Hippol (Richard 17.1) Orgn (CatP PG 17.265D) GregN (99)
PhiloC (60B) CatP (178.23)] > PDamvid∩(>4)
: κοιλωματων 300
+ ù Bc.4(mg)
+ stop AV 147 502 SyH
+ period HP Sw Ra Tr
+ stichus BSAC 147 SyH Sw Ra
+ paragraphus B
+ commentary 147 502

Song of Songs 2:2
+ minor division α 147mg
+ rubric S-LaW-LaF
ὡς BSACV 147 502 Orgn (CatP PG 17.265D) GregN (99) PhiloC (60C) CatP (PG 87.1577B)] > PDamvid∩(>4)
: ὡςεί Hippol (Richard 17.1)
κρίνον BSACV 147 502 Hippol (Richard 17.1) Orgn (CatP 179.27; PG 17.265D) GregN (99) PhiloC (60C) CatP (PG 87.1577B)] > PDamvid∩(>4)
[witnesses: add PDam]
ἐν
μέσῳ
[witnesses: remove PDam]
+< τῶν V 106 253 254 300 502
ἀκανθῶν
 + stop V 502 SyH
 + comma 147
 + comma HP Sw Ra Tr
[witnesses: remove Hippol]
[witnesses: add PDam]
 + stichus PDam BSAC SyH Sw Ra
οὕτως
[witnesses: remove PDam]
ἡ BSACV 147 502 Orgn (CatP PG 17.265D) PhiloC (60C) Thdt (85D) CatP (PG 87.1577B)] > 297 GregN (99)
πλησίαν BSACV 147 502 Orgn (CatP PG 17.265D) PhiloC (60C) Thdt (85D) CatP (PG 87.1577B)]
: ἀδελφή Thdt (Schulze 2.1378)
: ἀδελφὴ 297 GregN (99)
: φίλη 252mg (see Aquila)
: ἀγαπητή 252mg (see Symmachus)
: proxima LaB LaH Orgn (Jrn 50.7) Orgn (Ruf 177.25)
μοῦ
ἀνά BSACV 147 502c Orgn (CatP PG 17.265D) GregN (99) CatP (PG 87.1577B) Sw Ra] > 502* PhiloC (60C) HP(?)
: ἐν 300 Thdt (85D)
μέσον BSACV 147 502c Orgn (CatP PG 17.265D) GregN (99) CatP (PG 87.1577B) Sw Ra

: ἀναμέσον 502* PhiloC (60C) HP
: μέσω 300 Thdt (85D)
+ filiorum LaB
+ et LaB

[witnesses: add PDam]

τῶν

θυγατέρων
+ μου 502
+ stop V 147 502 SyH
+ period HP Sw Ra Tr
+ stichus PDam BSACV SyH Sw Ra
+ paragraphus BS
+ commentary 502

Song of Songs 2:3

[witnesses: add Hippol]
+ minor division ἔφεβος starts Bmg
+ rubric SV 161
+ stichus V
+ paragraphus V

ως

μηλον

[witnesses: remove PDam]

ἐν BSACV 147 502 Hippol (Richard 18.1) GregN (99) PhiloC (60D) CatP (179.28)]
Chapter 1

: ἀνὰ 155(:3)
+ μέσον 155

τοῖς BSAV 147 502 Hippol (Richard 18.1) GregN (99) PhiloC (60D) CatP (179.28)]
: τὸν 155(:3)

ξύλοις BSACV 147 502 Hippol (Richard 18.1) GregN (99) PhiloC (60D) CatP (179.28)]
: ξύλον (sic) 155(:3)

τοῦ

δρυμοῦ
+ comma HP Sw Ra Tr
+ stop 147 502 SyH

[witnesses: add PDam]
+ stichus PDam BSACV SyH Sw Ra

οὐτῶς PDam BSACV 147 502 GregN (99) PhiloC (60D) CatP (179.28)]
: οὐτοῖς 155 Hippol (Richard 18.1)
+< ὁ Thdt (Schulze 2.155, 974) [> GregN (99) Thdt (88B)]

ἀδελφός BSAC 147 502 Hippol (Richard 18.1) GregN (99) PhiloC (60D) CatP
(179.28)]
: ἀδελφός V 253 Thdt (85D)
: fraternus (ita fraternus meus) Ambr (Sab Vs)

[witnesses: remove PDam]

μοῦ

[witnesses: remove Hippol]

ἀνὰ 147 GregN (99) Sw Ra] > 502 PhiloC (60D) HP (..)

μέσον 147 Sw Ra]
: ἀναμέσον 502 PhiloC (60D) HP
Chapter 1

[ witnesses: add PDam ]

τῶν

ὑῶν

+ stop AV SyH [ > 147 ]

+ colon HP Sw Ra Tr

+ stichus PDam BSAC SyH Sw Ra

ἐν PDam BSACV 147 502 PhiloC (61B)]

: ὑπὸ (:3)297 GregN (99) CatP (179.29)(:3) =Orgn (CatP 181.26)

: in LaB LaH Orgn (Jrm 51.10) Orgn (Ruf 179.18)

τὴν PDam BSACV 147 502 PhiloC (61B)] > =Orgn (CatP 181.26)

: τὴν (:3)297 GregN (99) CatP (179.29)(:3)

σκιά PDam BSACV 147 502 PhiloC (61B)]

: σκιάν (:3)297 GregN (99) CatP (179.30)(:3) =Orgn (CatP 181.26)

[witnesses: remove PDam]

αὐτοῦ

+ comma (in black) 502

+ stop 147

ἐπεθύμησα BSACV 147 502 GregN (99) PhiloC (61B) CatP (PG 179.30) (Arm6)]

: ἐπεπόθησα (Armanother 6)

: ἐπεθύμησε =Orgn (CatP 181.27 = PG 17.261B)

+ τε =Orgn (CatP 181.27 = PG 17.261B)

+ καθίσαν =Orgn (CatP 181.27) (Arm12) [ > Orgn (CatP PG 17.261B = Mai 288.12)]

+ comma HP

[witnesses: add PDam]

καὶ
Chapter 1  The Old Greek Text

εκάθισα PDam BSACV 147 GregN (99) PhiloC (61B) CatP (179.30)

: κεκάθικεν = Orgn (CatP 181.27 = PG 17.261B)

: εκάθισα 502

+ stop AV 147 502 SyH

+ comma HP Sw Ra Tr

+ stichus PDam BSAC SyH Sw Ra

καὶ

[witnesses: add GregN (CatP)]

+-< ὁ 155 502 (SyH) GregN (99; CatP 87.1580C) CatP (179.30)

καρπὸς

[witnesses: remove PDam]

αὐτῷ BSACV 147 502 PhiloC (61C) GregN (99; CatP 87.1580C) CatP (179.30)] > 106

[vacat PDam]

γλυκὸς BSACV 147 502 PhiloC (61C) GregN (99; CatP 87.1580C) CatP (179.30)] >

PDam(−) CatP (PG 17.261A)

: dulcis Orgn (Jrm 51.14) Orgn (Ruf 179.18)

ἐν BSACV 147 502 PhiloC (61C) GregN (99; CatP 87.1580C) Thdt (88B) CatP

(179.30)] [vacat PDam]

: τῷ Thdt (Schulze 2.155; cf. 3.1187)

+-< τῷ 106 252 297 GregN (99; CatP 87.1580C) CatP (179.30)

λάρυγγι

μου

[witnesses: add PDam]

+ γλυκο[ς] PDam(−)

[witnesses: remove GregN (CatP)]
Chapter 1

The Old Greek Text

Page 118

+ stop AV 147 502 SyH
+ period HP Sw Ra Tr
+ stichus PDam BSACV 147 SyH Sw Ra
+ paragraphus BS
+ commentary 147 502

Song of Songs 2:4

+ minor division $\delta$ 147$^{mg}$
+ rubric S-LaW-LaF V
+ stichus V
+ paragraphus V

[witnesses: add PDam Apol (CatP)]

εἰσαγάγετέ PDam$^{vid}$ BSAC 147 502$^c$ GregN (99) Apol (CatP PG 87.1584C) CatP (184.26)]

: εἰσαγάγεται $\epsilon$ινι: εἰσαγάγετέ V 502$^{*vid}$

: εἰσαγαγέτω 296

: εἰσάγαγε Athan (Mntf 2.124 = PG 28.356B): cf. MT

: εἰσάγετέ PhiloC (61C)

: introduc (= εἰσάγαγε) Ambr (Sag$^{mss}$; cf. SAGOT 46, n. 8)

: introducite (= εἰσαγάγετέ) LaH Ambr (Sag$^{mss}$; Sab EP)

: inducite (= εἰσαγάγετέ) LaB GregE

[witnesses: remove PDam]

με

εἰς

+ τὸν 252

οἶκον
τοῦ

οὖν BSACV 147 502 GregN (99) PhiloC (61C) Apol (CatP PG 87.1584C) CatP
(184.26)]

: vinc LaB LaHcj Ambr (Sag; Sab EP) Jrm (PL 25.1489D) (cf. VACCARI 21)

: vince La5704

[witnesses: remove Apol (CatP)]

+ stop V 147 SyH

+ comma HP Sw Ra Tr

[witnesses: add PDam]

+ stichus PDam BSACV SyH Sw Ra

τάξατε BSAC 147 502 GregN (99) PhiloC (61C) CatP (PG 87.1583C)]

: τάξετε V 161 248

: τάξατε (αινε τάξατε) PDam

ἐν'

[witnesses: remove PDam]

ἐμὲ

dιαπην

+ stop AV 147 502 SyH

+ period HP Sw Ra Tr

[witnesses: add PDam]

+ stichus PDam BSAC SyH Sw Ra

**Song of Songs 2:5**

[witnesses: add Orgn (CatP) GregN (CatP)]

στηρίσατε BSACV 147 502 Orgn (CatP 192.29) GregN (99; CatP PG 87.1585B) PhiloC
(61D) CatP (191.25)]
Chapter 1

The Old Greek Text

στηρίσαταί (αινε: στηρίσατε) PDam
στηρίξατε 300
τηρήσατε Athan (Mntf 2.124)

[witnesses: remove PDam]

με
ἐν
ἀμύρας cj Gra, Ra (cf. 1Chr 16:3)]

μύροις BSACV 147 502 GregN (99; CatP PG 87.1585B) PhiloC (61D) CatP (191.25)
HP Sw and all extant Gk mss

unguentis LaH Orgn (Jrm 53.17) Orgn (Ruf 191.22)
unuenta (inter unguenta) LaB
amoyris Orgn (Ruf 191.23)

ἀμύροις (τινὰ δὲ τῶν ἀντιγράφων ἔχει· "στηρίσατε με ἐν ἀμύροις") Orgn
(CatP 192.29)
+ stop AV 147 SyH
+ comma 502 HP Sw Ra Tr

[witnesses: add PDam]

+ stichus PDam BSAC SyH Sw Ra

[witnesses: add Nilus (CatP)]

στοιβάσατε BSACV 147 502c Orgn (CatP 193.28) GregN (99; CatP PG 87.1585B)
PhiloC (61D) Nilus (CatP PG 87.1585C) CatP (191.26)]

στοιβάσατε 502*

[witnesses: remove PDam]

με BSCV 502 Orgn (CatP 193.28) GregN (99; CatP PG 87.1585B) PhiloC (61D) Nilus
(CatP PG 87.1585C) CatP (191.26) Graemin HP Sw Ra] > A 147 157 159


εν
μῆλος BSAV 147 502 Orgn (CatP 193.28) GregN (99; CatP PG 87.1585B) PhiloC
   (61D) Nilus (CatP PG 87.1585C) CatP (191.26)]
  : μημήλος C (sic)
  : β[β]ο[λ]ς anonymous scholion ("Δηλος") in CatN (2.269)
[witnesses: remove Orgn (CatP) Nilus (CatP)]

  + stop A 147
  + comma 502 HP Sw Ra Tr
[witnesses: add PDam]
  + stichus PDam SAC Tr

ότι
τετρωμένη PDam BSCV 147 502 GregN (99; CatP PG 87.1585B) PhiloC (64A) CatP
   (191.26)]
  : vulnerata LaB LaH Ambr (Sab EP) GregE
[witnesses: remove PDam]

ἀγάπης BSACV 147 502 GregN (99; CatP PG 87.1585B) PhiloC (64A) CatP (191.26)]
  : ἀγάπη Cyril (Aub 3.565; cf. 2.658)
  : dilectionis (vulnerata dilectionis) Ambr (Sab EP)
  : caritatis (vulnerata caritatis) LaB LaH GregE

ἐγώ
  + εἰμι Cyril (Aub 3.565; cf. 2.658) Basil (Paris 1.164; 2.337)
[witnesses: remove GregN (CatP)]

  + stop V 147 502 SyH
  + period HP Sw Ra Tr
[witnesses: add PDam]
  + stichus PDam BSACV SyH Sw Ra
Song of Songs 2:6

εὐώνυμος

αὐτοῦ

ὑπὸ BSACV 147 502 GregN (99) PhiloC (64A) CatP (PG 87.1588C)]

τὴν

κεφαλήν

μου

καὶ

η

δὲξιὰ

αὐτοῦ

+ comma 147
Chapter 1 The Old Greek Text

περιλήμφεται BSAV]
: περιλήμφεται C 147 502 GregN (100) PhiloC (64A) CatP (PG 87.1588C)
: δήσει (or δήσεται) (Arm12)
+ ἀμφί (Arm12)
με BSCAV 147 502 GregN (100) PhiloC (64A) CatP (PG 87.1588C)] > 106
+ stop V 147 502 SyH
+ period HP Sw Ra Tr
+ stichus BSCAV 147 SyH Sw Ra
+ paragraphus BS
+ commentary 147 502

Song of Songs 2:7
+ minor division γ 147mg
+ rubric S-LaW-LaF V
+ stichus V
+ paragraphus V

ὁρκίσα

ὑμᾶς BSCAV 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]
: ὑμᾶς PhiloC (according to HP)
+ comma Sw Ra Tr [> HP]

θυγατέρες BSAC 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]
: θυγατέραις (αινε: θυγατέρες) V

'Ιερουσαλήμ Sw]
: 'Ιερουσαλήμ PhiloC (64B) CatP (PG 87.1589C) HP
: 'Ιερουσαλήμ Ra
: τῆς SACV 147 502
:τὰ ὁ
+ stop AV SyH
+ comma Sw Ra Tr [> HP]
+ stichus BSACV SyH Sw Ra

ἐν

ταῦτα SACvid 147 155 157 159 161 248 252 254 296 297 300 502 PhiloC (64B) Athan (Mntf 2.124) CatP (PG 87.1589C) Compl Ald Gra Ra Tr] > BV 68 106 253 487 GregN (100) HP Sw

δυνάμεσιν BSAV Sw Ra Tr]

: δυνάμεσι 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C) HP καὶ

ἐν BSACvid 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)] > V Athan (Mntf 2.124)

ταῦτα SACvid 147 155 157 159 161 248 252 296 300 502 PhiloC (64B) CatP (PG 87.1589C) Compl Alex Ra Tr] > BV 68 106 253 254 297 487 GregN (100) HP Sw

ισχύσεσιν BSAV Sw Ra Tr]

: ισχύσει 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C) HP τοῦ

ἄγροι

+ stop AV 147 502 SyH

+: comma Sw Ra Tr

:+ colon HP

+ stichus BSACV SyH Sw Ra

ἐὰν
Chapter 1  The Old Greek Text  Page 125

ἔγειρητε  B 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]
: ἔγειρηται (αινε: ἔγειρητε) SAC 147
: ἔγιρηται (αινε: ἔγιρητε) V
: levaveritis LaB LaH Orgn (Ruf 197.16 3.10) Orgn (Jrm 55.6 §2.9)
: suscitaveritis Ambr (Sab EP)
+ light stop A
καὶ
ἔξεγειρητε  B 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]
: ἔξεγειρηται (αινε: ἔξεγειρητε) S
: ἔξεγειρηται (αινε: ἔξεγειρητε) AC 147
: ἔξεγειρηται (αινε: ἔξεγειρητε) V
: exsuscitaveritis LaB
: excitaveritis LaH
: suscitaveritis (si levaveritis et suscitaveritis caritatem) Orgn (Ruf 197.16) Orgn (Jrm 55.6)
: resuscitaveritis (si suscitaveritis, et resuscitaveritis dilectionem) Ambr (Sab EP)

τὴν  BSAVC 147ε 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]
: τη 147*
⚧
+ comma Ra Tr [> HP Sw]

ἔως
οὗ  BACV 147 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]
: ἀν S 161mg 300 502
+ καὶ 161

θελήσῃ  BSACV 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]
Chapter 1  The Old Greek Text  Page 126

Song of Songs 2:8

[witnesses: Nilus (CatP) Cyril (CatP)]

\[\phi ω\nu\eta\] BSACV 147 502 PhiloC (64C) GregN (135) Cyril (CatP PG 87.1593B) Nilus

(CatP PG 87.1593C) CatP (199.26)]

: \(\phi \omega \nu \eta\) (sic) Compl

+ δε \(106\)

+< το\(\upsilon\) V 253 297 300 502 GregN (135) PhiloC (64C) Cyril (CatP PG 87.1593B) Nilus

(CatP PG 87.1593C) CatP (199.26)

\(\alpha \delta \epsilon \lambda \phi \delta \omega \upsilon\) BSAC 147 253 502 GregN (135) PhiloC (64C) Cyril (CatP PG 87.1593B)

Nilus (CatP PG 87.1593C) CatP (199.26)]

: \(\alpha \delta \epsilon \lambda \phi \delta \omega \upsilon\) V

μο\(\nu\)

+ stop V 147 502 SyH

+: colon Sw Ra Tr

:+ comma HP

+ stichus BAC SyH Sw Ra

[witnesses: add Hippol]

\(\iota \delta \omicron \upsilon\)
οὗτος BSACV 147 502 GregN (135) PhiloC (64C) Cyril (CatP PG 87.1593B) Nilus
(CatP PG 87.1593C) CatP (PG 87.1593A)]

: δελελφιδός =Hippol (Richard 21.1)
+ μου =Hippol (Richard 21.1)

ηκεί BSACV 147 502 GregN (135) PhiloC (64C) Cyril (CatP PG 87.1593B) Nilus (CatP
PG 87.1593C) CatP (PG 87.1593A)] > =Hippol (Richard 21.1)(~)
+ stop 147
[witnesses: remove Nilus (CatP)]

πηδών
+ μεν 155
+ ηκεί =Hippol (Richard 21.1)(~)

ἐπὶ BSA 147 502 Hippol (Richard 21.1) Orgn (CatP 201.29) GregN (135) PhiloC (64C)
Cyril (CatP PG 87.1593BC) CatP (PG 87.1593A)] > V(.

τὰ BSA 147 502 Hippol (Richard 21.1) Orgn (CatP 201.29) GregN (135) PhiloC (64C)
Cyril (CatP PG 87.1593C) CatP (PG 87.1593A)] > V(.

δρη BSA 147 502 Hippol (Richard 21.1) Orgn (CatP 201.29) GregN (135) PhiloC (64C)
Cyril (CatP PG 87.1593BC) CatP (PG 87.1593A)]

: ἐπταωρη (sic for ἐπὶ τὰ δρη) V
+ stop V 147 502 SyH
+ comma HP Sw Tr
+ stichus BSAC SyH Sw Ra

dιαλλόμενος

ἐπὶ

τοὺς
Chapter 1

Song of Songs 2:9

[witnesses: add Nilus (CatP)]

ὁμοίος

ἐστιν BSACV 147 PhiloC (65B) Nilus (CatP PG 87.1613C) CatP (PG 87.1596C)

: ἐστὶ (sic) 502 GregN (135)

: ἦν Hippol (Richard 21.1)

+< ὁ PhiloC (65B) Nilus (CatP PG 87.1613C)

ἀδελφός BSAC 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) Nilus (CatP PG 87.1613C) CatP (PG 87.1596C)

: ἀδελφός V 253

μου

τῇ

δορκάδι BSACV 147 Hippol (Richard 21.1) GregN (135) PhiloC (65B) CatP (PG 87.1596C)

: δορκάδι (sic) 502vid

: δόρκων Nilus (CatP PG 87.1613C)

[witnesses: remove Nilus (CatP)]

+ stop AV 147 SyH

+ stichus BSACV SyH Sw Ra
Chapter 1  The Old Greek Text  Page 129

η
νέβρω BSACV 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) CatP (PG 87.1596C)] > 300
: νεφρω (φνβ: νεβρω) A
<- των PhiloC (65B)

ἐλάφων BSCV 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) CatP (PG 87.1596C)]
: ἐλάφω 147 253 300
: ἐλάβων (βνφ: ἐλάφων) A
[witnesses: add Nilus (CatP)]

ἐπὶ BSACV 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) Nilus (CatP PG 87.1613C) CatP (PG 87.1596C)] > (>4)SyP Vg Compl = MT(>4)
: in (with dative) LaB +LaH Orgn (Jrm 56.14) Orgn (Ruf 206.23)
: super Orgn (Jrm 57.7)
: ξάων exwn (= ἐπὶ) Fa
: ξίων (= ἐπὶ) SaM SaT
: ξα (= ἐπὶ) +SyH

τὰ BACV 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) Nilus (CatP PG 87.1613C) CatP (PG 87.1596C) (+SyH)] > S (>4)SyP Vg Compl = MT(>4)
: ἃ (= τὰ) Fa SaM
: ἃ (= τὰ) SaM

ὀρη BSACV 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) Nilus (CatP PG 87.1613C) CatP (PG 87.1596C)] > (>4)SyP Vg Compl = MT(>4)
: montibus (in montibus) LaB +LaH Orgn (Jrm 56.15) Orgn (Ruf 206.23)
: montes (super montes) Orgn (Jrm 57.7)
: [τάγυ] (= ὀρη) Fa
Chapter 1
The Old Greek Text

: τοῦο ς (= ὃρη) SaM
: λο ṡ (= τὰ ὃρη) →SyH

Βαιθηλ ΒSA 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) Nilus (CatP PG
87.1613C) CatP (PG 87.1596C) HP Sw Tr] > (>4)SyP Vg Compl = MT(>4)

: Βαιθηλ Ra
: Βεθηλ V 155
: Bethel LaB +LaH Orgn (Jrm 56.15) Orgn (Ruf 206.24)
: domus Dei =Orgn (Jrm 57.7)
: [ΝΕΒΕΘΗΛ.] (= Βεθηλ) Fa
: ΝΔΑΘΗΛ (= Βαιθηλ) SaM
: ΝΔΑΘΗΛ (= Βαιθηλ) →SyH

[witnesses: remove Hippol Nilus (CatP)]
+ stop V 147 502 SyH
+: period Sw Ra Tr
:+ colon HP
+ stop A
+ stichus BSAC 147 SyH Sw Ra
+ paragraphus BS
+ commentary 147 502
+ minor division 147mg
+ rubric S-LaW-LaF

ἵδου
οὗτος BSACV 147 502 GregN (136) CatP (PG 87.1596D) HP Sw Ra]
: αὐτὸς PhiloC (65C)
: σὺ Compl
ἐστικέν AC 106 147 155 157 159 248 252 296 300 GregN (136) CatP (PG 87.1596D) Compl Ald Gra Ra = MT] > (~)SV 253(~) B 68 161 254 297 487 502 PhiloC (65C) HP Sw

στήκει 161mg

ὅπισώ

tου BSCV 147 502 GregN (136) PhiloC (65C) CatP (PG 87.1596D) HP Sw Ra] > 106

tοίχου BSAV 147 502 GregN (136) PhiloC (65C) CatP (PG 87.1596D) HP Sw Ra]

τείχους 155

ἡμῶν

+ ἐστικέν (~)SV 253(~)
+ stop AV SyH
+ comma HP Sw
+ stichus BSACV SyH Sw Ra

[witnesses: add Hippol]

παρακύπτων BSACV 147 502 Hippol (Richard 23.1) GregN (136) PhiloC (65C) CatP (PG 87.1596D)]

: prospiciens LaB GregE Ambr (Sab EL)

: incumbens LaH

διά

tῶν

θυρίδων

+ stop V SyH
+ comma HP
+ stichus BSACV SyH Sw Ra
+< καὶ PhiloC (65D)


Chapter 1

The Old Greek Text

Page 132

ἐκκύπτων BSACV 147 Hippol (Richard 23.1) GregN (136) PhiloC (65D) CatP (PG 87.1596D)]

: ἐγκύπτων 155 502

: ἐγκύπτων 157 159

: prospiciens LaB GregE Ambr (Sab EL)

: eminens LaH Ambr (Sab ID)

: auscultans LaB

: auscultat GregE

: incumbens LaH

διὰ

τῶν

δικτύων BSACV 147 502 Hippol (Richard 23.1) GregN (136) PhiloC (65D) CatP (PG 87.1596D) HP Sw Ra]

: δικτυωτῶν Gra

: retia LaB LaH GregE Ambr (Sab EL ID)

: retiam GregEj

+ comma 502

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSACV SyH Sw Ra

+ paragraphus B

Song of Songs 2:10

+ rubric LaW-LaF V

+ stichus V

+ paragraphus V


\(\text{ἀποκρίνεται} \text{ BSACV 147 502 GregN (136) PhiloC (68B) CatP (PG 87.1601A)] > .} \)

Hippol (Richard 19.1)(~)

\(<\text{ ἡ GregN (136)}\)

\(\text{ἀδελφός} \text{ BSAC 147 502 GregN (136) PhiloC (68B) CatP (PG 87.1601A = Mai 303.25)]}

: \text{ἀδελφὸς V 253 CatP (PG 17.264B)}

\(\text{μου}

+ \text{ἀποκρίνεται Hippol (Richard 19.1)(~)}\)

+ comma HP

\(\text{kai}

\(\text{λέγει}

\(\text{μου BACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG 87.1601A)] > S}

+ stop AV 147 502 SyH

+: colon Tr

:+ comma HP

+ stichus BSACV 147 SyH Sw Ra

+ commentary

+ minor division \(\text{τε 147mg}\)

+ rubric A 161

\(\text{ἀνάστα BSACV 147 502 Orgn (CatP 220.30) GregN (136) PhiloC (68B) Nilus (CatP PG 87.1601A) CatP (PG 87.1601A)] > 253(>5) Hippol (Richard 19.1)}\)

+ comma HP

\(\text{ἐλθε BSACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) Nilus (CatP PG 87.1601A) CatP (PG 87.1601A)] > 253(>5)\)
Chapter 1

The Old Greek Text

+ comma Sw Ra Tr [> HP]

η BACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG 87.1601A)] > S 106 253(>5)

πλησίου BSACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG 87.1601A)] > 253(>5)

μου BSACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG 87.1601A)] > 253(>5)

+ comma HP Sw Ra Tr

καλή

μου

+ comma HP Sw Ra Tr

περιστερά BSACV 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG 87.1601A) (Fa SaM SaT +SyH LaB +LaH)] > Vg = MT

: περιστερά 147

μου BSACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG 87.1601A) (Fa SaM SaT +SyH LaB +LaH)] > Vg = MT

+ stop AV 147 SyH

+: comma 502 Ra Tr

:+ period HP Sw

+ stichus BSAC SyH Sw Ra

[witnesses: remove Hippol]

Song of Songs 2:11

ὅτι

ιδοῦ

+ ὅτε Cyril (Aub 4.386)
ϕ ΒΣΑΒ 147 502 Οργ (ΚατΠ 221.23) Γρηγ (136) ΦιλοC (68C) ΚατΠ (ΠΓ 87.1601A) > Cyril (Αυβ 4.386)(−)

χειμών ΒΣΑΒ 147 502 Οργ (ΚατΠ 221.23) Γρηγ (136) ΦιλοC (68C) ΚατΠ (ΠΓ 87.1601A) > Cyril (Αυβ 4.386)(−)

: χειμών (ινεί: χειμών) AV

παρηλθεν

+ stop V 147 ΣυΗ

+ comma HP Sw Ra Tr

+ stichus BSAC ΣυΗ Sw Ra

+ ϕ Cyril (Αυβ 4.386)(−)

+ χειμών Cyril (Αυβ 4.386)(−)

+ comma Cyril (Αυβ 4.386)

ϕ ΒΣΑΒ 147 502 Οργ (ΚατΠ 221.23) Γρηγ (136) ΦιλοC (69A) ΚατΠ (ΠΓ 87.1601A) > Cyril (Αυβ 4.386)(−)

ιετός ΒΣΑΒ 147 502 Οργ (ΚατΠ 221.23) Γρηγ (136) ΦιλοC (69A) ΚατΠ (ΠΓ 87.1601A) > Cyril (Αυβ 4.386)(−)

ἀπηλθεν ΒΣΑΒ 147 502 Οργ (ΚατΠ 221.23) Γρηγ (136) ΚατΠ (ΠΓ 87.1601A) > Cyril (Αυβ 4.386)

: παρηλθεν 155 Cyril (Αυβ 2.731) ΦιλοC (69A)

+ comma HP Sw Ra Tr

+ stop 502

+: και Γρηγ (ΚατΠ ΠΓ 87.1601C) ΚατΠ (ΠΓ 17.264C) [> Γρηγ (136) ΚατΠ (ΠΓ 87.1601A = Mai 303.27)]

:+ et ΛαH Οργ (Ρυφ 223.9)

:+ ϕ (= και) ΣυΗ
Chapter 1 The Old Greek Text

έπορεύθη BSACV 147 502 GregN (136) PhiloC (69A) CatP (PG 87.1601A)]

(παρῆλθεν ἐαυτῷ) Cyril (Aub 2.731), (abiit sibi) Orgn (Jrm 58.21)

+ ἰ Corinth (Aub 4.386)
+ καὶ Cyril (Aub 4.386)
+ ὁ Cyril (Aub 4.386)(−)
+ ὑπετός (ὅτε παρῆλθεν ὁ χείμων, ἐπορεύθη δὲ καὶ ὁ ὑπετός ἐαυτῷ.) Cyril (Aub 4.386)(−)

ἐαυτῷ BSACV 147 502 GregN (136) PhiloC (69A) CatP (PG 87.1601A)]

: αὐτῷ 155

: sibi (= ἐαυτῷ) Orgn (Jrm 58.22) Orgn (Ruf 223.9)]

+ stop Vvid 147 SyH

+: comma Ra Tr

:+ colon Sw

:+ period HP

+ stichus BSACV SyH Sw Ra

**Song of Songs 2:12**

[witnesses: add Orgn (CatP)]

τὰ

ἀνθη BSACV 147 502 Orgn (CatP 221.28) GregN (136) PhiloC (69A) CatP (PG 87.1601A)]

: ὁῥη 254

ὁφθη

ἐν BSACV 147 502 Orgn (CatP 221.28) GregN (136) PhiloC (69A) CatP (PG 87.1601A)]

: ἐπὶ Cyril (Aub 1.ii.731)
τῇ BSACV 147 502 Orgn (CatP 221.28) GregN (136) PhiloC (69A) CatP (PG 87.1601A] > Arm 11
: τῆς Cyril (Aub 1.ii.731)
γῇ BSACV 147 502 Orgn (CatP 221.28) GregN (136) PhiloC (69A) CatP (PG 87.1601A]
: γῆς Cyril (Aub 1.ii.731)
+ ἡμῶν Cyril (Aub 1.ii.314) PhiloC (69A) (LaH Arm 11) [see end of verse]
[witnesses: remove Orgn (CatP)]
+ stop AV 147 SyH
+ comma 502 HP Sw Ra Tr
+ stichus BSAC SyH Sw Ra
+ < ὁ 300 (SyH)
καὶ ρὸς BSAC 147 502 GregN (136) PhiloC (69A) CatP (PG 87.1601A])
: κερὸς (ἐναι: καὶ ρὸς) V
: καὶ ἐς (sic) 155
τῆς
tομῆς BSACV 147 502 GregN (136) PhiloC (69A) CatP (PG 87.1601A]}
: ὅσμῆς 155
ἐφθακεν BAV GregN (136) PhiloC (69A) Sw Ra Tr]
: ἐφθακε C 147 502 CatP (PG 87.1601A) HP
: ἐφθασεν S 106 155 300, Cyril (Aub 1.ii.314 et al.; cf. 1.iv.386)
+ stop AV 147 SyH
+ comma 502 HP Sw Ra Tr
+ stichus BSAC SyH Sw Ra
φωνῆ
τοῦ BS* A 502 GregN (136) Sw Ra] > 155 GregN (CatP PG 87.1604A) Cyril (Aub 1.i.563; CatN 1.963) PhiloC (69B)

: τῆς Sc.aCV 106 147 157 161 superscript 252 Athan (Mntf 2.123) CatP (224.29) HP

τρυγόνος

ἡκούσθη

ἐν

τῇ

γῇ BSAV 147 502 GregN (136) PhiloC (69B) CatP (PG 87.1601A)]

: ἐρήμω Cyril (Aub 1.i.563)

ἡμῶν BSAC vid V 147 502 GregN (136) PhiloC (69B) CatP (PG 87.1601A)] > 296 Cyril

(Aub 1.i.563)

+ stop V 147 SyH

+: comma Ra Tr

:+ colon Sw

:+ period HP

+ stichus BSAV SyH Sw Ra

Song of Songs 2:13

ἡ

σικῆ BSACV 147 502 c GregN (136) PhiloC (69C) CatP (PG 87.1601A)]

: σηκῆ (ἡνυ: σικῆ) 502*

ἐξῆπεγκεν BSACV 147 PhiloC (69C) CatP (PG 87.1601A)]

: ἐξῆπεγκε GregN (136)

: ἐξῆνθ(ησεν) 502 vid

+< τοὺς 300 GregN (136)

ολύνθους
αὐτῆς
+ stop AV 147 SyH
+ comma HP Sw Ra Tr
+ stichus BSACV SyH Sw Ra
+< καὶ 502
αἱ
ἀμπελοὶ
+ ἡμῶν 502 Athan (Mntf 2.123) PhiloC (72A)
κυπρίζουσιν BSACV 147 GregN (136) PhiloC (72A) Apol (CatP PG 87.1749C) CatP
(PG 87.1601A)] > 253
: κυπρίζουσι 502 SyHmg
: κυπρίζουσι Comp
: ἐκύπρισαν Athan (Mntf 1.946)
: floriunt (sic, for florent = κυπρίζουσιν) LaB
: florentes (= κυπρίζουσι) La170c LaH LaG Orgn (Ruf 222.11): see Giacomelli (PG 40.72 n. 3)
: florescunt (= κυπρίζουσιν) Orgn (Jrm 59.23)
+ comma 502 HP Sw Ra Tr
ἐδωκαν
ὀσμήν
+ stop AV 147 502 SyH
+ period Sw Ra Tr
:+ colon HP
+ stichus BSACV SyH Sw Ra
+ et (et in omni loco odor) LaB
+ in (et in omni loco odor) LaB
+ omni (et in omni loco odor) LaB
+ loco (et in omni loco odor) LaB
+ odor (et in omni loco odor) LaB
+ mandragorae (mandragorae dederunt odorem) LaB [sec 7:14.1]
+ dederunt (mandragorae dederunt odorem) LaB
+ odorem (mandragorae dederunt odorem) LaB
+ rubric V
+ stichus V 147
+ commentary 147 502
+ paragraphus V
+ minor division ἰς 147mg

ἀνάστα
+ comma HP

ἐλθέ
+ comma Sw Ra Tr [> HP]

ἡ BSAC 147 GregN (136) PhiloC (72A) CatP (PG 87.1605C)] > V 253

πλησίον
μου
+ comma HP Sw Ra Tr

καλή
μου
+ comma HP Sw Ra Tr

περίστερά BSACV 147 GregN (136) PhiloC (72A) CatP (PG 87.1605C) (Fa vid SaM

SaT +SyH]) > Vg Jrm (Adv. Jov.) = MT

: columba LaB →LaH Orgn (Jrm 59.25) Orgn (Ruf 223.8)
μου\, BSACV\, 147\, GregN\, (136)\, PhiloC\, (72A)\, CatP\, (PG\, 87.1605C)\, (Fa\, vid\, SaM\, SaT

→ SyH)] >\, Vg Jrm\, (Adv. Jov.) = MT

: mea\, LaB + LaH\, Orgn\, (Jrm\, 59.25)\, Orgn\, (Ruf\, 223.8)

+ stop\, AV\, 147\, SyH

+ comma\, HP\, Ra\, Tr

:+ period\, Sw

+ stichus\, BSAC\, SyH\, Sw\, Ra

+ end of verse 2:13\, Ra

**Song of Songs 2:14**

+< δευρο\, Ald

καί\, BSACV\, 502\, PhiloC\, (72A)\, CatP\, (PG\, 87.1605C)] >\, 254, 147\, 159\, 297\, GregN\, (136)

ἐλη\, BSACV\, 253\, 502\, PhiloC\, (72A)\, CatP\, (PG\, 87.1605C)] >\, 254

: δευρο\, 147\, 159\, 297\, GregN\, (136)

+: σεαυτήν\, 147

:+ σεαυτή\, 159\, 297\, GregN\, (136)

+ comma\, HP\, Sw

+ end of verse 2:13\, HP\, Sw = MT

σύ\, BSACV\, 502\, PhiloC\, (72A)\, CatP\, (PG\, 87.1605C)\, HP\, Sw\, Ra] >\, 147\, 159\, 297\, GregN

(136),\, 254(>3)

: σοι\, (joined with preceding phrase)\, 253\, Gra = MT

: हस\, SyH

+ stop\, 253

+ comma\, Ra\, Tr [> HP\, Sw]

+ end of verse 2:13\, MT
περιστερά BSACV 147 253 502 GregN (136) PhiloC (72A) CatP (PG 87.1605C]) > 254(>3)

μον BSACV 147 502 GregN (136) PhiloC (72A) CatP (PG 87.1605C]) > 254(>3)

+ comma HP

+ stop 147

+ δι' PhiloC (72A)

+ οὗ PhiloC (72A)

[witnesses: add Orgn (CatP 231.24)]

ἐν

σκέπη

τῆς

πέτρας

[witnesses: remove Orgn (CatP)]

+ stop AV 502 SyH

+ comma HP Sw

+ stichus BSAC Sw Ra

+ paragraphus B

ἐχόμενα HP Sw Ra]

: ἑχομένη Compl

τοῦ

προτειχίσματος BC 147 502 GregN (136) PhiloC (72B)]

: προτειχίσματος (ὲνὶ: προτειχίσματος) SAV

: προτειχέισματος (ἐνὶ: προτειχίσματος) CatP (PG 87.1605C)

+ stop V 147 502 SyH

+: period Tr
The Old Greek Text

Chapter 1

:+ colon HP
:+ comma HP Sw Ra
+ stichus BSAC SyH Sw Ra
+ rubric 161

[witnesses: add Hippol Orgn (CatP)]

δειξὼν BAC 147 502 Hippol (Richard 19.3) Orgn (CatP 231.27) GregN (136) PhiloC (72B) CatP (PG 87.1605D)]

: δειξὼν (ινεῖ: δειξόν) SV

μοι
τὴν
δῆμμ
σοῦ

:+ comma 147
:+ stop 502

[witnesses: remove Orgn (CatP)]

+ comma HP Sw
+ stichus BAC Sw Ra

καὶ

[witnesses: add Hippol]

ἀκούτωσον BSACV 147 502 Hippol (Richard 19.3) GregN (136) PhiloC (72B) CatP (PG 87.1605D)]

: insinua Ambr (Sag; Sab EP)

με BSACV 147 Hippol (Richard 19.3) GregN (136) CatP (PG 87.1605D)] > Ambr (Sag; Sab EP)

: μοι 502 Cyril (Aub 1.ii.77, 130; CatN 1.359) Thdt (Schulze 3.1302) PhiloC (72C)
+ stop V

τὴν BACV 502 Hippol (Richard 19.3) GregN (136) PhiloC (72C) CatP (PG 87.1605D)]

: τὴς 147 157 159; Thdt (Schulze 3.1302)

: τὴν (according to Ti, S* wrote ην ϕωνην over a defect in the vellum or possibly over an erasure) S*

ϕωνην BSACV 502 Hippol (Richard 19.3) GregN (136) PhiloC (72C) CatP (PG 87.1605D)]

: ϕωνης 147 157 159 Thdt (Schulze 3.1302)

σου

+ stop V 147 502 SyH

+ comma HP Sw Ra Tr

+ stichus BSC SyH Sw Ra

ὅτι

[witnesses: add Cyril (CatP)]

ἡ BSACV 147 502 GregN (136) PhiloC (73A) Cyril (CatP PG 87.1596A) Nilus (CatP PG 87.1609A) CatP (PG 87.1605D)] > 155 Hippol (Richard 19.3)(-3)

ϕωνη Ἱ BSACV GregN (136) PhiloC (73A) Cyril (CatP PG 87.1596A) Nilus (CatP PG 87.1609A) CatP (PG 87.1605D)] > Hippol (Richard 19.3)(-3)

σου BSACV GregN (136) PhiloC (73A) Cyril (CatP PG 87.1596A) Nilus (CatP PG 87.1609A) CatP (PG 87.1605D)] > Hippol (Richard 19.3)(-3)

ἡδεία BSAC 147 502 GregN (136) PhiloC (73A) Cyril (CatP PG 87.1596A) Nilus (CatP PG 87.1609A) CatP (PG 87.1605D)]

: ἡδεία V

: ἡδεία (υἷει: ἡδεία) Hippol (Richard 19.3)

+ ἦ Hippol (Richard 19.3)(-3)
Chapter 1

The Old Greek Text

Page 145

+ φωνή Hippol (Richard 19.3)(~3)
+ σοῦ Hippol (Richard 19.3)(~3)
+ stop A 502
+ comma 147 HP Sw Ra Tr
+ stichus S
καὶ

ή

ὅψις

σοῦ

ώραία

[witnesses: remove Cyril (CatP)]
+ stop AV 147 502 SyH
+ period HP Sw Ra Tr
+ stichus BSCV 147 SyH Sw Ra
+ paragraphus BS
+ commentary 147 502

Song of Songs 2:15

+ minor division ς 147mg
+ rubric S-LaW-LaF V 161
+ stichus V
+ paragraphus V

πᾶσατε BSAC 147 502 GregN (136) PhiloC (73C) CatP (PG 87.1609B)]

: πᾶσαται (αινε: πᾶσατε) V

: πᾶσετε Hippol (Richard 20.1)

ήμιν


\[ \alpha \lambda \omega \pi \kappa \alpha \varsigma \]

+ stichus BAC Sw Ra

+ comma 253

+: \( \alpha \lambda \omega \pi \kappa \alpha \varsigma \) V 253 = MT; cf. Aquila

+: \( \nu \mu \iota \) (= \( \alpha \lambda \omega \pi \kappa \alpha \varsigma \)) SyH

+: \textit{vulpes} Vg

\[ \mu \kappa \rho \omicron \omicron \varsigma \] BSACV 147 502 Hippol (Richard 20.1) GregN (136) PhiloC (73C) CatP (PG 87.1609B)]

: \( \mu \kappa \rho \alpha \varsigma \) 155

+ stop V

\[ \alpha \phi \alpha \nu \iota \zeta \omicron \nu \tau \varsigma \alpha \varsigma \]

\[ \alpha \mu \pi \epsilon \lambda \omicron \nu \alpha \varsigma \] BSACvid 147 502 Hippol (Richard 20.1) GregN (136) PhiloC (73C) CatP (PG 87.1609B)]

: \( \alpha < \mu > \pi \epsilon \lambda \omicron \nu \alpha \varsigma \) V

+ stop V 147 502 SyH

+: comma Ra Tr

+: colon HP Sw

+: stichus BSACV SyH Sw Ra

\[ \kappa \alpha i \] BS\textsuperscript{c-a}ACV 147 502 Hippol (Richard 20.1) GregN (136) PhiloC (73C) CatP (PG 87.1609B)] > S*

: \( \mu \iota \) Ambr (Sab EP)

\[ \alpha i \] BSACV GregN (136) PhiloC (73C) CatP (PG 87.1609B)] > Hippol (Richard 20.1)

\[ \text{Philocmss} (73C) \]

\[ \alpha \mu \pi \epsilon \lambda \omicron \alpha \varsigma \] BSACV GregN (136) PhiloC (73C) CatP (PG 87.1609B)]

: Hippol (Richard 20.1)

\[ \eta \mu \delta \nu \]
Chapter 1

The Old Greek Text

Page 147

κυρίζουσιν SACV 106 147 157 159 161 248 252 253 254 297 300 502 Hippol (Richard
20.1) GregN (136) PhiloC (73C) CatP (PG 87.1609B) Compl Ald Gra Ra]

κυρίζουσι SyH(mg)
κυρίζουσι B 68 155 296 487 HP Sw
florient LaB
florebunt LaH Orgn (Ruf 235.12)
floreant (ut vineæ nostræ floreant) Ambr (Sab EP)

Song of Songs 2:16

rubric S-LaW-LaF V 161
stichus V
paragraphus V

αδελφάδος BSAC 147 502 GregN (136) PhiloC (73D) CatP (PG 87.1612C)] > Athan
(Mntf 2.617)(~3)
μοι BSACV 147 502 GregN (136) PhiloC (73D) CatP (PG 87.1612C)] > Athan (Mntf
2.617)(~3)
μοι 155

έμοι BSACV 147 502 GregN (136) PhiloC (73D) CatP (PG 87.1612C)] > Athan (Mntf
2.617)(~3)
Chapter 1

+: comma Ra Tr [> Sw]

:+ colon HP

κάγῳ BSAC vid 147 502 Orgn (CatP PG 17.265D) GregN (136) PhiloC (73D) CatP (PG 87.1612C)]

: ἐγῷ Athan (Mntf 2.617)

: καὶ ἐγῷ V 253

αὐτῷ BSACV 147 502 Orgn (CatP PG 17.265D) GregN (136) PhiloC (73D) CatP (PG 87.1612C)]

: αὐτοῦ 161

: τῷ Athan (Mntf 2.617)

+ ἀδελφῷ Athan (Mntf 2.617)

+ μοῦ Athan (Mntf 2.617)

+ καὶ Athan (Mntf 2.617)

+ ὁ Athan (Mntf 2.617)

+ ἀδελφῷς Athan (Mntf 2.617)(~3)

+ μοῦ Athan (Mntf 2.617)(~3)

+ ἔμοι Athan (Mntf 2.617)(~3)

+ stop V 147 502

+: comma Ra Tr

:+ colon HP Sw

+ stichus BSACV 147 Sw Ra

+ commentary 147

+ minor division η 147mg

ὁ

ποιμαίνων BSAC vid 147 502 GregN (136) PhiloC (76A)]
Chapter 1

The Old Greek Text

: ποιμένων (εναι: ποιμαίνων) V CatP (PG 87.1612C)

ἐν

toîς

κρίνοις

+ stop AV SyH

+ comma HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra

Song of Songs 2:17

[witnesses: add Orgn (CatP)]

ἐως

οὗ BSACV 147 502 Orgn (CatP 183.26) GregN (136) PhiloC (76A) CatP (PG 87.1612C)] > 252mg

διαπνεύση BSACV 147 502 GregN (136) PhiloC (76A) CatP (PG 87.1612C)]

: κοπάση 252mg

: διανυγήση Orgn (CatP 183.26)

ἡ BSCV 147 502 Orgn (CatP 183.26) GregN (136) PhiloC (76A) CatP (PG 87.1612C)

Graimin HP Sw Ra] > A 296 297

ἡμέρα

καὶ

κυνηθώσιν BACV 147 502 Orgn (CatP 183.26) GregN (136) PhiloC (76A) CatP (PG 87.1612C)]

: κευνηθώσιν (εινι: κυνηθώσιν) S

: κληθώσιν (pro κλιθώσιν ut videtur) 252

: παρέλθωσιν =Orgn (CatP PG 17.268A = Mai 315.2)

αἱ
σκιαί

[witnesses: remove Orgn (CatP)]
+ stop AV 147 502 SyH
+ : period Sw Ra Tr
+ : colon HP

[witnesses: remove PhiloC]
[witnesses: add PDam]
+ stichus PDam BSACV SyH Sw Ra
+ paragraphus B
+ rubric A
ἀπόστρεψον
+ comma Sw Tr

ὁμοωθητι

σὺ BSACV 147 GregN mss (137) CatP (PG 87.1613B)] > 155 GregN (137)
: ναὶ (?) 502 vid
+ comma Sw Ra Tr [> HP]
ἀδελφίδε φ PDam BSAC 147 502 GregN (137) CatP (PG 87.1613B)]
: ἀδελφίδος V
: ἀδελφίδος 253
μου PDam SACV 147 502 GregN (137) CatP (PG 87.1613B)] > B Sw
+ stop AV
+ comma Sw Ra Tr [> HP]
+ stichus BSAC Sw Ra

τῷ PDam BSACV 147 502 CatP (PG 17.268B)] > CatP (PG 13.197D)
: τῇ GregN (137) CatP (PG 87.1613B = Mai 315.17)
δόρκων BSACV 147 502 CatP (PG 17.268B)]
Chapter 1  The Old Greek Text  Page 151

: δόρκυ 253
+ stop V SyH
+ stichus PDam SyH

η
+< τῷ 296 (SyH)
νεβρῶ BSACV 147 502 GregN (137) CatP (PG 87.1613B)]
: νεβρῶς PDam
+< τῶν 296 (SyH)
ἐλάφων PDam BSεαιACV 147 502 GregN (137) CatP (PG 87.1613B)]
: ολαφυν (sic) B*
+ stichus BA Sw Ra
[witnesses: add Nilus (CatP)]

ἐπὶ
+< τὰ CV 106 147 155vid 157 159 154 196 197 300 502 GregN (137) Nilus (CatP PG 87.1613C) CatP (PG 87.1613B)

ὅρη
+< τῶν 297 GregN (137) CatP (PG 87.1613B)
κοιλωμάτων BSACV 502 GregN (137) Nilus (CatP PG 87.1613C) CatP (PG 87.1613B)]
: κυκλωμάτων 147 155 159 Ald
[witnesses: remove Nilus (CatP)]
+ stop V 147 502 SyH
+ period HP Sw Ra Tr
+ stichus PDam BSAC 147 SyH Sw Ra
+ paragraphus B
Chapter 1

The Old Greek Text

Page 152

+ commentary 147 502

**Song of Songs 3:1**

[witnesses: add Orgn (CatP) PhiloC Nilus (CatP)]

+ minor division τθ 147mg

ἐπὶ

+< τὴν Orgn (CatP PG 17.269A = Mai 320.27) Nilus (CatP PG 87.1617C) CatP (PG 87.1616A) [≥ Orgn (CatP PG 13.200B.11) GregN (171)]

κοιτην BSAVCvid Orgn (CatP PG 17.269A) GregN (171) Nilus (CatP PG 87.1617C) PhiloC (76C) CatP (PG 87.1616A)]

: κοιτη 502

μον

[witnesses: add Hippol]

ἐν

νυξίν BSAV 147 502c Orgn (CatP PG 17.269A) GregN (171) Nilus (CatP PG 87.1617C) PhiloC (76C) CatP (PG 87.1616A)]

: νυκτὶ 106 502*vid Orgn (CatP PG 17.268D)

: νυξί Hippol (Richard 24.1)

+ comma 147

+ stop AV SyH

+ comma HP

+ stichus PDam BAC SyH Sw Ra

ἐξήτησα PDam BSAC 147 502 Hippol (Richard 24.1) Orgn (CatP PG 17.269A) GregN (171) Nilus (CatP PG 87.1617C) PhiloC (76C)]

: ἔξεζήτησα V CatP (PG 87.1616A)

ὄν
Chapter 1

The Old Greek Text

Page 153

ηγάπησεν

ἡ

ψυχή

μοι

[witnesses: remove Nilus (CatP)]

+ stop V 147 SyH

+: period Tr

:+ colon HP Sw

:+ comma 502 Ra

+ stichus PDam BSAC SyH Sw Ra

eξήτησα

αὐτὸν

+ comma 502 HP

καὶ

οὐχ

eὑρὼν BSAC 147 502 Hippol (Richard 24.1) Orgn (CatP PG 17.269A) GregN (171)

PhiloC (76C) CatP (PG 87.1616A)] [vacat PDam]

: εὑρήκα V

[witnesses: remove Orgn (CatP)]

αὐτὸν

+ stop V 147 SyH

+: colon HP Tr

:+ comma 502 Sw Ra

+ stichus PDam BSAC SyH Sw Ra

[witnesses: remove Hippol]
Chapter 1  The Old Greek Text

Song of Songs 3:2

[witnesses: add Orgn (CatP)]

άναστήσομαι  PDam BSAV 147 502 Orgn (CatP PG 17.269A) GregN (171) Nilus (CatP PG 87.1617D) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33)

Song of Songs 3:2

[witnesses: add Orgn (CatP)]

άναστήσομαι  PDam BSAV 147 502 Orgn (CatP PG 17.269A) GregN (171) Nilus (CatP PG 87.1617D) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33)

[continued]
Chapter 1  The Old Greek Text  Page 155

: ἀναστήσωμαι 155

δῆ δ' δ' δῆ δῆ δῆ δ七大 Orgn (CatP PG 17.269A) GregN (171) Nilus (CatP PG 87.1616A) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33) Cvid 159

Athan (Mntf 1.1005) GregE Ambr (Sab Vt)

: itaque LaB LaH Ambr (Sag)

+ ibo Ambr (Sab Vt)

+ comma 502

καὶ δ' δ' δ' δ' δ' δ七大 Orgn (CatP PG 17.269A) GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33) A Gra\textsuperscript{min}

κυκλώσω δ' δ' δ七大 Orgn (CatP PG 17.269A) GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33)

: διακυκλώσω 159

: circumibo LaB Ambr (Sab Vt)

: circumibo LaH GregE

: quæram Ambr (Sag)

[witnesses: remove Orgn (CatP)]

έν δ' δ' δ' δ' δ' δ七大 Orgn (CatP PG 17.269A) GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33), (circuibo civitatem) GregE, (exsurgam, ibo, et circumibo civitatem) Ambr (Sab Vt)

: in LaB LaH

τῇ δ' δ' δ' δ' δ' δ七大 Orgn (CatP PG 17.269A) GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33)

πόλει δ' δ' δ' δ' δ' δ七大 Orgn (CatP PG 17.269A) GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33)

+ stop AV 147 SyH
Chapter 1

The Old Greek Text

Page 156

+ comma 502 HP Sw Tr
+ stichus PDam BSACV SyH Sw Ra

[witnesses: remove PDam]

ἐν BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa \(\cap(>33)\)

ταῖς BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa \(\cap(>33)\)

ἀγοραῖς BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa \(\cap(>33)\)

καὶ BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa \(\cap(>33)\)

ἐν BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa \(\cap(>33)\)

ταῖς BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa \(\cap(>33)\)

πλατείαις BcC 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa \(\cap(>33)\)

: πλατίαις (\(\nu\)έι: πλατέαις) B*vidSA

: πλατέαις (\(\epsilon\)έι: πλατείαις) V

+ comma 147

+ stop AV SyH

+ comma 502 HP Sw Tr

+ stichus BSACV SyH Sw Ra

καὶ BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa \(\cap(>33)\)
Chapter 1

The Old Greek Text

Page 157

\[\zeta\tau\tau\omicron\sigma\omega\] BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa
\cap(>33)

\[\delta\nu\] BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa \cap(>33)

\[\eta\gamma\acute{a}p\eta\sigma\epsilon\nu\] BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa
\cap(>33)

\[\eta\] BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa \cap(>33)

\[\psi\upsilon\chi\eta\] BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa
\cap(>33)

\[\mu\omicron\nu\] BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa
\cap(>33)

+ space A
+ stop V 147 SyH
+ period Tr
+ comma 502
+ colon HP Sw Ra
+ stichus BSCV SyH Sw Ra
+< καλ 159

\[\epsilon\zeta\theta\tau\omicron\sigma\alpha\] BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa
\cap(>33)

\[\alpha\nu\tau\omicron\nu\] BSAV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa
\cap(>33)

+ comma HP

καλ BSAV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa \cap(>33)
o\upsilon\chi BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa
\cap(>33) Athan (Mntf 2.56)
εὐρον BSAC 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa
∩ (>33)
: εὐρήκα V
: ηῷρον (as elsewhere) 253
αὐτὸν BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa
∩ (>33)
+ stop V 147 502 SyH
+ period HP Sw Ra Tr
+ stichus BSCAV SyH Sw Ra
+: ἐκάλεσα (+:6)ACvidV 106 147 155 157 159 161 248 252 254 296 300 CatP (PG
87.1616A) Gra(+:6)
+: ἐπεκάλεσα Ald(+:6)
+ αὐτὸν (+:6)ACvidV 106 147 155 157 159 161 248 252 254 296 300 CatP (PG
87.1616A) Ald Gra(+:6)
+ καὶ (+:6)ACV 106 147 155 157 159 161 248 252 254 296 300 CatP (PG 87.1616A)
Ald Gra(+:6)
+ οὐχ (+:6)ACV 106 147 155 157 159 161 248 252 254 296 300 CatP (PG 87.1616A)
Ald Gra(+:6)
+: ὑπήκουσέν (+:6)ACvidV 106 155 157 159 161 248 252 254 296 300 Ald Gra(+:6)
+: ὑπήκουσέ 147 CatP (PG 87.1616A)
+ μοῦ (+:6)ACvidV 106 147 155 157 159 161 248 252 254 296 300 CatP (PG
87.1616A) Ald Gra(+:6)
+ stop V 147
+ stichus ACV
Song of Songs 3:3

[witnesses: add Hippol]

εὕροσάν με BSAC 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)]

: εὕρον V ≈Hippol (Richard 24.1)

: ἡὕρον 253

μὲ

οἱ

τηροῦντες BSACV GregN (171) PhiloC (77B) CatP (PG 87.1616A)]

: φρουροῦντες ≈Hippol (Richard 24.1,4)

+ comma 502 Sw Tr

+ stop 147

οἱ BSACV 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)] > ≈Hippol

( Richard 24.1,4)

κυκλοῦντες BSACV 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)] >

≈Hippol (Richard 24.1,4)

ἐν BSACV 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)] > ≈Hippol

( Richard 24.1,4)

τῇ BSACV 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)]

: τῇν ≈Hippol (Richard 24.1,4)

πόλει BSACV 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)]

: πόλειν ≈Hippol (Richard 24.1,4)

+ stop V 147 502 SyH

+ period HP Tr

+ stichus BSAC SyH Sw Ra

+ paragraphus S
Chapter 1

+ rubric S-LaW-LaF

μὴ
δὲν
ἡγάπησεν
ἡ
ψυχή
μου
+ comma HP

eἶδετε B* S 106 159 300 GregN (172) Hippol (Richard 24.1) Sw Ra = MT

: ἕδετε (τῇ ἔν: εἶδετε) Bε-3AC 68 147 155 157 161 248 252 253 254 296 297 487 502

  PhiloC (77B) CatP (PG 87.1616B) HP

: ἕδεται (ἡ ἔν: ἆν: εἶδετε) V

: vidistis (= εἶδετε) LaB LaH Vg Ambr (Sab EP)

+ stop V 502 SyH

+ question mark 147 HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra

[witnesses: remove Hippol]

**Song of Songs 3:4**

ὡς

µικρὸν BACV 147 502 GregN (172) PhiloC (77C) CatP (PG 87.1616B)]

: µεικρὸν (ἐν τῆι: µικρὸν) S

ὀτὲ BSAV 147 GregN (172) PhiloC (77C) CatP (PG 87.1616B)]

: ὦτ 161

: ὀταν 502

+ [ἐ] 502
πάρηλθον
ἀπ’
αὐτῶν
+ stop V SyH
+ comma 502 HP Sw Ra
+ stichus BSAC SyH Sw Ra
ἐως
οὖ
ἐὑρον BSACV 147 502 GregN (172) PhiloC (77C) CatP (PG 87.1616B)]
: εὑρω (ex corr. ab eadem m.) 155c.*
ἐν
ἡγάπησεν
ἡ
ψυχή
μου
+ stop V 147 502 SyH
+: period Tr
:+ colon HP Sw Ra
+ stichus BSAC SyH Sw Ra
+ paragraphus S
+ rubric S-LaW-LaF
+ εὑροῦσα S
+ αὐτῶν S
[witnesses: add Hippol Nilus (CatP PG 87.1620A)]
ἐκράτησα
αὐτῶν
καὶ

οὐκ

ἄφηκα BSV 68 106 147 155 157 159 254 296 297 300 487 502 Hippol (Richard 24.1)

Orgn (CatP PG 17.269B) GregN (172) CatP (PG 87.1616B) HP Sw]

: dimisi (= ἄφηκα) LaB LaH Ambr (Sag Is 41; Sab EP)

: ἄφησον A 161 248 252 253 Orgn (Del 3.787) PhiloC (77C) Gra Ra (cf. MT imperfect)

: ἤθελεν (= ἄφησον αὐτῶν) SyH

: relinquam (= ἄφησον) Ambr (Sab Vs Vt EP; cf. Sabatier) GregE (DE BRUYNE 107)

: dimittam (= ἄφησον) Ambr (Sag Is 43) Vg

αὐτῶν

+ stop V SyH [> 147]

+ comma 502 HP Sw Ra

+ stichus BSAC SyH Sw Ra

ἐως BSACV 147 502 Hippol (Richard 24.1) Orgn (CatP PG 17.269B) GregN (172) CatP

(PG 87.1616B)]

: καὶ Athan (Mntf 2.56)

οὐ BSAV 147 502 Hippol (Richard 24.1) Orgn (CatP PG 17.269B) GregN (172) CatP

(PG 87.1616B]) > Athan (Mntf 2.56)

εἰσήγαγον

αὐτῶν

εἰς

+< τὸν 161 248 300 Orgn (CatP PG 13.200D) Athan (Mntf 2.56) Compl [> Hippol

(Richard 24.1) Orgn (CatP PG 17.269B = Mai 321.17) GregN (172)]
οἶκον
+< τῆς C 300 Athan (Mntf 2.56)
μητρός BS 502 Hippol (Richard 24.1) Orgn (CatP PG 17.269B) GregN (172) PhiloC (80A) CatP (PG 87.1616B)]
: μῆς (nomen sacrum) ACV 147
μου
[witnesses: remove Orgn (CatP)]
+ stop AV 502 SyH
+ comma HP
+ stichus BSAC SyH Sw Ra
καὶ
eἰς
+< τὸ 300 PhiloC (80A) Athan (Mntf 2.56) CatP (PG 87.1616B)
ταμεῖον Bc 147 [68 157 248 254 296 297 487] 502 PhiloC (80A) HP Sw]
: ταμεῖον (νέον ταμεῖον) B*Ś
: ταμεῖον AV 155 159 161 252 253 300 Hippol (Richard 24.1) Orgn (Del 3.787) GregN (172) Athan (Mntf 2.56) CatP (PG 87.1616B) Compl Gra
: ταμεῖον (sic) Ra
: ταμεῖος 106
: ταμίεις SaS
: ταμίν (sic) Fa
tῆς
συλλαβοῦσης BSAC Hippol (Richard 24.1) GregN (172) PhiloC (80A) CatP (PG 87.1616B)] [vacat C]
: συλλαβοῦσης (ουνυ: συλλαβοῦσης) V
μὲ
Chapter 1

The Old Greek Text

Page 164

+ stop AV 147 502 SyH
+ period HP Sw Ra
+ stichus BSAC 147 SyH Sw Ra
+ paragraphus BS
+ paragraph Sw Ra
+ commentary 147 502
[witnesses: remove Hippol]

Song of Songs 3:5

+ minor division κ 147mg
+ rubric S-LaW-LaF

ἐρκίσα

υμᾶς

+ comma Sw Ra

θυγατέρες

Ἱεροσαλήμ Sw]

: Ἱεροσαλήμ HP

: Ἱεροσαλήμ Ra

: Ἱεροσαλήμ PhiloC (80A) CatP (PG 87.1620D)

: τὰὶ BSAV 147 502

+ stop AV 147 SyH

+ comma Sw Ra

+ stichus BSAC SyH Sw Ra

ἐν

ταῖς

δυνάμεσιν BSAV Sw Ra]
Chapter 1

The Old Greek Text

: δυνάμει 147 502 GregN (172) PhiloC (80A) CatP (PG 87.1620D) HP
  + comma 502 HP
καὶ
ἐν
tαῖς
ισχύσεσιν BSAV Sw Ra]

: δυνάμει 147 502 GregN (172) PhiloC (80A) CatP (PG 87.1620D) HP
  τοῦ
ἀγροῦ
  + stop V 147 502 SyH
  +: comma Sw Ra
  :+ colon HP
  + stichus BSACV SyH Sw Ra

ἐὰν BSACV 147 502 GregN (172) PhiloC (80B) CatP (PG 87.1620D)]
: ne Ambr (Sab Vs):(5)

ἐγείρητε B 502 GregN (172) PhiloC (80B) CatP (PG 87.1620D)]
: ἐγείρηται (αἰνὲ: ἐγείρητε) AC 147
: ἐγιρηται (ἰνὲ, αἰνὲ: ἐγείρητε) SV
: ἐγείρασθε IsidP (Paris 474):(5)
: suscitaveritis Ambr (Sab Vs):(5)

καὶ. BSACV 147 GregN (172) PhiloC (80B) CatP (PG 87.1620D)] > 502
  + ἐὰν V 253 (SyH)

ἐξεγείρητε B GregN (172) PhiloC (80B) CatP (PG 87.1620D)] > 502
: ἐξεγείρηται (αἰνὲ: ἐξεγείρητε) AC 147
: ἐξεγιρηται (ἰνὲ, αἰνὲ: ἐξεγείρητε) SV
Chapter 1 The Old Greek Text

: ἐξεγερέσθε IsidP (Paris 474)(:5)
: excitaveritis Ambr (Sab Vs)(:5)

τῇ

ἀγάπην BSACV 147 502 GregN (172) PhiloC (80B) CatP (PG 87.1620D)]

: ἀγάπησιν IsidP (Paris 474)(:5)
+ stop A
+ comma Ra

ἐως

ἀν BSACV 147 502 CatP (PG 87.1620D)]

: οὗ 106 253 300 GregN (172) PhiloC (80B) IsidP (Paris 474)(:5)
: quo Ambr (Sab Vs)(:5)

θελήσῃ BSACV 147 GregN (172) PhiloC (80B) CatP (PG 87.1620D)]

: θελήσει IsidP (Paris 474)(:5)
: θέλη (sic) 502
: volverit (ne suscitaveritis, et excitaveritis charitatem, usque quo volverit) Ambr (Sab Vs)(:4)
+ stop V 147 502 SyH
+ period HP Sw Ra
+ stichus BSAC SyH Sw Ra
+ paragraphus BS
+ paragraph Sw Ra

**Song of Songs 3:6**

[witnesses: add Hippol]

+ major division Γ' starts B^{mg}S^{mg}
+ minor division ilihan starts B^{mg}
+ minor division κα 147mg
+ rubric S-LaW-LaF A 161

τίς
αὕτη

ἀναβαίνονσα

ἀπὸ BSACV 502 Hippol (Richard 26.1) GregN (172) PhiloC (80B)]

: ἐκ 147 157 159 300 CatP (PG 87.1621A) Ald

: ἔξ =Orgn (CatP PG 17.269C.13)

τῆς BSACV 147 502 Hippol (Richard 26.1) GregN (172) PhiloC (80B) CatP (PG 87.1621A)] > =Orgn (CatP PG 17.269C.13)

ἐρήμου

+ stop V 147 SyH

+ comma HP Sw

+ stichus BSAC SyH Sw Ra

ως

στελέχη BSV 147 502 Hippol (Richard 26.1) GregN (172) PhiloC (80B) CatP (PG 87.1621A)]

: τελεχὴ (sic: ὁστελεχὴ for ως στελεχη) A

: vitis propago LaB Ambr (Sag Is Ep; cf. SAGOT 49, n. 18; VACCARI 10-11)

: similitudo (= ὀμοίωσις) LaH = Aquila

καπνοῦ BSAV 147 502 Hippol (Richard 26.1) GregN (172) PhiloC (80B) CatP (PG 87.1621A)]

: fumo incenso (sicut vitis propago, fumo incensa) LaB Ambr (Sag Ep; cf. SAGOT 49, n. 18; VACCARI 10-11)
"fumi (sicut similitudo fumi) LaH
τεθυμαμένη BACV 147 502c Hippol (Richard 26.1) GregN (172) PhiloC (80B) CatP (PG 87.1621A)]
: θεθυμαμένη 502*
: thymiamatis LaH
+ stop V SyH [> 147]
+ comma 502
+ stichus BSAC SyH Sw Ra
σμύρναν BACV 147 502 Hippol (Richard 26.1) PhiloC (80B)]
: ζμύρναν S
: σμύρνα 106 297 GregN (172) CatP (PG 87.1621A)
καὶ
λίβανον BSACV 147 502 Hippol (Richard 26.1) PhiloC (80B)]
: λιβανος 106 297 GregN (172) CatP (PG 87.1621A)
: tus LaH
: thus LaB
: turis Vg
: thure Ambr (Sab Ep)
+ stop 147
ἀπὸ
πάντων
κοιλορτῶν BSAV 147 502 SyHmg Hippol (Richard 26.1) GregN (172) PhiloC (80B)
CatP (PG 87.1621A)]
: χνοδς 161mg
μυρεφοῦ BS&c.aAV 147 502c Hippol (Richard 26.1) GregN (172) PhiloC (80B) CatP (PG 87.1621A)]

: μυρεψικοῦ S*
: μυρεπτοῦ 502*
: unguenti Ambr (Sab Ep)
+ stop V 147 SyH [> 502]
+ question mark HP Sw Ra Tr
+ stichus BSAC 147 SyH Sw Ra
+ paragraphus B
+ commentary 147 502

Song of Songs 3:7
+ minor division ςφ 147mg
+ rubric LaW-LaF

ἰδοὺ

η
κλίνη SACV 147 Hippol (Richard 27.1) GregN (172) PhiloC (80C) CatP (PG 87.1625A)]
: κλείνη (εἰς: κλίνη) B
tοῦ
Σαλωμῶν BACV GregN (172) Sw]
: Σαλωμῶν HP
: Σαλωμῶν Ra
: Σολομῶν S Hippol (Richard 27.1)
: Σολομῶν 147 161 PhiloC (80C) CatP (PG 87.1625A)
: σολομων SaS
+ stop SyH
+ comma HP Sw Ra
+ stichus BSAC SyH Sw Ra

έξηκοντα

δύνατοι BSACV 147 Hippol (Richard 27.1; see 27.2) GregN (172) PhiloC (80D) CatP (PG 87.1625A)]

: δύνατος 155

κύκλω BSACV 147 Hippol (Richard 27.1) GregN (172) PhiloC (80D) CatP (PG 87.1625A)]

: κυκλούσιν Athan (Mntf 2.272)

αὐτῆς BSACV 147 Hippol (Richard 27.1) GregN (172) PhiloC (80D) CatP (PG 87.1625A)]

: αὐτῆν Athan (Mntf 2.272)

+ comma 147
+ stop SyH
+ stichus BA SyH Sw Ra

ἀπὸ

δύνατῶν

Ἰσραὴλ B Hippol (Richard 27.1) GregN (172) PhiloC (80D) CatP (PG 87.1625A) HP Sw]

: τῆς SAV 147

: Ἰσραὴλ Ra

+ stop AV 147 SyH
+: comma Ra Tr
:+ colon HP Sw

+ stichus BSAC SyH Sw Ra
Chapter 1  The Old Greek Text  Page 171

[witnesses: remove Hippol]

**Song of Songs 3:8**

πάντες
κατέχοντες BSAV GregN (172) PhiloC (80D) CatP (PG 87.1625A)]

: κατέσχον 147 159

ρομφαίαν BSA 147 GregN (172) PhiloC (80D) CatP (PG 87.1625A)]

: ρομφαίας V 253 300
+ stop V SyH
+ comma HP Sw
+ stichus BS SyH Sw Ra

δεδιδαγμένοι
+ εἰς PhiloC (80D)

πόλεμον
+ stop AV 147 SyH
+: comma Ra
+: colon HP Sw
+ stichus BSACvidV SyH Sw Ra

[witnesses: add Hippol Nilus (CatP)]

ἀνήρ BSAV 147 GregN (172) PhiloC (81A) Nilus (CatP PG 87.1629A) CatP (PG 87.1625A)] [C vacat]

: ἐκαστος =Hippol (Richard 27.1; see 27.2)
+: καὶ GregN (CatP PG 87.1628A)
+: et (vir, et gladius super femur eius...) Jrm (HP)

ρομφαία BAV GregN (172) PhiloC (81A) Nilus (CatP PG 87.1629A) CatP (PG 87.1625A)]
Chapter 1  The Old Greek Text  Page 172

: ὁμοφαίαν SCvid 147 157 159 ≈Hippol (Richard 27.1) Ald
αὐτοῦ BSV 147 GregN (172) PhiloC (81A) Nilus (CatP PG 87.1629A) CatP (PG 87.1625A)] > ≈Hippol (Richard 27.1) Jrm (HP)
ἐπὶ
+ < τὸν C 252 ≈Hippol (Richard 27.1) GregN (172) PhiloC (81A) Nilus (CatP PG 87.1629A) CatP (PG 87.1625A)
μηρόν
αὐτοῦ
+ βαστάζων ≈Hippol (Richard 27.1) [> ≈Hippol (Garitte 27.1)]
+ stop V
+ stichus BSACV Sw Ra
[witnesses: remove Hippol]
ἀπὸ
θάμβους
ἐν
νῦξιν BSACV GregN (172) PhiloC (81A) Nilus (CatP PG 87.1629A) CatP (PG 87.1625A) Sw Ra]
: νῦξι 147 HP
[witnesses: remove Nilus (CatP)]
+ stop V 147 SyH
+ period HP Sw Ra
+ stichus BSAC SyH Sw Ra
+ paragraphus B

Song of Songs 3:9
+ minor division κ'γ 147mg
φορεῖον B 147 502 Thph (1603A) GregN (199) PhiloC (81A) CatP (PG 87.1629A)] >
Ambr (Sab Vs)(~)
: φορέων (λ' ει: φορέων) SAV
έποιήσεν BSACV 147 502 Thph (1603A) GregN (199) CatP (PG 87.1629A)] > (~)254
PhiloC (84A)(~)

εαυτῷ
+ ἔποιήσεν (~)254 PhiloC (84A)(~)
+ lectum (Fecit sibi lectum) Ambr (Sab Vs)

ο

βασιλεὺς
Σαλωμὼν BAC GregN (199) HP Sw]
: Σαλωμὼν Ra
: Σολωμὼν S
: Σαλωμῶν V 147 161 PhiloC (84A) CatP (PG 87.1629A)
: Σαλωμῶν 502
: κοσμομον SaM SaT SaS
+ stop A 147
+ stichus BSAC Sw Ra
[witnesses: remove C]

ἀπὸ
ξύλων BA 147 502 Thph (1603A) GregN (199) PhiloC (84A) CatP (PG 87.1629A)]
: ξύλου S
: ξύλον (ο' νω: ξύλων) V

τοῦ
Chapter 1  The Old Greek Text

Λιβάνου  BSAV 147 502 Thph (1603A) GregN (199) PhiloC (84A) CatP (PG 87.1629A)]

: Libani LaB LaH Ambr (Sab Vs)
+ stop V 147 502 SyH
+: period Tr
:+ colon HP Sw
:+ comma Ra
+ stichus BSA SyH Sw Ra

Song of Songs 3:10

στύλους  BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A)]

: columnas LaB LaH La160
: columnae Ambr (Sab Vs)
αὐτοῦ

ἐποίησεν  BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A)]

: fecit LaB LaH La160
: erant Ambr (Sab Vs)

ἀργυρίου  BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A) HP Sw Ra]

: ἀργυρίους PhiloCms (84, n. 59)
: ἀργυρίου Compl (PG 40.84 n. 59)
: argentæ Ambr (Sab Vs)
: argentum LaB LaH La160
+ stop V SyH
+ comma HP Sw
+ stichus BSA SyH Sw Ra
καὶ BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A)] > PhiloC mss (84 n. 61) Ambr (Sab Vs)

: et LaB LaH La160

+< τὸ GregN (199)

ἀνάκλιτον BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A)] > 155(>6)

: reclinatorium LaB LaH La160

: adclinatorium Ambr (Sab Vs): cf. SS 1:16

αὐτοῦ BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A)] > 155(>6)

: eius LaB LaH La160 Ambr (Sab Vs)

+ fecit La160

χρύσεως BA PhiloC (84C)] > 155(>6)

: χρύσιον SV 157 253 297 GregN (199) CatP (PG 87.1629A) Ald

: χρυσίον (accent sic) 147 502

: aureum LaH La160 Ambr (Sab Vs)

: aurum LaB

+ stop V 147 502 SyH

:+ colon HP Sw Tr

:+ comma Ra

+ stichus BSAV SyH Sw Ra

ἐπὶ βασις BV 147 502 PhiloC (85A) CatP (PG 87.1629B)] > 155(>6)

: ἐπιβάσεις SA 106 161 248 252 253 297 GregN (199) Compl

: ἐπιβάσει 161

: dorsum Ambr (Sab Vs)

: ascensiones LaB

: ascensus LaH La160
αὐτοῦ BSAV 147 502 GregN (199) PhiloC (85A) CatP (PG 87.1629B)] > 155(>6)
: eius LaB LaH La160 Ambr (Sab Vs)
πορφυρᾷ BSAV 147 502] > 155(>6) (>3)Ambr (Sab Vs): (parablepsis)(>3)
: πορφυρα 106
: πορφύραν 161 248 252 253 296 297 GregN (199) Compl
: πορφύρα PhiloC (85A) CatP (PG 87.1629B)
: purpura LaB LaH La160
+ stop AV 147 502 SyH
+ comma HP Sw Ra Tr
+ stichus BSA SyH Sw Ra

ἐντὸς BSAV 147 502 GregN (199) PhiloC (85B) CatP (PG 87.1629B)] > (>3)Ambr (Sab Vs): (parablepsis)(>3)
: interius LaB
: intra LaH La160

αὐτοῦ BSAV 147 502 GregN (199) PhiloC (85B) CatP (PG 87.1629B)] (>3)Ambr (Sab Vs): (parablepsis)(>3)
: eius LaB
: ipsum LaH La160

λιθόστρωτον BSAV 147 502 GregN (199) PhiloC (85B) CatP (PG 87.1629B))
: gemmatum stratum (= λιθόστρωτον) Ambr (Sab Vs)
: lapidem stratum (= λιθόστρωτον) LaB La160
: lapidibus stratum (= λιθόστρωτον) LaHcj
: lapidibus strata (= λιθόστρωτα) La5704
+ stop V SyH Ambr (Sab Vs)
+ comma HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
+ fecit Ambr (Sab Vs)
+ sibi Ambr (Sab Vs)

\[\alpha \gamma \alpha \pi \eta \nu \ BSA \ 147 \ 502 \ GregN \ (199) \ CatP \ (PG \ 87.1629B)\]  
: \[\alpha \gamma \alpha \pi \eta \ \PhiiloC \ (85B)\]
: charitatem (= \[\alpha \gamma \alpha \pi \eta \nu\]) Ambr (Sag; Sab Vs)
: caritatem (= \[\alpha \gamma \alpha \pi \eta \nu\]) LaB LaHej La160
: caritas (= \[\alpha \gamma \alpha \pi \eta\]) (lapidibus strata caritas) La5704

\[\alpha \pi \delta \ BSA \ 147 \ 502 \ GregN \ (199) \ PhiloC \ (85C) \ CatP \ (PG \ 87.1629B)\]  
: a LaB LaH La160 Ambr (Sab Vs)

\[\theta \nu \gamma \alpha \tau \epsilon \rho \omega \nu \ BSA \ 147 \ 502 \ GregN \ (199) \ PhiloC \ (85C) \ CatP \ (PG \ 87.1629B)\]  
: filiabus LaB LaH La160 Ambr (Sab Vs)

\[\'I \epsilon \rho \omicron \upsilon \sigma \alpha \lambda \eta \mu \ \GregN \ (199) \ HP \ Sw\]  
: \[\iota \epsilon \rho \omicron \upsilon \sigma \alpha \lambda \eta \mu \ \Ra\]
: \[\iota \epsilon \rho \omicron \upsilon \sigma \alpha \lambda \eta \mu \ \PhiiloC \ (85C) \ CatP \ (PG \ 87.1629B)\]

\[\tau \lambda \omicron \mu \ BSAV \ 147\]

\[\iota \nu \lambda \ 502\]

: Hierusalem (Caritatem a filiabus Hierusalem egredimini et videte in rege Solomone) LaB LaH La160 Ambr (Sag): see SAGOT 49, n. 19, n. 20

: Israel (Columnae eius erant argenteae, adelinatiorium eius aureum, dorsum eius gemmatum stratum: fecit sibi charitatem a filiabus Israëli) Ambr (Sab Vs)

+ stop AV 147 502 SyH
+ period HP Sw Ra Tr
+ stichus BSA 147 SyH Sw Ra
+ paragraphus B
Song of Songs 3:11
+ minor division κύρος 147

+ rubric 161
+ θυγατέρες [68 157 159 300 487] 147 Athan (Mntf 2.251) HP
+: Σιὼν [68 157 159 300 487] 147 HP
:+ ἑροουσαλήμ Athan (Mntf 2.251)

[witnesses: add Nilus (CatP)]

εξελθάτε BSAV PhiloC (85C) CatP (PG 87.1633C)]
: εξελθανε 106 147 157 159 161 248 252 254 296 297 300 GregN (199) Athan (Mntf
1.1005; 2.124, 251) Nilus (CatP PG 87.1636D) Compl Ald
: egredimini (Caritatem a filiabus Hierusalem egredimini et videte in rege Solomone)

Ambr (Sag): see SAGOT 49, n. 20
: egredimini (Egredimini et videte regem Solomonen in corona) Ambr (Sag Ep; Sab IV):
  cf. MT
: exite LaB LaH
+ ἰμερεὶ (= θυγατέρες) SaM SaT SaS
+ ἰνιῶν (= Σιὼν) SaM SaT SaS
καὶ
ιδέτε BSA 147 GregN (199) Athan (Mntf 1.1005) PhiloC (85C) Nilus (CatP PG
87.1636D) CatP (PG 87.1633C)]
: ίδαται (ανε, ας, ίδετε) V
Chapter 1
The Old Greek Text
Page 179

+ θυγατέρες Α 106 155 161 248 252 254 296 297 GregN (199) Athan (Mntf 1.1005) PhiloC (85C) CatP (PG 87.1633C) (※SyH ※LaH Vg) Compl Gra = MT [△ BS(~)
LaB Ambr (Sag; Sab IV) Fa]
+ Σιών Α 106 155 161 248 252 254 296 297 GregN (199) Athan (Mntf 1.1005) PhiloC (85C) CatP (PG 87.1633C) (※SyH ※LaH Vg) Compl Gra = MT [△ BS(~) LaB
Ambr (Sag; Sab IV) Fa]
+ stichus BA Sw Ra
εν
τῶ
βασιλεῖ ΒSAV 147 GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG 87.1633C)] > Athan (Mntf 2.124; cf. p. 251)
Σαλωμών Β HP]
: Σαλωμών GregN (199) Sw
: Σαλωμών Ra
: Σολομών S
: Σαλομών V 147 161 Athan (Mntf 2.124; cf. p. 251) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG 87.1633C)
: σικουμήν SaM SaT SaS
+ θυγατέρες Sc.aV 253
+ Σιών Sc.aV 253
+ stop V 147 SyH
+ comma HP Sw Tr
+ stichus BSAV SyH Sw Ra
εν BSAV 147 GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG 87.1633C)] > Athan (Mntf 2.251)
τῶ BSAV 147 GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG 87.1633C)]
: τῶν Athan (Mntf 2.251)(:3)
στεφάνῳ BSAV 147 GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG 87.1633C)]
: στέφανον Athan (Mntf 2.251)(:3)
+ comma Ra
ψ BSAV 147 GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG 87.1633C)]
: òν Athan (Mntf 2.251)(:3)
: ό 155
ἐστεφάνωσεν
αὐτῶν
ή
μήτηρ BS GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG 87.1633C)]
: μήτηρ AV 147
αὐτοῦ
+ stop V 147 SyH
+ comma HP
+ stichus BSA SyH Sw Ra
ἐν
ήμερᾳ BSA 147 GregN (199) PhiloC (86C) Nilus (CatP PG 87.1636D) CatP (PG 87.1633C)]
: ημέρας V PhiloCms (86, n. 78)
νυμφεύσεως
αὐτοῦ
+ stop V
+ comma 147 HP
[witnesses: remove Nilus (CatP)]
+ stichus BSA Sw Ra
καὶ
ἐν
ἡμέρα BSAV 147 GregN (200) PhiloC (85C) CatP (PG 87.1633C)]
: ἡμέρας [HP incorrectly places the previous V variant here]
eὐφροσύνης BSA 147 GregN (200) CatP (PG 87.1633C)]
: εὐφρασίας PhiloC (85C)
: εὐφροσύνης (τῆς: εὐφροσύνης) V
καρδίας BSAV GregN (200) PhiloC (85C) CatP (PG 87.1633C)] > 147 159
αὐτοῦ
+ stop AV 147 SyH
+ period HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
+ paragraphus B
+ paragraph Sw Ra

**Song of Songs 4:1**

+ minor division ᾶς starts B\(^m\)g
+ rubric 161 LaW-LaF
ίδοι BSAV 147 GregN (200) PhiloC (88B) CatP (PG 87.1637A)]
: ecce (= Ἰδοῖ) LaH
: vide (= Ἰδοῖ) LaB
Chapter 1

The Old Greek Text

The Old Greek Text

Page 182

εἰ BSAV 147 GregN (200) CatP (PG 87.1637A)]

: ἕ 155 PhiloC (88B)

: es (= εἰ) LaH

: si (= εἰ) LaB

καλή

+ comma Ra Tr [> HP Sw]

ἡ SA 147 GregN (200) PhiloC (88B) CatP (PG 87.1637A)] > BV

πλησίον

μου

+ comma HP Sw Ra Tr

+ stop A

ἰδοὺ BSAV 147 GregN (200) PhiloC (88B) CatP (PG 87.1637A)] [perhaps omitted and then inserted by A*]

: ecce (= ἢδοὺ) LaH Vg

: vide (= ἢδοὺ) LaB

εἰ BSAV 147 GregN (200) CatP (PG 87.1637A)]

: ἕ 155 PhiloC (88B)

: si (= εἰ) LaB

+ stop (sic) A

καλή

+ stop AV 147 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSA SyH Sw Ra

+ paragraphus B
<oi CatP (PG 87.1637A)
öffthalmoi
souv
peristerai
+ stop A
+ comma HP
+ stichus BS Sw Ra
ekto스
thης
sowpetheos
sou BSAV 147 GregN (200) PhiloC (88B) GregN (CatP PG 87.1637C, 1645B) CatP
(PG 87.1637A)] > 161 248 300 Compl
+ stop V 147 SyH
+: period Sw Ra Tr
:+ colon HP
+ stichus BSAV SyH Sw Ra
+ paragraphus B
tριχωμά BSAV GregN (200) PhiloC (88C) CatP (PG 87.1640A)]
: tριχωματά 155
souv
ως
αγέλαι
των
αιγων BSA 147 GregN (200) PhiloC (88C) CatP (PG 87.1640A)]
: αγιων PhiloCmss (87 n. 87)
Chapter 1

The Old Greek Text

Page 184

: ἐγὼν (ἐναὶ: aiγὼν) V
+ stop V SyH
+ comma HP Ra Tr [> Sw]
+ stichus BSAV SyH Sw Ra

 ámb BScaAV 147 GregN (200) PhiloC (88C) CatP (PG 87.1640A)]
: oι Σ*

ἀπεκαλύφθησαν BSA 147 GregN (200) PhiloC (88C)]
: ἀνεκαλύφθησαν V 155
: ἀνέβησαν CatP (PG 87.1640A): see SS 4:2

ἀπὸ BScaAV 147 GregN (200) PhiloC (88C) CatP (PG 87.1640A)]
: ἔκ Σ*

τοῦ

Γαλαάδ HP Sw]
: Γαλαάδ Ra
+ stop AVvid 147 SyH
+ period HP Sw Ra Tr
+ stichus BSAV 147 SyH Sw Ra
+ paragraphus B
+ commentary 147

Song of Songs 4:2
+ minor division ke 147mg

ἀδόντες
σοῦ
ὡς
ἀγέλαι
τῶν
κεκαρμένων
+ stop AV
+ comma HP Ra Tr [> Sw]
+ stichus BSAV Sw Ra
αὶ BSAV 147 GregN (200) PhiloC (89A) CatP (PG 87.1641B)]
: όι 296
ἀνέβησαν
ἀπὸ BSAV GregN (200) PhiloC (89A) CatP (PG 87.1641B)]
: ἐπὶ 147 159
τοῦ
λουτροῦ
+ stop V 147 SyH
+ comma HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
αὶ BSAV 147 GregN (200) PhiloC (89A) CatP (PG 87.1641B = Mai 337.26)] > CatP
(PG 13.201B)
πᾶσαι BSAV 147 GregN (200) PhiloC (89A) CatP (PG 87.1641B = Mai 337.26)]
: ἀπασαι (sic for α γάρ πᾶσαι) CatP (PG 13.201B)
διδυμύουσαι HP\textsuperscript{xt} Sw Ra]
: διδυμύουσαι (sic) HP\textsuperscript{lem}
+ comma HP Sw Ra Tr
+ stop 147
+ stichus BA Sw Ra
καὶ
ἀτεκνοῦσα
οὐκ
ἐστιν
ἐν BSAV 147 GregN (200) PhiloC (89A) CatP (PG 87.1641B)]
αὐταῖς BS 147 GregN (200) PhiloC (89A) CatP (PG 87.1641B)]
: αὐτοῖς AV
+ stop AV 147 SyH
+ period HP Sw Ra Tr
+ stichus BSA 147 SyH Sw Ra
+ paragraphus B
+ commentary 147

**Song of Songs 4:3**

+ minor division κα 147mg

ως
σπαρτίον
τὸ BS CatP (PG 17.269D) (SyH) Gramin HP Sw Ra = MT > AV 106 147 155 157 159
161 248 252 253 296 297 300 GregN (200) Cyril (Aub 1.2.367) PhiloC (89B)
CatP (PG 87.1644B) Compl

κόκκινον
χεῖλη B 147 GregN (200) PhiloC (89B) CatP (PG 87.1644B)]
: χεῖλη (εἰν: χεῖλη) SAV
σου
+ ἀδελφή
+ μου
+ νῦμφη Cyril (Aub 1.ii.367)
+ comma 147
+ stop V
+ comma HP Sw Ra Tr
+ stichus BSA Sw Ra

Song of Songs 4:3.2
καί
ή
λαλιά
σου
ώραία
+ stop AV 147 SyH
+: period Ra Tr
:+ colon Sw
:+ comma HP
+ stichus BSAV SyH Sw Ra
+ paragraphus B

Song of Songs 4:3.3
+ rubric LaW-LaF
ώς
λέπτυρον

τὴν AV 106 147 155 157 159 161 248 252 253 254 296 CatP (PG 87.1645A) Compl Ald
Gra Ra = MT] > BS 68 297 300 487 GregN (200) PhiloC (89C) HP Sw
ρόας Sw Ra]
: ροάς HP
μηλὸν
σου
Song of Songs 4:3.4

ἐκτὸς
tῆς
σιωπῆσεώς BSA 147 GregN (200) PhiloC (89C) CatP (PG 87.1645A)]
: σιωπῆσεώς (ινή: σιωπῆσεώς) V
σου
+ stop V 147 SyH
+ period HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
+ paragraphus B

Song of Songs 4:4

ὡς
πύργος
Δαυείδ B Sw]
: Δαυείδ Ra
: Δαυείδ HP
: Δαυείδ CatP (PG 17.272A)
: Δαβίδ GregN (200) PhiloC (92A) CatP (PG 87.1648A)
: δαδίδ SAV 147
: Δαγεία SaM SaT SaS
: Δαγία Fa
τράχηλὸς
σου
Chapter 1

The Old Greek Text

Page 189

+ stop V
+ comma HP Sw Tr [> Ra]
+ stichus BSA Sw Ra

ό BSAV 147 GregN (200) PhiloC (92A) CatP (PG 87.1648A)] > 297

ψκοδομημένος BAV 147 GregN (200) PhiloC (92A) CatP (PG 87.1648A)]

: οίκοδομημένος S

+ κύματι V 253 [> SyH LaH]

είς BSc-aAV 147 155 248 252 296 CatP (PG 13.201C) Gra HP Sw Ra] > 253 (see next)

: ἐν S* 161 254 300 GregN (200) PhiloC (92A) CatP (PG 87.1648A = Mai 342.4)

Compl

: ἐκ 297

θαλπιῶθ BSV 297 GregN (200) HP]

: θαλπιῶδ 147

: θαλφιῶθ A 155 161 248 252 296 Gra Compl

: θαλφειωθ 300

: εἰςαλπιῶθ 253

: θαλποσου 254

: Θαλπιῶθ PhiloC (92A) CatP (PG 87.1648A) Sw

: θαλπιωθ Ra

: ἐκαλπωθε SaM SaS

: thalpioth LaB Ambr (Sab EP)

: talpioth LaH

+ stop AV 147 SyH

+: colon HP Ra Tr

:+ period Sw
+ stichus BSA SyH Sw Ra

[witnesses: add Nilus (CatP)]

χίλιοι SA 147 GregN (200) PhiloC (92B) Nilus (CatP PG 87.1649A) CatP (PG 87.1648A)];

: χίλιοι (εις: χίλιοι) BV

: mille Ambr (Sab EP)

θυρεῖοι Bc 2?Bc 3 SV GregN (200) PhiloC (92B) Nilus (CatP PG 87.1649A) CatP (PG 87.1648A) = MT];

: θυραῖοι (αινε: θυρεῖοι) B*A 147

: ostia (= θυραίαι or θύραι) (mille ostia) Ambr (Sab EP)

: scuta (= θυρεῖοι) LaB LaH

κρέμμανται BSAV GregN (200) PhiloC (92B) Nilus (CatP PG 87.1649A) CatP (PG 87.1648A);

: κρέμμανται 147

ἐπ' BSAV 147 GregN (200) PhiloC (92B) Nilus (CatP PG 87.1649A) CatP (PG 87.1648A)];

: ἐν 254

αὐτῶν BSAV 147 GregN (200) PhiloC (92B) Nilus (CatP PG 87.1649A) CatP (PG 87.1648A)];

: αὐτῶν (corr.) 252

: αὐτῷ 254

[witnesses: remove Nilus (CatP)]

+ stop 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra
πᾶσαι
+ < αι S 147 157 159 252 296
βολίδες
τῶν
δινατῶν
+ stop AV 147 SyH
+: period Sw Ra Tr
:+ colon HP
+ stichus BSA 147 SyH Sw Ra
+ paragraphus B
+ commentary 147

**Song of Songs 4:5**
+ minor division κτ 147mg
δῦο
μαστοί BSAV 147 GregN (200) PhiloC (92C) CatP (PG 87.1649B)]
: μασθοί 253
σου
+ ὑπὲρ PhiloC (92C): cf. SS 1:2
+ οἶνον PhiloC (92C)
ως
δῦο
νεβροί BS*AV 147 GregN (200) PhiloC (92C) CatP (PG 87.1649B)]
: νεβλού (sic) Sc>া
: νεβρῶν 155
+ stop A
δίδυμοι
dορκάδος BSc.*AV 147 GregN (200) PhiloC (92C) CatP (PG 87.1649B)]
: διδορκαδος Σ*
+ stop A 147 SyH
+ comma Tr
+ stichus BSA SyH Sw Ra
οί
νεμόμενοι.
έν
< τοῖς 297 GregN (200) CatP (PG 87.1649B) ]> Orgn (CatP PG 17.281C)]
κρίνοις
+ stop V SyH [> 147]
+: period Sw Ra Tr
:+ colon HP
+ stichus BSA SyH Sw Ra
+ paragraph Ra

Song of Songs 4:6
έως
οὗ BS 147 GregN (200) PhiloC (92C) CatP (PG 87.1649B)] > AV 155 252 253 296 297
Gra
dιαπνεύσῃ BSAV 147 GregN (200) PhiloC (92C) CatP (PG 87.1649B)]
: διαπνεσει 155
ή BSc.*AV 106 147 155 157 159 161 248 252 253 254 297 300 (SyH) GregN (200)
PhiloC (92C) CatP (PG 87.1649B) Compl Ald Gra Sw Ra] > Σ* 68 296 487 HP
ήμερα
+ stop A
καὶ BSAV GregN (200) PhiloC (92C) CatP (PG 87.1649B)] > 254
κωπηθῶσιν BSAV GregN (200) PhiloC (92C) CatP (PG 87.1649B)]
: κινηθῶσιν (κινηθῶσιν) 147
άι
σκλαί
+ stop V 147 SyH
+: comma Sw Ra Tr
:+ colon HP
+ stichus BSAV SyH Sw Ra
+ rubric LaW-LaF
πορεύσομαι BSAV 147 GregN (200) PhiloC (92D) GregN (CatP PG 87.1652C) CatP
(PG 87.1652C) (Fa ※SyH) = MT] > (>13)297 SaT SaS(>13) 155(>16)
: iho LaB ※LaH
+ οὐ (οὐ οὐ οὐ οὐ) ※SyH
ἐμαυτῷ BSAV 147 GregN (200) PhiloC (92D) GregN (CatP PG 87.1652C) CatP (PG
87.1652C) (Fa ※SyH) = MT] > (>13)297 SaT SaS(>13) 155(>16)
: mihi LaB ※LaH
πρὸς BSAV 147 GregN (200) PhiloC (92D) CatP (PG 87.1652C) (Fa ※SyH) = MT] >
SaM(>11) (>13)297 SaT SaS(>13) 155(>16)
: ad LaB ※LaH
τὸ BSA 147 GregN (200) PhiloC (92D) CatP (PG 87.1652C) (Fa ※SyH) = MT] >
SaM(>11) (>13)297 SaT SaS(>13) 155(>16); V 252 253
ὁρος BSAV 147 GregN (200) PhiloC (92D) CatP (PG 87.1652C) (Fa ※SyH) = MT] >
SaM(>11) (>13)297 SaT SaS(>13) 155(>16)
Chapter 1  The Old Greek Text  Page 194

: montes LaB
: montem *LaH
\(\tau \eta s\) BSAV 147 GregN (200) PhiloC (92D) CatP (PG 87.1652C) (Fa *SyH) = MT] >
 SaM(>11) (>13)297 SaT SaS(>13) 155(>16)
\(\sigma \mu \upsilon \nu \eta s\) BAV 147 GregN (200) PhiloC (92D) CatP (PG 87.1652C) (Fa) = MT] >
 SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

: \(\zeta \mu \upsilon \nu \eta s\) S
: zmirrae LaB La169
: zmirrae La170*
: mirrae La170c
: murræe *LaH
: mæ, *SyH
+ comma 147
+ stop AV SyH
+ stichus BSA SyH Sw Ra
\(\kappa o\)i BSAV 147 GregN (201) PhiloC (92D) CatP (PG 87.1652C) (Fa *SyH) = MT,
 Aquila] > SaM(>11) (>13)297 SaT SaS(>13) 155(>16)
: et LaB *LaH
\(\pi o\)s BSAV 147 GregN (201) PhiloC (92D) CatP (PG 87.1652C) (Fa *SyH) = MT,
 Aquila] > SaM(>11) (>13)297 SaT SaS(>13) 155(>16)
: ad LaB *LaH
\(\tau o\)n B*SA 147 GregN (201) PhiloC (92D) CatP (PG 87.1652C) (Fa *SyH) = MT,
 Aquila] > SaM(>11) (>13)297 SaT SaS(>13) 155(>16); Bc.2Bc.3V 106 252 253 254 Ald
\( \beta ου ν \nu \) BSAV 147 GregN (201) PhiloC (92D) CatP (PG 87.1652C) (Fa ★ SyH) = MT,
Aquila] > SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

: colles LaB

: collem ★ LaH

tού BSAV 147 GregN (201) PhiloC (92D) CatP (PG 87.1652C) (Fa ★ SyH) = MT,
Aquila] > SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

\( \lambda ι β \acute{a} ν \nu \) BSAV 147 GregN (201) PhiloC (92D) CatP (PG 87.1652C) (Fa ★ SyH) HP\text{txt} = MT, Aquila]
> SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

: Λιβάνου PhiloC (92D) HP\text{lem} Sw Ra

: Libani LaB ★ LaH

: turis Vg

+ σου 254(+5)

+ καί 254(+5)

+ εἰς 254(+5)

+ τὴν 254(+5)

+ νάπην 254(+5)

+ stop V SyH

+ period HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

+ paragraph Ra

+ commentary 147

**Song of Songs 4:7**

+ minor division \( \kappa η \) 147\text{mg}

+ rubric LaW-LaF
Chapter 1

The Old Greek Text

Page 196

οἶλη BSAV 147 161c.* (161* supplies omitted text under "κελμενον") GregN (201)

PhiloC (93B) CatP (PG 87.1653A)] > 155(>16) 161*(>18) 300(~)

καλη BAV 147 161c.* GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 155(>16)

161*(>18) S(~) 300(~)

e Ἑ BSAV 161c.* 248 252 296 300 GregN (201) Chrys (Mnfr 5.31) CatP (PG 87.1653A)

Compl HP Sw Ra] > 155(>16) 161*(>18); V 106 147 155 157 159 297 Basil

(Paris 1.129) PhiloC (93B) Ald (see next ἦ)

: εσ LaB LaH Vg

+ καλη S(~)

+ comma Ra Tr [> HP Sw]

ἡ SAV 248 252 296 300 Chrys (Mnfr 5.31) Compl Ra; V 106 147 155 157 159 297

GregN (201) Basil (Paris 1.129) PhiloC (93B) CatP (PG 87.1653A) Ald] > B [68

161 253 254 487] HP Sw

: ο LaB

πλησίον BSAV 147 161c.* GregN (201) PhiloC (93B) CatP (PG 87.1653A)] >

161*(>18)

μου BSAV 147 161c.* GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161*(>18)

+ δολη 300(~)

+ καλη 300(~)

+ comma HP Sw Ra Tr

καὶ BSAV 147 161c.* GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161*(>18)

μῶιμος BSAV 147 161c.* GregN (201) PhiloCms (93B) CatP (PG 87.1653A)] > 161*(>18)

PhiloC (93B)(~)

οὐκ BSAV 147 161c.* GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161*(>18)

ἐστιν BSAV 147 161c.* GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161*(>18)
Chapter 1  The Old Greek Text  Page 197

ἐν BSAV 147 161c.* GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161*(>18)

σοὶ BSAV 147 161c.* GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161*(>18)

+ μῶμος PhiloC (93B)(~)
+ stop V 147 SyH
+ period HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
+ paragraph Ra

Song of Songs 4:8

+ rubric V
+ stichus V
+ paragraphus V

δεῦρο BSAV 147 161c.* GregN (244) PhiloC (93B) CatP (PG 87.1653B)] > 161*(>18)

ἀπὸ BSAV 147 161c.* GregN (244) PhiloC (93B) CatP (PG 87.1653B)] > 161*(>18)

+< τοῦ 161

Λιβάνου BSAV 147 161c.* GregN (244) PhiloC (93B) CatP (PG 87.1653B)] >

161*(>18)

: Libano LaB LaH Ambr (Sag)
+ comma Sw Ra Tr [> HP]

νύμφη BSAV 147 161c.* GregN (244) PhiloC (93B) CatP (PG 87.1653B)] > 161*(>18)

: speciosa La169 La170
+ comma HP Sw Ra Tr
+ stop 147

δεῦρο BSAV 147 161c.* GregN (244) PhiloC (93B) CatP (PG 87.1653B)] > 161*(>18);

Athan (Mntf 2.123)

ἀπὸ BSAV 147 161c.* GregN (244) PhiloC (93B) CatP (PG 87.1653B)] > 161*(>18)
Chapter 1  The Old Greek Text  Page 198

\[ \text{Λιβάνων BSAV 147 161c}.* \text{GregN (244) PhiloC (93B) CatP (PG 87.1653B)} \] > 161*(>18)

Libano LaB LaH Ambr (Sag)
+ καλή PhiloC (93B)
+ stop AV SyH PhiloC (93B)
+ colon HP Sw Ra Tr
+ stichus BSA SyH Sw Ra

\[ \text{ἐλεύση} \text{ BSAV 147 GregN (244) PhiloC (93B) Cyril (CatP PG 87.1653B) CatP (PG 87.1653B)} \]

: ἐλεύσει 155
+ ως (= σὺ) SyH

καὶ

dielleuṣη BSA 147 GregN (244) PhiloC (93B) Cyril (CatP PG 87.1653B) CatP (PG 87.1653B)]

: ἀπελεύση V
: dielleuṣeι 155
+ ως (= σὺ) SyH

ἀπὸ B GregN (244)]

: ἀπ’ SAV 147 PhiloC (93B) CatP (PG 87.1653B)

ἀρχὴς

πίστεως BSAV 147 GregN (244) PhiloC (93B) CatP (PG 87.1653B) Sw Ra Tr]

: Πίστεως HP

: fidei (a principio fidei = ἀπὸ ἀρχῆς πίστεως) Ambr (Sab Vs)

: fidei (ab initio fidei = ἀπὸ ἀρχῆς πίστεως) LaB LaH

: ἑρμ[εν][έ][τ][ι][σ][α] (ἐρμ[εν][έ][τ][ι][σ][α] = ἀπὸ ἀρχῆς πίστεως) SyH
Από
κεφαλής
Σανίρ GregN (244) HP

και
Έρμων BV GregN (244) Sw]
The Old Greek Text

Chapter 1

+ stichus BSA SyH Sw Ra

궁

μανδρῶν

λεόντων

+ stop A 147

+ comma HP Sw Ra Tr

+ stichus S

궁

ὁρέων

παρδάλεων BSA 147 GregN (244) PhiloC (93C) CatP (PG 87.1653B)]

: παρδάλαιων (αινε: παρδάλεων) V

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSAV 147 SyH Sw Ra

+ paragraph Ra

+ commentary 147

**Song of Songs 4:9**

+ minor division κΘ 147mg

+ rubric V

+ stichus V

+ paragraphus V

ἐκαρδίωσας

ἡμᾶς

+ comma Sw Ra Tr [HP]

ἀδελφή BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)] > 151(>)
μου BSAV PhiloC (96A) CatP (PG 87.1656C) HP Sw Ra] > 151(>5)

: ήμων 147 157 159 300 GregN (244) Ald

νυμφη BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)] > 151(>5)

+ έκαρδιώσας 253

+ ήμας 253

+ ἀδελφή 253

+ μου 253

+ νυμφη 253

+ stop AV 147 SyH

+: colon Sw Tr

:+ comma HP Ra

+ stichus BSAV SyH Sw Ra

έκαρδιώσας BSAV 147 Orgn (CatP PG 17.272D) GregN (244) PhiloC (96A) CatP (PG 87.1656C)] > 151(>5)

ήμας BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)] > 151(>5)

+< εν V 253 Gra

ἐνι BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C) Gra^min HP Sw Ra]

: ἐν A

ἀπὸ

ὀφθαλμῷ BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)]

: ὀφθαλμοῦ 252

σου BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)] > 252

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra
Chapter 1  The Old Greek Text

\[ \text{Εὐ} \]
\[ \mu\lambda \text{ BS*A 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)} \]
\[ : \text{Εὐ \text{Sc.aV 253 254}} \]
\[ + \text{stop SyH} \]
\[ + \text{comma Sw [> HP Ra]} \]
\[ \text{ἐνθέματι BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C) HP Ra]} \]
\[ : \text{ἐν \text{θέματι Sw}} \]
\[ : \text{ đèn (- \text{ἐν \text{θέματι}) SyH} \]
\[ \tauραχήλων \text{ B 68 155 487 Sw Ra HP]} \]
\[ : \text{τραχήλων SA 106 147 159 161 248 252 253 297 300 GregN (244) PhiloC (96A) CatP} \]
\[ \text{(PG 87.1656C) (SaM SaS) Compl} \]
\[ : \text{τραχήλων V 157 254 296 Ald} \]
\[ : \text{α\(\gamma\) (- \text{τραχήλων}) SyH} \]
\[ \sigma\nu \]
\[ + \text{stop V 147 SyH} \]
\[ + \text{period HP Sw Ra Tr} \]
\[ + \text{stichus BSA SyH Sw Ra} \]
\[ + \text{paragraphus B} \]

**Song of Songs 4:10**

\[ \text{τι } \text{Bc-3SAV 147 Orgn (CatP PG 17.272D) GregN (244) CatP (PG 87.1657C) = MT] >} \]
\[ 252^\text{mg (>/7)B* 106 155 PhiloC (96B) Fa SaM SaT SaS Sw(>/7)} \]
\[ \varepsilon\kappa\alpha\lambda\lambda\omega\theta\eta\sigma\varsigma \text{ Bc-3SAV 147 Orgn (CatP PG 17.272D) GregN (244) = MT] > (>/7)B*} \]
\[ 106 155 PhiloC (96B) Fa SaM SaT SaS Sw(>/7) \]
\[ : \varepsilon\kappa\alpha\lambda\lambda\omega\theta\eta\sigma\varsigma 252^\text{mg} \]
\[ + \upomega\varepsilon\iota\omega\theta\eta\sigma\varsigma 252^\text{mg} \]
+< οἱ CatP (PG 87.1657C)
μαστοὶ Bc.3SAV 147 GregN (244) CatP (PG 87.1657C) = MT] > (>7)B* 106 155
PhiloC (96B) Fa SaM SaT SaS Sw(>7)
: μασθοὶ 253
σου Bc.3SAV 147 GregN (244) CatP (PG 87.1657C) = MT] > (>7)B* 106 155 PhiloC
(96B) Fa SaM SaT SaS Sw(>7)
+ comma Ra Tr
ἀδελφὴ Bc.3SAV 147 GregN (244) CatP (PG 87.1657C) = MT] > (>7)B* 106 155
PhiloC (96B) Fa SaM SaT SaS Sw(>7)
μου Bc.3ecaAV 147 GregN (244) CatP (PG 87.1657C) = MT] > (>7)B* 106 155 PhiloC
(96B) Fa SaMT SaT SaS Sw(>7)
: νου (sic) S*
+ comma HP
νυμφὴ Bc.3SAV 147 GregN (244) CatP (PG 87.1657C) = MT] > (>7)B* 106 155 PhiloC
(96B) Fa SaM SaT SaS Sw(>7)
+ stop Vvid 147 SyH
+: colon Tr
:+ comma Ra
:+ question mark HP
+ stichus BSA 147 SyH Ra
+ commentary 147
+ minor division λ 147mg
τί BAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)]
: ὅτι S
: quam (= τί) Ambr (Sab Mys)
ἐκαλλιώθησαν BAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)
: ἐκαλλιώθη S
: decora facta sunt (= ἐκαλλιώθησαν) Ambr (Sab Mys)
+< οἱ 106
μαστοὶ BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > Ambr (Sab Mys)
: μασθοὶ 253
σου BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > Ambr (Sab Mys)
ἀπὸ BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)]
: ὑπὲρ 252mg 296
: α Ambr (Sab Mys)
οἶνου BSAV 147 296 GregN (244) PhiloC (96B) CatP (PG 87.1657C)]
: οἶνου 252mg
: vino (quam decora facta sunt a vino) Ambr (Sab Mys)
+ stop AV 147 SyH
+: comma Sw HP Tr
:+ question mark Ra
+ stichus BSA SyH Sw Ra [> V]
καὶ BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8) [HP: scribal error]
ὁσμὴ BSA 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)
: ὁσμὴ V (see SS 4:11)
יהםָּיִן BAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)
: μύρων S (cf. 1:3; 4:14)
σου BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)
+ πλέον (Arm²)
Chapter 1

The Old Greek Text

Page 205

υπὲρ BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)
πάντα BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)
τὰ SAV 106 147 155 157 161 248 252 253 254 297 300 GregN (244) PhiloC (96B) CatP
(PG 87.1657C) Compl Gra Ra] > 159(>8); B 68 159 296 487 HP Sw
ἀρώματα BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)
+ stop AV 147 SyH
+: period Ra Tr [exclamation]
:+ question mark HP Sw
+ stichus BSA SyH Sw Ra
+ paragraphus B

Song of Songs 4:11

κηρίων BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1660B)]
: κηρίων 253
ἀποστάζουσιν BSA Sw Ra]
: ἀποστάζει V
: ἀποστάζη 253
: ἀποστάζουσι GregN (244) PhiloC (96B) CatP (PG 87.1660B) HP
+< τὰ V 253 300
χείλη BAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1660B)]
: χίλη (εἰνὶ: χείλη) S
σοῦ
+ comma Sw Ra Tr
+ soror LaH Jrm (Ep. 78, n. 25; cf. VACCARI 14)
+ mea LaH Jrm (Ep. 78, n. 25)
νῦμφη
Chapter 1

The Old Greek Text

+ stop AV 147 SyH
+ colon HP Tr
+ comma Sw Ra
+ stichus BSAV SyH Sw Ra

μέλι BSAV 106mg 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106*(>21) 161(>19)
καὶ BSAV 106mg 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106*(>21) 161(>19)
γάλα BSAV 106mg 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106*(>21) 161(>19)
ὑπὸ BSAV 106mg 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106*(>21) 161(>19)
τὴν BSAV 106mg 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106*(>21) 161(>19)
γλυκᾶν BSAV 106mg 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106*(>21) 161(>19)
σοῦ BSAV 106mg 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106*(>21) 161(>19)
+ stop V 147 SyH
+ colon HP Tr
+ comma Sw Ra
+ stichus BSAV SyH Sw Ra
καὶ BSAV 147 GregN (244) PhiloC (96C) CatP (PG 87.1661A)] > 106*(>21) 161(>19)
δοσμῇ BSAV 147 GregN (244) PhiloC (96C) CatP (PG 87.1661A)] > 106*(>21) 161(>19)
δοσμὴν V
Chapter 1

The Old Greek Text

Page 207

\[\text{ματίων } \text{BSAV 147 GregN (244) PhiloC (96C) CatP (PG 87.1661A)] > 106*(>21)}\]

161(>19)

\[\text{σαυ } \text{BSAV 147 GregN (244) PhiloC (96C) CatP (PG 87.1661A)] > 106*(>21) 161(>19)}\]

+ comma HP [> Sw Ra]

+ comma 147

\[\text{ως } \text{BSAV 147 GregN (244) CatP (PG 87.1661A)] > 106*(>21) 161(>19) PhiloC (96C)}\]

\[\text{όσιμη } \text{BSAV 147 GregN (244) PhiloC (96C) CatP (PG 87.1661A)] > 106*(>21)}\]

161(>19)

+< ὑπὲρ 252mg

Λιβάνου BSAV 147 PhiloC (96C) Sw Ra] > 106*(>21) 161(>19)

: λιβάνου 252mg

: λιβάνου GregN (244) CatP (PG 87.1661A) HP

: Libani (= Λιβάνου) LaB LaH Ambr (Sab Mys)

: turis (= λιβάνου) Vg

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSV 147 SyH Sw Ra

+ paragraphus B

+ paragraph Ra

+ commentary 147

Song of Songs 4:12

+ minor division \(\lambda\) 147mg

κῆπος BSA 106mg 147 Orgn (CatP 17.272D) GregN (245) PhiloC (96C) CatP (PG 87.1661B)] > 106*(>21) 161(>19) (>5)V 252 Chrys (Mntf 13.217)(>5)

: hortus LaB LaH Ambr (Sag)
Chapter 1  The Old Greek Text  Page 208

: paradisus Ambr (Sag Ep 34; see SAGOT, 8) (cf. SS 4:13)

κεκλεισμένος B 147 Orgn (CatP 17.272D) GregN (245) PhiloC (96C) CatP (PG 87.1661B)] > 106*(&gt;21) 161(&gt;19) (&gt;5)V 252 Chrys (Mntf 13.217)&gt;5

: κεκλεισμένος (τ'νει: κεκλεισμένος) SA

: κεκλειμένος (sic) 106mg

+&lt; &eta; CatP (PG 13.204C) [&gt; CatP (PG 87.1661B = Mai 353.28)]

άδελφη BSA 106mg 147 GregN (245) PhiloC (96C) CatP (PG 87.1661B)] &gt; 106*(&gt;21)

161(&gt;19) (&gt;5)V 252 Chrys (Mntf 13.217)&gt;5

: αδελφός 155

μου BSA 106mg 147 GregN (245) PhiloC (96C) CatP (PG 87.1661B)] &gt; 106*(&gt;21)

161(&gt;19) (&gt;5)V 252 Chrys (Mntf 13.217)&gt;5

νύμφη BSA 106mg 147 GregN (245) PhiloC (96C) CatP (PG 87.1661B)] &gt; 106*(&gt;21)

161(&gt;19) (&gt;5)V 252 Chrys (Mntf 13.217)&gt;5

+ stop 147 SyH [V vacat]

+: colon Tr

: + comma HP Sw Ra

+ stichus BSA SyH Sw Ra

κήπος BSAV 147 Orgn (CatP 17.272D) GregN (245) PhiloC (96C) Chrys (Mntf 13.217)

CatP (PG 87.1661B)] &gt; 106*(&gt;21)

: κήπος (τ'νη: κήποις) 106mg

κεκλεισμένος B 147 Orgn (CatP 17.272D) GregN (245) PhiloC (96C) Chrys (Mntf 13.217) CatP (PG 87.1661B)] &gt; 106*(&gt;21)

: κεκλεισμένος (τ'νει: κεκλεισμένος) SA

: κεκλειμένος (sic) 106mg

: κεκοσμημένος V
πηγή BSAV 147 GregN (245) PhiloC (96C) Chrys (Mntf 13.217) CatP (PG 87.1661B)]

έσφραγισμένη BSAV 147 GregN (245) PhiloC (96C) Chrys (Mntf 13.217) CatP (PG 87.1661B)]

+ stop AV 147 SyH
+: period HP Tr
:+ colon Sw Ra
+ stichus BSA SyH Sw Ra
+ paragraphus B
+ commentary 147

Song of Songs 4:13

+ minor division χ§ 147mg
+aι Chrys (Mntf 13.217)

ἀποστολαί B$Sc>aAV 147 GregN (245) PhiloC (97A) Chrys (Mntf 13.217) CatP (PG 87.1664B)]

: ἀποστολή Sc.a

: emissiones LaB LaH Orgn (Ruf 167.3 §2.9) Ambr (Sag)

σου BSAV 147 GregN (245) PhiloC (97A) Chrys (Mntf 13.217]) > CatP (PG 87.1664B)

: tuer Orgn (Ruf 167.3)

+ stop (κῆπος κεκλεισμένος, πηγή ἐσφραγισμένη αι ἀποστολαί σου) Chrys (Mntf 13.217)

παράδεισος Bc.27Bc.3S GregN (245) PhiloC (97A)]

: παράδεισος (ν/ει: παράδεισος) B*AV

: παράδεισοι (sic) 147 157 159 Ald (apud Field, Klostermann)

: παραδείσου CatP (PG 87.1664B)
Chapter 1: The Old Greek Text

: paradisus LaB LaH Orgn (Ruf 167.3) Ambr (Sag)
+ stichus A
+: ροιόν ScaA*V 147 157 159 253 254 297 300 487 GregN (245) PhiloC (97A) CatP (PG 87.1664B) (*SyH) Gramin HP Ra = MT [> BS*Ae 68 106 155 252 296 Orgn (Ruf 167.3) LaB Vg FaVid SaM SaT Sw]
+: ροιόν 161 248 Compl
+: malagranatorum *LaH
+: malorum granatorum Ambr (Sag)
+: malorum punicorum Vg

μετὰ BSA 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)]
+: ἀπὸ V
+: cum LaB LaH Orgn (Ruf 167.3, 10) Ambr (Sag)
καρποῦ BSA 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)]
+: καρπῶν V 106
+: fructibus (= καρπῶν) Orgn (Ruf 167.10)
+: fructu LaB LaH Orgn (Ruf 167.3) Ambr (Sag)
ἀκροδρῶν BSAV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)]
+: pomorum LaB LaH Orgn (Ruf 167.3, 10) Ambr (Sag)
+: stop V 147 SyH
+: comma Sw Ra
+: stichus BSA SyH Sw Ra
κύπροι BSAV 147 SyHmg GregN (245) CatP (PG 87.1664B)]
+: Κύπροι PhiloC (97A)
+: cyprus Orgn (Ruf 167.3)
+: cypri LaB LaH
Chapter 1

The Old Greek Text

Page 211

: Cypri Ambr (Sag)

μετὰ BSAV 147 SyH^mg GregN (245) PhiloC (97A) CatP (PG 87.1664B)] > Ambr (Sag)

: cum LaB LaH Orgn (Ruf 167.3)

νάρδῳς BSAV 147 SyH^mg GregN (245) PhiloC (97A) CatP (PG 87.1664B)] > Ambr (Sag)

: nardis LaB LaH Orgn (Ruf 167.3)

+ stop V 147 SyH

+: colon HP Sw Tr

:+ comma Ra

+ stichus BSA SyH Sw Ra

**Song of Songs 4:14**

νάρδῳς BSAV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)]

: nardus Orgn (Ruf 167.3)

: nardum LaB LaH

: νάρδῳς (= νάρδῳς) SyH

καὶ BSAV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B) (SyH)]

: μετὰ 106

: et LaB LaH Orgn (Ruf 167.3)

κρόκος BSAV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B) (SyH)]

: κρόκων 106

: crocus Orgn (Ruf 167.3)

: crocum LaB LaH

+ stop 147

+ comma HP Sw Ra Tr

+ stichus BSA Sw Ra
καλάμος BS\textsuperscript{c,a}AV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)

καὶ κυνάμωμον BAV 147 GregN (245)

μετὰ BSAV GregN (245) PhiloC (97A) CatP (PG 87.1664B)

τὸν

Λαβάνου BS\textsuperscript{c}AV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)
: ζυμύρνα S
: σμύρναν V PhiloC (97B)
+ comma HP Tr
+: καὶ S.a GregN (CatP PG 87.1665B) PhiloC (97B) = MT Aquila
:+ et LaB LaH Vg
:+ (= καὶ) SyH
δλωθ BA HP Raj
: αλωθ Ra
: αλδθ Compl
: αδοην (sic: probably for δλοην) V
: δλοη S 106 159 253 297 GregN (245; CatP PG 87.1665B) CatP (PG 87.1664B)
: δλοη 147
: δλωη 157 296 Ald
: δλωην PhiloC (97B)
: αλον (sic: probably for δλοη) 252mg
: aloe LaB LaH Vg Ambr (Sag)
:+ (sic: = καὶ δλοη) SyH
+ apostrophe A
+ comma HP
μετά
πάντων BSAn*(a?)V 147 GregN (245) PhiloC (97B) CatP (PG 87.1664B)]
: τῶν A*
+< τῶν 155 161 248 Compl
πρώτων BSAV 147 PhiloC (97B) CatP (PG 87.1664B)] > 106 297 GregN (245) (see next); 296(−)
Chapter 1  The Old Greek Text  Page 214

μὺρων BSAV 147 PhiloC (97B) CatP (PG 87.1664B)]

: πρωτομὺρων (sic) 106 297 GregN (245)
+ πρώτων 296 (~)
+ stop AV 147 SyH
+: em-dash Tr
:+ colon Sw
:+ comma HP Ra
+ stichus BSA 147 SyH Sw Ra
+ paragraphus B
+ commentary 147

Song of Songs 4:15

[witnesses: add PPal]
+ minor division λγ 147mg

πηγή
κῆπων PPal SAV 106 155 161 248 252 253 297 GregN (245) PhiloC (97C) CatP (PG 87.1664B) Compl Gra Ra = MT]
: κῆπου B 68 147 157 159 254 300 487 HP Sw
: κῆπος 296
: hortorum (= κῆπων) LaB LaH Vg Ambr (Sag)
+ comma HP Ra
+< καὶ B 68 248 300 487 (SyH) HP Sw [> SAV 106 147 155 157 159 161 252 253 254

296 297 GregN (245) PhiloC (97C) CatP (PG 87.1664B) LaB LaH Vg Ambr (Sag) Compl Gra Ra = MT]

φρέαρ PPal BSAV 147 GregN (245) PhiloC (97C) CatP (PG 87.1664B)]
: φρέατος 155
πδατος PPal BSAV 147 GregN (245) PhiloC (97C) CatP (PG 87.1664B)] > 155
ζωντος
+ stop AV 147 SyH
+ stichus BSA SyH Sw Ra
[witnesses: remove PPal]
καὶ BSAV 147 GregN (245) PhiloC (97C) CatP (PG 87.1664B)]
: τοῦ 300
: et LaB LaH Ambr (Sag)
: , (= τοῦ) SyH
ποικίλοντος BSAV 147 GregN (245) PhiloC (97C) CatP (PG 87.1664B)]
: impetus descendens LaB Ambr (Sag)
: impetu descendentis LaH
ἀπὸ
τοῦ BSAV 147 GregN (245) PhiloC (97C)] > 254 297 300 CatP (PG 87.1664B)
Λιβάνων BSAV 147 GregN (245) PhiloC (97C) CatP (PG 87.1664B)]
: Libano LaB LaH Vg Ambr (Sag)
+ stop AV 147 SyH
+ diple A
+ period HP Sw Ra Tr
+ stichus BSAV SyH Sw Ra
+ paragraphus B
+ paragraph Sw

Song of Songs 4:16
+ minor division η starts Bmg
+ rubric LaW-LaF Amg 161
Chapter 1

The Old Greek Text

Page 216

ēςεγέρθητι BSAV 147 GregN (294) PhiloC (97C) CatP (PG 87.1668B)]
: ēςεγείρον Athan (Mntf 3.i.394) Chrys (Mntf 13.217)
: ēςεγείρον Procop (CatN 2.82)
+ comma Sw Ra Tr
βορρᾶ BSAV 147 GregN (294) PhiloC (97C) CatP (PG 87.1668B) Sw Ra]
: Βορρᾶ HP
+ stop A
+ comma HP Sw Ra Tr
καὶ BSAV GregN (294) PhiloC (97C) CatP (PG 87.1668B)] > Cyril (Aub 6.i.394)
ēρχου BSAV GregN (294) PhiloC (97C) CatP (PG 87.1668B)]
: ἔρχον 147
+ comma Sw Ra Tr
νότε BSA 147 GregN (294) PhiloC (97C) CatP (PG 87.1668B) Sw Ra]
: ν<ό>τε (sic) V
: Νότε HP
+ stop V 147 SyH
+: colon Tr
:+ comma HP Sw Ra
+ stichus BSAV SyH Sw Ra

Song of Songs 4:16.2

+< καὶ BS 68 253 300 487 HP Sw [> AV 106 147 155 157 159 161 248 252 254 296
297 Ambr (Sab Vt) Athan (Mntf 3.i.394) GregN (294) PhiloC (97C) Chrys (Mntf
13.217) Procop (CatN 2.82) CatP (PG 87.1668B) (SyH) Compl Gra]
διάπνεσον BSAV 147 GregN (294) PhiloC (97C) CatP (PG 87.1668B)]
: adspira (adspira hortum meum) Ambr (Sab Vt)
Chapter 1

The Old Greek Text

Page 217

: inspira (inspira hortum meum) LaB LaH
κηπόν
μου
+ stop V
+ comma HP Sw Ra Tr
+ stichus SAV
+ rubric V
+ stichus V
+ paragraphus V

**Song of Songs 4:16.3**

καὶ

ῥευσάτωσαν BSA 147 GregN (294) PhiloC (97C) CatP (PG 87.1668B)]

: ῥευσάτω V 253
+ < τά 253

ἀφώματά

μου BSAV 147 GregN (294) PhiloCms (97 n. 42) CatP (PG 87.1668B) HP Sw Ra] >

PhiloC (97C)

: σου Ald
+ stop V 147 SyH
+: period HP Sw Tr
:+ colon Ra
+ stichus BSA SyH Sw Ra
+ paragraphus S

**Song of Songs 4:16.4**

+ verse 5:1 begins HP Sw (cf. Vulgate) [⇒ Ra (cf. MT)]
Chapter 1

The Old Greek Text

Song of Songs 4:16.5

καὶ ΒSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669B)] > 254(>5)

φαγεῖω BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669B)] > 254(>5)

καρπὸν BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669B)] > 254(>5)

άκροδρών BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669B)] > 254(>5)

106(~)

: pomiferarum Ambr (Sab Vs)

: pomorum LaB LaH

αὐτοῦ BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669B)] > 254(>5)

: eius (pomorum eius) LaB
Chapter 1 The Old Greek Text

: suarum (pomiferarum suarum) Ambr (Sab Vs)
: suorum (pomorum suorum) LaH
+ ἀκροδρύων 106(~)
+ stop V 147 SyH
+: period Sw Ra Tr
:+ colon HP
+ stichus BSAV SyH Sw Ra
+ paragraphus BSA
+ paragraph Sw

Song of Songs 5:1
+ minor division 18 starts B\textsuperscript{mg}
+ minor division \textsuperscript{15s} 147\textsuperscript{mg}
+ rubric S-LaW-LaF AV 161
+ stichus V
+ paragraphus V
[witnesses: add Nilus (CatP)]
εἰσηλθὼν BSAV 147 GregNmss (294) PhiloC (100A) Nilus (CatP PG 87.1672B) CatP
(PG 87.1669C)]
: κατέβην GregN (294)
εἰς
+< τὸν 253
κῆπου
μοῦ Sc-aAV 147 GregN (294) PhiloC (100A) Nilus (CatP PG 87.1672B) HP Ra = MT] >
BS* CatP (PG 87.1669C) Sw
: meum LaB LaH
[witnesses: remove Nilus (CatP)]

+ comma Sw Ra

άδελφη

μου

νύμφη

+ stop V 147 SyH

:+ period Tr

:+ comma Ra

:+ colon HP Sw

+ stichus BSA SyH Sw Ra

**Song of Songs 5:1.2**

ἐτρύγησα BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669C)]

: ἐτρυγησαν 159

σμύρναν BAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669C)]

: σταφυλήν S

μου BSAV 147 GregN (294) PhiloC (100A)] > CatP (PG 87.1669C)

: σου PhiloC (according to HP, but PG 100A has μου)

μετὰ

ἀρωμάτων

μου BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669C)] > 296

+ stop V 147 SyH

+: colon Tr

:+ comma HP Sw Ra

+ stichus BSA SyH Sw Ra
Song of Songs 5:1.3
[witnesses: add Nilus (CatP)]

ēφαγον BSAV 147 GregN (294) PhiloC (100A) Nilus (CatP PG 87.1672D) CatP (PG 87.1669C)] > 155(>6)

ἀρτον BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669C)] > 155(>6)

: ἀγρὸν Gra

: ἀρτον Nilus (CatP PG 87.1672D)

μου BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669C)] > 155(>6) Nilus

(CatP PG 87.1672D)

μετὰ BSAV 147 GregN (294) PhiloC (100A) Nilus (CatP PG 87.1672D)] > 155(>6)

(>3)CatP (PG 87.1669C)(>3)

μέλιτος BSAV 147 GregN (294) PhiloC (100A) Nilus (CatP PG 87.1672D)] > 155(>6)

(>3)CatP (PG 87.1669C)(>3)

μου BSAV 147 GregN (294) PhiloC (100A) Nilus (CatP PG 87.1672D)] > 155(>6)

(>3)CatP (PG 87.1669C)(>3)

+ stop V 147 SyH

+: colon Tr

:+ comma HP Sw Ra

+ stichus BSA SyH Sw Ra

Song of Songs 5:1.4

ēπιου

οἶνον

μου

μετὰ

γάλακτος
Song of Songs 5:1.5

μοῦ
+ stop V 147 SyH
+: period Sw Tr
:+ colon HP Ra
+ stichus BSAV SyH Sw Ra
+ paragraphus S
+ rubric S-LaW-LaF V
+ stichus V
+ paragraphus V

φάγετε BSA 147 GregN (294) PhiloC (100B) Nilus (CatP PG 87.1672D) CatP (PG 87.1669C)]
: φάγεται (αὐλε: φάγετε) V
: manducate LaB LaH
+ comma Sw Ra
+< oi Sc.aV 106 155vid 297 300 (SyH), GregN (294) Athan (Mntf 3.i.39) Nilus (CatP PG 87.1672C) CatP (PG 87.1669D); A 147 159 161 253 296 Compl Gra; 252 254 Ald

πλησίον BS 252 254 Ald Ra] > PhiloC (100B) Cyril (Aub 2.129; cf. 2.148; 3.195)
: πλῆσιον (sic) HP
: πλησίον Sc.aV 106 155vid 297 300, GregN (294) Athan (Mntf 3.i.39) Nilus (CatP PG 87.1672C) CatP (PG 87.1669D); A 147 159 161 253 296 Compl Gra; 248
: proximi Ambr (Sab BM) LaB LaH
+: μοῦ Sc.aV 106 155vid 297 300, GregN (294) Athan (Mntf 3.i.39) Nilus (CatP PG 87.1672D) CatP (PG 87.1669C)
Chapter 1 The Old Greek Text

:+ mei (edita proximi mei) Ambr (Sab BM); (manducate proximi mei) LaB LaH
[witnesses: remove Nilus (CatP)]
+ comma Sw Ra
καὶ ΒΣΑΒ 147 GregN (294) PhiloC (100B) CatP (PG 87.1669C)] > 155
πίετε ΒΣΑ 147 GregN (294) PhiloC (100B) CatP (PG 87.1669C)] > 155
: πιέται (αὐτῆς: πίετε) V
+ comma HP
καὶ
μεθύσθητε BS 147 GregN (294) PhiloC (100B)]
: μεθύσθηται (αὐτῆς: μεθύσθητε) AV
: μεθύσονται 253
: μεθύσκητε Cyril (Aub 2.129; cf. 2.148; 3.195)
: μεθυσθήσεσθε CatP (PG 87.1669C)
+ comma Sw Ra
+< οἱ Cyril (Aub 2.129; cf. 2.148; 3.195)
ἀδελφοὶ BSA 147 GregN (294) PhiloC (100B) CatP (PG 87.1669C)] > 254
: ἀδελφοὶ 157 252 297 Compl
: ἀδελφὴ V
: πλησίον (φάγετε καὶ πίετε καὶ μεθύσκητε οἱ πλησίον μου) Cyril (Aub 2.129; cf. 2.148; 3.195)
: خس سيد (= ἀδελφὸς) SyH
: fratres Ambr (Sab BM) LaB LaH
+: μου V 106 253 297 300 GregN (294) Cyril (Aub 2.129; cf. 2.148; 3.195) CatP (PG 87.1669C)
:+ mei (fratres mei) Ambr (Sab BM) LaB LaH
Song of Songs 5:2

+ minor division $\kappa$ starts $B_{mg}$
+ minor division $\lambda$ 147$mg$
+ rubric LaW-LaF V
+ stichus V
+ paragraphus V
+ $\sigma_{\mu\epsilon\iota\sigma\alpha\iota}$ Bc.2(mg)

έγω
καθεύδω
+ comma HP Sw Ra Tr
καί
ἡ
καρδία
μου
άγρυπνει BS 147 GregN (294) PhiloC (100B) CatP (PG 87.1672D)]
: ἀγρυπνεῖ (ινεῖ: ἀγρυπνεῖ) AV
: γρηγορεῖ Basil (Paris 1.144; cf. 1.69)
+ stop V 147 SyH
+ period Sw Ra Tr
Song of Songs 5:2.2

μου
κρούει
ἐπὶ
tὴν
θύραν

The Old Greek Text

Chapter 1

Page 225
Song of Songs 5:2.3

ἀνοξέον

μου BSAV 147 GregN (314) PhiloC (100C) CatP (PG 87.1676A)] > 297

: μου 106

+ comma Sw Ra Tr

dελφή BSA 106 155 161 248 252 253 254 296 297 GregN (314) PhiloC (100C) Athan

(Mntf 1.287) CatP (PG 87.1676A) Compl Gra Sw Ra] > (~) V 68 147 157 159 300 487 HP(~)

μου BSA 106 155 161 248 252 253 254 296 297 GregN (314) PhiloC (100C) Athan

(Mntf 1.287) CatP (PG 87.1676A) Compl Gra Sw Ra] > (~) V 68 147 157 159 300 487 HP(~)

+ comma Sw Ra Tr

ή BSA 253] > V 147 157 159 GregN (314) PhiloC (100C) CatP (PG 87.1676A); Athan

(Mntf 1.287)

πλησίον BSAV 147 253 GregN (314) PhiloC (100C) CatP (PG 87.1676A)]

: νύμφη Athan (Mntf 1.287)

: sponsa (soror mea, sponsa) Ambr (Sab EP)

μου BSAV 147 253 GregN (314) PhiloC (100C) CatP (PG 87.1676A)] > Athan (Mntf 1.287) Ambr (Sab EP)

+ comma HP

+ δελφή (~) V 68 147 157 159 300 487 HP(~)

+ μου (~) V 68 147 157 159 300 487 HP(~)

+ comma HP Sw Ra Tr

+ stichus BA Sw Ra [> S]


**Song of Songs 5:2.4**

περιστερά BSAV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)] > 155(>4)  
μου BSAV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)] > 155(>4)  
+ comma HP Sw Ra Tr  
τελεία BA 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)] > 155(>4)  
: τελία (ινει: τελεία) SV  
μου BSAV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)] > 155(>4)  
+ stop AV 147 SyH  
+: comma Sw Ra Tr  
:+ colon HP  
+ stichus BSA SyH Sw Ra

**Song of Songs 5:2.5**

dιτι  
ή  
κεφαλή  
μου  
ἐπλήσθη  
δρόσου  
+ stop V 147 SyH  
+ comma HP  
+ stichus BSA SyH Sw Ra

**Song of Songs 5:2.6**

καὶ  
oι BSc.aAV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)] > S*  
βόστρυχοι BSc.aAV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)]
: βόστρυχοί (ινυ: βόστρυχοί) S*
μου
+ comma 147
ψεκάδων BA 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)]
: ψεχαδων S
: ψελκάδων (ει:ε: ψεκάδων) V
νυκτὸς BSAV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)]
: nocte (nocte exui me vestimentum meum) Orgn (Del 2.476)
+ stop V 147 SyH
+ period HP Sw Ra
+ stichus BSAV 147 SyH Sw Ra
+ paragraphus BS
+ commentary 147

Song of Songs 5:3
+ minor division κβ starts Bmg
+ minor division λξ 147mg
+ rubric S-LaW-LaF AV 161
+ stichus V
+ paragraphus V
+ asterisk (introducing direct discourse) Fa
ἐξεδυσάμην
τὸν
χιτῶνά
μου
+: period Tr
Chapter 1  The Old Greek Text  Page 229

: + comma HP Sw Ra

πῶς

ἔνδύσωμαι BSAV 155vid 157 252 253 Ald Gra Sw Ra]


(101A) CatP (PG 87.1677C) HP

: induam (= ἐνδύσομαι in sense) Ambr (Sag)

: induar (= ἐνδύσομαι as if passive) LaB LaH

αὕτων

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

[witnesses: add Nilus (CatP)]

ἐνυψάμην

τοὺς

πόδας

μοῦ

+: period Tr

: + comma HP Sw Ra

πῶς

μολύνω BSA 147 GregN (314) PhiloC (101B) CatP (PG 87.1677C)]

: μολύνω (with this accent) Vvid 253 297 Nilus (CatP PG 87.1728B)

αὕτοὺς

[witnesses: remove Nilus (CatP)]

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr
+ stichus BSAV 147 SyH Sw Ra
+ paragraphus B
+ paragraph Ra
+ commentary 147

Song of Songs 5:4
+ minor division \(\lambda \eta\) 147
+ rubric LaW-LaF V
+ stichus V
+ paragraphus V

\(\delta \varepsilon \lambda \varphi \delta \zeta\) BSA 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D)]
: \(\delta \varepsilon \lambda \varphi \delta \zeta\) V 253

\(\mu \nu\)

\(\alpha \pi \varepsilon \sigma \tau \epsilon \iota \lambda \epsilon \nu\) BAV Sw Ra]
: \(\alpha \pi \varepsilon \sigma \tau \epsilon \iota \lambda \epsilon \nu\) (\(\iota \nu \epsilon i\): \(\alpha \pi \varepsilon \sigma \tau \epsilon \iota \lambda \epsilon \nu\)) S
: \(\alpha \pi \varepsilon \sigma \tau \epsilon \iota \lambda \epsilon \nu\) 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D) HP
+: \(\tau \eta\nu\) PhiloC (101C)

\(\chi \epsilon \iota \rho \alpha\) BA 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D)]
: \(\chi \epsilon \iota \rho \alpha\) (\(\iota \nu \epsilon i\): \(\chi \epsilon \iota \rho \alpha\)) SV
: \(\chi \epsilon \iota \rho \alpha\) 297

\(\alpha \upsilon \tau \omicron \omicron\)

\(\alpha \pi \omicron\) BSAV PhiloC (101C) CatP (PG 87.1680D)]
: \(\delta \iota \alpha 147 157 159 300\) GregN (315) Ald
: \(\delta \epsilon\) Ambr (Sab EP)
: \(\per\) LaB LaH

\(\tau \eta\varsigma\)
δὴ BSAV 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D)]
: prospectu (de prospectu) Ambr (Sab EP)
: clostrum (per clostrum) LaB
: foramen (per foramen) LaH
+ stop A 147 SyH
+ comma HP Sw Ra Tr
+ stichus BS SyH Sw Ra
καὶ
ἡ BSAV 147 GregN (315) CatP (PG 87.1680D)] > PhiloC (101C)
κολλία BSAV 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D)]
: καρδία 155
: anima LaB
: venter LaH Ambr (Sag; Sab EP)
μου
+ comma 147
ἐθροήθη BSAV 147 GregN (315) CatP (PG 87.1680D)]
: ἐφορτήθη V
: ἐταράχθη PhiloC (101C)
: turbata LaB
: turbatus LaH
: conturbatus Ambr (Sag; Sab EP)
ἐπ᾽
αὐτῶν BSAV 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D)]
: αὐτῶ 106 253
+ stop V 147 SyH
Song of Songs 5:5

+ rubric LaW-LaF
+ < et Ambr (Sag)

ἀνέστην
+ et Lab

ἐγὼ BAV 147 GregN (315; cf. 340) PhiloC (104A) CatP (PG 87.1684B)] > S(~)
++ καὶ 254
++ τοῦ PhiloC (104A)

ἀνοίξαι BSA 147 GregN (315) PhiloC (104A) CatP (PG 87.1684B)]
: ἡννοίξα 254
: ἀνοίξε (ἐναί: ἀνοίξαι) V
+ ἐγὼ S(~)

τοῦ BSAV 147 GregN (315) PhiloC (104A) CatP (PG 87.1684B)]
: τοῦ V

ἀδελφοῖ BSAV 147 GregN (315) PhiloC (104A) CatP (PG 87.1684B)]
: ἀδελφὶ 106

μοῦ
+ stop V 147 SyH
+: period Tr
:+ comma HP Sw Ra
+ stichus BSA SyH Sw Ra
++ αὶ A< Gra
++ <αἰ> GregN (315)
Chapter 1  The Old Greek Text  Page 233

χεὶρας ΒΣΑΒ 147 252ς ΠΓ 87.1684Β] > 252*(>17)
: χεὶρας (sic) ΦιλοC (104Α)

μου ΒΣΑΒ 147 252ς ΠΓ 87.1684Β] > 252*(>17)

ἔσταξαν ΒΣΑΒ 147 252ς ΠΓ 87.1684Β] >

252*(>17)

σμύρναν ΒΣΑΒ 147 252ς ΠΓ 87.1684Β] > 252*(>17)
: σμύρα ΠΓ 87.1684Β
+ stop AV 147 SyH
+ comma HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
+< οι V 253 GregN (315)

δάκτυλοι ΒΣΑΒ 147 252ς ΠΓ 87.1684Β] >

252*(>17)

μου ΒΣΑΒ 147 252ς ΠΓ 87.1684Β] > 252*(>17)

+ ἔσταξαν 147 157 159

σμύρναν ΒΣΑΒ 147 252ς ΠΓ 87.1684Β] > 252*(>17)
: σμύρνης Compl
: σμύρνας ΦιλοC (104Α)
: murra (murrâ = σμύρνης) LaB LaH Ambr (Sag)

πλήρη ΒΣΑΒ 147 252ς ΠΓ 87.1684Β] > 252*(>17)
: πλήρεις 161 248 ΦιλοC (104Α) Compl
: pleni sunt (murra pleni sunt) Ambr (Sag); (pleni sunt murra) LaB
: pleni (murra pleni) LaH
+ stop A 147 SyH
+ stichus BSA 147 SyH Sw Ra
Song of Songs 5:6

ēνοιξα BSAV 147 252c GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252*(>17)

ἐγὼ BSAV 147 252c GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252*(>17)

τὸ BSAV 147 252c GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252*(>17)

μου BSAV 147 252c GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252*(>17)
Chapter 1

The Old Greek Text

Page 235

+: colon HP Tr
:+ comma Sw Ra
+: stichus BSAV SyH Sw Ra
+: rubric V
+: stichus V
+: paragraphus V

\[ \alpha\delta\epsilon\lambda\varphi\delta\upsilon\varsigma \ BSA \ 147 \ GregN \ (315) \ PhiloC \ (104B) \ CatP \ (PG \ 87.1685A) ]

: \alpha\delta\epsilon\lambda\varphi\delta\upsilon\varsigma \ V \ 253

\[ \mu\omicron\upsilon \ BSAV \ 147 \ GregN \ (315) \ CatP \ (PG \ 87.1685A)] \succ \ PhiloC \ (104B)

\[ \pi\alpha\rho\eta\lambda\theta\epsilon\nu \ BSA^cAV \ GregN \ (315) \ PhiloC \ (104B) \ Sw \ Ra \]

: \pi\alpha\rho\eta\lambda\theta\epsilon\nu \ (sic) S*

: \pi\alpha\rho\eta\lambda\theta\epsilon \ 147 \ CatP \ (PG \ 87.1685A) \ HP

+: \epsilon\kappa \ PhiloC \ (104B); phrase probably belongs in commentary

+: \tau\omicron\omicron \ PhiloC \ (104B)

+: \xi\delta\omicron\upsilon \ PhiloC \ (104B)

+: stop V \ 147

+: period Tr

+: colon HP Sw Ra

+: stichus BA Sw Ra [\succ S]

\[ \acute{\eta} \ AV \ 254 \ 300 \ GregN \ (315) \ PhiloC \ (104B) \ Gra \]

\[ \psi\upsilon\chi\acute{\eta} \]

\[ \mu\omicron\upsilon \]

\[ \acute{\epsilon}\xi\eta\lambda\theta\epsilon\nu \ BAV \ 147 \ GregN \ (315) \ PhiloC \ (104B) \ CatP \ (PG \ 87.1685A) ]

: \acute{\alpha}\pi\eta\lambda\theta\epsilon\nu \ S

\[ \acute{\epsilon} \nu \]
λόγῳ
αὕτῳ
+ stop V 147 SyH
+: period Tr
:+ colon HP Sw
:+ comma Ra
+ stichus BSAV SyH Sw Ra
ἐξήτησα
αὕτόν
: comma 147
καὶ
οὐχ
εὗρον
αὕτόν ΒΣΑV 147 GregN (315) PhiloC (104C) > CatP (PG 87.1685B)
+ stop V 147 SyH
+: colon Tr
:+ comma HP Sw Ra
+ stichus BSAV SyH Sw Ra
ἐκάλεσα
αὕτόν
+ comma Ra
καὶ
οὐχ ΒSV 147 GregN (315) CatP (PG 87.1685B)]
: οὐκ A 253 [presumably 155 300] Gra
ὕπηκουσέν ΒSV Sw Ra]
: ἐπηκουσέν A
Chapter 1

The Old Greek Text

Page 237

: ἐπήκουσέν 155 vid 253 300 Gra
: ὑπήκουεν Compl
: ὑπήκουεν 147 GregN (315) PhiloC (104C) CatP (PG 87.1685B) HP
μου
+ stop V 147 SyH
+ period HP Sw Ra Tr
+ stichus 147 BSAV SyH Sw Ra
+ commentary 147

Song of Songs 5:7
+ minor division μ 147 mg
+ rubric V
+ stichus V

εὐροσάν BSA 147 GregN (315) PhiloC (104C) CatP (PG 87.1685C)]
: εὕρον V
: ἡὗρον 253
: invenerunt LaB LaH Jrm (Ep 22.25-26) Ambr (Sab Vs)
: incidit Ambr (Sag)
: percusserunt La5704
με
οἱ BSA GregN (315) PhiloC (104C) > CatP (PG 87.1685C)
φύλακες
οἱ
κυκλούντες
ἐν BSA 147 GregN (315) PhiloC (104C) CatP (PG 87.1685C)]
: ἐπὶ V
τῇ
πόλει
+ stop V 147 SyH
+: period Tr
:+ colon HP
:+ comma Sw Ra
+ stichus BSA SyH Sw Ra
ἐπάταξάν
μὲ
+ stop 147
+: colon Tr
:+ comma HP Sw Ra
ἐτραυμάτισάν BSAV 147 GregN (315) PhiloC (104C) CatP (PG 87.1685C]
: ἐτραυμάτισέν 155
μὲ
+ stop AV 147 SyH
+: colon HP Sw Tr
:+ comma Ra
+ stichus BSA SyH Sw Ra
+< τὸ PhiloC (105B; τὸ δὲ probably belongs in commentary)
+< δὲ PhiloC (105B)
ἡραν
τὸ
θέριστρόν BSAV 147 GregN (315) PhiloC (105B)]
: θέριστρον CatP (PG 87.1685C)
: θέριστόν 106
Chapter 1 The Old Greek Text

: *umbraculum* LaB

: *pallium* LaH Ambr (Sag; Sab Vs)

μου BAV PhiloC (105B)] > S 147 159 161 248 GregN (315) CatP (PG 87.1685C) Ambr (Sag) Compl

: *meum (pallium meum)* LaH Ambr (Sab Vs); (*umbraculum meum*) LaB

ἀπ᾽ BSAV 147 GregN (315) PhiloC (105B) CatP (PG 87.1685C)] > 155 SyH

ἐμοῦ BSAV 147 GregN (315) PhiloC (105B) CatP (PG 87.1685C)] > 155 SyH

+< οἱ GregN (315)

φιλακές

τῶν

τελέων BSA 147 GregN (315) PhiloC (105B) CatP (PG 87.1685C)]

: τελέων 253

: τελέων (ἐλ≀: τελέων) V

+ μου 297

+ stop AV 147 SyH

+ period HP Sw Ra

+ stichus BSAV 147 SyH Sw Ra

+ paragraph Sw

+ commentary 147

**Song of Songs 5:8**

+ minor division μα 147mg

+ rubric LaW-LaF V

+ stichus V

+ paragraphus V

 ámbia
Chapter 1

The Old Greek Text

Page 240

υμᾶς
+ comma Sw Ra

θυγατέρες

'Ιεροσολήμ B GregN (370) Sw]

: τῆλιμ SAV

: ἱλημ 147

: 'Ιεροσολήμ PhiloC (105C) CatP (PG 87.1688D) HP

: Ιερουσαλημ Ra

+ stop AV SyH

+ comma Sw Ra

[witnesses: add PDam]

+ stichus PDam BSA SyH Sw Ra

Song of Songs 5:8.2

+ ἐν 106(+5)

+ ταῖς 106(+5)

+ ἡμέραις 106(+5)

+ ταύταις 106(+5)

+ καὶ 106(+5)

ἐν PDam[ac BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (+SyH Fa

SaM SaT)] > (>9)Orgn (Ruf 69.10) Vg(>9)

: in LaB +LaH

ταῖς PDam[vid BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (+SyH Fa

SaM SaT)] > (>9)Orgn (Ruf 69.10) Vg(>9)

, δυνάμεσιν PDam BSAV 147 PhiloC (105C) (+SyH Fa SaM SaT) Sw Ra] > (>9)Orgn

(Ruf 69.10) Vg(>9)
Chapter 1 The Old Greek Text

: δυνάμεσι GregN (370) PhiloC (105C) CatP (PG 87.1688D) HP
: virtutibus LaB + LaH
καί BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (+SyH Fa SaM SaT)] >
(>9)Orgn (Ruf 69.10) Vg(>9) [PDam vacat]
: et + LaH
: vel LaB
ἐν BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (+SyH Fa SaM SaT)] >
(>9)Orgn (Ruf 69.10) Vg(>9) [PDam vacat]
: in LaB + LaH
ταῦτα BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (+SyH Fa SaM SaT)] >
(>9)Orgn (Ruf 69.10) Vg(>9) [PDam vacat]
: ἴσχύσεσιν PDam BSAV (+SyH Fa SaM SaT) Sw Ra] > (>9)Orgn (Ruf 69.10) Vg(>9)
: ἴσχύσεσι 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) HP
: viribus LaB + LaH
τοῦ PDam BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (+SyH Fa SaM SaT)] > (>9)Orgn (Ruf 69.10) Vg(>9)
ἀγροῦ PDam BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (+SyH Fa SaM SaT)] > (>9)Orgn (Ruf 69.10) Vg(>9)
: agri LaB + LaH
+ stop AV 147 SyH
+: colon HP Tr
:+ comma Sw Ra
:+ stichus PDam BSAV SyH Sw Ra

Song of Songs 5:8.3

ἐὰν
εὐρητε BSA 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D)]
  : εὐροιτε (οὐν: εὐρητε) 300
  : εὐρηται (αἰνε: εὐρητε) PDam V
  τόν
  ἀδελφιδῶν PDαmvid BSc.aA 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D)]
  : ἀδελφιδῶν V 253
  : ἀδελφόν S*
  μου
  + comma HP Sw Ra Tr
  τί PDam BAV PhiloC (105C) CatP (PG 87.1688D)] > S 147 157 159 GregN (370) Ald
  : ut Orgn (Ruf 69.11)
  ἀπαγγείλητε B PhiloC (105C)]
  : ἀπαγγείληταί (αἰνε: ἀπαγγείλητα) A
  : ἀπαγγείλατε S 147 157 159 GregN (370) Ald
  : ἀπαγγέλειτε 254
  : ἀπαγγῆλατε 300
  : ἀπαγγέλετε PDam
  : ἀπαγγέλητε CatP (PG 87.1688D)
  : ἀπαγγήλη (ἰνεί: ἀπαγγείλη) V
  : adnuntietis (ut adnuntietis ei) Orgn (Ruf 69.11)
  αὐτῷ BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D)]
  : αὐτόν 161 248
  + stop AV 147 SyH
  + question mark HP Sw Ra Tr
  + stichus PDam BSA SyH Sw Ra
Song of Songs 5:8.4

ὅτι

τετρωμένη PDam BAV 147 GregN (371) PhiloC (105C) CatP (PG 87.1688D)] > S*(~:)

Sc.a(~)

ἀγάπης

+: τετρωμένη S*(~:)

:+ τετρωμένη Sc(~)

eἰμί SAV 161 248 252 253 296 297 300 GregN (371) PhiloC (105C) Ra] > B* (see

next), 106 254 Thdt (153D) Sw; (~:68 106 147 155 157 159 254 487 Orgn (Ruf

69.11) CatP (PG 87.1688D) HP(~) [vacat PDam]

: eἰμὶ CatP (PG 87.1688D)

dιγώ B*vid SAV 147 GregN (371) PhiloC (105C) CatP (PG 87.1688D)] > 300 [vacat

PDam]

: eἰμὶ Βc.2

: eἰμὶ Bc.3(sup ras vid)

+: eἰμὶ (~:68 106 147 155 157 159 254 487 CatP (PG 87.1688D) HP(~)

:+ sum (quia vulnerata caritatis ego sum) Orgn (Ruf 69.11)(~)

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus PDam BSA SyH 147 Sw Ra

+ paragraphus BS

+ paragraph Sw

+ commentary 147

Song of Songs 5:9

+ minor division κγ starts Bmg
+ minor division \( \overline{\mu} \beta^{147mg} \)
+ rubric S-LaW-LaF V 161
+ stichus V
+ paragraphus V
\( \tau \) BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) PDam ∩(>9)
+< \( \delta^{253} \)
\( \alpha\delta\epsilon\lambda\phi\delta\circ\delta \) BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) PDam ∩(>9)
: \( \alpha\delta\epsilon\lambda\phi\delta\circ\delta \) 253
\( \sigma\nu \) BS^c.aA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) PDam ∩(>9)
: \( \mu\omicron\upsilon \) S*
\( \alpha\pi\delta \) BSA 147 GregNmss (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) PDam ∩(>9) GregN (371)
\( \alpha\delta\epsilon\lambda\phi\delta\circ\delta \) BSA 147 GregNmss (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) PDam ∩(>9) GregN (371)
+ \( \mu\omicron\upsilon \) S* [\( \geq \) Sc.a]
+ comma HP Sw Ra
\( \eta \) BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > 106; V(>9) (>9)155
∩(>9) PDam ∩(>9)
\( \kappa\alpha\lambda\eta \) BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) (>9)155
∩(>9) PDam ∩(>9)
\( \epsilon\nu \) BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) (>9)155 ∩(>9)
PDam ∩(>9)
\( \gamma\upsilon\upsigma\alpha i\epsilon \) BSA GregN (371) CatP (PG 87.1689C)] > V(>9) (>9)155 ∩(>9) PDam ∩(>9)
Chapter 1

The Old Greek Text

Page 245

: γυναίξι 147 PhiloC (108A)
+ stop A 147 SyH
+: question mark HP Tr
:+ comma Sw Ra
+ stichus BSA SyH Sw Ra

Song of Songs 5:9.2

τί  PDam BSAV 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > (>9)155 ∩(>9)
+< ὁ 253
ἀδελφὸς PDam BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > (>9)155 ∩(>9)
: ἀδελφὸς V 253

σοῦ BSAV GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > PDam 147 157 159
(>9)155 ∩(>9)
ἀπὸ PDam BSAV 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > (>9)155 ∩(>9)
ἀδελφὸς PDam BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > (>9)155 ∩(>9)
: ἀδελφὸς V
+ stop 147
+ comma HP Sw Ra

ὁτι

οὐτως

ἀρκεσαι PDam BSAV GregN (371) PhiloC (108A) CatP (PG 87.1689C)]
: ἀρκεσα 147 159 297
Chapter 1 The Old Greek Text

: ὀρκησά 155

ἡμᾶς BSAV 159 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] [PDam vacat]

: ὑμᾶς 147 155 297

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr

+ stichus PDam BSAV SyH Sw Ra

+ paragraphus BS

+ paragraph Sw

**Song of Songs 5:10**

+ minor division κ ὀ 23 starts B^mg

+ rubric S-LaW-LaF V 161

+ stichus V

+ paragraphus V

+< ὁ 147 157 159 Ald [> PDam BSA]

+< τι 254

ἀδελφός PDam BSA 147 GregN (371) PhiloC (108B) CatP (PG 87.1692A)]

: ἀδελφόν V 253

μου

λευκὸς PDam BSAV 147 Orgn (CatP PG 17.273D) GregN (371) PhiloC (108B) CatP (PG 87.1692A)]

: λαμπρός 252^mg

+ λευκός 253

καὶ

πυρρός PDam BSAV 147 Orgn (CatP PG 17.273D) GregN (371) PhiloC (108B) CatP (PG 87.1692A)]
Chapter 1

: πυρός 106 161
: πυρός HP
+ stop 147
+ comma HP Sw Ra
+ stichus BSA Sw Ra

ἐκλεκτικός PDam BSA 147 GregN (371) PhiloC (108B) CatP (PG 87.1692A)]
: ἐκλεκτικός 252mg
: ἐκλεκτικός 300
: ἐγκλεκτικός (γ'κ: ἐκλεκτικός) V

ἀπὸ PDamvid BSc-aAV 147 GregN (371) PhiloC (108B) CatP (PG 87.1692A)]
: ἀπὸ $S$

μυριάδων BSAV 147 GregN (371) PhiloC (108B) CatP (PG 87.1692A)]
: μυριάδος PDam
: μυριάδος (μυριάδος) SyH
+ stop V 147 SyH
+ period HP Sw Tr
+ colon Ra
+ stichus PDam BSA SyH Sw Ra

**Song of Songs 5:11**
+ minor division μ.γ 147mg
+< ἦ 157 PhiloC (108C)

κεφαλή
αὐτοῦ
χρυσίων
Chapter 1  The Old Greek Text  Page 248

καὶ PDamvid B*A 155 Sw Ra = MT] > Bc.3 SV 147 253 300 GregN (371) PhiloC (108C) CatP (PG 87.1693C) LaB LaH Vg SyH SyH^mg SaM SaT Ald Gra HP (see next)

φάζη PDamvid B*A 155 Sw = MT]

: φάζη Ra

: ἀκοφάζη (= τοῦ φάζη) SaM


: Κεφάζη HP

: οἴκο SyH

: ἀκοφάζη (= τοῦ κηφάζη) SaT(mss)

: ἀκοφάζη (= τοῦ κηφάζη) SaT(ms)

: cephas LaB

: καὶ φάζης Bc.3 [apud Swete]

: Καὶ φάζης Gra

: καὶ φάζης (ἢ καὶ φάζης) V

: Καὶ φάζης PhiloC (108C)

: caefaz LaH

: ωφατζη (= Υου) 253

: οφατζη 300

: κεφαλη Ald

: optimum Vg

+ stop AV 147 SyH

+: period Tr

:+ comma HP Sw Ra

+ stichus PDam BSA SyH Sw Ra
Chapter 1 The Old Greek Text

βόστρυχοι BSAV 147 GregN (371) PhiloC (108C) CatP (PG 87.1693C)]

: βόστρυχοι (οἱ νῦ: βόστρυχοι) PDam

αὐτοῦ

<l>ως 161mg 252

ἐλάται BSAV 147 GregN (371) PhiloC (108C) CatP (PG 87.1693C)] [PDam vacat]

: ἐλάτη SyHmg

: ἐλάται (plural = ἐλάται) SyH

: abietes (= ἐλάται) LaB LaH

: abiecti (as if ἐλάται derived from ἐλαύνειν) La5704 (VACCARI 15; PG 40.108, n. 74)

+ stop 147

+ comma HP Sw Ra Tr

μέλαινς PDam BSAV 147 GregN (371) PhiloC (108C) CatP (PG 87.1693C)]

: μέλαινς (ἐναί: μέλαινς for μέλαινς) V

ως

κόραξ

+ stop AV 147 SyH

+ symbol for note 147red

+: period HP Sw Tr

:+ comma Ra

+ stichus PDam BSAV SyH Sw Ra

Song of Songs 5:12

+< οἱ PDamvid SAV 253 CatP (PG 87.1696A)

ὀφθαλμοί

αὐτοῦ PDam BSAV 147 GregN (371) PhiloC (108D) CatP (PG 87.1696A)]

: tui (oculi tui) Orgn (Del 2.198)
Chapter 1 The Old Greek Text

ως BSAV 147 GregN (371) PhiloC (108D) CatP (PG 87.1696A) > 254
[witnesses: add 952]
περιστεραι
+ stop V
ἐπὶ
πληρώματα
υδάτων 952 PDam BSAV 147 GregN (371) PhiloC (109A) CatP (PG 87.1696A) (LaB LaH Vg Fa SaM SaT {+}SyH) = MT [See Note Regarding 5:12.1]
+ stop A SyH
+ comma HP Tr
+ stichus PDam BSA SyH Sw Ra

Song of Songs 5:12.2
λελουμέναι BV [68 106 161 248 254 296 297 487] Thdt (156B) HP Sw Ra] > 106(>7)
: λελουμέναι 952 PDam SA 147 155 157 159 252 253 300 GregN (371) PhiloC (109A) CatP (PG 87.1696A) Ald Gra
ἐν 952 PDam BSA 147 GregN (371) PhiloC (109A) CatP (PG 87.1696A)] > 106(>7) V γάλακτι 952 PDam BSAV 147 GregN (371) PhiloC (109A) CatP (PG 87.1696A)] > 106(>7)
+ stop AV 147
+ comma HP Sw Tr
+ stichus PDam BSAV Sw Ra

Song of Songs 5:12.3
καθήμεναι 952 PDam BSAV 147 GregN (371) PhiloC (109A) CatP (PG 87.1696A)] > 106(>7)
πληρώματα BSAV 147 GregN (371) PhiloC (109A) CatP (PG 87.1696A) Compl] > 106(>7)

[pvacat PDam]

: πληρωμάτων 155

: πληρώματι 952 Compl Gra

υδάτων 952 SAV 147 155 157 159 161 248 252 253 254 256 296 297 300 GregN (371) CatP
(PG 87.1696A) (LaB +LaH Fa^vid SaT^ms) <->SyH) Ald Gra^bra Ra] > 106(>7);

PDam^lac B 68 487 PhiloC (109A) Vg Compl HP Sw = MT

+ stop 952 V 147 SyH

+: period HP Sw Tr

+: comma Ra

+ stichus PDam BSAV SyH 147 Sw Ra

+ κοιλία (~7)952 (LaB SaM SaT)(~7) [see 5:14.2]

+ αὐτοῦ (~7)952 (LaB SaM SaT)(~7)

+ πυξίου (~7)952 (LaB SaM SaT)(~7)

+ ἐλεφάντινου (~7)952 (LaB SaM SaT)(~7)

+ ἐπὶ (~7)952 (LaB SaM SaT)(~7)

+ λίθου (~7)952 (LaB SaM SaT)(~7)

+: σαππείρου (sic) 952(~:7)

+: saphirum LaB

+: ñap̃iperon (~:7)SaM SaT(~:7)

+ ἑαγν SaM SaT

+ ἔνοσε SaM SaT

+ commentary 147
Song of Songs 5:13

+ minor division $\mu\delta$ 147mg

σιαγόνες

αὕτοῦ

ώς

φιάλαι  

PKvid 952 BSV 147 GregN (399) PhiloC (109B) CatP (PG 87.1697A)]

: φιάλες (sic) A

: φυταλιά Gra

tοῦ 952 BSA GregN (399) PhiloC (109B) CatP (PG 87.1697A)] > 147 157 159 300

ἀρώματος 952 PDam BSAV GregN (399) PhiloC (109B) CatP (PG 87.1697A)]

: ἀρωμάτων 147

φύουσαί 952vid BSA 147 GregN (399) PhiloC (109B) CatP (PG 87.1697A)]

: φύουσα V

: φύο[υσα] PDam

μυρεφικά

+ stop AV 147 SyH

+ symbol for note 147red

+: period Tr

:+ colon HP

:+ comma Sw Ra

[witnesses: add PBer]

+ stichus PBer PDam BSA SyH Sw Ra

Song of Songs 5:13.2

χείλη 952 BSA 147 GregN (399) PhiloC (109B) CatP (PG 87.1697B)] [vacat PDam

PBER]
Chapter 1

The Old Greek Text

Page 253

€ἰλην (€ν€ι: €είλη) V

αὐτῶν

κρίνα PDam BSA 147 GregN (399) PhiloC (109B) CatP (PG 87.1697B)] > 157 (~) V

253 (~)

κρείνα (€ν€ι: κρίνα) 952

κρίνα (or κρήνα) PBer

στάζουσα 952 PBer vid BSAV GregN (399) PhiloC (109B) CatP (PG 87.1697B)] [vacat

PDam]

στάζουσα 147

+ κρίνα (~) V 253 (~)

σμύρναν 952 BAV 147 GregN (399) PhiloC (109B) CatP (PG 87.1697B)]

ζμύρναν S

[σμύρ]ναν (or [ζμύρ]ναν) PBer PDam

πλήρη 952 PBer PDam vid BSAV 147 GregN (399) PhiloC (109B)] > CatP (PG

87.1697B)

πλήρες (sic) 155

+ stop 952 AV 147 SyH

+: period HP Sw Tr

:+ comma Ra

+ symbol for note 147red

+ stichus PBer PDam BSA SyH Sw Ra

[witnesses: remove PDam]

Song of Songs 5:14

€είρες

αὐτῶν
τορευταὶ 952 PBer BSAV 147 GregN (399) PhiloC (109C) CatP (PG 87.1697D)]
: τορευταὶ 155
χρυσαὶ 952 PBer vid BSAV GregN (399) PhiloC (109C) CatP (PG 87.1697D)]
: χρυσες (sic) 155
: χρυσαὶ (sic accent) 147
πεπληρωμέναι 952 PBer vid BSAV GregN (399) PhiloC (109C) CatP (PG 87.1697D)]
: πληρωμέναι 147 159
Θαρσεῖς 952 BSAV 106 155 157 159 161 248 252 253 254 296 297 CatP (PG 87.1697D) Compl Ald Gra Sw]
: Θαρσεῖς PBer [68 300 487] PhiloC (109C) HP
: θαρσεῖς (sic accent) 147 GregN (399)
: θαρσίς Ra
+ stop 952 V 147 SyH
+: period Sw Tr
:+ colon HP
:+ comma Ra
+ stichus PBer BSAV 147 SyH Sw Ra
+ commentary 147

Song of Songs 5:14.2
+ minor division με 147mg
κοιλία PBer vid BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] >
(−7)952 (LaB SaM SaT)(−7) [see 5:12.3]
αυτών PBer BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] >
(−7)952 (LaB SaM SaT)(−7)
+ comma 147
Chapter 1 The Old Greek Text

πνεύμον PBer BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] > (~7)952 (LaB SaM SaT)(~7)

έλεφάντινον PBer BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] > (~7)952 (LaB SaM SaT)(~7)

έπι PBer BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] > (~7)952 (LaB SaM SaT)(~7)

λίθου PBer BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] > (~7)952 (LaB SaM SaT)(~7)

σαπφείρου BS 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] > (~7)952 (LaB SaM SaT)(~7)

: σαππεί [ρου] PBer

: σαπφείρου (ινει: σαπφείρου) AV

: Ναρκυ[φος] Fa

+ stop AV 147 SyH

+: period HP Sw Tr

:+ comma Ra

+ stichus PBer BSA SyH Sw Ra

Song of Songs 5:15

κνήμαι BSAV 147 GregN (399) PhiloC (112A) CatP (PG 87.1701A)]

: κνημεῖαι (sic) 952

: [κνήμα] PBer

αὐτοῦ PBer BSAV 147 GregN (399) PhiloC (112A) CatP (PG 87.1701A)]

: τυγ (τιβιατυγ) Orgn (Del 4.636)

στῦλοι

μαρμάροι
Chapter 1

The Old Greek Text

+ stop 147 SyH
+ stichus PBer BA SyH Sw Ra [> S]

**Song of Songs 5:15.2**

τεθεμελιωμένοι BSAV GregN (399) PhiloC (112A) CatP (PG 87.1701A)]
: τεθεμελιωμέναι 106 147 PhiloC (112A)
: τεθεμελιώμεν[α] 952
: [τεθεμελιωμένοι PBer

ἐπὶ

βάσεις 952 BV 147 GregN (399) PhiloC (112A) CatP (PG 87.1701A)]
: βάσις SA
: βάσις PBer

χρυσάς 952 PBer BSAV GregN (399) PhiloC (112A) CatP (PG 87.1701A)]
: χρυσάς (sic accent) 147
+ stop 952 V 147 SyH
+: period Tr
:+ colon HP Sw
:+ comma Ra
+ stichus PBer BSAV SyH 147 Sw Ra
+ commentary 147

**Song of Songs 5:15.3**

+ minor division με 147mg

εἴδος 952 BSV 147 GregN (399) PhiloC (112B) CatP (PG 87.1701B)]
: ἔδος (ἐνε: ἔδος) A
: [ἐ]δος PBerlac

αὐτοῦ
Chapter 1

The Old Greek Text

Page 257

The Old Greek Text

Chapter 1 The Old Greek Text

Page 257

\( \digamma \)S

\( \Lambda \xi\beta\alpha\nu\alpha\varsigma \) 952 PBer BSAV 147 GregN (399) PhiloC (112B) CatP (PG 87.1701B)]

: thus LaB

: Libanus LaH

: Libani Vg

+ comma HP Sw Ra Tr

+< \( \delta \) 254

\( \varepsilon\kappa\lambda\varepsilon\kappa\tau\omicron\omicron\varsigma \)

+ stop 147

\( \digamma \)S

\kappa\acute \varepsilon\delta\rho\omicron\omicron\iota \) 952 PBer BSA GregN (399) PhiloC (112B) CatP (PG 87.1701B)]

: \kappa\acute \varepsilon\delta\rho\omicron\omicron\ V 297 300

+ stop 952 AV SyH [> 147]

+: period HP Sw Tr

:+ comma Ra

+ stichus PBer BSAV SyH Sw Ra

Song of Songs 5:16

\( \phi\acute \rho\nu\gamma\xi \) 952 BSA\textsuperscript{v} GregN (399) PhiloC (112B) CatP (PG 87.1701B)]

: \( \phi\acute \rho\nu<\gamma>\xi \) (sic) A* 147

+ apostrophe 952 A

\alpha\upsilon\tau\omicron\omicron\iota

+ stop 147

\gamma\lambda\nu\kappa\alpha\sigma\mu\omicron\iota \) 952 BSAV = MT] > 159

: \gamma\lambda\nu\kappa\alpha\sigma\mu\omicron\ PBer* 147 254 296 297 300 GregN (399) PhiloC (112B) CatP (PG 87.1701B) Ald
Chapter 1

The Old Greek Text

: γλυκασμοὶς (sic: ęd not erased) PBer

: dulcedo LaH

: dulcedines LaB Ambr (Sag; Sab Fi)

καὶ 952 BSAV 147 GregN (399) PhiloC (112B) CatP (PG 87.1701B)] > 253

ὅλος 952 BSAV 147 GregN (399) PhiloC (112B) CatP (PG 87.1701B)]

: ὅλως 106

ἐπιθυμία BSAV 147 GregN (399) PhiloC (112B) CatP (PG 87.1701B)]

: ἐπιθυμεῖα (ἐἰνί: ἐπιθυμία) 952

: [ἐπιθ]ύμημα PBer

+ stop 952 AV 147 SyH

+: period Sw Tr

:+ colon HP Ra

+ stichus PBer BSV SyH Sw Ra

Song of Songs 5:16.2

οὗτος

+< ὁ PhiloC (112C)

ἀδελφῶν 952 PBer BSA 147 GregN (399) PhiloC (112C) CatP (PG 87.1701B)]

: ἂδελφῶν V 253

μοῦ

+ comma Ra

+ stop 147

+ stichus PBer B Sw Ra

Song of Songs 5:16.3

καὶ

οὗτος 952 PBer BSAV 147 GregN (399) PhiloC (112C) CatP (PG 87.1701B)]
Chapter 1

: αὐτὸς 297
+< ὁ 300

πλησίον

μου PBe IVac BSAV 147 GregN (399) PhiloC (112C) CatP (PG 87.1701B)] > 952
+ stop A
+ comma Sw Ra Tr
+ stichus A

θυγατέρες

Ἱεροσαλήμ 952 B GregN (399) Sw] [vacat PBe]

: ἡλί ΣAV

: ἱλίμ 147

.: Ἱεροσαλήμ PhiloC (112C) CatP (PG 87.1701B) HP

: Ἱεροσαλήμ Ra
+ apostrophe 952
+ stop AV 147 SyH
+ period HP Sw Ra Tr
+ symbol for note 147red
+ stichus PBe BSAV SyH Sw Ra
+ paragraphus BS
+ paragraph Sw

Song of Songs 6:1
+ minor division κε starts Bmg
+ rubric S-LaW-LaF V 161
+ stichus V
+ paragraphus V
Chapter 1
The Old Greek Text

ποῦ 952 PBer BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B) > 106(>19)

ἀπῆλθεν 952 PBer BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B) >
106(>19)

ὁ 952 PBer lac BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B) > 106(>19)

ἀδελφὶ δός 952 PBer lac BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B) >
106(>19)

: ἀδελφὶ δός V 253

σου PBer BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B) > 106(>19)

: μου 952 V

+ stop 952

+ comma Sw Ra

ἤ 952 PBer BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B) > 106(>19)

καλὴ 952 PBer BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B) > 106(>19)

ἐν 952 BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B) > 106(>19) [vacat PBer]

γυναιξὶν 952 BSAV GregN (429) PhiloC (112C) Sw Ra] > 106(>19) [vacat PBer]

: γυναιξὶ 147 CatP (PG 87.1704B) HP

+ stop AV 147 SyH

+ question mark HP Sw Ra

+ stichus PBer BSA SyH Sw Ra

Song of Songs 6:1.2

ποῦ 952 PBer BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B) > 106(>19)

ἀπέβλεψεν 952 PBer BSAV GregN (429) PhiloCms (112C) CatP (PG 87.1704B) >
106(>19)

: ἀπέπλευσεν 147 159
88 6952 PBer BA 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)
88 253
88 252 253
Song of Songs 6:1.3
καί 952 PBer BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)
μετὰ 952 PBer BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)
Chapter 1 The Old Greek Text  Page 262

+ period HP Sw Ra
+ stichus PBer BSAV SyH 147 Sw Ra
+ paragraphus BS
+ paragraph Sw
+ commentary 147

**Song of Songs 6:2**

+ minor division υζ 147mg
+ begin chapter 6 here HP
+ minor division κζ starts Bmg
+ rubric S-LaW-LaF V 161
+ stichus V

\[\delta\delta\epsilon\lambda\phi\delta\sigma\varsigma\text{ 952vid PBer SA 147 GregN (430) CatP (PG 87.1704D)] > (~)Athan (Mntf 1.1005) PhiloC (112D)(~)\]

: \[\delta\delta\epsilon\lambda\phi\sigma\varsigma\text{ B Sw}

: \[\delta\delta\epsilon\lambda\phi\delta\omega\varsigma\text{ V 253}\]

\[\mu\nu\text{ BSAV 147 GregN (430) CatP (PG 87.1704D)] > (~)Athan (Mntf 1.1005) PhiloC (112D)(~)\]

: \[\mu\nu\text{ 952}\]

: \[\mu\nu\text{ PBer}\]

\[\kappa\alpha\tau\epsilon\beta\eta\text{ 952vid PBerlac BSAV 147 GregN (430) CatP (PG 87.1704D)]\]

: \[\kappa\alpha\tau\alpha\beta\iota\tau\omega\text{ PhiloC (112D) (cf. SS 4:16)\]

+ \[\delta\delta\epsilon\lambda\phi\delta\sigma\varsigma\text{ (~)Athan (Mntf 1.1005) PhiloC (112D)(~)\]

+ \[\mu\nu\text{ (~)Athan (Mntf 1.1005) PhiloC (112D)(~)\]

\[\epsilon\iota\varsigma\]

\[\kappa\eta\pi\omicron\]
Chapter 1 The Old Greek Text

αὐτοῦ 952 BSV 147 GregN (430) PhiloC (112D) CatP (PG 87.1704D)] [vacat PBer]
: μου A
+ stop V 147 SyH
+ comma Tr
+ stichus PBer BSAV SyH Sw Ra

Song of Songs 6:2.2

eἰς
φίλασ 952 vid PBer BSAV 147 GregN (430) PhiloC (113A) CatP (PG 87.1704D)]
: φυταλίας Gra
τοῦ
ἀρώματος
+ stop A 147 SyH
+ comma HP Sw
+ stichus PBer BSA SyH Sw Ra

Song of Songs 6:2.3

+< τοῦ 300
ποιμαῖνειν 952 PBer BSA 147 GregN (430) PhiloC (113A)]
: ποιμαίνει CatP (PG 87.1704D)
: ποιμέειν (ἐναὶ: ποιμαίνειν) V
ἐν
+< τοῖς 300
κήποις
+ comma HP
καὶ 952 PBer lac BSAV 147 GregN (430) PhiloC (113A)] > 106 CatP (PG 87.1704D)
συλλέγειν PBer BSA 147 GregN (430) PhiloC (113A) CatP (PG 87.1704D)]
Chapter 1
The Old Greek Text

: συνλέγειν (ναυλλ: συνλέγειν) V
: συνλέγειν 952
κρίνα BSAV 147 GregN (430) PhiloC (113A) CatP (PG 87.1704D)]
: κρίνα (ελειν: κρίνα) 952
: κ[ρίνα] PBer
+ stop 952 AV 147 SyH
+: period HP Sw Tr
:+ colon Ra
+ symbol for note 147
+ stichus PBer BSA SyH Sw Ra

Song of Songs 6:3
[witnesses: add Orgn (CatP)]

ἐγὼ
τῷ
ἀδελφίδῳ
μοι
+ stop 147
+: colon Tr
:+ comma HP Ra
καὶ 952 vid PBerlac BSAV 147 Orgn (CatP PG 17.265C, 265D) GregN (430)] > CatP
(PG 87.1708A) [PBer vacat]
+< ὁ 952 SA 106 155 157 159 252 254 300 Orgn (CatP PG 17.265C) GregN (430)
PhiloC (113B) ComplGra [> 147 Orgn (CatP PG 17.265D)] [vacat PBer]
ἀδελφίδος PBer 952 BSA 147 Orgn (CatP PG 17.265C, 265D) GregN (430) PhiloC
(113B) CatP (PG 87.1708A)]
Chapter 1

Song of Songs 6:3.2

ὁ

ποιμαῖνων 952vid PBer BSA 147 GregN (430) PhiloC (113C) CatP (PG 87.1708A)]

: ποιμένων (εἰς: ποιμαίνων) V

ἐν

toĩς

κρίνοις

+ stop 952 AV 147 SyH

+ period HP Sw Ra Tr

+ stichus PBer BSAV SyH 147 Sw Ra

+ paragraphus B

+ paragraph Sw Ra

+ commentary 147

Song of Songs 6:4

+ major division \( \Delta \) starts \( B^{mg}S^{mg} \)

+ minor division \( \kappa \) starts \( B^{mg} \)

+ minor division \( \mu \eta \) 147\( ^{mg} \)

+ rubric S-LaW-LaF AV 161
Chapter 1
The Old Greek Text

+ stichus V
+ paragraphus V

καλή

εἶ 952vid PBer BA GregN (430) CatP (PG 87.1709A) HP Sw Ra] > SV 147 157 159 252
297 Athan (Mntf 2.124) PhiloC (113C) Ald
+ comma Ra Tr

ἡ SAV 147 GregN (430) PhiloC (113C) CatP (PG 87.1709A) HP Ra] > 952vid PBer B
253 Sw

πλῆσιον
[witnesses: remove PBer]

μού
+ comma 147 HP Sw Ra Tr

ως

εὖδοκία 952vid BSV 147 GregN (430) PhiloC (113C) CatP (PG 87.1709A): cf. MT

: complacens (= εὖδοκητή) LaH = Symmachus
: bona opinio (= εὖδοκία) Ambr (Sab Vs)
: bona voluntas (= εὖδοκία) LaB
: μετέχει (= εὖδοκία) SyH

+ stop AV 147 SyH
+ comma HP Sw Ra Tr
+ stichus BSA SyH Sw Ra

ωραία 952 BSAV 147 GregN (430) CatP (PG 87.1709A])
: ἐκλεκτὴ PhiloC (113C)

ως


\'Ιερουσαλήμ 952 B GregN (430) Sw

: Πηχιδ SAV

: Ἰλήμ 147

: Ιερουσαλήμ Orgn (CatP 17.276C) PhiloC (113C) CatP (PG 87.1709A) HP

: Ιερουσαλήμ Ra

+ stop A 147 SyH

+ comma HP Sw Ra Tr

+ stichus B SyH Sw Ra

θάμβος 952 BSAV 147 GregN (430) PhiloC (116A) CatP (PG 87.1709A) ] > Ambr (Sag Is 57)(~:)

: admiratione LaB

: stupor LaH

ως 952 BSAV 147 GregN (430) PhiloC (116A) CatP (PG 87.1709A)]

: sicut LaB Ambr (Sag Is 57)

: ut LaH

+ admiratio Ambr (Sag Is 57)(~:)

τεταγμέναι 952 BSAvidV 147 GregN (430) PhiloC (116A) CatP (PG 87.1709A)]

: ordinatae (admiratone sicut ordinatae) LaB, (stupor ut ordinatae) LaH

+ ordinata (sicut admiratio ordinata) Ambr (Sag Is 57): cf. sonans ut revelata Ambr (Sag Is 58) = Aquila (SAGOT 8, 54)

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ symbol for note 147mg

+ stichus BSA SyH Sw Ra
Song of Songs 6:5

ἀπόστρεψον

+< τοὺς 106 CatP (PG 87.1709C)

όφθαλμοὺς 952 BAV 147 GregN (430) PhiloC (116A) CatP (PG 87.1709C)] > S(~)

: ὀφθαλμόν 254

σοῦ BAV 147 GregN (430) PhiloC (116A) CatP (PG 87.1709C)] > S(~)

: μου 952

ἀπεναντίον 952 BSA 147 GregN (430) PhiloC (116A) CatP (PG 87.1709C = Mai 391.12)]

: ἀπὸ 252

: κατεναντίον V 253

: ἀπέναντι 300 CatP (PG 13.208C)

: a Vg Ambr (Sag; Sab EP)

: contra LaB LaH

+ κατέναντι 252

μου 952 BSV 147 252 PhiloC (116A) CatP (PG 87.1709C)]

: ἐμοῦ A GregN (430) Gra

: me (a me) Vg Ambr (Sag; Sab EP), (contra me) LaB LaH

+ ὀφθαλμούς S(~)

+ σοῦ S(~)

+ stop AV SyH

+ comma 147 HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

ὅτι 952 BSAV 147 GregN (430) PhiloC (116A) CatP (PG 87.1709C) (SyH)]

: ὅταν 300
Chapter 1  The Old Greek Text  Page 269

αὐτῷ 952 BSA 147 GregN (430) PhiloC (116A) CatP (PG 87.1709C)] > (~)V 253(~)

ἀνεπτέρωσάν 952 BSAV GregN (430) CatP (PG 87.1709C)]

: ἐνεπτέρωσάν PhiloC (116A)

: ἀν ἐπτέρωσάν (sic diacritics) 147

με

+ αὐτῷ (~)V 253(~)

+ stop 952 AV 147 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSA 147 SyH Sw Ra

+ commentary 147

+ minor division μΘ 147mg

τρίχωμά BSAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B)]

: τρεῖχωμ[ά] (εἰ ν.: τρίχωμά) 952

σου

ὡς

ἀγέλαι BSAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B)]

: ἀγέλη 952

: greges (= ἀγέλαι) LaH

: grex (= ἀγέλη) LaB Vg Ambr (Sab EP) Euch (28.17): see SS 6:6

τῶν

αἰγῶν 952 BSAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B)]

: caprarum (greges caprarum) LaH, (greg caprarum) LaB Vg Euch (28.17)

: tonsarum (ut grex tonsarum) Ambr (Sab EP)

+ stop SyH


+ comma HP Ra Tr
+ stichus BSA SyH Sw Ra
+< ἀνέφανη 106


dì
+ ἐὰν 155

ἀνεφάνησαν SAV GregN (430) HP Sw Ra]
: ἀνεφάνησαν (νεφάνησαν sup ras) B*vid
: ἀνέβησαν[av] 952
: ἀνέβησαν S 106 147 155 159 161 248 300 PhiloC (116B commentary) CatP (PG 87.1712B) Compl Ald: see 6:6
: ἀνέκαλοθησαν PhiloC (116B lemma)
: revealare sunt LaH Euch (28.17)
: ascendereunt (= ἀνέβησαν) LaB

ἀπὸ 952 B(sup ras)*vid SAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B)]
: διὰ 300

τοῦ 952 B(sup ras)*vid SAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B)]
Γαλαᾶδ 952 B(sup ras)*vid SAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B) HP Sw]
: Γαλαᾶδ Ra
+ apostrophe 952
+ stop AV 147 SyH
+ period HP Sw Ra Tr
+ symbol for note 147red
+ stichus BSA SyH Sw Ra
Song of Songs 6:6

[witnesses: Orgn (CatP)]

οδοντες

σου 952 BSAV 147 Orgn (CatP PG 17.277A) GregN (430) PhiloC (116B) CatP (PG 87.1712B) = MT] > 253

ως

αγελατι 952vid BSAV 147 Orgn (CatP PG 17.277A) GregN (430) PhiloC (116B) CatP (PG 87.1712B)] > LaB(~:)

: greges (= αγελατι) LaH

: grex (= αγελατι) LaB Vg Ambr (Sab Mys) Aug (in Ps. 3.7)

των

κεκαρμένων 952 BSAV 147 Orgn (CatP PG 17.277A) GregN (430) PhiloC (116B) CatP (PG 87.1712B)]

: detonsarum (sicut detonsarum grex) LaB

: detonsarum (sicut greges detonsarum) LaH

: detonsarum (sicut grex detonsarum) Aug (in Ps. 3.7)

: tonsarum (ut grex tonsarum) Ambr (Sab Mys)

: ovium (sicut grex ovium) Vg = MT; see Aquila

+ grex LaB(~:)

[witnesses: Orgn (CatP)]

+ stop V 147 SyH

+ comma HP Ra Tr

+ stichus BS SyH Sw Ra [> A]

α

ανεβησαυ
ἀπὸ
τοῦ
λουτροῦ
+ stop V 147 SyH
+ comma HP Sw Ra Tr
+ stichus BSAV SyH Sw Ra
αἱ
πᾶσαι
διδυμεύουσαι
+ stop A 147
+ comma HP Sw Ra Tr
+ stichus BA Sw Ra [> S]
καὶ
ἀτεκνοῦσα 952 vid BSc.a?AV 147 GregN (430) PhiloC (116C) CatP (PG 87.1712B)]
: ἀτεκνοῦσαι S*Sc
+ comma 147
οὐκ
+ apostrophe 952
ἐστὶν
ἐν
αὕταις 952 BSV 147 GregN (430) PhiloC (116C) CatP (PG 87.1712B)]
: αὕτοῖς A
+ stop V 147 SyH
+: period Sw Ra Tr
:+ colon HP
+ stichus BSA 147 SyH Sw Ra
Song of Songs 6:7

+ minor division  ν 147mg

ográfion

tò B [68 254 487] Gramin HP (SyH) Sw Ra > SAV 106 147 155 157 159 161 248 253

252 296 297 300 GregN (430) PhiloC (116C) CatP (PG 87.1713B) Compl Ald

+ scholion (τῆς κόκκου. ὡς νημα κοκκινον) 252mg

κόκκινον BSAV 147 (SyH) GregN (430) PhiloC (116C) CatP (PG 87.1713B)]

: κόκκινον 952

: κόκκοι 252mg

+ ὡς 252mg

+ νημα 252mg

+ κόκκινον 252mg

< τὰ 297

χείλη 952 B 147 GregN (430) PhiloC (116C) CatP (PG 87.1713B)]

: χίλη (τνει: χείλη) SAV

σου

+ comma 147

+ stop V

+ comma HP Sw Ra Tr

+ stichus BSA Sw Ra

καὶ

ἡ
Chapter 1 The Old Greek Text

λαλιά BSAV 147 GregN (430) PhiloC (116D) CatP (PG 87.1713B)]
: [λαλ]εία (ειν' / λαλιά) 952
σου
ώραία
+ stop AV 147 SyH
+ period HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
+ verse 7 begins here HP Sw

ως
λέπυρον 952 BSAV GregN (430) PhiloC (116D) CatP (PG 87.1713B)]
: δεπυρον (sic) 155
: λέπηρον (η'νυ: λέπυρον) 147

τῆς 952 Be.2 Be.3 SAV PhiloC (116D) CatP (PG 87.1713B) Compl HP Ra] > B* 147 157
159 300 GregN (430) Sw

ρόας 952vid BSAV 147 GregN (430) PhiloC (116D) CatP (PG 87.1713B) HP Sw Ra]
: ροιάς Compl
μηλόν
σου
+ stop 952 147
+ symbol for note 147mg
+ stichus BSA Sw Ra

ἐκτὸς

τῆς
σωπήσεως 952 BSA 147 GregN (430) PhiloC (116D) CatP (PG 87.1713B)]
: σωπίσεως (ι'νη: σωπήσεως) V
Chapter 1

The Old Greek Text

Page 275

σου
+ stop V 147 SyH\textsuperscript{vid}
+ period HP Sw Ra Tr
+ stichus BSA 147 SyH Sw Ra
+ paragraphus B
+ paragraph Ra
+ commentary 147

Song of Songs 6:8

[witnesses: add Orgn (CatP) IsidP (CatP)]
+ minor division \textit{να} 147\textsuperscript{mg}

\varepsilon\textgamma k\kappa\omicron\nu\tau\acute{a} BSAV 147 Orgn (CatP PG 17.277C) GregN (430) IsidP (CatP PG 87.1721C)

PhiloC (117A) CatP (PG 87.1716A)]

: \varepsilon 952

\varepsilon\iota\sigma\upsilon\nu BSAV Sw Ra]

: \varepsilon\iota\sigma\upsilon 952 147 Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP (CatP PG 87.1721C) CatP (PG 87.1716A) HP

\beta\alpha\sigma\iota\lambda\iota\sigma\sigma\omicron\upsilon 952 BSV 147 Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP

(CatP PG 87.1721C) CatP (PG 87.1716A)]

: \beta\alpha\sigma\iota\lambda\iota\sigma\sigma\omicron\upsilon (\varepsilon\iota\nu: \beta\sigma\iota\lambda\iota\sigma\sigma\omicron\upsilon) A

: \beta\sigma\iota\lambda\iota\delta\epsilon\zeta IsidP (Paris 415)

+ comma 147

+ stop A

+ comma Sw Ra Tr

+ stichus A

καί
Chapter 1

The Old Greek Text

Page 276

όγδοηκοντα BSAV Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP (CatP PG 87.1721C) CatP (PG 87.1716A)]

: όγδοηκοντ(α) 147

: π 952

παλλακαί

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ ἀλλὰ PhiloC (117A; probably παλλακαί καὶ became παλλακαί ἀλλὰ καὶ)

καὶ 952vid BSAV 147 Orgn (CatP PG 17.277C = Mai 401.12) GregN (430) PhiloC (117A) IsidP (CatP PG 87.1721C) CatP (PG 87.1716A)] > Orgn (CatP PG 13.209B)

νεάνιδες

δὲν BSAV 147 Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP (CatP PG 87.1721C) CatP (PG 87.1716A)] > 952

οὐκ

+ apostrophe 952

ἐστιν

ἄριθμός

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

**Song of Songs 6:9**

μία

+ δὲ Orgn (CatP PG 17.277C)
ἐστὶν BSAV 253 Sw Ra]
: ἐστὶ 952vid 147 Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP (CatP PG 87.1721C) CatP (PG 87.1716A) HP
περιστερά BSAV Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP (CatP PG 87.1721C) CatP (PG 87.1716A)] > 253
: περιστερὰ 147
μου 952 BSAV Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) CatP (PG 87.1716A)] > 147 157 159 253 IsidP (CatP PG 87.1721C)
[witnesses: remove Orgn (CatP)]
+ comma HP Sw Ra Tr
+< μία V
+< ἐστὶν V
τελεῖα BA 253 147 =Orgn (CatP PG 17.277D) GregN (430) PhiloC (117A) IsidP (CatP PG 87.1721C) CatP (PG 87.1716A)]
: τελεῖα (ινει: τελεῖα) SV
[witnesses: remove IsidP (CatP)]
μου
+ stop V 147
+: period Tr
:+ comma HP Sw Ra
+ stichus BSAV Sw Ra
μία
ἐστὶν BSAV Sw Ra]
: ἐστὶ 952 147 GregN (430) PhiloC (117B) CatP (PG 87.1716A) HP
τῇ
Chapter 1  The Old Greek Text  Page 278

μητρι 952 BS GregN (430) PhiloC (117B) CatP (PG 87.1716A)]

: μητ AV 147
αὐτῆς
+ stop AV 147 SyH
+: colon Tr
:+ comma HP Sw Ra
+ stichus BSA SyH Sw Ra

ἐκλεκτή

ἐστὶν 952 BSc.aAV Sw Ra] > S* 147 157 159

: ἐστὶ PhiloC (117B) GregN (430) CatP (PG 87.1716A) HP

τῇ

tekousη

αὐτῆς 952 BS*A 252 Sw Ra]


PhiloC (117B) CatP (PG 87.1716A) HP

+ stop AV 147 SyH
+: period Sw Ra Tr
+: colon HP
+ stichus BSA Sw Ra SyH

[witnesses: remove 297 GregN]
+ rubric V
+ stichus V
+ paragraphus V

ἐξὸσαν 952 BSA PhiloC (117B) CatP (PG 87.1716A)]

: εἶδον V 253
Chapter 1

The Old Greek Text

Page 279

: ἵδοσαν 147 157 159 252 Ald

αὐτήν 952 BSAV 147 PhiloC (117B) CatP (PG 87.1716A)] > 300

+< πᾶσα 300

θυγατέρες

+ comma 147

καὶ

μακαριοῦσιν 952 BSAV PhiloC (117B)]

: ἐμακάρισαν 147 157 159 Ald

: μακαριοῦσι CatP (PG 87.1716A)

: ἐπημεσαν 252mg

: beatificant Jrm (HP)

αὐτὴν 952 BSAV 147 PhiloC (117B)] > CatP (PG 87.1716A)

+ stop AV 106 147 SyH

+: colon Tr

:+ comma Sw Ra

+ stichus BSAV SyH Sw Ra

βασιλισσαί

+ comma HP

καὶ 952 BSAV 147 PhiloC (117B) CatP (PG 87.1716A)]

: καί HP Sw

: τι SyH

+ γε BS 147 [68 106 155 157 159 161 248 296 487] HP Sw [> 952 AV 252 253 254 300 PhiloC (117B) LaB LaH Compl Ra = MT]

παλλακαί

+ comma 147 HP Sw
καὶ BA 147 CatP (PG 87.1716A) HP Sw Ra = MT] > 952 SV 252 253 254 300 PhiloC (117B) LaB LaH Compl

αἰνέσουσιν

αὐτῆς

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSAV 147 SyH Sw Ra

+ paragraphus BS

+ paragraph Sw Ra

+ commentary 147

**Song of Songs 6:10**

+ minor division ν[o] 147mg

+ rubric S-LaW-LaF AV

+ stichus V

+ paragraphus V

τίς

αὐτή

ἡ BSA 147 CatP (PG 87.1724A)] > 952 V 147 155 157 253 PhiloC (117C)

ἐκκύπτουσα 952 BSA*V 147 CatP (PG 87.1724A)]

: ἐγ'κύπτουσα Ac.a

: ἀναβαίνουσα 252mg PhiloC (117C; reading also found in scholia)

: prospiciens Ambr (Sag; Sab BP) Jrm (Ep 22.41)

: quae prospicit LaB LaH

: quae processit Jrm (PL 24.674C)

ὡςεἰ 952 BSV PhiloC (117C) CatP (PG 87.1724A)]
Chapter 1

The Old Greek Text

Page 281

: ὡσὶ (ὑπὲρ ὡσεὶ) Ἄ

: ὡς 147 157 159 300

δρβῳς

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BS SyH Sw Ra

καλὴ

ὡς

σελήνη

+ stop AV 147

+ comma HP Sw Ra Tr

ἐκλεκτὴ

+ stichus S

ὡς

ὁ 952 BAV 147 PhiloC (117C)] > S 161 248 296 CatP (PG 87.1724A) Compl

ἡλιος

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

+ stichus BAV SyH Sw Ra [> S]

θάμβος 952 BSAV 147 PhiloC (117D) CatP (PG 87.1724A)]

: miraculum Ambr (Sab BP)

ὡς

τεταγμέναι 952 B*SAV 147 PhiloC (117D) CatP (PG 87.1724A)]

: τεταγμένη Bc.2 Bc.3 68

: ornatus (miraculum sicut ornatus?) Ambr (Sab BP)
Chapter 1

The Old Greek Text

Page 282

+ stop AV 147 SyH
+ question mark HP Sw Ra Tr
+ stichus BSAV 147 SyH Sw Ra
+ paragraphus S
+ paragraph Sw Ra
+ commentary 147

**Song of Songs 6:11**

+ minor division τν 147mg
+ rubric S-LaW-LaF V 161
+ stichus V

eις
κηπον
καρυας 952 BA 147 PhiloC (120A) CatP (PG 87.1725A)]
: καροιας (οι νυ: καρυας) SV
κατεβην
+ stop 147
+ stichus A
+< του V 253

**Song of Songs 6:11.2**

[δειν 952 B 147 PhiloC (120A) CatP (PG 87.1725A)]
: ειδειν (εινι: ειδειν) S
: ειδιν (εινι, νειν: ειδειν) A
: ιδιν (νειν: ιδειν) V
+ stichus S

ευ
Chapter 1  The Old Greek Text

γενήμασιν BV Sw Ra]\n: γενήματι SA 157 161 248 252 Athan (Mntf 2.124) Ald
: γενήματι 952 106 147 159 PhiloC (120A) CatP (PG 87.1725A)
: γενήμασι HPtrx
: γενήμασι HPltem
: nativitate (videre in nativitate torrentis) Ambr (Sag)
: generatione LaB LaH

tou

χειμάρρου Bc.2Bc.3A 147 PhiloC (120A) CatP (PG 87.1725A) Sw Ra]\n: χόμαρρου (ινει: χειμάρρου) 952 B*SVvid
: χειμάρρου HP
+ stop V 147 SyH
+ comma HP Sw Ra Tr
+ stichus BSV SyH Sw Ra

Song of Songs 6:11.3

+ paragraphus B
+ minor division κη starts Bmg

[witnesses: add Orgn (CatP)]

ιδεῖν 952 B 147 Orgn (CatP PG 17.280A) PhiloC (120B) CatP (PG 87.1725A)]
: εἰδεῖν (εἰν, ινει: ιδεῖν) SV
: ιδεῖν (ινει: ιδεῖν) A

εἰ 952 BSAV 147 Orgn (CatP PG 17.280A) PhiloC (120B) CatP (PG 87.1725A)]
: ἦ 155

ἠνθησεν

ἡ
Chapter 1  The Old Greek Text  Page 284

أملئوس
+ stop A 147 SyH
+ comma HP Sw Ra Tr
+ stichus BSA SyH Sw Ra

Song of Songs 6:11.4
+< εἰ. AV 106 155 161 248 253 254 296 300 Orgn (CatP PG 17.280B) Athan (Mntf 2.124) PhiloC (120B) CatP (PG 87.1725A) (LaB SyH) Compl Gra
ἐξήνῄσαν BS 147 HP Sw Ra]
: ἤνῃσαν AV 106 155 161 248 252 253 254 296 Orgn (CatP PG 17.280B) Athan (Mntf 2.124) PhiloC (120B) CatP (PG 87.1725A) Compl Gra (ἐξήνῄσαν became εἰ
ἤνῃσαν?)
: [ἐξήνῃσαν (or [εἰ ἤνῃσαν) 952
: ἤνῃσαν 300
αἱ
ῥόαι 952 BSAV Orgn (CatP PG 17.280B) PhiloC (120B) CatP (PG 87.1725A)]
: ῥῶαι 147 157 159 Ald
+ stop AV 147 SyH
+: period HP Tr
:+ colon Sw Ra
+ stichus BSA SyH Sw Ra

Song of Songs 6:11.5
+ verse 6:12 begins HP [verse 6:11 in HP's Latin versification]
+ paragraphus S
+ rubric S
[witnesses: add Nilus (CatP)
Chapter 1

The Old Greek Text

Page 285

ἐκεῖ 952 BSAV 147 Orgn (CatP PG 17.280B) Nilus (CatP PG 87.1725B) PhiloC (120C) CatP (PG 87.1725A) (SyH) HP Sw Ra] > (>6)Vg Compl = MT(>6)

δῶσω 952 BSAV 147 Orgn (CatP PG 17.280B) Nilus (CatP PG 87.1725B) PhiloC (120C) CatP (PG 87.1725A) (SyH) HP Sw Ra] > (>6)Vg Compl = MT(>6)

τούς 952 BSAV 147 PhiloC (120C) Nilus (CatP PG 87.1725B) CatP (PG 87.1725A) (SyH) HP Sw Ra] > (>6)Vg Compl = MT(>6) (~3)Orgn (CatP PG 17.280B)(~3)

: του 155

μαστός 952 BSAV 147 PhiloC (120C) Nilus (CatP PG 87.1725B) CatP (PG 87.1725A) (SyH) HP Sw Ra] > (>6)Vg Compl = MT(>6) (~3)Orgn (CatP PG 17.280B)(~3)

: μασθός 253

: στόματος 155

μοῦ BSAV 147 PhiloC (120C) Nilus (CatP PG 87.1725B) CatP (PG 87.1725A) (SyH) HP Sw Ra] > 952 (>6)Vg Compl = MT(>6) (~3)Orgn (CatP PG 17.280B)(~3)

σοῖ 952 BS 147 Orgn (CatP PG 17.280B) Nilus (CatP PG 87.1725B) PhiloC (120C) CatP (PG 87.1725A) (SyH) HP Sw Ra] > (>6)Vg Compl = MT(>6) V 155

: σοῦ A

: ἐσοῖ (sic: probably for ἐν σοῖ) 147 159

+ τούς (~3)Orgn (CatP PG 17.280B)(~3)

+ μαστούς (~3)Orgn (CatP PG 17.280B)(~3)

+ μοῦ (~3)Orgn (CatP PG 17.280B)(~3)

+ stop 952 V 147 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSAV SyH Sw Ra
[witnesses: remove 952]

**Song of Songs 6:12**

οὐκ BSAV 147 Nilus (CatP PG 87.1725B) CatP (PG 87.1725A)] > (>5)PhiloC (120 n.13; cp. PG 87.1725D) La169* La5704(>5) CatP (Mai 403.24: see next)

: οὐ 161 248

: non LaB, (allusion) Ambr (Sag)

: υ (= οὐκ) SyH

ἐγνω BSAV 147 161 248 Nilus (CatP PG 87.1725B) CatP (PG 87.1725A)] > (>5)PhiloC (120 n.13) La169* La5704(>5)

: ἐγνω 68 106

: ἡγνώσε (paraphrase for οὐκ ἐγνω) = Orgn (CatP 17.280B)

: γῆ ἐστὶν ὡς (sic) CatP (Mai 403.24)

: ἐκκ ( = ἐγνω) SyH

: cognovit LaB, (allusion) Ambr (Sag)

+ se (allusion) Ambr (Sag)

ἡ BAV 147 Orgn (CatP PG 17.280B) Nilus (CatP PG 87.1725B) CatP (PG 87.1725A)

(SyH)] > S 106 (>5)PhiloC (120 n.13) La169* La5704(>5)

ψυχή BSAV 147 Nilus (CatP PG 87.1725B) Orgn (CatP PG 17.280B) CatP (PG 87.1725A) (SyH)] > (>5)PhiloC (120 n.13) La169* La5704(>5)

: anima LaB, (allusion: non cognovit se anima) Ambr (Sag)

μου BSAV 147 Orgn (CatP PG 17.280B) Nilus (CatP PG 87.1725B) CatP (PG 87.1725A) (SyH)] > (>5)PhiloC (120 n.13) La169* La5704(>5)

: mea (non cognovit anima mea) LaB

+ stop V 147 SyH

+ colon HP Sw Ra Tr
Chapter 1

The Old Greek Text

+ stichus SA 147 SyH
[witnesses: remove Orgn (CatP) Nilus (CatP)]

**Song of Songs 6:12.2**

εἴθετό

μὲ

ἀρματα

'Αμιναδάβ SAa 147 PhiloC (121A) CatP (PG 87.1725A) HP

: 'Αμειναδάβ BA*vid Sw

: 'Αμιναδάμ V 161

: 'Αμιναδάρ 106

: Αμιναδάβ Ra

: ΑΜΙΝΑΔΑΒ SaM SaT SaS

: ΑΜΙΝΑΔΑΒ (= 'Αμιναδάβ) SyH

: Aminadab LaB LaH Ambr (Sag)

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSV 147 SyH Sw Ra

+ paragraphus BS

+ paragraph Sw Ra

+ commentary 147

**Song of Songs 7:1**

+ begin verse 6:12 HP Sw [Latin versification]

+ minor division κΘ starts Bmg

+ minor division νΘ 147mg

+ rubric S-LaW-LaF V
Chapter 1  The Old Greek Text  Page 288

+ stichus V
+ paragraphus V
+ asterisk (introducing direct discourse) Fa

éπίστρεφε
+ comma Sw Tr

éπίστρεφε
+ comma Sw Ra Tr

ἡ BSAV 147 CatP (PG 87.1725D) (SaM SaT SaS) > PhiloC (121A)

Σουλαμίτις SA 106 147 157 159 161 248 300 Orgn (CatP PG 17.281A) Compl Ald Gra

: Σουλαμίτης 252 296
: Σουναμίτις [155 487] HP
: Σουμανείτις B 68 Sw
: Σωμανίτις V 253
: Σουμλαμίτις 254
: Σουλαβίτις Orgn (CatP PG 17.280C) CatP (PG 87.1725D)
: Ὄθαλλαμίτις PhiloC (121A)
: οδολαμίτης SaM SaT SaS

: in Salamitidis (sic, for Sulamitis?) LaB
: Salamitis LaH Vg
: Solamitis Ambr (Sag)
: Sunamitis Ambr (Sab Ep)
: ܣ(I)轱(k) (~ =ἡ Σιλουμίτις) SyH SyP
: Odolomatsi Arm (Zohrab according to Euringer)
: Somnatsi ArmvI (Zohrab according to Euringer)
+ ad (ad antiquam operam tuam) LaB
+ antiquam (ad antiquam operam tuam) LaB
+ operam (ad antiquam operam tuam) LaB
+ tuam (ad antiquam operam tuam) LaB
+ stop V 147 SyH
+: colon HP Sw Tr
:+ comma Ra
+ stichus BSA SyH Sw Ra

Song of Songs 7:1.2

επίστρεφε BSAV 147 PhiloC (121B) CatP (PG 87.1725D)] > 252
+ comma Sw Tr
επίστρεφε BSAV 147 PhiloC (121B) CatP (PG 87.1725D) HP Ra Sw] > 252 Ambr

(Sab Ep) Ald
+ stop A
+ comma 147 HP Sw Ra Tr
καὶ
[witnesses: add Orgn (CatP)]

ὅψώμεθα BSAV 147 Orgn (CatP 17.281A) PhiloC (121B) CatP (PG 87.1725D)]
: ὅψώμεθα 155
ἐν BSAV 147 Orgn (CatP 17.281A) PhiloC (121B) CatP (PG 87.1725D) (SyH)] > LaB

Ambr (Sab Ep)
: in LaH

σοί BSAV 147 Orgn (CatP 17.281A) PhiloC (121B) CatP (PG 87.1725D) (SyH)]
: te (convertere et videbimus te) LaB Ambr (Sab Ep), (convertere et videbimus in te) LaH
+ stop AV SyH [> 147]
Song of Songs 7:1.3

+ begin 7:1 HP Sw [Latin versification]
+ minor division \( \lambda \) starts \( B^{mg} \)
+ rubric S-LaW-LaF V
+ stichus V
+ paragraphus V

τί

ὁψεσθε B 147 Orgn (CatP PG 17.280D) PhiloC (121B) CatP (PG 87.1728A)]

: ὠψεσθαι (αὐὲ: ὠψεσθε) SAV

[witnesses: remove Orgn (CatP)]

ἐν

τῇ

Σουλαμίτιδι SA 106 147 157 159 161 248 252 300 Compl Ald Gra Ra]

: Σουλαμίτηδι 296
: Σουλαβίτιδι CatP (PG 87.1728A)
: Σουναμίτιδι [155 253 254 296 487] HP
: Σουμανεύτιδι B 68 Sw
: Σωμανίτιδι V 155 253
: ςωμανίτις Fa
: Σουμλαμίτιδι 254
: ὄθαλλαμίτιδι PhiloC (121B)
Chapter 1

The Old Greek Text

: ὃ ἀλήθειαν ΣαΜ SaT

: Solamitide (in Solamitide) Ambr (Sab OV)

: Sulamitide LaB

: Salamitide LaH

: Sulamiten Vg

: ἡ διηθματική (= ἐν Τῷ Σελουμίτιδι) SyH SyP

: odolomatsi Arm (Zohrab according to Euringer)

: somnatsi Armvl (Zohrab according to Euringer)

+ stop AV 147 SyH

+: comma Tr

+: question mark Sw Ra

+ stichus BSA SyH Sw Ra

+ paragraphus B

Song of Songs 7:1.4

+ minor division λα starts Bmg

ἡ

[witnesses: add Orgn (CatP)]

ἐρχομένη

ὡς

χοροί HP Sw Ra]

: χορτῶς Compl

τῶν BSAV 147 PhiloC (121B) HP Sw Ra] > Orgn (CatP PG 17.281A) Compl

παρεμβολῶν

[witnesses: remove Orgn (CatP)]

+ stop V 147 SyH
Chapter 1

The Old Greek Text

Page 292

+ symbol for note 147
+ question mark HP Tr
+: period Sw Ra
+ stichus BSAV SyH Sw Ra
+ paragraph Sw

**Song of Songs 7:2**

+: rubric LaW-LaF V 161
+: stichus V
+: paragraphus V

τί AVcom(19R) 106 147 155 157 159 161 248 252 300 PhiloC (121C) CatP (PG 87.1728A) Compl Ald Gra Ra = MT] > BSV txt [68 253 254 296 487] LaB Fa

SaM SaT SaS HP Sw

: quid LaH

: quam Vg

: ίς (= τί) SyH

ώραϊώθησαν

διαβήματα BSAV 147 PhiloC (121C) CatP (PG 87.1728A)]

: βήματά 106

σου BSAV 147 PhiloC (121C) CatP (PG 87.1728A)] > 253

: tui LaB LaH Vg

: ην (= σου) SaM SaT SaS

έν

ὑποδήμασιν BSAV Sw Ra]

: ὑποδήμασι 147 PhiloC (121C) CatP (PG 87.1728A) HP

: ὑποδήματι 300
Chapter 1  

The Old Greek Text

: calceamentis (in calceamentis) Ambr (Sab IV)
: calciamentis (in calciamentis) LaB LaH Vg

+ σου 147 [68 157 159 253 487] CatP (PG 87.1728A) Gra^min HP [> BSAV 106 155 161 248 252 254 296 300 PhiloC (121C) LaB LaH Vg Ambr (Sab IV) SyH

Compl Sw Ra = MT

+ stop A
+ comma Sw Ra
+ stichus BSA Sw Ra [> SyH]

**Song of Songs 7:2.2**

θύγατερ BSAV 147 155 252 PhiloC (121C) CatP (PG 87.1728A) Ald HP]

: θυγατέρα 106
: θυγάτηρ 254

: filia LaB Vg Ambr Ambr (Sab IV)
: filii LaH Jrm (Jov 1.31)
Naδάβ BSV 147 (SyH) HP Sw]

: Naδάβ Ra
: ναδάβ HP

: ν = Naδάβ) SyH

: 'Aμιναδάβ A 254 PhiloC (121C) CatP (PG 87.1728A)

: AMINADAB SaM SaT SaS
: AM[εΙN]ADAB Fa

: Aminadab LaB LaH Ambr (Sab IV) Jrm (Jov 1.31)

: principis Vg

: Mnαδαν (sic) 106

: 'Λδάμ 155vid 252
Chapter 1

The Old Greek Text

Page 294

: Naβáδ Ald
+ stop AV 147 SyH
+: period Tr
:+ colon HP Sw
:+ question mark Ra
+ stichus BSA 147 SyH Sw Ra
+ commentary 147

**Song of Songs 7:2.3**

+ minor division \( \nu \) 147mg

\( ρυθμοὶ \) BSAV 147 PhiloC (121D) CatP (PG 87.1728C)]

: *moduli* LaB LaH Ambr (Sab IV)

\( μηρῶν \) BSAV 147 PhiloC (121D) CatP (PG 87.1728C)]

: *femorum* LaB LaH Ambr (Sab IV)

\( σοῦ \) BSAV 106 147 155 157 159 161 248 252 253 296 300 PhiloC (121D) CatP (PG 87.1728C) Compl Ald Gra Sw Ra = MT] > V [68 254 487] HP

: *tuorum* (moduli femorum tuorum) LaB LaH Ambr (Sab IV)

+ comma 147

\( δυμολοι \) BSAV 147 PhiloC (121D) CatP (PG 87.1728C)]

: *similes* Ambr (Sab IV) LaB LaH

\( υμύσκοις \) BSAV 147 PhiloC (121D) CatP (PG 87.1728C)]

: *torquibus* (similes torquibus) Ambr (Sab IV)

: *redimiculis* (similes redimiculis) LaB LaH

+ stop A 147

+ comma HP Sw

+ stichus BA Sw Ra [> S SyH]
Chapter 1 The Old Greek Text Page 295

Song of Songs 7:2.4

ἐργον BV 106 155 248vid 253 [68 296 487] CatP (PG 87.1728C) HP Sw

: ἐργων A 147 157 159 252 254 PhiloC (121D) Ald Gra Ra

: ἐργων S 161 Compl

: ἐργα 300

: operi LaB LaH Ambr (Sab IV)

: fabricata sunt Vg

: ἅψα (= τὸ ἐργον) SyH

+: χειρῶν AV 106 147 155 157 159 161 248vid 252 253 254 300 PhiloC (121D) CatP

(PG 87.1728C) Compl Ald Gra Ra = MT [> BS [68 296 487] Fa LaB HP Sw]

+: manuum (= χειρῶν) ※LaH Ambr (Sab IV)

+: manu Vg

+: ησιχ (= χειρῶν) SaM SaTvid SaS

+: ἁμ ( = χειρῶν) ※SyH; asterisked reading attributed to ἀμοε ( = πάντες)

τεχνίτου Bc.3SAV 106 147 155 157 159 161 248vid 252 253 254 300 [68 296 487]

PhiloC (121D) CatP (PG 87.1728C) Compl Ald Gra]

: τεχνεῖτου (ἐλύ: τεχνίτου) B*

: artificis (operi manuum artificis) Ambr (Sab IV)

: artificis (operi artificis) LaB LaH

: artificis (fabricata sunt manu artificis) Vg

+ stop AV 147 SyH

+: period HP Sw Tr

+: colon HP Sw Ra

+ stichus BSA SyH Sw Ra
**Song of Songs 7:3**

οἴμφαλός

σου

κρατήρ

τορευτῶς

+ stop A

+ comma HP Sw Tr

+ stichus BSA Sw Ra

[witnesses: add Cyril (CatP)]

μὴ

ὑστερούμενος

κράμα BV 147 CatP (PG 87.1728C)]

: κράματος SA 106 254 PhiloC (124A) Gra

: κράματι Cyril (CatP PG 87.1732A)

: mixtum (non deest mixtum) LaB

: mixto (non deficiens mixto) LaH

: misto (non deficiens misto) Ambr (Sab IV)

[witnesses: remove Cyril (CatP)]

+ stop AV 147 SyH

+: period Tr

:+ colon HP Sw Ra

+ stichus BSA SyH Sw Ra

κοιλία

σου
< sicut (Venter tuus sicut acervus tritici conceptus in liliis) LaB, (Venter tuus sicut acervus tritici, muniti inter lilia) Ambr (Sab IV)

+ comma 147

ζημονιὰ 147 [68 106 155 159 161 248 252 253 254 256 296 300 487] Orgn (CatP PG 17.281B) PhiloC (124B) CatP (PG 87.1728C) HP

: ζημονιὰ (ἐν ἔτει ζημονιὰ) BAV 157 Sw Ra

: ζημονιὰ (ἐν ἔτει ζημονιὰ) S

σίτου BSAV 147 Orgn (CatP PG 17.281B) PhiloC (124A) CatP (PG 87.1728C)] > 157

+ ὡς 252<mg

+ σοφὸς 252<mg

πεφραγμένη

ἐν BSAV 147 CatP (PG 87.1728C)] > PhiloC (124B)

κρίνοις

+ stop AV 147 SyH

+: period HP Sw Tr

:+ colon Ra

+ stichus BSAV SyH Sw Ra

**Song of Songs 7:4**

δύο BSAV 147 CatP (PG 87.1728C) (SyH)] > (>8)PhiloC (124 n. 25) La5704(>8)

μαστοὶ BSAV 147 CatP (PG 87.1728C) (SyH)] > (>8)PhiloC (124 n. 25) La5704(>8)

: μαστοὶ 253

σου BSAV 147 CatP (PG 87.1728C) (SyH)] > (>8)PhiloC (124 n. 25) La5704(>8)

+ comma HP

ὡς BSAV 147 CatP (PG 87.1728C) (SyH)] > (>8)PhiloC (124 n. 25) La5704(>8)

δύο BSAV 147] (SyH) > (>8)PhiloC (124 n. 25) La5704(>8) (~)CatP (PG 87.1728C) (~)
Chapter 1 The Old Greek Text Page 298

\[\nu\epsilon\beta\rho\omicron\ \text{BSAV} \ 147 \ (\text{SyH}) \] > (>8)Philoc (124 n. 25) La5704 (>8) (~) CatP (PG 87.1728C) (~)

+ τι V 253 [> LaH SyH]

\[\delta\delta\upsilon\omicron\mu\omicron\ \text{BSAV} \ 147 \ \text{CatP} \ (\text{PG} \ 87.1728C) \ (\text{SyH})] \] > (>8)Philoc (124 n. 25) La5704 (>8)

+ δύο (~) CatP (PG 87.1728C) (~)

+ νεβροί (~) CatP (PG 87.1728C) (~)

\[\delta\omicron\rho\omicron\kappa\acute{\delta}dos \ \text{BSAV} \ 147 \ \text{CatP} \ (\text{PG} \ 87.1728C) \ (\text{SyH})] \] > (>8)Philoc (124 n. 25) La5704 (>8)

+ stop AV 147 SyH

+: period HP Tr

+: colon Sw Ra

+ stichus BSA SyH Sw Ra

**Song of Songs 7:5**

+< ὁ BV [68 248 253 300 487] (SyH) HP Sw [> SA 106 147 157 159 161 252 254 296 Philoc (125A) CatP (PG 87.1728C) Compl Gra Ra]

+< τὰ 155

\[\tau\acute{\alpha}χηλός \ \text{BSAV} \ 147 \ \text{Philoc} \ (125A) \ \text{CatP} \ (\text{PG} \ 87.1728C)]

: χείλη 155

σου

ως

\[\pi\omicron\upsilon\rho\omicron\omicron\upsilon\omicron\ θο\text{BSAV} \ 147 \ \text{Philoc} \ (125A) \ \text{CatP} \ (\text{PG} \ 87.1728C)]

: tuturis (sicut turturis) Orgn (Del 2.198)

ἐλεφάντινος

+ stop V 147 SyH

+: period Sw Tr

+: colon HP Ra
+ stichus BSA SyH Sw Ra
+< οί BV 147 [68 157 159 253 254 300 487] (SyH) HP Sw [> SA 106 155 161 248 252

296 PhiloC (125B) CatP (PG 87.1728C) Compl Gra Ra]

όφθαλμοί
σου
+ comma 147

ως BSAV CatP (PG 87.1728C)] > 147 PhiloC (125B)
+< ἡ (Arm11)
λόμη BSAV 147 PhiloC (125B) CatP (PG 87.1728C)]
: λόμη (Arm11)
ἐν BSA PhiloC (125B)] > V (see next); 296

'ςεβῶν BSA PhiloC (125B) Sw]
: 'ςεβῶν 159 Thdt (188C)
: 'υνςεβῶν (sic for ἐν 'ςεβῶν) V
: 'ςεβῶν (or 'ςεβῶν) 147
: 'υνςεβῶν 253
: Σεβῶν 296
: 'ίςεβῶν CatP (PG 87.1728C)
: Σεβῶν Ra
: 'ςεβῶν HP
: 'Αςεβῶν Compl
: όςήμι (= ἐν 'ςεβῶν) SyH
+ stop 147
+ comma HP Sw Tr
+ stichus BSA Sw Ra [> SyH]


έν
πύλαις
θυγατρὸς BSAV 147 PhiloC (125B) CatP (PG 87.1728C) (SyH)]
: θυγατρῶν 296
πολλῶν BSAV 147 PhiloC (125B) CatP (PG 87.1728C) (SyH)]
: Σιών 254
+ stop AV 147 SyH
+: period Sw Tr
:+ colon HP Ra
+ stichus BSAV SyH Sw Ra
μυκτήρ
σου
+ comma HP
ώς
πύργος
τοῦ BSAV 147 CatP (PG 87.1728C)] > PhiloC (125C)
Διβάνου
+ comma 147
+ stop SyH
+ stichus BSA SyH Sw Ra
σκοπεύων
πρόσωπον
Δαμασκοῦ
+ stop V 147 SyH
+: period HP Sw Tr
:+ colon Ra
+ stichus BSA 147 SyH Sw Ra
+ commentary 147

**Song of Songs 7:6**

+ minor division $\nu\zeta$ 147mg

κεφαλή BSAV 147 PhiloC (128A) CatP (PG 87.1728D) (SyH]) > 253(>8)
σου BSAV 147 PhiloC (128A) CatP (PG 87.1728D) (SyH]) > 253(>8)
ἐπὶ BSA 147 PhiloC (128A) CatP (PG 87.1728D) (SyH]) > V~ 253(>8)
σὲ BSA 147 PhiloC (128A) CatP (PG 87.1728D) (SyH]) > V~ 253(>8)
φῶς BSAV 147 PhiloC (128A) CatP (PG 87.1728D) (SyH]) > 253(>8)
Κάρμηλος BSAV 147 PhiloC (128A) CatP (PG 87.1728D) (SyH]) > 253(>8)

: Καρμήλου 161 248 Compl
+ ἐπὶ V~
+ σὲ V~
+ stop AV 147 SyH
+ comma HP Sw Ra Tr
+ stichus BSA SyH Sw Ra

καὶ BSAV 147 CatP (PG 87.1728D]) > 253(>8) PhiloC (128B)
πλόκιον BSAV PhiloC (128B) CatP (PG 87.1728D]) > 253(>8)

: πλόκιον 147

: ἐμπλόκιον 161mg

: ornatus (et ornatus capitis tui) LaB LaH Ambr (Sab EP)

κεφαλής
σου
φῶς

πορφύρα BSAV 147 PhiloC (128B) CatP (PG 87.1728D])
Chapter 1

: πορφύραν CatP (Mai 407.29)
+ stop AV 147 [> SyH]
+: colon HP Tr
:+ comma Sw Ra
+ stichus BSA Sw Ra [> SyH]
+ paragraphus B
+< καὶ 254

βασιλεὺς BSA 147 PhiloC (128B) CatP (PG 87.1728D)]
: βασιλέως V

δεδομένος BSA 147 PhiloC (128B) CatP (PG 87.1728D)]
: δεδομένον V
: δεδομένος PhiloCms (128, n. 46)
έν

παραδρομαῖς
+ stop V 147 SyH
+ period HP Sw Ra
+ stichus BSA 147 SyH Sw Ra
+ paragraph Ra
+ commentary 147

Song of Songs 7:7

+ minor division νζ 147mg

τί BSAV 147 SyHmg PhiloC (129A) CatP (PG 87.1732C) (Fa)]

ωραίωθης 147 BSAV SyHmg PhiloC (129A) CatP (PG 87.1732C) (Fa)]
+ comma HP Sw

καὶ BSAV 147 SyHmg PhiloC (129A) CatP (PG 87.1732C)] > Fa
Chapter 1 The Old Greek Text

πί BSAV 147 SyHmg PhiloC (129A) CatP (PG 87.1732C) (Fa)]

ηδύνθης BAV 147 SyHmg CatP (PG 87.1732C) = MT]

: suavis (= ηδύνθης) LaH
: decora (= ηδύνθης) Vg
: suavis factura (= ηδύνθης) Ambr (Sag; Sab EP)
: tenatem (= ηδύνθης) Fa

: ηδυνήθης S PhiloC (129, n. 47; cf. VACCARI 12)
: iδρύνθης Cosmas (PG 40.20D)
: potens (= ηδυνήθης) LaB
: actaxpo (= ηδυνήθης) SaM SaTvid SaS

+ stop V 147 SyH
+ comma Sw Ra Tr
+ stichus BSA SyH Sw Ra
+= η PhiloC (129A)

ἀγάπη BSA 147 PhiloC (129A) CatP (PG 87.1732C)]

: ἀγαπην V
+: comma Sw Ra Tr
:+ question mark HP

ἐν

tuφαις BSAe 147 PhiloC (129A) CatP (PG 87.1732C)]

: tuφα[...]s A*
: τροφης (ἐναι τροφαις?) V

σου

+ stop V
+: period (exclamation) Tr
Song of Songs 7:8

τοῦτο BSA 147 PhiloC (129A) CatP (PG 87.1732C]) > V 253 LaH Ambr (Sag; Sab Mys) = MT

: τὸ 300

μέγεθος BSAV 147 253 PhiloC (129A) CatP (PG 87.1732C])

: status LaB

: magnitudo LaH

: statura Ambr (Sag; Sab Mys)

σου BSAV 147 253 PhiloC (129A) CatP (PG 87.1732C])

: tuus LaB

: tua LaH Ambr (Sag; Sab Mys)

+ stop SyH PhiloC (130A)

+: comma HP

:+ colon Sw

+ stichus BS SyH

ὥμοιοθή (with previous clause) AV 155 252 253 300 Nilus (CatP PG 87.1733C) Gra Ra]

: ὥμοιοθῆς B 147 PhiloC (129A; cf. VACCARI 12) CatP (PG 87.1732C) HP Sw

: ὥμοιοιοθῆτι S

: Ἀσάμαι (= ὥμοιοθῆς) SyH

: similis est (= ὥμοιοθῆς) LaH

: similis facta est (= ὥμοιοθῆ) LaB Ambr (Sag; Sab Mys)

τῷ BSAV 147 PhiloC (129A) Nilus (CatP PG 87.1733C)]

: τῷ CatP (PG 87.1732C)
Song of Songs 7:9

+ minor division \( \text{\text{\textless}\text{\textless}} \) starts \( B^{mg} \)
+ minor division \( \text{\text{\textgreater}\text{\textgreater}} \) 147\(^{mg} \)
+ rubric LaW-LaF V 161
+ stichus V
+ paragraphus V

εἰπὸν BSA PhiloC (129C) CatP (PG 87.1733B) = MT] > 147 157 159 [see next lemma]

: εἰπὸν V 253 = MT

: εἴτε CatP (PG 17.284B = Mai 412.30)

+: colon Tr

+: comma HP Tr

ἀναβήσομαι BSAV PhiloC (129C) Nilus (CatP PG 87.1736A) CatP (PG 87.1733B)]

: ἐπαναβήσομαι (for εἰπα ἀναβήσομαι) 147 157 159

: ἀναβήσομαι 155vid

ἐν A 106 147 157 159 161 252 254 Orgn (Del 3.787; cf. 3.102) PhiloC (129C) CatP (PG 87.1733B = PG 17.284B = Mai 412.30) Compl Gra Ra = MT]


HP Sw

: in (with accusative) LaB LaH Vg Ambr (Sag; Sab Mys)

τῷ

φοίνικι BA 147 PhiloC (129C) CatP (PG 87.1733B)]

: φοίνικεῖ (εἰ: φοίνικι) S

: φοίνικῇ (η: φοίνικι) V

+ stop AV 147

+: colon Tr

+: comma HP Sw Ra

+ stichus BSAV Sw Ra

+< καὶ S* 252 296 [> Sc-a]

κρατήσω
τῶν

ὑψεῖων

αὐτοῦ

+ stop V 147 SyH

+: period Tr

:+ colon HP Sw

:+ comma Ra

+ stichus BSA SyH Sw Ra

+ paragraphus B

+ minor division λγ starts Bmg

καὶ BSc.dAV 147 PhiloC (132A) CatP (PG 87.1733B) (SyH)] > S*

ἐσονται

δὴ BSAV 147 CatP (PG 87.1733B)] > PhiloC (132A)

: δὲ 253

: καὶ (= δὴ) SyH

μαστοὶ BSAV 147 PhiloC (132A)]

: μασθοὶ 253 CatP (PG 87.1733B)

σου

+ comma 147

ώς

βότρυες

τῆς BSAV 147 PhiloC (132A)] > CatP (PG 87.1733B)

ἀμπέλου

+ stop V 147 SyH

+ comma HP Sw Tr

+ stichus BSA SyH Sw Ra
Chapter 1  The Old Greek Text

+< ἀλλὰ PhiloC (132A; belongs to commentary?)
καὶ
ὁσμὴ
ῥυνῶς Bc.3SA 147 CatP (PG 87.1733B)]
: ῥυνῶν V 159 PhiloC (132A)
: ῥελνῶς (ἐλι.: ῥυνῶς) B*
σου
+ comma 147
ως
μῆλα
+ stop AV 147 SyH
+ comma HP Sw Tr
+ stichus BSAV SyH Sw Ra

Song of Songs 7:10
καὶ
+< ὁ BAε 106 147 155 161 248 252 253 296 PhiloC (132B) (SyH) Compl HP Sw [>
SA*V Nilus (CatP PG 87.1733D) CatP (PG 87.1733B) Ra]
λάρυγξ BSA PhiloC (132B) Nilus (CatP PG 87.1733D) CatP (PG 87.1733B)]
: λάρυ<γ>ξ V 147
σου BSAV 147 PhiloC (132B) Nilus (CatP PG 87.1733D)] > 252 CatP (PG 87.1733B)
ως
οῖνος
ὁ BS Gramin] > AV 106 147 155 157 159 161 248 252 253 296 300 PhiloC (132B) Nilus
(CatP PG 87.1733D) CatP (PG 87.1733B) Compl
ἀγαθὸς BSAV 147 PhiloC (132B) Nilus (CatP PG 87.1733D) CatP (PG 87.1733B)]
Chapter 1

The Old Greek Text

: optimum (tamquam vinum optimum) LaB, (tamquam vinum optimum) Ambr (Sab Fi)

: bonum (tamquam vinum bonum) LaH

+ stop A 147 SyH

+ comma HP Sw Tr

+ stichus BSA SyH Sw Ra

+ paragraphus BS

+ minor division \( \lambda \delta \) starts B\(^{mg} \)

+ rubric S-LaW-LaF

πορευόμενος

τῷ

ἀδελφίῳ [even VI]

μου

εἰς

εὐθύτητα BSAV PhiloC (132B) CatP (PG 87.1733B) HP Sw]

: εὐθύθητα (sic) Ra

: εὐθύτητας 147 159 Ald

+ stop AV 147 SyH

+ comma HP Sw Tr

+ stichus BSAV SyH Sw Ra

ıkaneous BSA 147 PhiloC (132C) CatP (PG 87.1733B)]

: εἰκανούμενος (εἰκά: ἰκανούμενος) V

+< ἐν A 106 155 161 252 296 300 CatP (PG 87.1733B) Compl Gra\(^{bra} \)

χείλεσίν BAV Sw Ra]

: χιλεσίν (χιλεσί: χείλεσίν) S

: χείλεσί 147 PhiloC (132C) CatP (PG 87.1733B) HP
μου
καὶ BSAV 147 PhiloC (132C)] > CatP (PG 87.1733B)

όδοοςιν
+ stop AV 147 SyH
+ period HP Sw Ra
+ stichus BSAV SyH Sw Ra
+ paragraph Sw Ra
+ commentary 147

Song of Songs 7:11
+ minor division ὅ 147mg

ἐγὼ
+< ἐν PhiloCmss (133A)

τῷ BSA 147 PhiloC (133A) CatP (PG 87.1736A)] > V
ἄδελφιδῷ BSA 147 PhiloC (133A) CatP (PG 87.1736A)]
: ἄδελφιδοὺς (sic: ἐγὼ ἄδελφιδοὺς μου) V

μου
+ comma HP Sw Ra Tr
+ stichus BA Sw Ra [> S]
καὶ BSAV PhiloC (133A) CatP (PG 13.213C) (SyH)] > CatP (PG 87.1736A = Mai 414.19)
[witnesses: add Nilus (CatP PG 87.1736B)]

ἐπʼ
ἐμὲ
ἡ
ἐπιστροφὴ
αὐτοῦ
[witnesses: remove Nilus (CatP)]
+ stop V 147 SyH
+ symbol for note 147red
+ period HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
+ paragraphus B

Song of Songs 7:12
+ rubric LaW-LaF
έλθε
+ comma Sw Ra Tr
ἀδελφοῦ BSA 147 PhiloC (133B) CatP (PG 87.1736C)]
: ἀδελφοῦς V
μοῦ
+ comma HP Sw Ra Tr
ἐξέλθωμεν
εἰς
ἀγρόν
+ stop AV 147 SyH
+ comma HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
ἀὐλοθῶμεν BSAV 147 PhiloC (133B) CatP (PG 87.1736C)]
: maneamus LaB LaH
: requiescamus Ambr (Sag; Sab AD)
ἐν
κώμας BSAV 147 PhiloC (133B) CatP (PG 87.1736C)]

: castellis (maneamus in castellis) LaB, (requiescamus in castellis) Ambr (Sag; Sab AD)

: vicis (maneamus in vicis) LaH

+ stop AV 147

+: period HP Tr

:+ colon Sw Ra

+ stichus BSA Sw Ra [> SyH]

**Song of Songs 7:13**

ἀπελῶνας

+ stop AV 147 SyH

+: period Tr

:+ colon HP

:+ comma Sw Ra

+ stichus BSAV SyH Sw Ra

ἰδωμέν BA 147 PhiloC (133C) CatP (PG 87.1736C)]

: εἰδωμέν SV

εἰ

ἡμηθεν

ἡ HP Sw Ra]

: ὁ Compl

ἀμπελὸς

+ stop V 147 SyH

+ comma HP Sw Ra Tr
+ stichus BSAV SyH Sw Ra

nection

the

+ stop 147

+ comma HP Sw Ra Tr

+ stichus SA

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

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+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

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+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

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+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

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+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

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+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

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+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

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+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

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+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

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+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

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+ stop AV 147 SyH

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+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

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+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

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+ stichus BSAV SyH Sw Ra

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+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

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+ stop AV 147 SyH

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+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

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+ stichus BSAV SyH Sw Ra

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+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the

+ stop AV 147 SyH

+ symbol for note 147red

+ period Tr

+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

nection

the
Chapter 1

The Old Greek Text

Page 314

Song of Songs 7:14

+ rubric LaW-LaF

οἱ BSAV 147 CatP (PG 87.1737B)]

: αἱ 106 296 PhiloC (136A)

μανδραγόρα BSV 147 PhiloC (136A) CatP (PG 87.1737B)]

: μανδραγόρας A

ἐδωκαν

ὁσμήν

+ αὐτῶν S 161mg 248 296

+ stop V 147 SyH

+: comma Sw Ra Tr

:+ colon HP Tr

+ stichus BSA 147 SyH Sw Ra

+ commentary 147

+ minor divisionζ 147mg

καὶ

ἐπὶ BSAV 147 PhiloC (136B) CatP (PG 87.1737B)]

: πρὸς (Arm4)

θύρας BSAV 147 PhiloC (136B) CatP (PG 87.1737B)]

: θύρας (Arm4)
Chapter 1
The Old Greek Text

ημῶν BSV 147 PhiloC (136B) CatP (PG 87.1737B)]
: ὑμῶν A 155

πάντα
+< τὰ V 106 147 161 248 253 254 PhiloC (136B) CatP (PG 87.1737B) Compl
ἀκρόδρυα BSAV 147 PhiloC (136B) CatP (PG 87.1737B)]
: pomifera LaB
: poma LaH Vg
: fetus arborum (omnes fetus arborum) Ambr (Sab EP)
+ stop SyH
+ comma Sw Ra Tr
+ stichus BSA SyH Sw Ra

νέα BSAV PhiloC (136C) CatP (PG 87.1737B)]
: νέα 147

πρὸς BSAV 147 PhiloC (136C) CatP (PG 87.1737B)]
: ac (nova ac vetera) LaB LaH
: et (nova et vetera) Vg Ambr (Sab EP)

παλαῖα BSAV]
: παλαῖα 147 PhiloC (136C) CatP (PG 87.1737B)
+ stop SyH
+ stichus SyH
+: δος 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr (Sab
EP) = MT] [vacat SaT]
+: δος V
+: quæcumque (= δος) ※LaH
:+ ἔδωκεν 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr (Sab EP) = MT]
:+ δέδωκεν (δεῦ δέδωκεν for ὅσα ἔδωκεν) V
:+ dedit ※LaH
:+ μοῦ V 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr (Sab EP) = MT]
:+ mihi ※LaH
:+ ἓ V 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr (Sab EP) = MT]
:+ μῆτρα 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr (Sab EP) = MT]
:+ ματὴ V
:+ mater ※LaH
:+ μοῦ V 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr (Sab EP) = MT]
:+ mea ※LaH
:+ stop V SyH
:+ comma Sw Ra Tr
:+ stichus V SyH

ἀδελφὸς BSA 147 PhiloC (136C) CatP (PG 87.1737B): cf. MT ἀδελφὸς
:+ ἀδελφὸς V 253
:+ frater Ambr (Sab EP) (NB: Ambr often uses frater to translate ἀδελφὸς)
:+ μοῦ BSAV 147 253 PhiloC (136C) CatP (PG 87.1737B)]
:+ meus (frater meus) Ambr (Sab EP)
:+ comma HP Sw Ra Tr
Chapter 1  The Old Greek Text

ετήρησά BSAV 147 PhiloC (136C) CatP (PG 87.1737B)]
: servavi (= ετήρησά) LaH Vg Ambr (Sab EP)
: servavit (= ετήρησέ) LaB

σοι BSAV 147 PhiloC (136C) CatP (PG 87.1737B)]
: tibi (servavi tibi) LaH Vg Ambr (Sab EP)
: mihi (servavit mihi) LaB
 + stop AV 147 SyH
 + symbol for note 147red
 + period HP Sw Ra Tr
 + stichus BSA SyH Sw Ra [> V]
 + paragraphus B
 + paragraph Ra

**Song of Songs 8:1**
 + rubric LaW

τίς BSAV 147 PhiloC (137B) CatP (PG 87.1737C)]
: quis LaB LaH Ambr (Sag; Sab OV)

δούν BSAV 147 PhiloC (137B)]
: δώσει CatP (PG 87.1737C)
: dabit LaB LaH Ambr (Sag; Sab OV)

σε BSAV 147 PhiloC (137B)] > LaB(~:) CatP (PG 87.1737C: see previous lemma)
: te LaH Ambr (Sag; Sab OV)

ἀδελφιδῶν BS Sw Ra]
: ἀδελφιδοῖν V 253
: ἀδελφόν Compl

: ἀδελφιδέ A 147 Thdt (200B) PhiloC (137B) CatP (PG 87.1737C) HP
λογίζωντα ΒΣΑΒ 147 ΦιλοC (137B) ΚατP (PG 87.1737C)] > Αμβρ (Σαγ Ις)

: 

: μαστούς ΒΣΑΒ 147 ΦιλοC (137B)]

: μασθούς 253 ΚατP (PG 87.1737C)

: ube

: μητρός ΒΣ ΦιλοC (137B) ΚατP (PG 87.1737C)]

: "AV 147

: matris ΒΣΑΒ LaH Ambr (Σαγ Ις; Sab OV)

: μου ΒΣΑΒ ΦιλοC (137B) ΚατP (PG 87.1737C)]

: σου 106 147

: meae (quis dabit fratrem meum tibi sugentem ube

: matris meae?) ΒΣΑΒ
Chapter 1

The Old Greek Text

Page 319

mege (quīs dābit te, frater, fratrem mihi lactentem ubera matris mege?) Ambr (Sab OV)

mege (quīs dābit te fratem, frater, lactentem ubera matris mege?) Ambr (Sag Is)

mege (quīs dābit te fratuelem meum tibi sugentem ubera matris mege?) LaH

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr

+ symbol for note 147mg

+ stichus BSA SyH Sw Ra

+< καὶ 296

eυροῦσα

σε BSAV 147 PhiloC (137D) CatP (PG 13.213D)] > 252 CatP (PG 87.1740A = PG 17.285A = Mai 417.28)

ἐξο

φιλήσω

σε

+ comma 147

+ stop V SyH

+ comma HP Sw Ra Tr

+ stichus SAV SyH

καὶ

γε BSAV 147 PhiloC (137D) CatP (PG 87.1740A)] > Athan (Mntf 2.123)

σι (τοῦ = καὶ γε οὐκ) SyH

οὐκ

ἐξουθενώσουσίν BS V 147 155 157 159 161 252 253 254 300 Sw Ra]

: ἐξουθενώσουσί 147 PhiloC (137D) CatP (PG 87.1740A) Compl HP

: ἐξουθενήσουσίν A Athan (Mntf 2.123) Gra
Chapter 1

The Old Greek Text

Page 320

: ἐξουδενώσεις 106
μοι BS*V Gra HP Sw Ra]
: μὲ Sc*A 106 147 155 157 159 161 252 253 254 300 Αthan (Mntf 2.123) PhiloC
(137D) CatP (PG 87.1740B) Compl
+ stop AV 147 SyH
+ period HP Sw Ra Tr
+ stichus BS SyH Sw Ra

Song of Songs 8:2

παραλήψωμαι BSAV Sw Ra]
: παραλήψωμαι 155vid
: παραλήψωμαι 147 PhiloC (140B) CatP (PG 87.1740B) HP
σὲ
+ stop 147
+: colon Tr
:+ comma HP Sw Ra
+: καὶ PhiloC (140B)
:+ et LaB LaH Ambr (Sag; Sab OV)
εἰςδὲω BAV 147 PhiloC (140B) CatP (PG 87.1740B)] > S* (mistakenly restored below)
σὲ BAV PhiloC 147 (140B) CatP (PG 87.1740B)] > S* (mistakenly restored below)
εἰς
οἶκον
μὴτρὸς BS PhiloC (140B) CatP (PG 87.1740B)]
: μῆς AV 147
μοι
+ comma 147
+ stop V SyH
+ stichus BSAV SyH Sw Ra
καὶ BSAV 147 PhiloC (140B) CatP (PG 87.1740B) (SaM SaT +SyH)] > (>6)Vg =
     MT(>6) [vacat Fa]
: et LaB +LaH Ambr (Sag; Sab OV)
+ εἰσδέω Sc.a (here mistakenly, then later erased)
+ σε Sc.a (here mistakenly, then later erased)
εἰς BSAV 147 PhiloC (140B) CatP (PG 87.1740B) (Fa SaM SaT +SyH)] > (>6)Vg =
     MT(>6)
: in LaB +LaH Ambr (Sag; Sab OV)
+< τὸ Athan (Mntf 2.123) PhiloC (140B) (Fa vid SaM SaT) [> SyH]
ταμεῖον B 147 [68 155 159 248 254 487] Athan (Mntf 2.123) PhiloC (140B) HP Sw] >
     (>6)Vg = MT(>6)
: ταμίου (νέοι: ταμεῖον) SV
: ταμεῖον A 106 157 161 252 253 296 300 CatP (PG 87.1740B) Compl Gra
: ταμίειον (sic) Ra
: ταμίον SaS Fa vid
: οὐσί (= ταμεῖον or ταμεῖον) SyH
: cubiculum LaB +LaH
: secretum Ambr (Sag; Sab OV)
τῆς BSAV 147 PhiloC (140B) CatP (PG 87.1740B) (Fa SaM SaT +SyH)] > (>6)Vg =
     MT(>6)
: eius LaB +LaH Ambr (Sag; Sab OV)
+ quae LaB +LaH Ambr (Sag; Sab OV)


συλλαβούοιτος BSAV 147 PhiloC (140B) CatP (PG 87.1740B) (Fa SaM SaT +SyH) >

(>6)Vg = MT(>6) (La) +LaH(~)

: concepit Ambr (Sag; Sab OV)

με BSAV 147 PhiloC (140B) CatP (PG 87.1740B) (Fa SaM SaT +SyH) > (6)Vg =

MT(>6)

: me LaB +LaH

: me (et in secretum eius quae concepit me) Ambr (Sag; Sab OV)

+ concepit (et in cubiculum eius quae me concepit) (~)LaB +LaH(~)

+ ibi Vg

+ me Vg

+ stop 147

+: διδαξείς 147 157 159 (*SyH) PhiloCmss (140B) Ald = MT [BSA PhiloCmss

(140B) CatP (PG 87.1740B) Fa LaB LaH SaM SaT SaS]

+: διδαξείς (ηνει: διδαξείς) V

+: docebis (ibi me docebis) Vg

+: doceatur (allusion) Ambrose (Sag): see SAGOT 56, n. 43

+ με V 147 157 159 (*SyH) Ald = MT [BSA PhiloC (140B) CatP (PG 87.1740B)

LaB LaH Fa SaM SaT SaS]

+ stop V 147 PhiloC (140B) SyH

+: period Tr

+: colon HP Sw Ra

+ stichus BSA SyH Sw Ra

ποτιώ

σε

ἀπό
+< τοῦ 296 CatP (PG 87.1740B)

οὖν

+ operosi (a vino operosi unguenti) Ambr (Sab OV)

tοῦ

μυρεψικοῦ BSAV 147 PhiloC (141A) CatP (PG 87.1740B)]

: μυρηψικοῦ (ητε: μυρεψικοῦ) SyHmg

+ stop V 147

+ comma HP Sw Ra Tr

+ stichus BSA Sw Ra

ἀπὸ

νάματος

ῥοῦν

μου Bc.2Bc.3SAV 147 PhiloC (141A) CatP (PG 87.1740B)]

: σου B* Sw

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSAV 147 SyH Sw Ra

+ paragraphus B

+ paragraph Ra

+ commentary 147

Song of Songs 8:3

+ minor division $\xi\alpha$ 147mg

+ rubric LaF

eὐώνυμος

αὕτου
υπό BSAV 147 PhiloC (141B) CatP (PG 87.1740C) (SyH)]

: ἐπὶ 106

τὴν
κεφαλὴν
μοῦ
+ stop V 147 SyH
+ comma HP Sw Ra Tr
+ stichus BSAV SyH Sw Ra

καὶ

ἡ BS 147 PhiloC (141B) CatP (PG 87.1740C) HP Sw Ra] > A Gra

δεξιὰ
αὐτοῦ
+ comma 147

περιλήμψεται BSAV Sw Ra]

: περιλήμψεται 147 PhiloC (141B) CatP (PG 87.1740C) HP

: παραλήμψεται Ald

μὲ
+ stop V 147 SyH
+ period HP Sw Ra Tr
+ stichus BSAV SyH Sw Ra
+ paragraphus B
+ paragraph Sw

**Song of Songs 8:4**

+ rubric LaW-LaF V 161
+ stichus V
 Chapter 1

The Old Greek Text

Page 325

+ paragraphus V

🇬🇷

 تماما

+ comma Sw Ra Tr

θυγατέρες

Ἰερουσαλήμ]

: ἡ μὴ BSAV

: ἡ μὴ 147

: Ἰερουσαλήμ PhiloC (141C) CatP (PG 87.1740D) HP

: Ἰερουσαλήμ Ra

+ stop AV SyH

+ comma Sw Ra Tr

+ stichus BSA SyH Sw Ra

ἐν BSAV 68 106 147 157 159 161 248 252 253 254 296 300 (SyH) PhiloC (141C) CatP (PG 87.1740D) Compl Ald Gra Sw Ra] > [487] HP (>9)Ambr (Sab EP) = MT(>9)

τὰς BSAV 68 106 147 157 159 161 248 252 253 254 296 300 (SyH) PhiloC (141C) CatP (PG 87.1740D) Compl Ald Gra Sw Ra] > [487] HP (>9)Ambr (Sab EP) = MT(>9)

δύναμεσιν BSAV 68 106 155 157 159 161 248 252 253 254 296 300 (SyH) Compl Ald Gra Sw Ra] > [487] HP (>9)Ambr (Sab EP) = MT(>9)

: δύναμεσι 147 PhiloC (141C) CatP (PG 87.1740D)

καὶ BSAV 68 106 147 155 157 159 161 248 252 253 254 296 300 (SyH) PhiloC (141C) CatP (PG 87.1740D) Compl Ald Gra Sw Ra] > [487] HP (>9)Ambr (Sab EP) = MT(>9)
Chapter 1 The Old Greek Text

έν BSAV 147 (SyH) PhiloC (141C) CatP (PG 87.1740D) > (>9)Ambr (Sab EP) = MT(>9)

ταῖς BSAV 147 (SyH) PhiloC (141C) CatP (PG 87.1740D) > (>9)Ambr (Sab EP) = MT(>9)

ἰσχύςεσιν BSAV (SyH) Sw Ra] > (>9)Ambr (Sab EP) = MT(>9)

: ἑσχύςεσι 147 PhiloC (141C) CatP (PG 87.1740D) HP

τοῦ BSAV 147 (SyH) CatP (PG 87.1740D)] > (>9)Ambr (Sab EP) = MT(>9) PhiloC (141C)

ἀγροῦ BSAV 147 (SyH) PhiloC (141C) CatP (PG 87.1740D)] > (>9)Ambr (Sab EP) = MT(>9)

+ stop V 147 SyH

+: colon HP Tr

+: comma Sw Ra

+ stichus BSA SyH Sw Ra

τί SA 106 147 155 157 159 161 248 252 PhiloC (141C) CatP (PG 87.1740D) Compl Ald Gra Ra = MT]

: ἐὰν BV [68 253 254 296 300 487] Sw HP (cf. 2:7; 3:5 and Orgn in CatP PG 17.285A)

: ne Vg Ambr (Sab EP)

: quid LaB

: quod LaH

: ιδαι (= τί) SyH

ἐγείρητε BS 106 147 155 157 159 161 248 252 PhiloC (141C) CatP (PG 87.1740D)

Compl Ald Gra Ra]

: ἐγείρηται (αινε ἐγείρητε) AV 147

: ἐγείρεται 155
Chapter 1

The Old Greek Text

: levetis LaB
: levastis LaH
: suscitetis Vg Ambr (Sab EP)
+ stop A 147
καὶ BSAV 147 PhiloC (141C) CatP (PG 87.1740D)]
: et LaB LaH Vg Ambr (Sab EP)
τί Sc.aA 147 155 157 159 161 248 252 Compl Ald Gra Ra = MT] > B*S* 106 PhiloC
(141C) CatP (PG 87.1740D) Vg Ambr (Sab EP)
: ἔδειν Bc.2Bc.3V [68 253 254 296 300 487] Sw HP (cf. 2:7; 3:5)
: quid LaB
: quod LaH
: ἀγάπη (= καὶ τί) SyH
ἔξεγείρητε B 106 157 159 248 252 PhiloC (141C) CatP (PG 87.1740D) Compl Ald Gra
Sw Ra HP]
: ἔξεγείρητε (λύει: ἔξεγείρητε) S
: ἔξεγείρηται (αἰλεί: ἔξεγείρητε) AV 147 161
: ἔξεγείρηται 155
: suscitetis LaB
: suscitastis LaH
: resuscitetis Ambr (Sab EP)
τὴν BSAV 147 PhiloC (141C) CatP (PG 87.1740D)] > Ald
ἀγάπην BSAV 147 PhiloC (141C) CatP (PG 87.1740D)]
: caritatem (quid levetis et quid suscitetis caritatem) LaB
: dilectionem (quod levastis et quod suscitastis dilectionem) LaH
: dilectionem (ne suscitetis et resuscitetis dilectionem) Ambr (Sab EP)
Chapter 1

The Old Greek Text

+ stop A
+ comma Ra
+ stichus A

εῶς

ἀν BSAV 147 CatP (PG 87.1740D)] > 161 248
: οὐ 300vid PhiloC (141C)

θελήσῃ BSAV 147 PhiloC (141C) CatP (PG 87.1740D)]
: θελήσει 155
+ stop AV 147 SyH
+ period HP Sw Ra Tr
+ symbol for note 147red
+ stichus BSAV SyH Sw Ra
+ paragraphus BS
+ paragraph Sw Ra

Song of Songs 8:5

+ minor division με starts Bmg
+ rubric S-LaW-LaF

tίς

αὕτη

ἡ BSA 147 CatP (PG 87.1740D)] > V 252 PhiloC (141D)

ἀναβαίνουσα

λελευκανθισμένη SA 147 PhiloC (141D) CatP (PG 87.1740D) HPtxt Ra]
: λελευκαθισμένη B Sw
: λελευκανθισμένη (sic) HPlem
: λελευκανθησμένη (ἡνί: λελευκανθισμένη) V
Chapter 1  The Old Greek Text

: candida LaB Ambr (Sag)
: dealbata LaH Ambr (Sab EP)
: \( \text{μήση} \) \( (= \lambda \epsilon \lambda \epsilon \nu \kappa \alpha \nu \theta i \sigma \mu \epsilon \nu \eta) \) SyH
: \( \text{ἀπὸ} \) Compl (Vg) = MT; cf. Hexapla
+ \( \text{ἐρήμου} \) Compl (Vg) = MT; cf. Hexapla
+ deliciis Vg
+ affluens Vg
+ et Vg
+ stop AV SyH
+ comma HP Sw Tr
+ stichus BSA SyH Sw Ra

Song of Songs 8:5.2

ἐπιστηριζομένη BSAV 147 PhiloC (141D) CatP (PG 87.1740D)]
: ἐπιστηριζομένη A Gra
ἐπὶ
tὸν
ἀδελφὸν BSA 147 PhiloC (141D) CatP (PG 87.1740D)]
: ἀδελφὸν V 253

αὐτῆς
+ stop AV 147 SyH
+ question mark HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
+ paragraphus BS
+ paragraph Sw
**Song of Songs 8:5.3**

+ minor division \( \lambda \) starts B\(^{mg}\)
+ rubric S-LaW-LaF A 161

\( \uprho \)
\( \mu \eta \lambda \omicron \)
\( \epsilon \xi \eta \gamma \epsilon \rho \alpha \)

\( \sigma \epsilon \)
+ stop AV SyH
+: period Tr
:+ colon HP Sw Ra
+ stichus BSAV SyH Sw Ra

**Song of Songs 8:5.4**

+ rubric V [in upper margin. Klostermann places it at beginning of verse]
+ stichus V
+ paragraphus V

\( \epsilon \kappa \epsilon \) BSAV PhiloC (144B) CatP (PG 87.1741C) (SyH)] > (6)147 155 159: \( \cap \) (6)
\( \omega \delta \iota \nu \eta \sigma \epsilon \) BSAV Sw Ra (SyH)] > (6)147 155 159: \( \cap \) (6)

: \( \omega \delta \iota \nu \eta \sigma \epsilon \) PhiloC (144B) CatP (PG 87.1741C) HP
\( \sigma \epsilon \) BSAV PhiloC (144B) CatP (PG 87.1741C) (SyH)] > (6)147 155 159: \( \cap \) (6)
\( \eta \) BSAV PhiloC (144B) CatP (PG 87.1741C) (SyH)] > (6)147 155 159: \( \cap \) (6)
\( \mu \mu \tau \tau \rho \) BS PhiloC (144B) CatP (PG 87.1741C) (SyH)] > (6)147 155 159: \( \cap \) (6)

: \( \mu \mu \tau \tau \rho \) AV

\( \sigma \omega \) BSV PhiloC (144B) CatP (PG 87.1741C) (SyH)] > (6)147 155 159: \( \cap \) (6)
+ stop SyH
+: colon Tr
Chapter 1 The Old Greek Text

Song of Songs 8:5.5

ἐκεῖ BSAV 147 PhiloC (144B) CatP (PG 87.1741C) (LaH SyH)] > LaB(>6)

ωδίνησέν BSAV 147 (SyH) Sw Ra = MT] > LaB(>6)

: ωδίνησέ PhiloC (144B) CatP (PG 87.1741C) HP

: genuit LaH

σὲ BSAV 147 PhiloC (144B) CatP (PG 87.1741C) (LaH SyH)] > LaB(>6)

ἡ BSAV 147 (SyH) PhiloC (144B) CatP (PG 87.1741C)] > LaB(>6)

τεκοῦσά BSAV 147 PhiloC (144B) CatP (PG 87.1741C) (SyH)] > LaB(>6)

: mater LaH

σου B*S* Sw Ra (LaH)] > LaB(>6)

: σὲ Bc. Sc.aAV 147 PhiloC (144B) CatP (PG 87.1741C) (SyH) HP

: σαί (αἱ/ε: σὲ) 155

+ μῆτρα 155

+ σου 155

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ symbol for note 147red

+ stichus BSA SyH Sw Ra

+ paragraph Sw

Song of Songs 8:6

[witnesses: add Orgn (CatP)]

θές BSAV 147 Orgn (CatP PG 17.285B) PhiloC (144B) CatP (PG 87.1741D)]

: περιθοῦ 161mg
με
ως
σφραγίδα Sw Ra]
: σπραγίδα (sic) HP
+ stop Avid
[witnesses: remove Orgn (CatP)]
ἐπὶ
tην
καρδίαν
σου
+ stop V 147 SyH
+ comma HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
ως
σφραγίδα Sw Ra]
: σπραγίδα (sic) HP
ἐπὶ
tον
βραχίονά
σου
+ stop V 147 SyH
+ colon HP Sw Ra Tr
+ stichus BSA SyH Sw Ra
ότι BSAV 147 PhiloC (144C) CatP (PG 87.1741D)] > 252mg
κραταία BSAV 147 PhiloC (144C) CatP (PG 87.1741D)]
: ἀκαταμάχητος 252mg
Chapter 1

The Old Greek Text

Page 333

ως

+< ὁ V

θανατος

+ comma 147

+< η 161 248 252<mg Chrys (Mntf 10.309) CatP (PG 87.1741D) Compl

ἀγάπη

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

σκληρος BSV 147 PhiloC (144C) CatP (PG 87.1741D)]

: σκληρὸν A

ως

ἀδης

ζηλος SAV 147 PhiloC (144C) CatP (PG 87.1741D)]

: ζηλος (vid) B*

: ζηλος (ζ sup ras) Bc

+ stop AV 147 SyH

+: period Tr

:+ colon HP Sw Ra

+ stichus BSAV 147 SyH Sw Ra

+ commentary 147

+ minor division δγ 147<mg

περίπτερα BSA 147 SyH<mg PhiloC (145A) CatP (PG 87.1744A)]

: περίστερα V

: σπινθῆρες 253

: <circa pinnas> LaB
Chapter 1  The Old Greek Text

: circumsepta LaH
: alæ Ambr (Sab EP)
αὕτης BSVA 147 PhiloC (145A) CatP (PG 87.1744A)]
: <eius> LaB
: eius LaH Ambr (Sab EP)
+ comma 147
+< ως 254
περιπτερα BSAc 147 PhiloC (145A) CatP (PG 87.1744A)]
: περιπτερα (sic) A*vid [Sw puts this two words earlier]
: περιπτερα V
: σπινθηρες 253
: circa pinnas LaB
: circumsepta LaH
: alæ Ambr (Sab EP)
πυρὸς BSAV 147 253 PhiloC (145A) CatP (PG 87.1744A)]
: ignis LaB LaH Ambr (Sab EP)
+ stop 147 253
+ comma HP Sw Ra Tr
+ et Ambr (Sab EP)
+ ἄνθρακες Sc.aV 147 157 159 253 CatP (PG 87.1744A) Ald
+ πυρὸς Sc.aV 147 157 159 253 CatP (PG 87.1744A) Ald
φλόγες BScaA 147 157 159 253 PhiloC (145A) CatP (PG 87.1744A) Ald]
: φλόγεις (sic) V
: φλογὸς S*
: aemulatio (<circa pinnas eius> circa pinnas ignis aemulatio eius) LaB
Chapter 1
The Old Greek Text

: flammae LaH, (alae eius alae ignis et flammae) Ambr (Sab EP)

: i.1Ua. (= φλόγες) SyH: cf. MT (רֵדָה) [The words i.1Ua. are crowded, as if added later]

+ ἀνθρακεῖς PhiloC mss (145A)

+ πυρὸς PhiloC mss (145A)

αὐτῆς BSAV 147 157 159 253 PhiloC mss (145A) CatP (PG 87.1744A) Ald] > PhiloC mss (145A) Ambr (Sab EP)

: eius LaB LaH

: o. (= αὐτοῦ or αὐτῆς) SyH

+ stop A 147 SyH [> V]

+: period HP Tr

:+ colon Sw Ra

+ stichus BSA SyH Sw Ra

Song of Songs 8:7

ūḏwəp

πολὺ

+ comma 147

+ stop A

οὺ

δυνήσεται

σβέσαι BSAV 147 PhiloC (145B) CatP (PG 87.1744A)] > 106(~)

τὴν

ἀγάπην

+ σβέσαι 106(~)

+ stop AV 147 SyH
Chapter 1 The Old Greek Text

+ comma HP Sw Ra Tr
+ stichus BSAV SyH Sw Ra
καὶ
ποταμοὶ
οὐ BSAV 106 155 161 296 PhiloC (145B) CatP (PG 87.1744A)] > 147 159
συγκλύσουσιν B ca. 147 159 PhiloC (145B) CatP (PG 87.1744A)]
: συνκλύσουσιν (υκνγκ: συγκλύσουσιν) B*SV
: συγκλείσουσιν (εινυ: συγκλύσουσιν) 106
: συνκλύσουσιν (υκνγκ,ινύ: συγκλύσουσιν) A
: συνκλήσουσιν (υκνγκ,ηνυ: συγκλύσουσιν) 155
: συγκυκλύσουσιν 161
: συγκλύωσιν 296
αὐτῆν
+ stop V 147 SyH
+ symbol for note 147
+: period Tr
:+ colon HP Sw Ra
+ stichus BSAV SyH Sw Ra
εἶν
δῷ BSAV 147 CatP (PG 87.1744D)]
: δώη (sic) 300
: δώσει PhiloC (145C)
ἀνὴρ
τὸν BA 106 155 252 300 Gra Sw Ra] > (~)SV 147 [68 157 159 161 248 253 254 296 487] PhiloC (145C) CatP (PG 87.1744D) HP(~)
πάντα
+ τὸν (−)SV 147 [68 157 159 161 248 253 254 296 487] PhiloC (145C) CatP (PG 87.1744D) HP(−)

βίον
αὐτοῦ
ἐν
τῇ BSAV 147 PhiloC (145C) CatP (PG 87.1744D)] > 296

ἀγάπη
+ comma 147
+ stop AV
+ comma HP Sw Ra Tr
+ stichus BSA Sw Ra

ἐξουδενώσει BSAV 147 PhiloC (145C) CatP (PG 87.1744D)]
: contemptu LaB Ambr (Sab EP)

ἐξουδενώσοσιν BV 147 PhiloC (145C) CatP (PG 87.1744D) HP Sw Ra]
: ἐξουδενήσοσιν A Gra
: ἐξουδενήσοσιν S
: contemptus Ambr (Sab EP)
: contempnent LaB
: contemnent LaH

αὐτῶν BSAV 147 155ε:* PhiloC (145C)]
: αὐτὴν 155* CatP (PG 87.1744D)
: eum LaB LaH
: erit (contemptu contemptus erit) Ambr (Sab EP)
+ stop V 147 SyH
+ period HP Sw Ra Tr
+ stichus BSA 147 SyH Sw Ra
+ paragraphus B
+ paragraph Sw Ra
+ commentary 147

Song of Songs 8:8
+ minor division $\xi 147$mg
+ rubric LaW-LaF V 161
+ stichus V
+ paragraphus V
+ & $\dot{\eta}$ 300

άδελφη

$\dot{\eta}$μυν Β*Βc>2S* 252 253 Sw Ra = MT]
: $\dot{\eta}$μων Βc.2Βc>2Sc.aAV 147 [68 106 155 157 159 161 248 254 296 300 487] PhiloC
(148A) CatP (PG 87.1745A) HP

μικρὰ
+ stop A
+ comma Tr

καί

μαστοὺς BSAV 147 PhiloC (148A)]
: μασθοὺς 253 CatP (PG 87.1745A)

οὐκ

ἐχεί
+ stop V 147 SyH
+ symbol for note 147mg
+: period Tr
: colon HP Sw Ra
+ stichus BSAV SyH Sw Ra

τί

ποιήσωμεν BSA 147 PhiloC (148C) CatP (PG 87.1745C)]

: ποιήσωμεν V 106 159 Compl Ald

τί

ἀδελφή

ήμων

+ comma HP

+ stichus BSA Sw Ra

ἐν

ήμερα

+ comma Ra

ἐὰν BV PhiloC (148C)] > 106; (in die qua loquetur in ea?) Ambr (Sab EP)

: ἡν SA 147 155 159 161 248 CatP (PG 87.1745C) Compl Gra

λαλήθη BSAV 147 PhiloC (148C) CatP (PG 87.1745C)]

: ἡλαλήθη 106

ἐν BSAV 147 PhiloC (148C) CatP (PG 87.1745C)] > 300

: περὶ 254

αὐτή BSAV 147 CatP (PG 87.1745C)]

: αὐτῆς 254

: αὐτῷ PhiloC (148 n. 39)

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr
+ stichus BSA SyH Sw Ra

Song of Songs 8:9

εἰ
τείχος Βc.2Bc.3 147 PhiloC (148C) CatP (PG 87.1745C)]
: τείχος (Ἑλε: τείχος) B*SAV
έστιν Sw Ra]
: έστι HP
+ comma 147 HP Sw Ra Tr
οἰκοδομήσωμεν BSAV 147 PhiloC (148C) CatP (PG 87.1745C)]
: οἰκοδομήσωμεν 300 Compl
έπι' BSAV 147 PhiloC (148C) CatP (PG 87.1745C)]
: ἐπάνω 252mg
: ἐν 300
αὐτὴν BSAV 147 PhiloC (148C) CatP (PG 87.1745C)]
: αὐτῆς 252mg
: αὐτή 300
ἐπάλξεις BSA 147 PhiloC (148C) CatP (PG 87.1745C)]
: ἐπάλξει (sic) 106
: ἐπάλξεις (Ἑλε: ἐπάλξεῖς) V
: ἐπαύλεις Gra
: turres LaB
: laminas LaH
: receptacula Ambr (Sab EP)
ἀργυρᾶς BSAV 147 PhiloC (148C) CatP (PG 87.1745C) Gra] > SyHtxt Ambr (Sab EP)
: ἀργυρᾶς (sic) 106
Chapter 1 The Old Greek Text

: ἡμέρα (= ὀργυρᾶς) *SyHmg [cp. ἡμέρα in 8:11]

: argenteas LaB LaH

+ stop V 147 SyH

+: period Tr

:+ colon HP Sw Ra

+ stichus BSA SyH Sw Ra

καὶ BSAV 147 CatP (PG 87.1745C) (SyH)] > PhiloC (149A)

εἰ BSAV 147 PhiloC (149A) CatP (PG 87.1745C) (SyH)]

: ἡ S*

θύρα

ἐστὶν BSAV Sw Ra]

: ἐστὶ 147 PhiloC (149A) CatP (PG 87.1745C) HP

+ comma HP Sw Ra Tr

διαγράψωμεν BSAV 147 PhiloC (149A) CatP (PG 87.1745C)]

: διαγράψωμεν V300

ἐπ’

αὐτῆν

σανίδα BSAV 147 PhiloC (149A) CatP (PG 87.1745C)]

: tabulam LaB LaH

: tabulas Ambr (Sab EP)

κεδρίνην BSAV 147 PhiloC (149A) CatP (PG 87.1745C)]

: cedrinam LaB LaH

: cedrinas Ambr (Sab EP)

+ stop V 147 SyH

+ period HP Sw Ra Tr
Song of Songs 8:10

+ minor division \(\lambda\) starts B\(^m\)g
+ minor division \(\zeta\) 147\(^m\)g
+ rubric S-LaW-LaF V 161
+ stichus V
+ paragraphus V

\(\gamma\)ω

\(\tau\iota\iota\chi\varsigma\) BSA 147 PhiloC (149B) CatP (PG 87.1748A)]
: \(\tau\iota\chi\varsigma\) (\(\iota\ne\iota\): \(\tau\iota\iota\chi\varsigma\)) V
+ comma HP Sw Ra Tr

καί

+< \(\omicron\) S 147 157 159 PhiloC (149B) Ald

\(\mu\alpha\sigma\tau\omicron\iota\) BSAV 147 PhiloC (149B)]
: \(\mu\alpha\sigma\theta\omicron\iota\) 253 CatP (PG 87.1748A)

\(\mu\omicron\nu\)

\(\omicron\) SAV 147 159 PhiloC (149B) CatP (PG 87.1748A) HP Ra] > B Sw

\(\pi\omicron\rho\gamma\omicron\omicron\) BSAV PhiloC (149B) CatP (PG 87.1748A)]
: \(\pi\omicron\rho\gamma\omicron\omicron\) 147 159 (SyH)
+ stop AV 147 SyH
+ symbol for note 147
+: period Tr
Chapter 1

The Old Greek Text

Page 343

:+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

έ γω

ημην BSA 147 PhiloC (149C) CatP (PG 87.1748A)]

: ημην (νή: ημην) V

έ ν

ὁφθαλμοῖς

αὐτοῦ SAV 106 147 155 157 159 161 248 252 253 254 300 PhiloC (149C) CatP (Mai 424.16) Compl Ald Gra Ra = MT]

: αὐτῶν B [68 296 487] CatP (PG 87.1748A) HP Sw

: eiusmod (= αὐτοῦ) LaB LaH

: νηφ (= αὐτοῦ) Fa SaM SaT SaS

: ῥε (= αὐτοῦ) SyH

ως BSV PhiloC (149C) CatP (PG 87.1748A) Gra[min] > A 147 155 157 159 252 Ald

eυρίσκουσα

eἰρηνην BAV 147vid PhiloC (149C) CatP (PG 87.1748A) (SyH)]

: χάριν S

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraph Ra

+ commentary 147

Song of Songs 8:11

+ major division E starts Bmg

+ minor division Ε 147mg
Chapter 1  The Old Greek Text  Page 344

άμπελῶν
έγενήθη BSV 147 PhiloC (149C) CatP (PG 87.1748B)]
: έγενήθην A
τῷ
Σαλωμῶν BA HP Sw]
: Σαλωμῶν Ra
: Σαλωμῶν S
: Σαλωμῶν V 147 161 PhiloC (149C) CatP (PG 87.1748B)
: coxomon SaM SaT SaS
+ comma 147
έν
Βεελαμῶν AV CatP (PG 87.1748B)]
: Βεελαμῶν S PhiloC (149C)
: Βεεθλαμῶν B 68 Sw
: Βαλαμῶν 106
: Βαβεελαμῶν 147
: Βεβεελαμῶν 157
: Βεβεελιμῶν 159
: Βεελανῶν 254
: Βελαμῦν (Arm1)
: Βεελμαυῶν (Arm14, Veneta)
: Βεελαμῶν Ra
: Βα(ε)λαμῶν SaM
: Βαεελαμῶν SaT
: Βεεελαμῶν SaS
: Βελαμωθεγ Fa
Chapter 1

The Old Greek Text

Page 345

\[ \text{\textit{iv}} \]

\[ \text{\textit{X}} \text{\textit{on}} \text{\textit{t}} \text{\textit{i}} \text{\textit{p}} \text{\textit{l}} \text{\textit{h}ο} \eta \text{\textit{252}} \text{\textit{mg}} = \text{Aquila} \]

\[ \text{\textit{ea que habet populos \textit{Vg}} \]

+ stop AV 147 SyH

+: period Tr

+: colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

\[ \text{\textit{εδωκεν \textit{BSV Sw Ra}]} \]

\[ \text{\textit{εδωκε PhiloC (149C) CatP (PG 87.1748C) HP}} \]

\[ \text{\textit{εδωκα 147 296}} \]

\[ \tauον \]

\[ \alpha\mu\pi\epsilon\lambdaωνα \]

\[ \alpha\upsilon\upsilon \]

\[ \tauο\zeta \]

\[ \tauη\rho\epsilon\omicron\sigmaιν \]

+ stop AV 147 SyH

+: colon HP Tr

+: comma Sw Ra

+ stichus BSA SyH Sw Ra

\[ \alpha\nu\nu\nu \textit{BSV 147 PhiloC (152A) CatP (PG 87.1748C) (SyH) Gra}^{\min} \textit{]} > \text{A(>7)} \]

\[ \omicron\iota\sigma\epsilon\iota \textit{BS 147 PhiloC (152A) CatP (PG 87.1748C) (SyH) Gra}^{\min} \textit{]} > \text{A(>7)} \]

\[ \omicron\iota\sigma\epsilon\iota (i\nu\epsilon \iota: \omicron\iota\sigma\epsilon\iota) \textit{V} \]

\[ \epsilon\nu \textit{BSV 106 147 161 248 252 296 PhiloC (152A) CatP (PG 87.1748C) (SyH) Gra}^{\min} \textit{]} > \text{A(>7)} \]

\[ \kappa\alpha\rho\pi\omicron\nu \textit{BSV 147 PhiloC (152A) CatP (PG 87.1748C) (SyH) Gra}^{\min} \textit{]} > \text{A(>7)} \]
Chapter 1  The Old Greek Text  Page 346

καὶ ὁ αὐτὸς ΒSV 106 147 161 248 252 296 PhiloC (152A) CatP (PG 87.1748C) (SyH)

\[ \text{Gra}^{\text{min}} ] > \text{A}(>7) \]

+ comma 147

χιλίους S 147 PhiloC (152A) CatP (PG 87.1748C) \[ \text{Gra}^{\text{min}} ] > \text{A}(>7) \]

: χειλίους (εἰνὲ: χιλίους) BV

ἀναλώσ S 300 PhiloC (152A) CatP (PG 87.1748C) Compl

: ἀναλώσ ( = ἀναλώσ) SyH

+ αὐτοῦ S* [ > Sc.a]

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BS 147 SyH Sw Ra [ > A]

+ paragraphus B

+ commentary 147

\textbf{Song of Songs 8:12}

+ minor division \( \lambda \eta \theta \) (i.e. \( \lambda \eta \) and \( \lambda \theta \) combined) starts \( \text{B}^{\text{mg}} \)

+ minor division \( \zeta \zeta \) 147\( ^{\text{mg}} \)

+< ὁ CatP (PG 87.1749A)

ἀμπελῶν

μου

ἐμὸς

ἐνώπιόν

μου

+ stop V 147 SyH
The Old Greek Text

χίλιοι AV 147 157 253 PhiloC (152A) CatP (PG 87.1749A)]

τοι S 147 159 161 254 Ald Gramin

Σαλωμών BA Sw]

καί

οι
διακόσιοι

τόις

ton

καρπῶν

αὐτῶν

eius

+ stop V

+ symbol for note 147red

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraphus BS

+ paragraph Sw Ra
Song of Songs 8:13

+ minor division oref starts Bmg
+ rubric S-LaW-LaF

ò BSAV 147 PhiloC (152C) CatP (PG 87.1752B)]

: oi 254
καθήμενος BSAV 147 PhiloC (152C) CatP (PG 87.1752B)]

: καθήμενοι 254

έν
κηποις
+ stop V SyH
+ comma HP Sw Ra Tr
+ stichus BSV SyH Sw Ra [> A]
+< καί 254

έταιροι BA 147 PhiloC (152C) CatP (PG 87.1752B) = MT]

: ἐτεροι (ἐναι: ἐταῖροι) SV 155 254
: μοι (= ἐτεροι) SyH

προσέχουτες
+ eum LaH
+ colon Tr
+ stichus SA
+ sense break PhiloC (152C) Nilus (CatP PG 87.1752C)

τῷ BAV]

: τῷ S 161mg 254 296 PhiloC (152C) Nilus (CatP PG 87.1752C)
: τῆς 147 157 159 300 CatP (PG 87.1752B) Ald

φωνῇ BAV]
Chapter 1

The Old Greek Text

: φωνήν S 161mg 254 296 PhiloC (152C) Nilus (CatP PG 87.1752C)

: φωνῆς 147 157 159 300 CatP (PG 87.1752B) Ald

: voci LaB Ambr (Sab EP)

: vocem LaH

σου BSAV 147 PhiloC (152C) Nilus (CatP PG 87.1752C) CatP (PG 87.1752B)]

: tuae LaB Ambr (Sab EP)

: tuam LaH

+: colon Sw Ra

:+ comma 147 HP

ἀκούτισών BSAV 147 PhiloC (152C) Nilus (CatP PG 87.1752C) CatP (PG 87.1752B)]

: auditum LaB

: auditam (vocem tuae auditam fac = φωνήν σου ἀκούτισών με) LaH

: vocem tuae insinua Ambr (Sab EP)

με BSAV 147 Nilus (CatP PG 87.1752C) CatP (PG 87.1752B)]

: μου PhiloC (152C)

+ præsta (interdentes voci tuae, auditum mihi præsta) LaB

+ fac (vocem tuae auditam fac = φωνῆν σου ἀκούτισών με) LaH

: mihi LaB, (amici intendentes sunt voci tuae: vocem tuae insinua mihi) Ambr (Sab EP)

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraph Sw Ra

Song of Songs 8:14

+ rubric LaF
φύγε BSV 147 PhiloC (152D) Cyril (CatP PG 87.1753B) Nilus (CatP PG 87.1752C)
    CatP (PG 87.1752B) HP Sw Ra]

: φεύγε A 106 Gra
+ comma Sw Ra Tr

άδελφιδέ BSA 147 PhiloC (152D) CatP (PG 87.1752B)]

: άδελφιδοῦς V

μου BSc.aAV 147 PhiloC (152D) CatP (PG 87.1752B)] > S*
+ comma HP Sw Ra Tr

καὶ

όμοιώθητι

τῇ

dορκάδι

+ stop AV 147 SyH
+ comma HP
+ stichus BSA SyH Sw Ra

η

tῷ BS PhiloC (152D) CatP (PG 87.1752B) Gramin] > A 147 155 157 159 300

: τῇ V

νεβρῷ

tῶν BSc.aAV 147 PhiloC (152D) CatP (PG 87.1752B) Gramin] > S*A 155 300

ἐλάφων

ἐπὶ

< τὰ SAV 147 155 157 159 254 296 PhiloC (153A) (SyH) Ald Gra [> B PhiloC
    (152D) CatP (PG 87.1752B) HP Sw Ra]

ὀρη
Chapter 1

The Old Greek Text

Page 352

+< τῶν [68 254 487] PhiloC (153A) (SyH) HP [> BSAV 106 147 155 157 159 161 248 252 253 296 300 PhiloC (152D) CatP (PG 87.1752B) Compl Ald Gra Sw Ra]

ἀρωμάτων BS\textsuperscript{c}AV 147 PhiloC (153A) CatP (PG 87.1752B) (LaB LaH SyH)]

: κοιλωμάτων S\*A 254 PhiloC (152D): cf. SS 2:17

+ stop V SyH

+ :— 147

+ period HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

+ paragraphus BS

+ commentary SyH

\textbf{Subscriptio}

+ coronis BSAV SyH

+ τέλ(ος) \textsuperscript{147red} 147

+ expliciunt LaB

+ ἔνδα SyH

+ τοῦ \textsuperscript{147red} 147

+ Ἔνδυ SyH

+ comma \textsuperscript{147red} 147

+: ᾄσμα BSAV 147

:+ ΑCM[\textalpha] Fa

:+ cantica LaB

:+ Ἐνδυ SyH

+: ᾄσματων SAV 147

:+ [ΑCM]\texttau[\textomicron] Fa

:+ canticorum LaB
Chapter 1

The Old Greek Text

Page 353

+: μηθώθει SyH
+: dicolon 147
+: πέχω (ὁσμή) Fa SaS
+: [ντε] Fa
+: ντε SaS
+: [νειχω] (ὁσμάτων) Fa
+: νιχω (ὁσμάτων) SaS
+: Νικόλωμων SaS
+: commentary 147 SyH
+: — 147
+: coronis SyH
F. Notes on the Text

Note Regarding 1:4

The form ταμεῖον is a late, contracted form of ταμεῖον. According to Bauer-Arndt-Gingrich, the later form began to appear in the first century B.C.E., but did not become common until the first century C.E. They also point out that Rahlfs used the uncontracted form every time the word appears in his Septuagint text. A search of the Duke Data Base confirms Thackeray’s impressions that ταμεῖον tends to be replaced by ταμεῖον about the first century B.C.E. The uncontracted form ταμεῖον in Song of Songs 1:4; 3:4; 8:2 would suggest an earlier period, unless it is a later literary correction, which was common enough.

Either ταμεῖον or ταμεῖον could be the original text. The manuscripts are fairly evenly divided, but tend to favor ταμεῖον. I have hesitantly preferred ταμεῖον because of its support in early manuscripts and because it is consistent with my tentative dating of OG Song of Songs. Whichever reading was original, both quickly came to be common. V uses both forms. See 3:4; 8:2.

Rahlfs’s accentuation ταμεῖον appears to be erroneous, or out of style.

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94 A search through the Thesaurus Linguae Graecae, CD-ROM D (Los Altos: Packard Humanities Institute, 1992) shows that ταμεῖον appears in some early sources (such as Aesop’s Fables), but these appearances may easily be literary corrections in later manuscripts.

Note Regarding 1:10

This verse is an exclamation, not a question (as in HP Sw Ra). Cf. Matt. 7:14.

Note Regarding 1:12

Origen and most of the ancient Greek witnesses put a sense break after εἰς οὖν ὁ βασιλεὺς ἐν ἀναίλισει αὐτοῦ rather than before it. Hippolytus is an exception. Does this mean that the manuscript tradition may be following Origen, or that Origen is following a stichometric tradition in the manuscripts?

Note Regarding 1:12

This verse introduces δέλφιδός μου as the OG rendering of Hebrew יָנוּד, “my uncle (father’s brother), my love, my beloved.” The typical renderings are as follows.

δέλφιδός μου (“my little brother,” perhaps a term of endearment, “my beloved”) in most of OG

δέλφιδός μου (“my nephew”), in hexaplaric manuscripts (V, 253) and Origen in CatP

fraternalis meus (“my nephew”), in Origen’s Commentary as translated by Rufinus

fratruelis meus (“my nephew”), in LaH, Origen’s Homilies as translated by Jerome, and other works by Jerome

σωροσ-φιλιλος meus (“my sister’s son”), in the Syro-Hexaplar

frater meus (“my brother”), in Garitte’s Latin translation of Georgian Hippolytus

παγαν (“my brother”), in Fayyumic Coptic (= ὁ δέλφιδός μου?)

παγον (“my brother”), in Sahidic Coptic

frater meus (“my brother”), in LaB

96 The Latin translation of the Sinaiticus tradition of rubrics also uses fratruelis. See Chapter 4 below.
frater meus ("my brother") and consobrinus meus ("my cousin"), in Ambrose (occasionally, as in Song of Songs 2:3, Ambrose uses fraternus meus, "my nephew")

ใณ ("my uncle, my father's brother"), in the Peshitta (= Aquila, πατριᾶδελφός μου)

dilectus meus ("my beloved"), in the Vulgate (= Symmachus, ὁ ἅγαπητός μου)

Apparently, much of this variety can be explained by observing that the Hebrew term נֵבֶן can be used either as a term of endearment (like "sweetheart," "true love," "dear") or to denote a family relationship ("father's brother" as in 1Sam. 10:14). Koehler-Baumgartner's lexicon suggests that the connection is that the son of a father's brother was a customary husband. Jastrow cites Sifra Qedosh 10.11 and Babylonian Talmud Yebamoth 54b as places where Rabbinic literature uses Hebrew נֵבֶן in the sense, "father's brother." נֵבֶן is related to Aramaic נֵבֶן, "beloved, father's brother" and to Syriac ن, "father's brother."97

It appears from the Hexaplaric manuscripts that Origen used ἀδελφόδος rather than ἀδελφίδος. ἀδελφίδος (a contraction of ἀδελφίδεος) means "nephew," usually "brother's son" but also "sister's son."98 The Origenic scholion in CatP (PG 17.260B) assumes that "brother's son" is the meaning of ἀδελφίδος. The comment says, υἱὸν κέκληκεν ἀδελφῷ καὶ νυμφίῳ, "she is calling her groom her brother's son."

The corresponding sentence in Rufinus's translation is, Fraternus appellatur fratris filius, "A brother's son is called a nephew."99 In Jerome's translation of Origen's

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98 Liddell and Scott, Greek-English Lexicon.

99 Baehrens, Origenes Werke, 168.19.
Homilies, fratruelis is presented as meaning sororis eius filius, “her sister’s son.”

Fratruelis is a formal equivalent of dèλφιδός; as dèλφιδός is a diminutive of dèλφος, so fratruelis is a diminuitive of frater. Consobrinus means “cousin,” and strictly, “cousin on the mother’s side.” (The cousin on the father’s side is patruelis.) Like dèλφιδος, these Latin translations (and the Lab frater) emphasize the family-relation meaning of πί, even if they disagree on the exact relation.

It is even less clear what dèλφιδός means. This word is used nowhere else in the OG scriptures. LS gives the meaning “beloved,” but the only reference is to Song of Songs. It could be an equivalent of dèλφιδος, “nephew.” Since it is a diminuitive of dèλφος, it could mean “little brother.” Or it could simply be a term of endearment that lost its meaning by the second century and became confused with dèλφιδος.

The same Origenic scholion in CatP notes that Aquila has πατράδελφος μου, “my father’s brother” (a term used in OG at Judg. 10:1; 2Sam. 23:9, 24; 1Chron. 27:32). This report of Aquila’s reading is confirmed by a marginal notation in the Syro-Hexaplar that attributes μω, “my father’s brother” to Aquila. Symmachus has ο δαγαπητός μου, “my beloved,” and Quinta has ο ἐταίρος μου, “my companion.” The Vulgate’s dilectus meus corresponds to Symmachus and to the contextual sense of the Hebrew.

Note Regarding 1:13

The variant μαθητῶν in V is conceivably allegorical.

Note Regarding 1:16

Scribes experienced the reading πρός κλινή (nominative after πρός) as difficult. A number of Greek manuscripts lack πρός, probably due to the difficulty. There is little

100 Baehrens, Origenes Werke, 45.13.
101 Field, Origenis Hexaplorum, 413.
reason to believe that the original OG lacked πρός and that the later manuscript tradition added it.

The words καὶ γε οὕραιος πρὸς κληνὴ ἡμῶν στύκιος represent the Hebrew text: נטוש ו楸 ירשה רמות. There are three reasonable ways to interpret the Greek, and it appears that all three ways have been used.

1. Make κληνή dative, as Swete has. Then πρός probably represents Hebrew בָּל, rather than בְּלָל. In this case, the man (and not the bed) is shady. This interpretation is supported by the comment Procopius attributes to Origen (Baehrens 175.27): “Σύσκιον δὲ φησὶ τὸν νυμφίον διὰ τὴν πυκνότητα τῶν ἐν τῷ λόγῳ καὶ τῇ σοφίᾳ θεωρημάτων” (“She says the groom is ‘shady’ because of the density of his contemplations in word and in wisdom”). Jerome’s translation of Origen’s Homily also preserves the idea that the fratruelis is shady: “Ipse et speciosus est et umbrosus” (“He himself is both fair and shade-giving”).

2. Assume the word was προσκληνή. Then בָּל is not represented in the Greek. This seems to fit with Rufinus’s interpretation of Origen: the bed (and not the man) is shady. In his second quotation of the verse, Jerome’s translation of Origen’s Homilies actually translates with acclinatio, which could be seen as a formal equivalent of προσκληνή.

3. Assume πρός is adverbial, “besides,” as in good classical usage. There are two alternative ways to handle this. The first is the approach of Nilus of Ancyra: καὶ γε
The Old Greek Text

Chapter 1

Yes, and comely as well. Our bed is shady.

The second approach looks to the MT and punctuates as follows: καὶ γε ὅραῖος. πρός κλίνη ἡμῶν σῦσκιος. Besides, our bed is shady. The Rahlfs text takes this second approach. In either Nilus’s or Rahlfs’s approach, καὶ γε represents the first η in the MT, and πρός represents the second η. Rufinus’s extra “ecce” may be the result of understanding πρός adverbially. The principal uncial codices (except C) are consistent with an adverbial understanding of πρός. Their stichs and stops are as follows:

B  ἰδοὺ εἰς καλὸς ἄνθρωπος ὁ θεὸς.
     καὶ γε ὅραῖος προσκλείνην ἡμῶν σῦσκιος

S  ἰδοὺ εἰς καλὸς ὁ ἄνθρωπος ὁ θεὸς.
     καὶ γε ὅραῖος προσκλείνην ἡμῶν σῦσκιος

A  ἰδοὺ εἰς καλὸς ὁ ἄνθρωπος ὁ θεὸς.
     καὶ γε ὅραῖος προσκλείνην ἡμῶν σῦσκιος

C  ἰδοὺ εἰς καλὸς ἄνθρωπος ὁ θεὸς.
     καὶ γε ὅραῖος προσκλείνην ἡμῶν σῦσκιος

V  εἰδοὺ καλὸς ὁ ἄνθρωπος ὁ θεὸς.
     καὶ γε ὅραῖος προσκλείνην ἡμῶν (sic) σῦσκιος.

It is probable that πρός in Song of Songs 7:14 is also to be understood adverbially, since it corresponds to MT ἡ and is translated by “et” and “ac” in Latin. There are only two uses of η and two uses of ἡ in the Masoretic Text of Song of Songs, and there are only two uses of καὶ γε (also spelled καὶ γε) in the Greek text. The uses of these three words overlap as follows:


104Nilus specifically glosses πρός as adverbial. He says, “λεγοῦσα, καὶ γε ὅραῖος πρός, ἀντὶ τοῦ περίσσως (όυτω γὰρ τισιν ἐδοξέ διαμελέν), καὶ μετὰ τοῦτο κλίνη ἡμῶν σῦσκιος” (“saying, ‘and beautiful as well,’ in the sense of ‘abundantly.’ For it seems appropriate to some to divide it thus. And after this, ‘Our bed is shady’ ”). Guérard, Nil d’Ancyre, 224; CatP (PG 87.1576A); and CatP (Mai 282).

105Modern orthography varies between the forms καὶ γε and καὶ γε. The forms are equivalent. The uncial manuscripts themselves do not normally have word breaks. Liddell and Scott, Greek-
These circumstances suggest that the translator of OG Song of Songs used καὶ γε and adverbial πρὸς as alternate, synonymous translations of two Hebrew words he saw as synonymous: פְּלִיךְ and פְּלִיךְ. An uncial Greek text without accents, iota subscript or adscript, punctuation, and spaces between words (καὶ γε πρὸς) cannot distinguish these three readings, except by where it begins a new stich. Ancient readers would have read (and apparently did read) the same text in three different ways. With some hesitation, I have followed the interpretation of Nilus, Rahlfs, and Funk and put “καὶ γε ὑπαίτιος. πρὸς κλίνῃ ἡμῶν σύσκλος;” in the text because it seems to represent our present Hebrew text segment for segment after the manner of our translator, and because adverbial πρὸς seems to be used later in the book. As we have seen, many ancient scribes and interpreters read this passage in another way.

English Lexicon, 340, 858, prefers the two-word form, probably because other words can occur between καὶ and γε. Swete and Rahlfs use the same orthography, and I have followed them. Dominique Barthélemy, Les Devanciers d’Aquila: Première publication intégrale du texte des fragments du dodécaprophéton, Supplements to Vetus Testamentum, Volume 10 (Leiden: E. J. Brill, 1963) prefers the one-word form καὶ γε, because it is the stereotypical translation of the single Hebrew element קד that is characteristic in the group of translations Barthélemy called the “καὶ γε Group.” See Section “C. Relation to Barthélemy’s Καὶ γε Group,” in Chapter 2, below.

106Besides the two uses of πρὸς mentioned, there are only two uses of πρὸς in Song of Songs. They occur in 4:6.2 and 4:6.3, a pair of lines that Origen did not find in his OG text. In both cases in 4:6, πρὸς translates פְּלִיךְ and is clearly a preposition.

In 6:9, the Hebrew conjunction קַּל is represented by καὶ γε in BS 147 [68 106 155 159 161 248 296 487] but simply by καὶ in 952 AV 252 253 254 300 PhiloC (LaB LaH). Dominique Barthélemy, who wants to see an inclusive particle like קַּל or פְּלִיךְ (i.e., inclusive particles according to rabbinic exegesis) behind every καὶ γε in Song of Songs, argues that the Vorlage of the OG probably had קַּל here. I doubt his suggestion because this Hebrew clause needs the conjunction קַּל. (Would קַּל/י perhaps work?) Barthélemy, Devanciers d’Aquila, 33–34.
**Note Regarding 1:17**

One of the S correctors added ὀλκών in the margin. According to Tischendorf, scribe A made this change in the text made by scribe C. Milne and Skeat are surely right in asserting that the original scribe of this section was scribe A and that the corrector at this point is scribe D, the most careful of the Sinaiticus scribes. This means that scribe D has gone over the work of scribe A in Song of Songs.

**Note Regarding 2:5**

Only ἄμωρας “sweet cakes” corresponds to MT "raisin cakes.” This word may have produced an early variant, ἄμωρας (“waterless,” or “without perfume”), a difficult reading from which μύροις “ointments” developed. Origen’s Commentary bears witness to the second stage of this putative process: “τιμᾶ δὲ τῶν ἀντίγράφων ἔχει· ἑτηρίσατε μὲ ἐν ἄμωρας” (CatP BAEHRENS 192.28-29), but he prefers the reading μύροις. The first stage must remain a conjecture, but one strengthened by the observation that in 1Chron. 16:3 the Greek word ἄμορπή (a diminutive form of ἄμωρα) renders ποίημα. Of the five uses of ποίημα in Tanach (2Sam. 6:19; Isa. 16:7; Hosea 3:1; Song 2:5; 1Chron. 16:3), only 1Chron. 16:3 has a word that remotely resembles μύροις.

**Note Regarding 2:7-8**

HP says Origen connects ἔως οὗ θελήσῃ φωνή ἀδελφίδοι μου. This is possible (but not necessary) in the Homilies. In the Commentary, Origen puts a break before φωνή ἀδελφίδοι μου. In CatP (BAEHRENS 199.27), Origen’s Commentary reads, τοῦτο τινὲς τοὺς προλαβοῦσιν ἀπέδωκαν, τὸ δὲ ἐβραίκον ἐξ ἰδίας τάττει περικοπῆς.

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107 Tischendorf, Bibliorum Codex Sinaiticus, Vol. I, p. xxv. Tischendorf identified the first hand of Song of Songs as Scribe C.

108 Milne and Skeat have demonstrated that there was no scribe C, and that Scribe A was the first hand in the section containing Song of Songs. For their argument, see Scribes and Correctors, 18–55. For their conclusions, see Milne and Skeat, Scribes and Correctors, 29, 33.

109 Milne and Skeat, Scribes and Correctors, figure 13, opposite page 42.
“Some have referred this [ϕωνή ἀδελφιδοῦ μου] to what precedes, but the Hebrew treats it as a pericope by itself.” This is an interesting indication that Origen has some access to sense-divisions in Hebrew.

**Note Regarding 2:9**

OG has ἐπὶ τὰ ὅρη Βασιλῆς, but MT has nothing like “on the mountains of Bethel” in 2:9. The MT reads ἡ ἡγεσία τῆς Ἰσραήλ in 2:17, but in this place OG translates its Vorlage as ἐπὶ ὅρη κολλοματῶν. Presumably, the original OG read πᾶς ἡ ἡγεσία (or πᾶς ἡ ἡγεσία) in its Hebrew Vorlage of 2:9. Although Origen (apparently) marked ἐπὶ τὰ ὅρη Βασιλῆς in 2:9 with obeli, he uses the phrase in his Commentary (in fact, he allegorizes Beth-El based on its etymological meaning, “house of God”).

**Note Regarding 2:15**

MT has άλωπεκας άλωπεκας, SyH has ἀλωπεκας, and Vg has vulpes vulpes, but otherwise OG and La have only one “foxes.” The margin of SyH contains the note: ἀλωπεκας ἔτερα ἔτερα ἔτερα ("According to Origen, and the LXX, and all the others similarly [have] άλωπεκας twice"). Aquila also read two instances of “foxes.” Apparently, the original OG translator saw only άλωπεκας, but Aquila, Origen, and Jerome recognized άλωπεκας άλωπεκας.

**Note Regarding 2:17**

To the many attempts to explain ἡ ἡγεσία and ὅρη κολλοματῶν (see the commentaries), we may add Robert Kraft’s suggestion that κολλοματῶν may perhaps be a reference to Coele-Syria, the hollow valley between the Lebanon and the Anti-Lebanon mountains. Κολλος Συρία appears as early as Polybius, historian of the second century B.C.E.
Note Regarding 3:1

The stop A puts in 3:1 appears to make an interesting connection to the previous verse. (See also V.) A does not mark every stop; it is often content to mark the less obvious stops that clarify ambiguities.

Note Regarding 3:2

Alexandrinus puts an extra line at the end of this verse (a copy of the obelized line in 3:1. cf. also CV et alia). The previous line starts with a word break rather than a line break. I suspect the scribe wrote the normal text in four lines. Then to “correct” it, he replaced the fourth line with the extra line. Then he had to move the stichus previously on the third and fourth lines up a line. To do this he had to begin stichus 2 immediately on the second line (after stichus 1 ended) and then continue it onto line 3.

Note Regarding 3:4

άφησω corresponds more formally to the imperfect in the MT, but it is a more difficult reading in the context than άφηκα. Either a Greek copyist smoothed out the more difficult reading, or chose a reading closer to the Hebrew. Jerome’s Hexaplaric Emendation has the perfect dimisi, but the Syro-Hexaplar has an imperfect.

Note Regarding 3:10

The word πορφυρά is feminine singular of the adjective πορφυροῦς (the corresponding noun is πορφύρα). In OG, the form πορφυροῦς is preferred to the older form πορφυρέος.110

Note Regarding 4:6.2-3

SyH marks lines 2-3 with the asterisk and includes a marginal note to the effect that these two stichs do not appear in Theodotion. Most of our witnesses have the two stichs:

110Arndt and Gingrich, Greek-English Lexicon.
BSAV 147 PhiloC GregN CatP Fa ※SyH LaB LaH Vg. Even the witnesses most likely to represent a pre-hexaplaric text (B Fa LaB) have these lines. They are omitted by 155 297 Sa; but the omission in 155 may be unrelated to the asterisk because it continues for two more words. Therefore, the evidence of the manuscripts as a whole strongly suggests that the asterisk is a mistake.

It is possible that the original OG had the lines, that Origen’s OG text (like 155 297 Sa) lacked them, and that he supplied them from Aquila and marked them with the asterisk.\(^\text{111}\) This is to be preferred to the suggestion that SyH erred in placing an asterisk here.\(^\text{112}\)

Another suggestion presents itself, however. Usually, the asterisk means, “Although these words do not appear in the Seventy, they are a legitimate part of the text.” The asterisk at 4:6 in SyH may mean, “Although these words do not appear in Theodotion, they are a legitimate part of the text.”\(^\text{113}\)

**Note Regarding 4:6, 11**

It is sometimes difficult to determine whether the text should be Λίβανος (Lebanon) or λίβανος (frankincense). Confusion of the two surely reigned in antiquity — or was deliberately cultivated, as in targum and midrash. In 4:6, the Hebrew and the parallelism (mountain of myrrh, hill of incense) argue for “incense.” In 4:11, the Hebrew again suggests “Lebanon,” but the sense could at least as easily go with the “incense.” In 4:6, PhiloC interprets the verse according to the sense “Lebanon.”

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\(^\text{111}\) See Field, *Origenis Hexaplorum*, 417, n. 17.

\(^\text{112}\) De Bruyne, “Anciennes versions,” 106.

\(^\text{113}\) Compare Song of Songs 8:9, where ἱλαρόν (= dρύπασ) appears in the margin of SyH marked by the asterisk, apparently with the meaning, “This word is a legitimate part of the text.”
Note Regarding 4:7

I follow SA 248 252 296 300 Chr (5.31) Compl Ra in keeping εἰ ἡ. ἡ πλησίον μου seems to be used regularly in the remainder of Song of Songs, and the manuscript evidence is strong (only B lacks it). The evidence for εἰ is less strong and it corresponds to no word in the Hebrew. LaB probably indicates it existed at an early stage, but it could have developed out of the ἡ.

Note Regarding 4:8

Ἐρμῶν corresponds to the Hebrew, but except for B, almost all manuscripts have Ἀερμῶν.

The rendering of Ἄμανα “Amana” by πίστεως “faith” may be seen as allegorical. The Greek translators occasionally translated place names by sense rather than transliterating them. See, for example, the rendering of בֵּית “Bashan” in MT Psalm 22:13 by πίνακες “fat, rich” in OG Psalm 21:13. Whereas OG rendered ἄνωθεν in 7:5 with Δαμασκοῦ, Aquila rendered it ἀποβλητων.114 In 6:4, Ἀνάρκτημα “as Tirzah” is rendered ὡς εὐδοκία by OG, κατ’ εὐδοκίαν by Aquila, (ὡς) εὐδοκὴν by Symmachus, (ὡς) εὐδοκῶ by Theodotion, and ἐς εὐδοκῆ by Quinta.115 In 4:4, OG rendered ἀναρκτήμαζεν with εἰς θαλπώθ; Aquila rendered it by εἰς ἐπάλξεις, Symmachus by εἰς ὑπῆ, and Quinta by εἰς ἐντολάς.116 If it were the intention of the OG translator to produce an allegorical interpretation, he missed the chance to allegorize a number of places. See also Origen’s translation of בֵּית by domus dei in Song of Songs 2:9. In Song of Songs 7:5, OG also renders קָדוֹשׁ הָאָדָם by θυγατρὸς πολλῶν, for no apparent allegorical reason. See also the manuscript tradition of דָּל in 5:11.

115 Field, Origenis Hexaplorum, 420, regarding Song of Songs 6:3 (6:4 in our numeration).
116 Field, Origenis Hexaplorum, 417, regarding Song of Songs 4:4.
Note Regarding 4:10

Codex Sinaiticus’s variant μύρων (for ἵματίων) went totally uncorrected by ancient correctors! Notice that μύρων σου corresponds to Ἰερουσαλήμ et ἵματίων σου corresponds to Ἰερουσαλήμ. This suggests an inner-Hebrew variant. Cf. 4:11, where OG and MT differ.

Note Regarding 4:10-11

Codex Alexandrinus puts two stichs as one. It may indicate an erasure of a form that omitted the first stich, as in 106.

Note Regarding 4:13

The word ἄρων is under the asterisk in SyH (and therefore in VACARRI). This means that Origen did not find it in his OG, but added it because it was in his Hebrew. Note that Rufinus’s translation does not have it, and this lack is probably an indication that Rufinus is using a pre-existing OL text.

Note Regarding 5:2

HP claims Origen (Procop PG 95.205A) as a witness to the omission of ἡ πλησίον μου in 5:2.3, ἀνοιξόν μοι, ἀδελφή μου, ἡ πλησίον μου. But Origen’s lemma is only ἀνοιξόν μοι, ἀδελφή μου. So the omission is probably only apparent. See 4:9, 12 for other instances in which Origen’s lemma (according to CatP) omits a vocative. In general, the lemma seems to be shorter than the text commented on. See for example 5:14. It is more accurate to say Origen is not a witness either for or against the words ἡ πλησίον μου.

Note Regarding 5:5-6

Neither B nor S put a linebreak between these two verses. Clearly they both understand the last prepositional phrase of 5:5 to belong with the first clause of 5:6.
Similarly, Origen (CatP PG 95.205B) gives the lemma here as ἐπὶ χεῖρας τοῦ κλείδου ἡμῶν ἔγνω. Is Origen following a manuscript tradition or are B and S following Origen?

**Note Regarding 5:11**

Swete says B* has καὶ φαζ and Bc.b has καὶ φαζ. How would one tell the difference?

It seems most plausible that καὶ φαζ was the original OG rendering of ἐπὶ. This transliteration of a difficult word precipitated an amusing variety in the subsequent manuscript record. Orthographic variation easily produced κέϕαζ, which in turn produced variants like κηϕάζ and κηϕάζ. Some of these variants (especially in LaB and SyH) could have easily been confused with Simon Peter’s surname, Κηϕάζ. Philo of Carpasia understands it in this way. Two manuscripts transliterate the entire Hebrew word: ωϕαζ. In the midst of the confusion, the Vulgate offers a reasonable translation: optimum.

**Note Regarding 5:12.1**

It appears that SyH has obelized the wrong ὕδατων (the one in 5:12.1 rather than in 5:12.3).

**Note Regarding 5:12.2**

Liddell-Scott notes that ἕλουσαι is a “later form,” and refers to this verse. (The more usual middle perfect is ἕλουμαι.)

Except for λεοῦσαι, λεούσω and λέλουσαι, which are Classical Greek forms, the sequence “λεοῦσ-” does not appear in writers in the *Thesaurus Linguae Graecae*, except in Song of Songs 5:12, in Epistle to the Hebrews 10:22, and in Theodoret’s *Commentary on Song of Songs* 5:12 (PG 87.156B).

Gospel Codex Basilensis reads λεοῦσμένος in Gospel of John 13:10, where other

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117 Liddell and Scott, *Greek-English Lexicon*, 1062.

118 *Thesaurus Linguae Graecae*. A search for the same sequence in the *Duke Data Base* provides no useful match.

119 Eighth-century Byzantine text. Siglum E, 07 in Gregory-Aland nomenclature.
manuscripts have λελουμένος. The data suggests that λέλουσμαι was quite a rare form.

Either λελουμέναι or λελουσμέναι could be original. I have hesitantly accepted the more unusual reading (λελουσμέναι) as original, even though the two papyri 952 PDam tempt me to accept λελουμέναι.

**Note Regarding 5:12.3**

As FIELD points out, SyH wrongly obelized the first instance of ἰδάτων in this verse instead of the second. VACCARI corrects this in LaH.

**Note Regarding 5:14.2**

952 (LaB SaM SaT) transpose 5:14.2 to the end of 5:12.2. In 1926, DE BRUYNE (109) drew attention to this transposition in LaB and noted that this order appears in no Greek manuscript. The very next year saw the publication of 952, a Greek manuscript which contains the transposition.

**Note Regarding 6:5**

952’s reading ἄνέφησ[αν] could have given rise to one or both of the other readings.

**Note Regarding 6:11**

The line ἐκεῖ δῶσῳ τοῖς μαστοῖς μου σοί appears in OG LaB LaH, but not in MT Vg. Apparently, Origen thought it was in the Hebrew.

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121 Field, *Origenis Hexaplorum*, 419, n. 33.
Note Regarding 6:12

This verse is arguably the most obscure in Song of Songs. Marcia Falk declines to translate it “because its meaning is not decipherable.”\(^{122}\) The first stich is missing in Philo of Carpasia and in Epiphanius Scholasticus, his translator. The same stich is missing from the first hand of La169. Ambrose alludes to it (“non cognovit se anima”) in De Isaac (see SAGOT 55). CatP (PG 17.280A) preserves an eccentric reading for this stich: γῆ ἐστὶν ὡς ἡ ψυχὴ. But Origen’s comment (ἀλλ’ ἐγνώσαε, φησίν, ἡ ψυχὴ μου) as preserved in the same catena (CatP PG 17.280B) assumes the presence of the usual wording.

Note Regarding 7:1

In 1898, S. Euringer\(^{123}\) pointed out that the unusual reading Ὠδαλλαμίτις appears in Sahidic and Armenian translations, and, among all Greek witnesses, only in the obscure Philo of Carpasia. Although Euringer did well to suggest a common origin for this reading, he probably pushed the evidence too far in suggesting that the common origin was the Hesychian recension. As Euringer pointed out, the reading is most easily explained as an inner-Hebrew textual variant confusing ש with נוֹרְלַלִימִיוֹ > נוֹרְלַלִימִיוֹ (and in translations dependent on it) suggests the influence of a variant Hebrew text independent of that known to the original OG translator of Song of Songs — and probably independent of the texts known to the “young translations,” whose variants would probably be recorded in the Hexapla if they were striking or promised to shed light on an obscure word.

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\(^{123}\)S. Euringer, “Une Leçon probablement Hésychienne,” in *Compte Rendu du IV Congrès scientifique international des Catholiques,* Section 2 (Fribourg, Switzerland: 1898): 273-282.
Note Regarding 7:8

Codices BS agree (against A) in putting a linebreak after τοῦτο μέγεθος σου (and not before it). (This is the second place where they agree on a rather unusual linebreak.) The linebreak depends on the reading of the verb ὡμοιώθη-. If it is second person (as in BS SyH), there is a break from the previous clause.

\[\text{ἀγάπη, ἐν τρυφαῖς σοῦ τοῦτο μέγεθος σου ὡμοιώθης [οὐ ὡμοιώθητι] τῷ φοίνικι}\]
If the verb is third person (as in A), it is connected to the previous clause.

\[\text{ἀγάπη, ἐν τρυφαῖς σοῦ τοῦτο μέγεθος σου ὡμοιώθη τῷ φοίνικι}\]

B and S make another curious break in 7:10, echoed by the stop in A.

Note Regarding 7:14

It is probable that πρὸς in this verse is to be understood adverbially, since it corresponds to MT ἐπὶ and is translated by "et" and "ac" in Latin. See the note at 1:16 for further details on adverbial πρὸς in Song of Songs.

The addition ἴδωσα ἐδωκεν μοι ἡ μήτηρ μου· V 253 SyH LaH does not appear in the MT — although the asterisk in SyH LaH indicates Origen found it in his Hebrew text. The circumstance that this addition appears only in our most consistently hexaplaric manuscripts suggests that it was never a part of the pre-hexaplaric OG text. A note in SyH (this attribution actually appears in the text rather than in the margin) indicates that Symmachus is the source for these asterisked words.

Note Regarding 8:4

It is entirely likely that the second τί is not original.
Note Regarding 8:6

V mistakenly substituted περίστερα for περίπτερα. Perhaps, 253 knew περίστερα was wrong and knew the sense of the verse, and so “corrected” περίστερα to σπλαθήρες, “sparks.”

Note Regarding 8:12

SyH attributes the reading ξονξ to Aquila and Symmachus.

Note Regarding 8:13.1

The OG text tradition is unanimous in understanding the first participle as masculine. In contrast, the MT has a feminine participle (נְרַצֶּה) here. The Parallel Alignment suggests נְרַצֶּה as the Vorlage for the OG. The OL translates the participle with a feminine relative pronoun, and the Vulgate uses a masculine form agreeing with MT.

Note Regarding 8:13.3

It is ambiguous in both the (unaccented) Hebrew text and the Greek text whether “your voice” is to be construed with the verb preceding it or following it. Codex B preserves the ambiguity by keeping both clauses in one stich:

εταίροι προσέχοντες τῇ φωνῇ σοι ἀκούσικον με

Codices SA Nilus PhiloC agree that τῇ φωνῇ σοι ἀκούσικον με form one sense unit. In contrast to this ancient tradition, modern editors have divided the OG text in accordance with the accentuation of the Hebrew text, namely, ἔταίροι προσέχοντες τῇ φωνῇ σοι ἀκούσικον με.124

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124 Regarding sense-divisions in OG and Hebrew, see “Note Regarding 2:7-8” above.
Note Regarding 8:14

S*A 254 and the lemma-text of Philo of Carpasia read κολωμάτων for ἀρωμάτων. PhiloC’s comment to this verse shows a knowledge of both readings: “ἐπὶ τὰ ὁρη τῶν ἀρωμάτων, ἢ τῶν κολωμάτων” (153A). This suggests that around 400 C.E. PhiloC had access to more than one manuscript tradition, perhaps through scholia (or a similar tradition of interpretations) that may have included Origenic materials.
Chapter 2
Observations on the Old Greek Text

A. Consistent Formal Equivalence with the Hebrew ("Literalness")

In the PARALLEL ALIGNMENT\(^1\) of the CATSS project, it is easy to see that Old Greek Song of Songs has a strong tendency to represent each element of its Hebrew Vorlage with a formal equivalent in Greek. The PARALLEL ALIGNMENT arranges each Hebrew word on one line with the corresponding Greek rendering (if any) next to it. Hebrew morphemes are separated by a slash. For example, Song of Songs 1:1 looks like this:

\[
\text{שִׁיר} / \text{αἴσιον} \quad \text{וֹּרֶה} / \text{άσματων} \quad \text{אָשֶׁר} / \text{ο ἐστίν} \quad \text{לְּשָׁלְמָה} / \text{τῷ σαλωμών}
\]

In this example, the OG translation retains the order of the Hebrew but omits the article in וֹּרֶה and inserts a copula.

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\(^1\)The Parallel Aligned Hebrew-Aramaic and Greek Texts of Jewish Scripture is based on the Michigan-Claremont BHS consonantal text and the TLG form of Rahlfs LXX, and was created by the Computer Assisted Tools for Septuagint Studies (CATSS) project (at Hebrew University and at the University of Pennsylvania) under the direction of Emanuel Tov. This electronic database is currently in a provisional form that undergoes continued modification as the CATSS project proceeds to its goals. The current form is published electronically by the Center for Computer Analysis of Texts (CCAT) at the University of Pennsylvania and is available on the Internet in the text archives of the CCAT gopher (at the URL: gopher://ccat.sas.upenn.edu:3333/11/Religious/Biblical/Parallel Alignment”). For further information about the PARALLEL ALIGNMENT, see Tov, A Computerized Data Base for Septuagint Studies.
Benjamin G. Wright’s quantitative measurements of OG translations provide a sophisticated analysis of “literal” translation. Figure 1 uses some of Wright’s findings to provide a profile of seven OG translations: three translations that represent their Hebrew with the highest degree of consistency of formal equivalence (Qoheleth, Song of Songs, and Ruth), two translations that are moderately consistent (Numbers and Amos), and two of the least consistent representations (Sirach and Proverbs).

Wright uses the PARALLEL ALIGNMENT to measure four aspects of a translation’s consistency in representing its Hebrew Vorlage. First, Wright measures a translation’s consistency in representing Hebrew word order. In Figure 1, “Word Order” is the percentage of lines (in PARALLEL ALIGNMENT) in which a translation’s word order does not vary from the Hebrew word order. Second, Wright measures “segmentation,” the consistent representation of Hebrew morphemes by Greek elements. In Figure 1, “Segmentation” is the percentage of Hebrew words for which a translation represented all constituent elements. Third, “quantitatively equal representation” is the consistent

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3Wright prefers “mechanical” or “wooden” to the vague term “literal.” Wright, *New Perspectives*, 35–36. I prefer the terms “consistent representation” or “formal equivalence” as less perjorative.

4I have selected data from four tables in Wright’s dissertation: Table 2 on page 56, Table 3 on page 74, Table 10 on page 104, and Table 16 on page 124. See the other tables, methodological discussion, and the full analysis in Wright, *New Perspectives*, chapter 2.

Wright’s analysis uses the PARALLEL ALIGNMENT, which in turn uses the standard OG text, that of Rahlf’s. Rahlf’s text tends to prefer variants that correspond closely to the MT. As a result, Wright’s analysis of that data exaggerates quantitatively equal representation. The measurement is still useful, because the effect of the exaggeration is very small and applies to each translation on the same basis. (My text of Song of Songs differs quantitatively from that of Rahlf’s in only three places: Rahlf includes the asterisked words ἀνέπνευσεν in 4:13, χρεῖον in 7:2, and σολ in 8:12. Treating these words as quantitative differences would lower the measurement of quantitatively equal representation by only 0.2%.)

5Wright, *New Perspectives*, 125, lists the most consistent translations as Qoheleth, Song of Songs, Ruth, and 2 Kings; the least consistent as Job, Proverbs, Isaiah, and Sirach.
representation of Hebrew elements without addition or subtraction. In Figure 1, "Quantity" is the percentage of consistent one-to-one representation between Hebrew and Greek. Fourth, "stereotyping" refers to the consistent representation of Hebrew words by the same Greek words. In Figure 1, "Stereotyping" shows the percentage of the Hebrew nouns used five times or more that are represented by the same Greek noun at least 75% of the time.\(^6\)

**Figure 1. Consistent Representation in Selected OG Translations**

![Consistent Representation in Selected OG Translations](image)

In all four aspects, the Song of Songs is among the most consistent (or mechanical) of the OG translations in its representation of Hebrew. It is the most consistent OG

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\(^6\)In Song of Songs, only nine verbs occur more than five times. Wright, *New Perspectives*, 124.
translation in its representation of word order. It is surpassed only by Ruth in its
stereotyping tendency, and surpassed only by Aquila-like Qoheleth in its quantitatively
equal representation and its consistency of segmentation.

B. Pluses and Minuses, Obeli and Asterisks

The presumed Hebrew Vorlage of OG Song of Songs has about twenty-nine
quantitative variations from the MT, both positive and negative. In most instances, the
"pluses" in OG (those readings found in OG Song of Songs but not in MT) are words or
phrases that can be found in other places in the MT. Seven of these are marked by an
obelus to indicate Origen found them in his OG text but not in his Hebrew. Table 1 lists
the positive variations of OG. Except for the obeli, the information in this table derives
from the PARALLEL ALIGNMENT. For each plus, column 2 gives Tov's conjectural
Vorlage, and column 4 shows other locations in Song of Songs that have wording similar
to the plus.

Table 1: Pluses in OG with Respect to MT

<table>
<thead>
<tr>
<th>Verse</th>
<th>Putative OG Vorlage</th>
<th>OG</th>
<th>Parallel</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:3.1</td>
<td>מָלַלִים מַעֲמִים</td>
<td>ὑπὲρ πάντα τὰ ἀρώματα</td>
<td>4:10</td>
</tr>
<tr>
<td>1:4.2</td>
<td>לַחַזְיִם</td>
<td>εἰς ὁσμῆν μύρων σου</td>
<td>1:3</td>
</tr>
<tr>
<td>1:10.1</td>
<td>μή</td>
<td>τί</td>
<td>cf. 7:2</td>
</tr>
<tr>
<td>2:9.2</td>
<td>+ἐπὶ +τὰ ὄρη +βαδιθήλα</td>
<td>ὑπὲρ πάντα</td>
<td>2:17</td>
</tr>
<tr>
<td>2:10.2</td>
<td>+περιστερὰ μου</td>
<td>2:14</td>
<td></td>
</tr>
<tr>
<td>2:13.3</td>
<td>+περιστερὰ μου</td>
<td>2:14</td>
<td></td>
</tr>
</tbody>
</table>

7It is curious that εἰς does not appear in 1:3, but does appear here.
Twelve of these additions have similar or identical wording elsewhere (1:3; 1:4; 2:9; 2:10; 2:13; 3:1; 5:8; 5:12.2; 6:7; 6:11; 8:2; 8:4). Another five were probably added to make the Greek more idiomatic (1:10; 3:3; 4:4; 6:8; 7:1). The remaining instance (in 5:2) seems motivated neither by smoother Greek nor by a parallel elsewhere.

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8Robert Kraft pointed out that these additions could be the result of misplacing marginal notations or corrections.
SyH marks seven readings with obeli (2:9; 2:10; 2:13; 3:1; 5:8; 5:12.2; 8:2). The obelus means that Origen found these readings in his OG but not in his Hebrew. Table 2 summarizes the presence or absence of these readings in our witnesses. It appears that SyH has mistakenly obelized the ἰδανων in 5:12.1 rather than the instance in 5:12.3. Therefore, Table 2 gives the witnesses for the instance in 5:12.3.

Table 2: Summary of Readings with Obel

<table>
<thead>
<tr>
<th></th>
<th>2:9</th>
<th>2:10</th>
<th>2:13</th>
<th>3:1</th>
<th>5:8</th>
<th>5:12</th>
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</table>
With regard to obelis, it appears that a genuinely hexaplaric reading is one present in SyH LaH (V-253) but lacking in Vg. In each of the seven obelized passages, Origen’s text agrees with that of MT.

There are fewer instances of negative variations (reading where the OG lacks something in the MT). Several of these are marked with asterisks to indicate Origen found them in his Hebrew text but not in his OG. Table 3 lists the “Minuses.”

<table>
<thead>
<tr>
<th>Verse</th>
<th>MT</th>
<th>OG</th>
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<tbody>
<tr>
<td>2:10</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>2:15</td>
<td>αλώπεκας --- ?</td>
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<tr>
<td>3:11</td>
<td></td>
<td>*θυγατέρες Σιώνynchron</td>
</tr>
<tr>
<td>4:13</td>
<td>Ῥοῦν</td>
<td>*χειρῶν&lt;</td>
</tr>
<tr>
<td>5:5</td>
<td></td>
<td>* διαξεισ με&lt;</td>
</tr>
<tr>
<td>7:2</td>
<td></td>
<td>*χειρῶν&lt;</td>
</tr>
<tr>
<td>8:2</td>
<td>Τίμειον&lt;</td>
<td></td>
</tr>
<tr>
<td>8:5.1</td>
<td></td>
<td>- (probably a different word division)</td>
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<td>8:10</td>
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<td>8:12</td>
<td></td>
<td>*σοί&lt;</td>
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<tr>
<td>8:14</td>
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<td>-</td>
</tr>
</tbody>
</table>

There are two other asterisked passages that require special treatment. They do not appear in Table 3 because they are not negative variations (readings where the OG lacks
something in the MT). Therefore, they do not count toward the twenty-nine quantitative differences with MT. These two passages are listed in Table 4.

<table>
<thead>
<tr>
<th>Verse</th>
<th>MT</th>
<th>OG</th>
</tr>
</thead>
</table>
| 4:6   | ἦλθέν ἐμνῇ  ※πορεύσομαι ἐμαυτῷ
      | ἐπὶ ἠθὸς ἡμῶρ  ※πρὸς τὸ ὄρος τῆς σμύρνης
      | ἐπὶ ἠθὸς τοῦ βουνὸν τοῦ λιβάνου ※καὶ πρὸς τὸν βουνὸν τοῦ λιβάνου
| 7:14  | -  | ※δόσα ἐδωκεν μοι ἢ μήτηρ μου |

The asterisked section in 4:6 is anomalous in that it appears in the MT, our OG text, and almost all of our OG witnesses. It appears probable that this asterisked passage was a part of the original (or the very early) OG and almost all later copies.¹⁹ The asterisked section in 7:14 appears in Table 4 for the opposite reason: it does not appear in the MT, our OG text, or in any of our OG witnesses except for the most consistently hexaplaric (SyH LaH V 253). It appears improbable that this asterisked passage was a part of a pre-Origenic OG text.¹⁰

SyH marks seven readings in Song of Songs with asterisks (3:11; 4:6; 4:13; 7:2; 7:14; 8:2; 8:12). Table 5 below summarizes the presence or absence of these readings in our witnesses. The asterisk means that Origen added these readings to his OG in the Hexapla because he found them in his Hebrew. As noted above, the asterisked section in 4:6 is anomalous.

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¹⁹For a fuller discussion of the issues involved, see “Note Regarding 4:6.2-3,” in Chapter 1.

¹⁰It was apparently in Symmachus. For a fuller discussion of the issues involved, see “Note Regarding 7:14,” in Chapter 1.
### Table 5: Summary of Readings with Asterisks

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<tr>
<th></th>
<th>3:11</th>
<th>4:6</th>
<th>4:13</th>
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With regard to asterisks, it appears that a genuinely hexaplaric reading is one that is present in SyH LaH (V-253) but lacking in LaB (B-PHam). In the case of 7:14, Origen apparently found a reading in his Hebrew that we do not find in our MT, and supplied it from Symmachus. It appears only in our most consistently hexaplaric OG texts. In the other instances, Origen’s Hebrew text and our MT correspond.

This evidence suggests that OG Song of Songs, as preserved for us in the witnesses, was a homogeneous translation, but continuously subject to revision in comparison to a multiform and changing Hebrew text.

C. Relation to Barthélemy’s Kaɪγε Group

In his examination of the Greek Minor Prophets scroll from Nahal Ḥever, Dominique Barthélemy identified several related translations or recensions of OG texts. He referred to these as the “Kaɪγε group” because, along with other shared characteristics, they each consistently represent the Hebrew particle קֵּ֫ה with Greek καὶ γε (καὶ γε in the usual orthography).

There is no manuscript evidence for a thorough-going καὶ γε recension of OG Song of Songs, separate from OG Song of Songs. According to Barthélemy, OG Song of Songs (as a translation, not a recension) belongs to a “καὶ γε subgroup,” in which he also includes OG Ruth and OG Lamentations.

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12Barthélemy, Devanciers d’Aquila.

13Regarding the two forms, see footnote 105 in Chapter 1, above.

14Barthélemy, Devanciers d’Aquila, 47, 158. The “subgroup” seems to be based on the assumption that the megilloth were used at the principal festivals. He says (159) that there is no reason to believe them liturgically was a custom before the beginning of the common era. In fact, the earliest reference to reading Song of Songs at Passover is Soferim 14:3,18. Soferim is one of the “minor tractates,” which are written after the closure of the Talmud. So there is no reason to believe that reading Song of Songs at Passover was a custom before the fifth century ce.
It is true that OG Song of Songs shares some family resemblances with the more consistent translational practices of Barthélemy’s καὶ γε group. For example, it does translate one instance of ἐκαστος with καὶ γε. Song of Songs also shares another “principal characteristic” of the καὶ γε group. The Hebrew word נַפְלֵי sometimes has the idiomatic meaning “each.” OG translations usually render it with ἐκαστος, but the καὶ γε group characteristically translates it with the wooden ἀνηρ. This rendering occurs in Song of Songs 3:8 and 8:11.15

OG Song of Songs does not exhibit all of the characteristics of the group he identified as the καὶ γε group.16 Most noticeably, it does not use the word καὶ γε as a consistent translation for דֶּשֶׁר.17 Another characteristic of the καὶ γε group is to render נַפְלֵי with ἐπάνωθεν (or ἀπάνωθεν) followed by the genitive. The word נַפְלֵי occurs in Song of Songs 5:7, where OG uses ἀπό, one of the other OG renderings.18 These data speak against the Song of Song’s being part of a systematic καὶ γε recension.

OG Song of Songs may represent a transitional stage on the way to consistent καὶ γε practice — or simply a partial acceptance of some of the principles of the καὶ γε revisors. At any rate, its similarity to the καὶ γε group may suggest that it was created at a similar time, around the first century before the common era.19

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15 Regarding this “principle characteristic” of the καὶ γε group, see Barthélemy, Devanciers d’Aquila, 48–54. Regarding Song of Songs, see Barthélemy, Devanciers d’Aquila, 49. Barthélemy refers to only one use in Song of Songs, the one in 3:8.

16 Because Hebrew Song of Songs lacks other words that Barthélemy argues the καὶ γε group treated characteristically, these characteristics are irrelevant to the inclusion of OG Song of Songs in the group.

17 Regarding the use of καὶ γε and דֶּשֶׁר in OG Song of Songs, see the “Note Regarding 1:16,” in Chapter 1.

18 Barthélemy, Devanciers d’Aquila, 55. PARALLEL ALIGNMENT gives מִצְרִים as the possible Vorlage of ἐπάνω in Song of Songs 5:14. Compare Pope, Song of Songs, 544.

19 Peter J. Parsons’s careful weighing of the evidence regarding 8HevXIIgr leads him to a tentative dating in the later first century bce. He notes that Colin Roberts maintains a dating of 50
D. Dating

Because evidence is exiguous, the date of the OG translation of Song of Song must remain uncertain. OG Song gives the impression that it was translated fairly late, probably in the first century BCE or even the first century CE. This time-frame is consistent with the little we can surmise about activity of καὶ γέ translations. This time-period is also consistent with the absence of Greek fragments of Song of Songs at Qumrān and with the absence of explicit citations of Song of Songs in Philo of Alexandria, in Josephus, or in Christian literature before Theophilus of Antioch and Tertullian.

An origin in these two centuries is also consistent with the form of words used in OG Song of Songs. The uncontracted form ταμεῖον (1:4; 3:4; 8:2) and the form λελουμέναι (in 5:12) could suggest a period before the first century BCE. The alternative forms τάμεῖον and λελουσιμέναι might suggest a later date. Unfortunately, the manuscript evidence is divided between these readings. We have more solid manuscript support for the forms ἔξουδενώσουσίν (in 8:1) and ἔξουδενωσει ἔξουδενώσουσιν (in 8:7). These forms would suggest a time of translation after 100 BCE.

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bce to 50 ce, and T. C. Skeat dates it to the first century BCE. Tov, Greek Minor Prophets Scroll, 19–26.

20 Regarding the citation and the uncertainty that it is to be attributed to Theophilus of Antioch, see pp. 9–10, above.

21 Tertullian may have cited the Song according to an Old Latin (OL) translation made during the second century. Regarding the first appearances of OL Canticles, see the introduction in Schulz-Flügel, Vetus Latina.

22 See the “Note Regarding 1:4” and the “Note Regarding 5:12.2,” in Chapter 1 for a discussion of the issues.

23 In Song of Songs 8:7, Codex Sinaiticus reads ἔξουδενώσει ἔξουδενώσουσιν. The form ἔξουδενώσουσιν is early. Is it the sole surviving form in all our manuscripts of the original wording, or just an orthographic slip on the part of scribe A?

24 On the chronological significance of forms in ἔξουδε in comparison to ἔξουθε, see Barthélemy, Devanciers d’Aquila, 103, and the full discussion in Henry St. John Thackeray, A Grammar of the Old Testament in Greek According to the Septuagint (Cambridge: University Press, 1909), 58–62. Thackeray’s analysis should now be redone in the light of new papyri to see if the results are still consistent.
E. Semantic Adequacy

The Hebrew Song of Songs contains a particularly large number of hapax legomena and other rare and obscure words. The translator had modest skill in understanding his Hebrew and translating it into Greek. In order to render the difficult vocabulary of Song of Songs, the translation sometimes grasps at straws. For example, in 1:7, περιβαλλόμενη is a desperate attempt to translate the obscure word נֵתוֹ. In 2:17, κοιλωμάτων is a brave attempt to translate the truly obscure hapax legomenon, בּוֹרָה. In 4:1 and 6:5, the root נְלֵךְ (found nowhere else) is treated as if it were נָלָה. In 7:2, the hapax legomenon is rendered by μοθιό, "motions, rhythms, forms" — a good guess, probably based on the context. In 7:6, the OG renders the rare word of uncertain meaning, דָּרְבִּים, "things running, gutters" with an equally rare Greek word παράδρομαίς, "things running by, attendants, courses," without achieving more clarity. In a failure to understand the parallelism of 1:10, the rare word דָּרְבִּים, "turn, plait" is translated as if it were דָּרְבִּים, "turtle-dove." In 1:11, δομοίματα renders the same root, apparently read as דָּרְבִּים, “appearance.”

The hapax legomenon דָּרְבִּים, “lattice,” in 2:9 is rendered accurately δίκτυον, “lattice-work.” Later readers such as Origen would understand δίκτυον in its more usual sense, “nets.”

Reading שׁוֹנֶה/שָׁנֵי, “and teeth,” instead of שׁוֹנֶה, “of the sleepers,” may have been a trick of the eye (or a slip of the pen) mistaking waw for yodh, but it turned a very difficult passage (7:10) into a relatively simple one.

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25 The word means “watering trough” in its only other uses (Genesis 30:38, 41; Exodus 2:16). In Song of Songs, it is usually rendered something like “tresses” or “long streaming hair.” See Pope, Song of Songs, 630; Ariel Bloch and Chana Bloch, The Song of Songs: A New Translation with an Introduction and Commentary, afterword by Robert Alter (New York: Random House, 1995), 204.

26 Then the OL translates the OG with a formal equivalent, transcursumus, “a running past.”

We see at several points that last refuge of a desperate translator: the transliteration of an otherwise untranslatable term. This device occurs in θαλπιώθ (4:4), ἀλωθ (4:14), θαρσεῖς (5:14), and Ναδᾶβ (7:2). The word ἡμι appears twice, transliterated “καὶ φαξ” in 5:11 and translated “χρυσᾶς” in 5:15. Transliteration is of course an admirable course of action for proper names: Σανιρ and Ἐρμών (4:8); Ἐσβών (7:5); and (dubiously) Ἀμώναδᾶβ (6:12). One would wish it had been used for Βαβ, “Bath-Rabbim” instead of θυγατρός πολλῶν (in 7:5).

A number of odd readings in OG may be attributed to dividing words differently from MT. For example, the PARALLEL ALIGNMENT tentatively follows Gottfried Kuhn’s conjecture that OG read ἡμι/τι for μετέλθῃ in 5:14.28 There are several explanations of how the relatively simple ὅβερ/τι in 8:5 might turn into λευκατεραμενη.29

Translating ὅβερ as “breasts” rather than as “loving” caused problems that opened opportunities for allegorization.30 The word δέλεφίδος is not quite a literal translation of ὅβερ. One would expect “uncle” rather than “nephew” for a literal translation. While δέλεφίδος may be a caritative term (like “beloved,” “sweetheart,” “true love”), there is no evidence for it as such outside Song of Songs and the literature dependent on it. Translating it as a term of relationship led to a wide range of relationships in the daughter translations: such as sister’s son, brother’s son, cousin.31

28 Compare Pope, *Song of Songs*, 544, who finds this conjecture bizarre and suggests that the OG translator “guessed” at the meaning of MT μελέλθη.

29 Pope, *Song of Songs*, 661–662, lists several conjectures.

30 On the level of narrative, the main problem can be expressed thus: why is the bride so interested in the groom’s breasts? Origen explains that the groom has revealed his breasts to her. After a long explanation of breasts and wine, he interprets them allegorically: the teachings that flow from Jesus’s breasts are better than the wine of the Law and the Prophets. Origen *Commentary* §1.2; Baehrens, *Origenes Werke*, Vol. 8, 92.14–97.26; Lawson, *Origen*, 62–70. For Hippolytus, the two breasts are the commandments of the Law and the Gospel, and he urges, “Now suck milk from the breasts that you may be an established and perfected witness.” Hippolytus *Commentary*, §2.3; Garitte, *Traitez d’Hippolyte*, 26. See also Urbach, “Homiletical Interpretations,” 257–258.

31 See “Note Regarding 1:12,” in Chapter 1.
We have seen that the OG translation occasionally adds a word or two to improve the Greek. For example, in 6:8, the addition of a relative smooths out the Greek considerably. In 3:3, the negative particle μὴ makes it clear that the question expects a negative answer. In 1:10, the presence of τό makes a better exclamation in Greek, just as the presence of דָּבָר makes a better exclamation in Hebrew (as in 4:10; 7:2). On the other hand, the beginning of 8:1 is awkward in Greek, whether as an exclamation or a question.

One of the more interesting translations of the OG appears in the oath formula in 2:7 (repeated in 3:5; 5:8 with obeli; 8:4):

\[
\begin{align*}
\text{בַּאֲבָדוֹת} & : \text{ἐν ταῖς δυνάμεσιν} \\
\text{אַל} & : \text{καὶ} \\
\text{בַּאֲלָלוֹת} & : \text{ἐν ταῖς ἑσύσεσιν} \\
\text{הַשָּׁלָה} & : \text{τοῦ ἄγγει} \\
\end{align*}
\]

The Hebrew nouns (בַּאֲבָדוֹת, “female gazelles”; בַּאֲלָלוֹת, “female deer”; שָׁלוֹא, “field”) sound like divine epithets (בַּאֲבָדוֹת, “hosts”; בַּאֲלָלוֹת, “gods, goddesses”; שָׁלוֹא, “Shaddai”), which one expects in an adjuration. They are probably meant as paronomasia: an imitation, parody, or survival of an oath invoking multiple divine beings. The OG rendering, “by the hosts and powers of the field,” is relatively monotheistic, but not as innocuous as “by the gazelles and does of the field.”

**F. Allegorical Interpretation**

Although Old Greek Song of Songs is a “literal” translation (in the sense of consistently representing each part of its Hebrew with a formal equivalent), its treatment of certain proper names raises the question whether it assumes an allegorical interpretation of the book. The renderings of most direct relevance are these: שָׁלוֹא בַּאֲלוֹת by ἀπεφήσπισεν πίστεως in 4:8 and בַּאֲלָלוֹת by εὐδοκία in 6:4.32

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32 See also “Note Regarding 4:8,” in Chapter 1, and Treat, “Aquila, Field, and Song of Songs.”
IION as a place-name (Ammana in the Anti-Lebanon mountains) is a hapax legomenon, but Ἰλων, "faithfulness," occurs fairly frequently in the Hebrew bible. It appears that the OG translation simply chooses to translate etymologically. I am inclined to believe that if the translation had meant ἀρχὴς πίστεως to be understood allegorically, it would also have rendered Σαυτό in the very next phrase with a translation amenable to allegorical interpretation.

IION occurs more frequently in the Hebrew bible, both as a place name and as a personal name. Where OG renders IION by εὐδοκία in Song of Songs 6:4, Aquila has κατ' εὐδοκίαν, Symmachus has (ὡς) εὐδοκήτη, Theodotion has (ὡς) εὐδοκῶ, and Quinta has ἐως εὐδοκῶ. Virtually everyone in antiquity seemed to prefer an etymological rendering of IION here, probably because the ancient Israelite city of Tirzah was no longer familiar.

The rendering, "Εὰν μὴ γνῶσις σεαυτήν," in Song of Songs 1:8 could easily be understood as a rendering that assumes an allegorical interpretation of the Song. It can also be explained simply as a formal representation of the Hebrew, perhaps with the famous aphorism, "γνῶθι σεαυτόν," in mind.

Indeed, I am inclined to think that the OG Song of Songs in general is concerned simply to represent the Hebrew as carefully as possible in Greek — and leaves other issues of interpretation to the reader. In his Commentary, Origen says:

We must not, however, overlook the fact that in certain exemplars we find written, “For your sayings are better than wine,” instead of what we read, “For your breasts are better than wine.” But although it may seem that this gives a plainer meaning in regard to the things about which we have discoursed in the spiritual interpretation, we ourselves keep to what the

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33 It does also appear as a Qere in 2 Kings 5:12.
34 The Targum uses the etymological meaning. Midrash Rabbah uses this meaning (among others).
Seventy interpreters wrote in every case. For we are certain that the Holy Spirit willed that the figures of the mysteries should be roofed over in the Divine Scriptures, and should not be displayed publicly, and in the open air.\textsuperscript{35}

The great proponent of spiritual interpretation did not expect spiritual interpretations to be incorporated into the Greek translations of the Song of Songs. It is unlikely that we will find them there either. The OG translation is relatively unmarked with regard to allegorical interpretation: readers can read allegory in it or not, according to their presuppositions.

**G. Section Divisions: Numbers, Paragraphi, Rubrics**

OG Song of Songs is also relatively unmarked in regard to divisions of the text. There are four kinds of division common in the manuscripts: enumerated major divisions, enumerated minor divisions, paragraphi, and rubrics. Table 6 shows how these divisions are distributed in several important witnesses.

**Table 6: Summary of Divisions in MSS of OG Song of Songs**

<table>
<thead>
<tr>
<th>Verse (or line) before which division occurs</th>
<th>Numeral of Divisions in Codex Vaticanus</th>
<th>Numeral of Divisions in Codex Sinaiticus</th>
<th>Numeral of Divisions in 161</th>
<th>Paragraphi in these MSS</th>
<th>Rubrics in these MSS</th>
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<tbody>
<tr>
<td>1:1</td>
<td>α</td>
<td>A</td>
<td>A</td>
<td>α</td>
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<tr>
<td>1:2.1</td>
<td>β</td>
<td></td>
<td>B</td>
<td>S</td>
<td>A</td>
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<tr>
<td>1:2.2</td>
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<td></td>
<td>B</td>
<td>γ\textsuperscript{36}</td>
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<tr>
<td>1:3.2</td>
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<td>B</td>
<td>γ</td>
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<tr>
<td>1:3.3</td>
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<td>B</td>
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<tr>
<td>1:4.3</td>
<td>γ</td>
<td>γ</td>
<td>B</td>
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<td>SZF V</td>
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<td>1:4.4</td>
<td>δ</td>
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<td>B</td>
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<td>SZF V</td>
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<td>1:4.6</td>
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<td>V</td>
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<td>ε</td>
<td></td>
<td>B</td>
<td>V</td>
<td>SZFAV</td>
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</tbody>
</table>


\textsuperscript{36}This rubric is located immediately (without a linebreak) after the first line of the verse. In some earlier version of these rubrics, there may have been a rubric (\( \nu \mu \phi \)) before the first line of verse 2, but it dropped out due to the large capital \( \Phi \) at the beginning of the first line.
Chapter 2  Observations on the Old Greek Text

<table>
<thead>
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<th>Greek Letter</th>
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<td>6:11.2</td>
<td>κη</td>
<td>ΣΖΦ</td>
<td>V</td>
</tr>
</tbody>
</table>
The major divisions shared by BA seem significant enough to be very old, but they are later additions to these manuscripts, as Swete points out. The 40 smaller divisions of B are the work of the first hand, but the five larger divisions are in a later hand. The first

37 This rubric is located in Codex Venetus in the upper margin of folio 20 Verso (just before 8:5.4). Erich Klostermann, “Eine alte Rollenverteilung zum Hohenliede,” Zeitschrift für die alttestamentliche Wissenschaft 19 (1899): 162, places it at the beginning of the verse, a more logical place.

38 Perhaps the eleventh-century hand of Clement the Monk, who took it upon himself to restore the text and leave his name on folios 238 and 264. Henry Barclay Swete, An Introduction to
hand of Codex Sinaiticus (Scribe A) is apparently not responsible for its enumerated divisions, but they might be the work of Scribe D, who corrected the manuscript. The minor divisions of B and 161 seem largely unrelated to one another, and would therefore probably represent unrelated traditions. For the possibility that the rubrics represent old traditions, see the next two chapters.

H. Line Divisions: Stichi, Cola, and Stops

Ancient scribes were paid by the στίχος, the technical term for a line of writing. In some cases, prose was copied in στίχοι of a size comparable to those of poetry.

Another system was to vary the length of the στίχος according to sense-units known as κόλα and κώματα, roughly, “clauses and phrases.” In his “Preface to Isaiah,” Jerome introduces his use of cola et commata for his new translation of the prophets as follows:

Nemo cum prophetas versibus viderit esse descriptos, metro eos aestimet apud Hebraeos ligari et aliquid simile habere de Psalmis vel operibus Salomonis; sed quod in Demosthene et Tullio solet fieri, ut per cola scribentur et commata, qui utique prosa et non versibus conscripserunt, nos quoque utilitati legentium providentes interpretationem novam novo scribendi genere distinximus.

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40 Compare the case of the Eusebian numeration in Milne and Skeat, Scribes and Correctors, figure II opposite p. 38.

41 For example, Diocletian set the prices for 100 lines of the best writing at 25 denarii, second quality at 20 denarii, and legal documents at ten denarii. See the quotation of Edictum Diocletiani de pretis rerum venalium, in Eric Gardiner Turner, Greek Manuscripts of the Ancient World (Princeton: Princeton University Press, 1971), 1.

42 Sixteen syllables (an average of 37–38 letters) per stich for hexameters, or twelve syllables (28–29 letters) per stich for iambic trimeters. See Swete, Introduction, 345.


Let no one who has seen the Prophets written down in stichs judge them to be in verse among the Hebrews and at all similar to Psalms or the works of Solomon. But, because it is customary to write Demosthenes and Cicero *per cola et commata* (even though both of them wrote prose and not verse), we too (out of concern for a usable text for readers) have used the new style of writing to make divisions in the new translation [of the prophets].

Here, Jerome seems to assume the use of writing *per cola et commata* for Psalms and the books of Solomon. Hesychius of Jerusalem follows the same procedure in writing the Minor Prophets: he argues that Psalms, Proverbs, Qoheleth, Job, and Song of Songs had been written “οὕτω μερισθέντα τοῖς στίχοις”45 (“divided thus in stichs”).

Hippolytus of Rome mentions the stichometry of Song of Songs in the introduction to his commentary on the Song of Songs:46

'Αναφέρεται δὲ καὶ ἐτέρου βιβλίου τοῦ ἐκκλησιαστοῦ, στίχοις ψη'. 'Αναφέρεται δὲ καὶ τὸ ἄσμα τῶν φομάτων, ἐγγὺς που ἡ πλέον τ'.

And also another book, Ecclesiastes, is attributed [to Solomon], with 708 stichs. And also the Song of Songs is attributed to him, with somewhere around 300 or more.47

It appears, then, that at the beginning of the second century, the Song was arranged in στίχοι.

Examination of the manuscripts at our disposal gives some comfort to the notion that the Song of Songs was arranged *per cola et commata* from a very early period. Not all of our manuscripts arrange Song of Songs in *commata*. The following manuscripts do arrange the Song of Songs in *commata*: 924 PBer PDam BSAC 147. The following do not: PHam 952 V. PHam uses a mark shaped like a level obelus (+) to indicate stops that

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usually correspond to *commata* in other manuscripts. V arranges its text in 182 larger sections.

Table 7 shows how stops and *cola et commata* correspond in several manuscripts that are available for Song of Songs 5:8–6:3. These particular verses have the advantage that four papyri overlap in them: 952, PBer, PDam, and PHam. Many of the sense-breaks are obvious (this circumstance is both an advantage and a disadvantage).

**Table 7: Stichoi in 5:8-6:3**

- • marks location of stops.
- ¶ marks location of linebreaks (stichoi).
- - marks lacunae in which a witness offers no evidence.
- [•] marks stops supplied by the editor in PHam’s lacunae.

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<td>5:11.1</td>
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<td>.2</td>
<td>βόστρυχοι</td>
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<td>μέλανες</td>
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<td>5:12.1</td>
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<td>¶</td>
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<td>-</td>
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<td>[•]</td>
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<td>5:13.1</td>
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<td>¶</td>
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<td>5:14.1</td>
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<td>¶</td>
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<tr>
<td>.2</td>
<td>κοιλία</td>
<td>-</td>
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<tr>
<td>.3</td>
<td>ἐπὶ λίθου</td>
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<td>[•]</td>
<td>¶</td>
<td>¶</td>
<td>¶</td>
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<tr>
<td>5:15.1</td>
<td>κλήμα</td>
<td>-</td>
<td>-</td>
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<td>[•]</td>
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<td>¶</td>
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<td>¶</td>
<td>¶</td>
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<tr>
<td>.3</td>
<td>εἴδος αὐτοῦ</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>[•]</td>
<td>¶</td>
<td>¶</td>
<td>¶</td>
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</tr>
</tbody>
</table>
The twelfth-century manuscript 147 stands out as having gone its own way. In particular, 147 has an eccentric stich at 5:15-16. Otherwise, there is considerable agreement between the manuscripts on where *cola et commata* should begin and end. In 5:8-6:3, there is a high degree of agreement between the *cola et commata* of PBer PDam BSA SyH, the stops in V, and the + stops in PHam. Stops in 952 147 and *stichoi* in V 147 agree with the others less often. The agreement is not total in this relatively simple passage, even in PHam PBer PDam BSA SyH. Scribes rearranged the *cola et commata* as necessary, with the same freedom that they corrected other errors (and readings that looked like errors).

I suspect that the OG translation of Song of Songs rendered its Hebrew using *cola et commata*. If not, then a relatively stable arrangement of *cola et commata* became a standard part of many manuscripts at a very early period. Many of the *cola et commata* were preserved either as *stichi* or as stops in later manuscripts, but scribes felt free to

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48 An interesting disagreement occurs just before our sample, between 5:5 and 5:6. Where our versification makes its transition, witnesses AV Fa put a stop and a start a new stich. BS SyH continue the stich through the next clause. See 147 CatP. For other interesting breaks, see 7:7; 7:8.
rearrange them. Some scribes simply ignored them and wrote the text without them to conserve space. PHam is an interesting compromise. The text is written to conserve space, but a mark preserves the *cola et commata* as an aid to the reader.

There is no reason to believe that the original OG manuscript or any early copies had stops in the text. As a rule, they do not appear in PBer PDam BS. On the other hand, stops in AV 147 often agree. Codex A often uses a stop after foreign words to indicate word division. It often does not use a stop before a rubric or in other places where a sense-break is obvious. It tends to use a stop only where it is required for clarity. Codices V and 147 use them more frequently.

If the original OG or an early manuscript introduced *cola et commata* into the Song of Songs, how many στίχοι should it have? We can only be approximate, because we have no way of reconstructing the original arrangement. We have seen that Hippolytus lists about 300. The Stichometry of Nicephorus lists 280 and the stichometry in Codex Claromontanus lists 300.49 Klostermann counts 286 στίχοι in 161 and 248, and 353 στίχοι in 253.50 I count 348 στίχοι in A, 352 in B, 343 in S, and 356 in Rahlfs. My edition has 363.51

Usually, the Greek *cola et commata* are consistent with the sense-divisions of the MT. But see the transition from 2:13 to 2:14.

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51I have tended to begin a new line whenever an ancient witness makes a reasonable linebreak. I have inclined toward a generous number of lines, partly for clarity and partly to make references easy.
The *cola et commata* make it easier for a reader to make sense of the text. They also guide the reader’s perception away from other options that might have presented themselves if the text were not divided.
Chapter 3
Rubrics in Old Greek Song of Songs

A. Introduction

One of the difficulties encountered by a reader of the Song of Songs is determining who is speaking to whom at any given time. In the English text, for example, it is clear that some of the lines are addressed to a man, others to a woman, and still others are addressed to a group, such as the “daughters of Jerusalem.” Similarly, though less obviously, each line is spoken by a man, a woman, or a group. The Song of Songs has no overall narrator who indicates to us who is speaking to whom. The changes in person, in “voice,” are left to the reader to infer, much as the reader must also infer changes in situation or style.

The reader of the original Hebrew text also has to infer these changes of person, but the process is usually more intuitive for the reader of Hebrew than for the reader of English because Hebrew has more grammatical markers of gender and number than English does. Hebrew nouns, adjectives, participles, and pronouns are usually marked for both gender and number. Even verbs are frequently marked for gender since Hebrew verbs have separate masculine and feminine forms in the second and third persons. In the Hebrew text, grammatical cues often clarify the gender and number of the speakers and their addressees.

Some forms, however, remain ambiguous, especially if one considers only the consonantal text. The Mishnah, Abodah Zarah 2:5, preserves an instance in which two second-generation Tanna’im differed on how to read the unpointed consonantal text of Song 1:2. Does one read the Hebrew consonants of the word יִּמְשָׂל as יִּמְשָׂל (so that the pronoun “your” in the suffix is masculine) or as יִּמְשָׂל (so that the “your” is feminine)? The argument was settled on the basis of context: “R. Joshua said to R. Ishmael: Ishmael, my brother, how do you read? For your [masculine] love is better than wine, or For your [feminine] love is better than wine? He answered, Your [feminine] love is better than wine. R. Joshua said to him: It is not so, for its neighboring verse teaches us concerning it: Your [masculine] ointments yield a sweet fragrance.” The text does not explain how one knows that the equally ambiguous “Your ointments” has a masculine suffix.
Readers of ancient Greek and Latin translations of Song of Songs did not have the same advantage, at least with respect to gender. There were fewer grammatical cues to gender in these languages (although many more than in English). As a result, Latin and Greek manuscripts of the Song of Songs sometimes provide an indication of the voices in a series of rubrics. The term “rubrics” is being used here in its most basic sense: words written in red ink. These rubrics direct the reader’s interpretation of the text by assigning the various lines of the book to different speakers, and sometimes by indicating the addressees and other aspects of the situation assumed by the text. The rubrics are not part of the text itself—the color of their ink makes them stand out clearly from the rest of the text. Instead, they are actually an interpretation of the text, an interpretation that governs the reader’s interpretation by providing a frame of reference. On the other hand, they have been insinuated into the text and are very difficult to ignore. Before the reader has a chance to come to an independent judgment, they have already shaped the process of reading—the reader’s task of inferring speakers, situations, and meaning.

The following four Greek manuscripts have rubrics in Song of Songs: Sinaiticus, Alexandrinus, Venetus, and 161. There are surely other rubricated manuscripts of Song of Songs that have not yet been published.2 The following manuscripts do not have rubrics: Codex Vaticanus, Codex Ephraemi, PHam, 952, 924, PBer, PDam, 147, and 502.

This chapter looks briefly at the rubrics in these four Greek manuscripts. The Sinaiticus set is a special case, because we also have Latin witnesses to the same tradition. Chapter Four will provide a fuller text, translation, and discussion of the Sinaiticus rubric-tradition.

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2These four Greek manuscripts have been published. Erich Klostermann, “Eine alte Rollenverteilung zum Hohenliede,” Zeitschrift für die alttestamentliche Wissenschaft 19 (1899): 158, implies that there are many Greek and Latin manuscripts of Song of Songs with rubrics. Regarding Latin manuscripts of Song of Songs with rubrics, see below in section “F. Latin Rubrics.”
B. Codex Alexandrinus

Codex Alexandrinus is a fourth-century manuscript. Because its text of the Song of Songs contains the simplest rubrics, we will consider it first. Codex Alexandrinus also uses red ink to decorate the colophons that mark the end of each biblical book. As a rule, each rubric in the Song is centered on its own line before the text to which it refers. At 4:16, however, the rubric has been placed in the margin, apparently because the scribe who wrote the text neglected to leave space for it. Table 8 provides a list of the rubrics in Codex Alexandrinus.

<table>
<thead>
<tr>
<th>Location</th>
<th>Rubric</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:2</td>
<td>Ἡ νύμφη</td>
<td>The bride</td>
</tr>
<tr>
<td>1:3.3</td>
<td>ὁ νυμφίος</td>
<td>The groom</td>
</tr>
<tr>
<td>1:5</td>
<td>Ἡ νύμφη</td>
<td>The bride</td>
</tr>
<tr>
<td>1:12.2</td>
<td>ὁ νυμφίος</td>
<td>The groom</td>
</tr>
<tr>
<td>1:16</td>
<td>Ἡ νύμφη</td>
<td>The bride</td>
</tr>
<tr>
<td>2:10.2</td>
<td>ὁ νυμφίος</td>
<td>The groom</td>
</tr>
<tr>
<td>2:17.2</td>
<td>Ἡ νύμφη</td>
<td>The bride</td>
</tr>
<tr>
<td>3:6</td>
<td>ὁ νυμφίος</td>
<td>The groom</td>
</tr>
<tr>
<td>4:16</td>
<td>Ἡ νύμφη</td>
<td>The bride</td>
</tr>
<tr>
<td>5:1</td>
<td>ὁ νυμφίος</td>
<td>The groom</td>
</tr>
<tr>
<td>5:3</td>
<td>Ἡ νύμφη</td>
<td>The bride</td>
</tr>
<tr>
<td>6:4</td>
<td>ὁ νυμφίος</td>
<td>The groom</td>
</tr>
<tr>
<td>6:10</td>
<td>Ἡ νύμφη</td>
<td>The bride</td>
</tr>
<tr>
<td>8:5.3</td>
<td>ὁ νυμφίος</td>
<td>The groom</td>
</tr>
</tbody>
</table>

These fourteen rubrics simply alternate between “the bride” (or fiancée) and “the groom” (or fiancé). The Alexandrinus rubrics contain no other voices. They do not contain verbs, addressees, or attendant circumstances. This brevity is especially striking when one

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3 Plates 1–9 in the back of Milne and Skeat, *Scribes and Correctors*, display the colophons of Sinaiticus in red and black. Plates 10–43 display the colophons of Alexandrinus in red and black.

compares Alexandrinus' rubric, "the bride" in 6:10 to Sinaiticus' rubric at the same place: "daughters and queens have seen the bride and have blessed her."

Like other ancient Greek manuscripts with dialogue, the rubrics of Codex Alexandrinus did not mark every change in speaker. For example, the verses 1:8–9 are clearly spoken to the bride, but Alexandrinus's last attribution (in 1:5) has the bride as the speaker. Verses 1:13–14 must be spoken by the woman, but Alexandrinus's last attribution (in 1:12.2) was to the groom.

### C. Codex 161

The rubrics in Codex 161 are similar to those of Codex Alexandrinus, and we may usefully consider them next. Codex 161 is a fourteenth-century minuscule on paper. Because there is no facsimile of this manuscript, I do not know how the rubrics are arranged on the paper.

<table>
<thead>
<tr>
<th>Location</th>
<th>Rubric</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:8.2</td>
<td>φίλοι</td>
<td>Friends</td>
</tr>
<tr>
<td>1:9</td>
<td>νυμφίος</td>
<td>Groom</td>
</tr>
<tr>
<td>1:11</td>
<td>φίλοι</td>
<td>Friends</td>
</tr>
<tr>
<td>1:12.2</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>1:15</td>
<td>νυμφίος</td>
<td>Groom</td>
</tr>
<tr>
<td>1:16</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>2:1</td>
<td>νυμφίος</td>
<td>Groom</td>
</tr>
<tr>
<td>2:3</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>2:10.2</td>
<td>νυμφίος</td>
<td>Groom</td>
</tr>
<tr>
<td>2:14.3</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>2:15</td>
<td>ο νυμφίος</td>
<td>The Groom</td>
</tr>
<tr>
<td>2:16</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>3:6</td>
<td>φίλοι</td>
<td>Friends</td>
</tr>
<tr>
<td>3:11</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
</tbody>
</table>

5See section "I. Precedents for the Song of Songs Rubrics," below.

6Published by Erich Klostermann, Analecta zur Septuaginta, Hexapla und Patristik (Leipzig: A. Deichert'sche Verlagsbuchhandlung, 1895), 41–42.
<table>
<thead>
<tr>
<th>Song Book</th>
<th>Speaker</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:1</td>
<td>νυμφίος</td>
<td>Groom</td>
</tr>
<tr>
<td>4:16.1</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>5:1.1</td>
<td>νυμφίος</td>
<td>Groom</td>
</tr>
<tr>
<td>5:2.2</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>5:2.3</td>
<td>νυμφίος</td>
<td>Groom</td>
</tr>
<tr>
<td>5:3</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>5:9</td>
<td>νεάνιδες</td>
<td>Maidens</td>
</tr>
<tr>
<td>5:10</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>6:1</td>
<td>νεάνιδες</td>
<td>Maidens</td>
</tr>
<tr>
<td>6:2</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>6:4</td>
<td>νυμφίος</td>
<td>Groom</td>
</tr>
<tr>
<td>6:10</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>7:2.1</td>
<td>νυμφίος</td>
<td>Groom</td>
</tr>
<tr>
<td>7:9</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
<tr>
<td>8:4</td>
<td>φίλοι</td>
<td>Friends</td>
</tr>
<tr>
<td>8:5.3</td>
<td>νυμφίος</td>
<td>Groom</td>
</tr>
<tr>
<td>8:8</td>
<td>φίλοι</td>
<td>Friends</td>
</tr>
<tr>
<td>8:10</td>
<td>νυμφη</td>
<td>Bride</td>
</tr>
</tbody>
</table>

These rubrics share much with the rubrics of Codex Alexandrinus. Both the Alexandrinus rubrics and the 161 rubrics are fairly simple and are rather sparsely distributed throughout the Song. Neither contain verbs, addressees, or attendant circumstances. The 161 rubrics add the Friends (of the Groom) and the Maidens to the speakers, and there are more changes of speaker in 161.

Many of the rubrics in Alexandrinus appear identical in the rubrics of 161, except that 161 tends not to have the definite article. The distribution of roles do not always agree, however. For example, Alexandrinus assigns 1:12.2 to the Groom but 161 assigns it to the Bride. It is unlikely that the rubrics of 161 go back directly or indirectly to those of Alexandrinus. It appears more probable that both the Alexandrinus and 161 rubrics derive from a common tradition.
D. Codex Sinaiticus

Codex Sinaiticus is a fourth-century manuscript uncial codex.\(^7\) Codex Sinaiticus also rubricates the “titles” of the Psalms and uses red ink for the Eusebian Canons in the Gospels. Like Codex Alexandrinus, Codex Sinaiticus uses red ink in decorating colophons to biblical books.\(^8\) Each rubric in the Song of Songs is indented (set in eisthesis) on one or more lines before the text to which it applies. See Plate 1 at the end of this chapter.\(^9\)

When the rubricator of Sinaiticus came to the space left for the rubric at 5:2.3, he accidentally put in the rubric for 5:3 instead. Then he had to cancel the writing and fit in the text for the correct rubric.

<table>
<thead>
<tr>
<th>Location</th>
<th>Rubric</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:2.1</td>
<td>ἡ νῦσφη</td>
<td>The bride</td>
</tr>
<tr>
<td>1:4.3</td>
<td>ταῖς νεανίσιν ἡ νῦσφη δηγεῖται περὶ τοῦ νυμφίου ἀ ἔχαρισατο αὐτῇ</td>
<td>The bride tells the maidens the things about the groom that he gave to her</td>
</tr>
<tr>
<td>1:4.4</td>
<td>τῆς νῦσφης διηγησαμένης ταῖς νεανίσιν αἰδε· εἴπαν</td>
<td>While the bride was talking to the maidens, they said</td>
</tr>
<tr>
<td>1:4.6</td>
<td>αἱ νεανίδες τῷ νυμφίῳ βοῶσιν τὸ ὄνομα τῆς νυμφῆς Ἑυθύτης ἠγαπησέν σε</td>
<td>The maidens call out to the groom the name of the bride, “Uprightness Has Loved You”</td>
</tr>
<tr>
<td>1:5</td>
<td>ἡ νῦσφη</td>
<td>The bride</td>
</tr>
<tr>
<td>1:7</td>
<td>πρὸς τὸν νυμφίον χρ</td>
<td>To the groom, Christ</td>
</tr>
</tbody>
</table>

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\(^7\) According to Milne and Skeat, *Scribes and Correctors*, 64, Codex Sinaiticus should be dated “not much later than about A.D. 360.”

\(^8\) See the plates in Milne and Skeat, *Scribes and Correctors*, for a convenient collection of these.

\(^9\) Plate 1 is a specimen of the beginning of Song of Songs in Codex Sinaiticus, from Tischendorf’s facsimile edition, *Bibliorum Codex Sinaiticus*. The specimen contains the upper part of the right column of folio 61¹.

<table>
<thead>
<tr>
<th>Line</th>
<th>Greek</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:8</td>
<td>ο νυμφίος πρὸς τὴν νύφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>1:10</td>
<td>αἱ νεανίδες πρὸς τὴν νύφην</td>
<td>The maids to the bride</td>
</tr>
<tr>
<td>1:12</td>
<td>ἡ νύφη πρὸς ἑαυτὴν καὶ πρὸς τὸν νυμφίον</td>
<td>The bride to herself and to the groom</td>
</tr>
<tr>
<td>1:15</td>
<td>ο νυμφίος πρὸς τὴν νύφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>1:16</td>
<td>ἡ νύφη πρὸς τὸν νυμφίον</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>2:1</td>
<td>ο νυμφίος πρὸς ἑαυτὸν</td>
<td>The groom to himself</td>
</tr>
<tr>
<td>2:2</td>
<td>καὶ πρὸς τὴν νύφην</td>
<td>And to the bride</td>
</tr>
<tr>
<td>2:3</td>
<td>ἡ νύφη πρὸς τὸν νυμφίον</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>2:4</td>
<td>ταῖς νεανίσιν ἡ νύφη φησάιν</td>
<td>The bride says to the maids</td>
</tr>
<tr>
<td>2:6</td>
<td>πρὸς τὸν νυμφίον ἡ νύφη</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>2:7</td>
<td>ταῖς νεανίσιν ἡ νύφη</td>
<td>The bride to the maids</td>
</tr>
<tr>
<td>2:8</td>
<td>ἄκηκοεν τοῦ νυμφίου ἡ νύφη</td>
<td>The bride has heard the groom</td>
</tr>
<tr>
<td>2:9.3</td>
<td>ἡ νύφη πρὸς τὰς νεανίδας σημαίνουσα αὐταῖς τὸν νυμφίον</td>
<td>The bride to the maids, indicating to them the groom</td>
</tr>
<tr>
<td>2:15</td>
<td>τοῖς νεανίσις ὁ νυμφίος τάδε</td>
<td>The groom to the lads thus</td>
</tr>
<tr>
<td>2:16</td>
<td>ἡ νύφη τάδε</td>
<td>The bride thus</td>
</tr>
<tr>
<td>3:3.2</td>
<td>ἡ νύφη τοῖς φύλαξιν εἶπεν</td>
<td>The bride said to the guards</td>
</tr>
<tr>
<td>3:4.3</td>
<td>εὑροῦσα τὸν νυμφίον εἶπεν</td>
<td>Having found the groom, she said</td>
</tr>
<tr>
<td>3:5</td>
<td>ταῖς νεανίδας ὁρκίζει ἡ νύφη τοῦτο δεύτερον</td>
<td>The bride adjures the maids this second time</td>
</tr>
<tr>
<td>3:6</td>
<td>ὁ νυμφίος πρὸς τὴν νύφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>4:16.4</td>
<td>ἡ νύφη αἰτεῖται τὸν π(ατέ)ρα ἵνα καταβῇ ὁ νυμφίος αὐτοῦ</td>
<td>The bride asks the father that his groom might come down</td>
</tr>
<tr>
<td>5:1.1</td>
<td>ὁ νυμφίος πρὸς τὴν νύφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>5:1.5</td>
<td>τοῖς πλησίον ὁ νυμφίος</td>
<td>The groom to the neighbors</td>
</tr>
<tr>
<td>5:2.2</td>
<td>ἡ νύφη εἰσῆκεν ὁ νυμφίον κρούοντα ἐπὶ τὴν θύραν</td>
<td>The bride senses the groom knocking at the door</td>
</tr>
</tbody>
</table>

\[11\] For αἰσθάνεσθαι.
| 5:2.3 | ἡ νύμφη τάδε’ ὁ νυμφίος | The groom |
| 5:3 | ἡ νύμφη τάδε | The bride thus |
| 5:9 | αἱ θυγατέρες ἠῇ καὶ οἱ φύλακες πυνι ὑ ὑ τῶν τοῖς χέων πυνθανόνται τῆς νύμφης | The daughters of Jerusalem and the guards of the walls inquire of the bride |
| 5:10 | ἡ νύμφη σημαίντι τῶν ἀδελφῶν ὁποῖος ἐστίν | The bride indicates what sort of person her sweetheart is |
| 6:1 | πυνθανόται τῆς νύμφης αἱ θυγατέρες ἠῃ πού ἀπῆλθεν ὁ ἀδελφός αὐτῆς | The daughters of Jerusalem inquire of the bride where her sweetheart has gone |
| 6:2 | ἡ δὲ νύμφη ἀποκρίνεται | But the bride answers |
| 6:4 | ὁ νυμφίος πρὸς τὴν νύμφην | The groom to the bride |
| 6:10 | θυγατέρες καὶ βασιλίσσαι εἰδον τὴν νύμφην καὶ ἐμακάρισαν αὐτὴν | Daughters and queens have seen the bride and blessed her |
| 6:11.1 | ὁ νυμφίος πρὸς τὴν νύμφην | The groom to the bride |
| 6:11.5 | ἡ νύμφη τάδε πρὸς τὸν νυμφίον | The bride to the groom thus |
| 7:1.1 | ὁ νυμφίος πρὸς τὴν νύμφην | The groom to the bride |
| 7:1.3 | ταῖς βασιλίσσαις καὶ ταῖς θυγατρίσιν ὁ νυμφίος τάδε | The groom to the queens and the daughters thus |
| 7:10.2 | ἡ νύμφη | The bride |
| 8:5.1 | αἱ θυγατέρες καὶ αἱ βασιλίσσαι καὶ οἱ τοῦ νυμφίου εἶπαν | The daughters, the queens, and the groom's company said |
| 8:5.3 | ὁ νυμφίος τάδε πρὸς τὴν νύμφην | The groom thus to the bride |
| 8:10 | ἡ νύμφη παραποιήσετε | The bride speaks with confidence |
| 8:13 | ἡ νύμφη | The bride |

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12 When the original scribe realized he had skipped ahead and written the subsequent rubric, he marked the words ἡ νύμφη τάδε with hooks to delete them and wrote in the correct words ὁ νυμφίος after them.

13 The scribe marked the letters πυν to delete them.
With the Sinaiticus rubrics, we are clearly in another world. The rubrics are both more frequent and more verbose than those in Alexandrinus and 161. The Sinaiticus tradition of rubrics distributes the lines of Song of Songs to a more generous number of *dramatis personæ*: the bride, the groom, the daughters of Jerusalem, the young women, the young men, the groom's party, the queens, and the city guards. The rubrics also identify *dramatis personæ* who are addressed or spoken of. In addition to the persons who are assigned voices, the bride's father is addressed. Sometimes, the rubrics also present attendant circumstances or other details for interpreting the lines. A notable example of this characteristic is the fourth rubric (at Song 1:4.6) which interprets the name of the bride as Εὐθύτης, "Equity." This set of rubrics include a clear reference to Christ in 1:7. We will consider the Sinaiticus rubrics in more detail in the next chapter.

E. Codex Venetus

Codex Venetus is a parchment uncial codex of the eighth or ninth century. Its text of Song of Songs has a high number of itacistic readings, but it has a high value as a witness to the hexaplaric OG text.

Codex Venetus prefaces the text of the Song of Songs with an informal and awkward exploration of the meaning of the Shulamite and, more briefly, of other names in the text, to each of which it attempts to apply an allegorical meaning. Because the content and interests of the preface differ from those of the rubrics, they were probably created by different individuals.

The rubrics of Codex Venetus are usually indented on a line of their own. Occasionally, as with the first first instance, a rubric follows the previous text without a linebreak, as if the scribe forgot to leave space for it. In other instances, it has been written in the margin.
The text of Codex Venetus has many itacistic variants. Its rubrics have even more itacisms than the text. They have awkward or solecistic expressions and, in the fifth chapter especially, are occasionally corrupted beyond comprehension. It seems likely that the scribe of Venetus or one of his predecessors did not understand the rubrics in his exemplar, but copied them with a carelessness or neglect that reached its nadir in chapter five. Nevertheless, most of the rubrics are clear enough and we may be glad to have them at all.

Table 11: The Rubrics in Codex Venetus$^{14}$

<table>
<thead>
<tr>
<th>Location</th>
<th>Rubric</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:2.2</td>
<td>ή νύμφη πρὸς τὸν νυμφίου</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>1:4.3</td>
<td>ή νύμφη πρὸς τὰς νεανίδας</td>
<td>The bride to the maidens</td>
</tr>
<tr>
<td>1:4.4</td>
<td>σὺν ταῖς νεανίσυν λέγει τῷ νυμφίῳ</td>
<td>With the maidens, she says to the groom</td>
</tr>
<tr>
<td>1:4.6</td>
<td>αἱ νεανίδες ὄνομα τῇ νύμφῃ ἐπιτιθέασιν εὐθύτητα</td>
<td>The maidens give the bride the surname, “Uprightness.”</td>
</tr>
<tr>
<td>1:5</td>
<td>ή νύμφη πρὸς τὰς νεανίδας</td>
<td>The bride to the maidens</td>
</tr>
<tr>
<td>1:7</td>
<td>ή νύμφη πρὸς τὸν νυμφίου</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>1:8</td>
<td>ὁ νυμφίος πρὸς τὴν νύμφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>1:12.2</td>
<td>ή νύμφη πρὸς τὰς νεανίδας πέρι τοῦ νυμφίου</td>
<td>The bride to the maidens concerning the groom</td>
</tr>
<tr>
<td>1:15</td>
<td>ὁ νυμφίος πρὸς τὴν νύμφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>1:16</td>
<td>ή νύμφη πρὸς τὸν νυμφίου</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>2:1</td>
<td>ὁ νυμφίος πρὸς τοὺς ἵδιους</td>
<td>The groom to his own company</td>
</tr>
<tr>
<td>2:3</td>
<td>ή νύμφη πρὸς τὸν νυμφίου</td>
<td>The bride to the groom</td>
</tr>
</tbody>
</table>

$^{14}$From MS. Gr. Z 1 (=320), microfilm, Biblioteca Nazionale Marciana, Venice. I have also used the transcription in Klostermann, “Rollenverteilung,” 158-162.
<table>
<thead>
<tr>
<th>2:4</th>
<th>ήτοι πρὸς τὰς νεανίδας ἡ νύμφη φησίν.</th>
<th>Then the bride says to the maidens</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:7</td>
<td>ἡ νύμφη ταῖς νεανίσις.</td>
<td>The bride to the maidens</td>
</tr>
<tr>
<td>2:10.1</td>
<td>μόνη αὐτῇ ἀκουσίως ἐξηκούσα καὶ διηγεῖται ταῖς νεανίσιν.</td>
<td>Without trying, she alone is quick of hearing, and she reports to the maidens</td>
</tr>
<tr>
<td>2:13.3</td>
<td>ὁ νυμφίος πρὸς τὴν νύμφην.</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>2:15</td>
<td>ὁ νυμφίος πρὸς τοὺς ἰδίους.</td>
<td>The groom to his own company</td>
</tr>
<tr>
<td>2:16</td>
<td>ἡ νύμφη πρὸς τὰς νεανίδες.</td>
<td>The bride to the maidens</td>
</tr>
<tr>
<td>4:8</td>
<td>διαναστάσθη ἀπὸ τοῦ νυμφίου ταῦτα φασίν οἱ ἐτέροι τοῦ νυμφίου.</td>
<td>As she separates from the groom, the friends of the groom say these things</td>
</tr>
<tr>
<td>4:9</td>
<td>ταῦτα ὁ νυμφίος ὡς κορυφαίος χοροῦ λέγει ἄμα αὐτοῖς.</td>
<td>The groom as leader of the chorus says these things together with them</td>
</tr>
<tr>
<td>4:16.3</td>
<td>ἡ νύμφη πρὸς τὸν νυμφίον.</td>
<td>The bride to the groom15</td>
</tr>
<tr>
<td>5:1.1</td>
<td>ὁ νυμφίος καταβᾶς εἰς κήπον διηγεῖται τῇ νύμφῃ ὅσα ἐν αὐτῷ πεποίηκεν.</td>
<td>Having come down into the garden, the groom tells the bride what has happened with him.</td>
</tr>
<tr>
<td>5:1.5</td>
<td>προτρέπετε καὶ τοὺς ἰδίους φαγέων καὶ πίνων.</td>
<td>He urges even his company to eat and drink</td>
</tr>
<tr>
<td>5:2.1</td>
<td>ταῦτα ἡ νύμφη ἔρωσα τοὺς νυμφίου ἀπόντος τὰ ἔξω νυκτὶ.</td>
<td>The bride (says) these things taking [? loving? asking?] the company of the groom who is away [the things?] outside in the night</td>
</tr>
<tr>
<td>5:2.3</td>
<td>ταῦτα ἔξω ἐστῶς τοῦ παστοῦ ὁ νυμφίος καὶ τῆς οἰκίας.</td>
<td>Standing outside the bridal chamber and the house, the groom (says) these things</td>
</tr>
<tr>
<td>5:3</td>
<td>ταῦτα ἡ νύμφη γυμνὴ ἐπικατακείμενη.</td>
<td>Undressed and in bed, the bride (says) these things</td>
</tr>
<tr>
<td>5:4</td>
<td>ἡ νύμφη πρὸς τᾶς σὺν αὐτῇ νεανίδας.</td>
<td>The bride to the maidens with her</td>
</tr>
</tbody>
</table>

---

15 It is odd that this rubric appears before 4:16.3. It would make more sense before 4:16.4.
### Chapter 3: Rubrics in Old Greek Song of Songs

#### 5:6.2
\[\text{ἀδελφίδοι μου διηγείτε ὡς ἀνοιγούσης αὐτῆς αὐτῷ (ε) ἐπὶ τινῶν [ἐπὶ τὴν] αὐτῆς ἔρωτα οὐκ ἠλθεν.}^{16}\]

* [corrupted] She relates of “my sweeheart” how when she opened to him on the basis of her love, he did not enter.

#### 5:7
\[\text{ἐξῆλθεν μὴ εὑρόνσα τὸν νυμφίον ἡ νύμφη καὶ ὡς ἐν νυκτί εὑρεθήσασα ἀπὸ τῶν φυλάκων τῆς πόλεως παταχείται καὶ έρουσιν αὐτῆς τὸ θέρστρον οἱ τείχοφυλακοί.}^{410}\]

* The bride went out not finding the groom and as in the night being found, struck by the guards of the city, she is wounded and the guards of the wall take her summerwear.

#### 5:8
\[\text{ταῦτα τὴν νύμφης [sic, for ἡ νύμφη] πρὸς τὰς νεανίδας ζητοῦσα τὸν νυμφίον.}^{410}\]

* These the bride to the maidens, as she seeks the groom.

#### 5:9
\[\text{ταῦτα αἱ θυγατέρας ἤρωσαλήμ πρὸς τὴν νύμφην βουλόμεναι τὸν χαρακτῆρα αυτοῦ μαθεῖν, ἵνα αὐτοῦ ζητήσουσίν αὐτῇ.}^{410}\]

* These things the daughters of Jerusalem to the bride, seeking to learn his character that they may seek him for her.

#### 5:10
\[\text{ὁ νυμφίος [sic, for ἡ νύμφη] γράφει· ταῖς νεανίσιν τὸν νυμφίον, τής ἐστιν.}^{410}\]

* The groom [The bride] describes the groom to the maidens in writing, who he is.

#### 6:1
\[\text{εἰς ταῦτα αἱ θυγατέρας ἤρωσαλήμ φασίν πρὸς τὴν νύμφην.}^{410}\]

* Then the daughters of Jerusalem [say] these things to the bride.

#### 6:2
\[\text{ἡ νύμφη.}^{410}\]

* The bride

#### 6:4
\[\text{ὁ νυμφίος δεύτερον ἐπανοῦν [sic, for ἐπανοῦν] τὴν νύμφην ἐπανεὶς συνοῦσαν αὐτῷ.}^{410}\]

* Praising the bride a second time, the groom praises her who is with\(^{17}\) him [?]

---

\(^{16}\) Klostermann, "Rollenverteilung," 160, sees ἡλθεν in the Codex, which he corrects to ἠλθεν. From the microfilm, I think I can see a cross-stroke on the fourth letter of the word and therefore I read it as ἡλθεν.

\(^{17}\) The verb συνεῖναι can mean "be with" in several senses, including "accompany" (e.g., Acts of the Apostles 22:11), "live with, have sexual intercourse with," and "be the disciple of." Henry George Liddell and Robert Scott, *A Greek-English Lexicon*, revised by Henry Stuart Jones with the assistance of Roderick McKenzie, with a Supplement (Oxford: Clarendon Press, 1968), 1705. James Hope Moulton and George Milligan, *The Vocabulary of the Greek New Testament: Illustrated from the Papyri and Other Non-Literary Sources* (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 1930), 605, point to several papyri where the meaning is "cohabitate." What a marvelously ambiguous verb for doing allegory!
<table>
<thead>
<tr>
<th>Verse</th>
<th>Greek Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:9.4</td>
<td>ἐν τοῖς ἐγκωμίοις τοῦ νυμφίου ἡ νύφη μακαρίζεται ύπο τῶν θεωρουμένων αὐτῆς τὸ κάλλος θυγατέρων'</td>
<td>In the encomiums of the groom, the bride is blessed by those daughters who perceive her beauty</td>
</tr>
<tr>
<td>6:10</td>
<td>ὁ νυμφίος πάλιν τοῖς ἑαυτοῦ ἑταίροις τὰ τῆς νύφης ἐγκώμια λέγει'</td>
<td>The groom again speaks encomiums of the bride to his own companions</td>
</tr>
<tr>
<td>6:11.1</td>
<td>ἡ νύφη τῷ νυμφίῳ ταῦτα'</td>
<td>The bride to the groom these things</td>
</tr>
<tr>
<td>7:1.1</td>
<td>οἱ ἑταίροι τοῦ νυμφίου πρὸς τὸν νυμφίον'</td>
<td>The friends of the groom to the groom</td>
</tr>
<tr>
<td>7:1.3</td>
<td>ὁ νυμφίος πρὸς τοὺς ἑταίρους ἑαυτοῦ'</td>
<td>The groom to his own friends</td>
</tr>
<tr>
<td>7:2.1</td>
<td>ὁ νυμφίος τὰς πρωκόπας τῆς νύφης ἀποδεχόμενος λέγει'</td>
<td>Receiving the progressions of the bride, the groom says</td>
</tr>
<tr>
<td>7:9</td>
<td>ἡ νύφη πρὸς τὸν νυμφίον'</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>8:4</td>
<td>τρίτοις ὀρκοῖ νύφη τὰς θυγατέρας ἱλήμ'</td>
<td>A third time the bride adjures the daughters of Jerusalem</td>
</tr>
<tr>
<td>8:6</td>
<td>ὁ νυμφίος τῇ νύφη ὑπὸ μῆλου κοιμώμενος ἔξεγερθε καὶ ταῦτα φησίν πρὸς αὐτῶν'</td>
<td>The groom to the bride under the apple tree, sleeping he is raised and says these things to them</td>
</tr>
<tr>
<td>8:8</td>
<td>ταῦτα αἱ θυγατέρες ἱλήμ' λέγουσιν περὶ τῆς νύφης'</td>
<td>The daughters of Jerusalem say these things about the bride</td>
</tr>
<tr>
<td>8:10</td>
<td>ἡ νύφη ταῖς θυγατρασίν ἱλήμ'</td>
<td>The bride to the daughters of Jerusalem</td>
</tr>
</tbody>
</table>

The frequent problems with itacism, solecism, or corruption make some of these rubrics difficult to understand. It is certainly not clear that the scribe understood them. Some of the inconsistencies in wording suggest that several scribes or editors with differing styles played a part in their development.

In spite of the problems, one can see that these rubrics, like those of Sinaiticus provide a narrative framework. Like Sinaiticus, they are frequent and wordy. They attempt to spell out in some detail what is occurring in the narrative of the Song. Besides
speakers, they describe addressees, actions, circumstances, even motivations. The rubrics often have verbs: participles and finite verbs in both present and past tenses. Even verbs in the same semantic domain vary considerably; e.g., ἔγει, διηγεῖται, φασίν, and γράφει.

There are enough agreements between the rubrics of Sinaiticus and those of Venetus to make one wonder if they share a literary tradition. In particular, both interpret 1:4.6 as giving a name to the bride. Of course, this rubric tradition has gone its own way. Its rubrics occasionally conflict with those of Sinaiticus, as at 7:1.1. It would be difficult to reconstruct a common ancestor between Sinaiticus and Venetus.

F. Latin Rubrics

For purposes of comparison it is useful to see rubrics from Latin manuscripts. Codex Amiatinus is a Vulgate manuscript written in the year 715/716. The Old Latin manuscripts La169 (ninth century) and its copy, La170 (twelfth century) evidence the same set of rubrics. The same tradition of rubrics also appears in other Vulgate manuscripts. The rubric-tradition of which Codex Amiatinus is the earliest witness is quite different from those we have seen so far.

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19La170 is not an independent witness. Schulz-Flügel, Vetus Latina, 22-24, has shown that La170 is a copy of La169.

20Donatien De Bruyne, Sommaires, Divisions et Rubriques de la Bible Latine (Namur: Auguste Godenne, 1914), 559, lists three manuscripts besides Amiatinus: Berne A9, Colmar 18036, and an unspecified Zurich manuscript.
### Table 12: The Rubrics in Codex Amiatinus

<table>
<thead>
<tr>
<th>Location</th>
<th>Rubric</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:2</td>
<td><a href="#">vox ecclesiae</a></td>
<td>The voice of the church</td>
</tr>
<tr>
<td>1:5</td>
<td>vox synagogæ</td>
<td>The voice of the synagogue</td>
</tr>
<tr>
<td>1:7</td>
<td>vox ecclesiae</td>
<td>The voice of the church</td>
</tr>
<tr>
<td>1:8</td>
<td>vox christi</td>
<td>The voice of Christ</td>
</tr>
<tr>
<td>1:12</td>
<td>vox ecclesiae</td>
<td>The voice of the church</td>
</tr>
<tr>
<td>1:15</td>
<td>vox christi</td>
<td>The voice of Christ</td>
</tr>
<tr>
<td>1:16</td>
<td>vox ecclesiae</td>
<td>The voice of the church</td>
</tr>
<tr>
<td>2:1</td>
<td>vox christi</td>
<td>The voice of Christ</td>
</tr>
<tr>
<td>2:3</td>
<td>vox ecclesiae</td>
<td>The voice of the church</td>
</tr>
<tr>
<td>2:7</td>
<td>vox christi</td>
<td>The voice of Christ</td>
</tr>
<tr>
<td>2:8</td>
<td>vox ecclesiae</td>
<td>The voice of the church</td>
</tr>
<tr>
<td>2:13.3</td>
<td>vox christi</td>
<td>The voice of Christ</td>
</tr>
<tr>
<td>2:15.1</td>
<td>vox adversus hereses</td>
<td>A voice against heresies</td>
</tr>
<tr>
<td>2:15.3</td>
<td>vox ecclesiae</td>
<td>The voice of the church</td>
</tr>
<tr>
<td>3:1</td>
<td>vox mariae magdaleneae ad ecclesiam</td>
<td>The voice of Mary Magdalene to the church</td>
</tr>
<tr>
<td>3:5</td>
<td>vox christi*</td>
<td>The voice of Christ</td>
</tr>
<tr>
<td>3:6</td>
<td>vox synagogae*</td>
<td>The voice of the synagogue</td>
</tr>
<tr>
<td>3:7</td>
<td>de christo dicit</td>
<td>Of Christ, it says</td>
</tr>
<tr>
<td>4:1</td>
<td>christus ecclesiae dicit</td>
<td>Christ says of the church</td>
</tr>
<tr>
<td>4:16.1</td>
<td>christus gentes convocat</td>
<td>Christ calls the nations</td>
</tr>
<tr>
<td>4:16.4</td>
<td>ecclesia de christo dicit</td>
<td>The church says of Christ</td>
</tr>
<tr>
<td>5:1:1</td>
<td>christus dicit*</td>
<td>Christ says</td>
</tr>
<tr>
<td>5:1:5</td>
<td>christus ad apostolos dicit</td>
<td>Christ says to the apostles</td>
</tr>
</tbody>
</table>

---


Four similar sets of rubrics are listed for a number of Latin manuscripts in De Bruyne, *Sommaires*, 558–561. Included is the rubric frequently seen at the beginning of Vulgate manuscripts: "vox optantis Christi adventum." De Bruyne, *Sommaires*, 558.

The later fascicles of Schulz-Flügel, *Vetus Latina*, promise to examine the various Latin rubric traditions.

22 This rubric is missing in the manuscripts. On the assumption that it dropped out when the first letter of the text began to be historiated, De Bruyne supplies it by analogy. De Bruyne, "Anciennes versions," 105.

23 This rubric is found before 1:13 in L169 and L170 but Vulgate manuscripts put it here. De Bruyne, "Anciennes versions," 105.

24 L169 omits this rubric here. Both L169 and L170 place it before 2:10, but it is not found there in Vulgate manuscripts.

Like the rubrics in Sinaiticus, the rubrics in Codex Amiatinus often have verbs and indicate the person addressed. When finite verbs are used in the Amiatinus rubric-tradition they are in present tense; in the Sinaiticus rubric-tradition finite verbs are sometimes in the present and sometimes in past tense.

The distribution of voices between the Amiatinus and Sinaiticus traditions is quite different. The use of *vox*, "voice" is very common in the Amiatinus rubric-tradition, but not at all universal.

The Amiatinus rubrics provide an unabashed allegorical interpretation. Unlike the Greek rubrics we have seen, they expound the tenor of the allegory and completely ignore the vehicle. By comparison with Amiatinus, the allegorical features of the Sinaiticus rubrics are much more subtle.
The Synagogue plays a prominent role in the rubrics of the Amiatinus tradition. Notice in particular that these rubrics assign 1:5 ("I am black...") to the Synagogue rather than to the Church.

Because this tradition of rubrics appears in our best manuscript witnesses for the OL text, De Bruyne included them in his edition of the OL (LaB). If these rubrics were part of the original OL translation, they represent a fully developed allegorical and dramatic interpretation of the Song of Songs that predates both Hippolytus and Origen. Such an early development seems unlikely but cannot be totally ruled out. It seems more likely that the Amiatinus style of rubrics entered the OL manuscript tradition at some point after the original translation, and probably after Origen’s influence had been felt. Samuel Berger suggests that they may have been composed by Cassiodorus, partly because Cassiodorus claimed to have arranged tituli for a number of books and to have divided five books of Solomon into chapters.

G. Comparison of the Greek Rubrics

For convenience, Table 13 sets the basic information about speakers and addressees in all four sets of Greek rubrics in parallel so that they can be easily compared. In addition, the table includes the speaker and addressee indicated for each verse in Origen’s Homilies and Commentary on the Song of Songs. In this synopsis, the word “friends” always means the groom’s friends or companions. Particularly extraordinary elements have been marked with italics to draw attention to them. Addressees that are implied but not explicit in Origen are placed in parentheses.

---

### Table 13: Synopsis of the Old Greek Rubrics

<table>
<thead>
<tr>
<th>Location</th>
<th>Origen’s Homilies</th>
<th>Origen’s Commentary</th>
<th>Alexandrinus Rubrics</th>
<th>161 Rubrics</th>
<th>Sinaiticus Rubrics</th>
<th>Venetus Rubrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:2.1</td>
<td>bride to groom's father</td>
<td>bride to groom's father</td>
<td>bride</td>
<td>[bride](^{28})</td>
<td>bride</td>
<td>bride</td>
</tr>
<tr>
<td>1:2.2</td>
<td>bride to groom</td>
<td>bride to groom</td>
<td></td>
<td></td>
<td>bride to groom</td>
<td></td>
</tr>
<tr>
<td>1:3.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>groom</td>
</tr>
<tr>
<td>1:4.2</td>
<td>maidens (to groom?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:4.3</td>
<td>bride to maidens</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:4.4</td>
<td>maidens to bride</td>
<td>maidens to groom</td>
<td>maidens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:4.5</td>
<td>maidens to bride (or groom?)</td>
<td>maidens to groom</td>
<td>maidens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:4.6</td>
<td>maidens to groom(^{29})</td>
<td>maidens (to groom)</td>
<td>maidens to groom</td>
<td>maidens to groom</td>
<td>maidens to groom</td>
<td></td>
</tr>
<tr>
<td>1:5</td>
<td>bride to maidens</td>
<td>bride to daughters of Jerusalem(^{30})</td>
<td>bride</td>
<td>bride</td>
<td>bride to maidens</td>
<td></td>
</tr>
<tr>
<td>1:7</td>
<td>bride to groom</td>
<td>bride to groom</td>
<td>bride to groom</td>
<td>bride to groom</td>
<td>bride to groom</td>
<td></td>
</tr>
<tr>
<td>1:8</td>
<td>groom to bride</td>
<td>groom to bride</td>
<td>groom to bride</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:8.2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>friends</td>
</tr>
</tbody>
</table>

\(^{28}\)This attribution is reasonably inferred. See the first verse of the rubrics in Section “F. Latin Rubrics” above for an analogy.

\(^{29}\)Origen’s Commentary 1.5 says, “Deinde loquuntur ad sponsum: «aequitas dilexit te», laudant sponsam nomen illi «aequitatis» a propriis virtutibus imponentes: «aequitas dilexit te».” “Then they [the maidens] say to the Bridegroom, ‘Equity has loved thee’: they praise the Bride by calling her Equity, as denoting the sum of her characteristic virtues — ‘Equity has loved Thee.’” Olivier Rousseau, ed., *Origène: Homélies sur le Cantique des cantiques*, Sources Chrétiennes 37 (Paris: Les Éditions du Cerf, 1953), 70; Lawson, *Origen*, 275.) Compare Codex Sinaiticus and Codex Venetus for the same stich.

\(^{30}\)At this point in Origen’s Commentary (2.1), he distinguishes between the maidens of previous verses and the daughters of Jerusalem. At Song of Songs 2:7, the Commentary (3.10) equates them. His Homily 1.6 equates them. Codex Venetus also equates them.
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1:9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:11</td>
<td>friends to bride</td>
<td>friends to bride</td>
<td>friends</td>
</tr>
<tr>
<td>1:12.2</td>
<td>bride</td>
<td>bride</td>
<td>groom</td>
</tr>
<tr>
<td>1:13</td>
<td>bride to maidens</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:15</td>
<td>groom to bride</td>
<td>groom to bride</td>
<td>groom</td>
</tr>
<tr>
<td>1:16</td>
<td>bride to groom</td>
<td>bride to groom</td>
<td>bride</td>
</tr>
<tr>
<td>1:17</td>
<td>groom and friends</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:1</td>
<td>groom</td>
<td>groom to friends</td>
<td>groom</td>
</tr>
<tr>
<td>2:2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:3</td>
<td>bride to groom</td>
<td>bride</td>
<td>bride</td>
</tr>
<tr>
<td>2:4</td>
<td>groom to maidens</td>
<td>bride to groom's friends</td>
<td></td>
</tr>
<tr>
<td>2:5</td>
<td>bride</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:6</td>
<td>bride</td>
<td>bride to groom</td>
<td>bride to groom</td>
</tr>
<tr>
<td>2:7</td>
<td>bride to maidens</td>
<td>bride to maidens</td>
<td></td>
</tr>
<tr>
<td>2:8</td>
<td>bride to maidens</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:9.3</td>
<td>bride (to maidens)</td>
<td>bride to groom</td>
<td></td>
</tr>
<tr>
<td>2:10.1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:10.2</td>
<td>bride to self (not to maidens), cites groom (to bride)</td>
<td>groom to bride</td>
<td>groom</td>
</tr>
</tbody>
</table>

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31 Origen’s Commentary (3.10) now equates the maidens and the daughters of Jerusalem. See 1:5.
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2:13.3</td>
<td>bride hears groom to bride</td>
<td></td>
<td>groom to bride</td>
</tr>
<tr>
<td>2:14.3</td>
<td>groom to bride</td>
<td></td>
<td>bride</td>
</tr>
<tr>
<td>2:15</td>
<td>[End of text] groom to his friends</td>
<td>groom to youths</td>
<td>groom to friends</td>
</tr>
<tr>
<td>2:16</td>
<td>[End of text] bride</td>
<td>bride</td>
<td>bride to maidens</td>
</tr>
<tr>
<td>2:17.2</td>
<td>bride</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:3.2</td>
<td></td>
<td>bride to guards</td>
<td></td>
</tr>
<tr>
<td>3:4.3</td>
<td></td>
<td>finding</td>
<td></td>
</tr>
<tr>
<td>3:5</td>
<td></td>
<td>bride adjures maidens</td>
<td></td>
</tr>
<tr>
<td>3:6</td>
<td>groom friends</td>
<td>groom to bride</td>
<td></td>
</tr>
<tr>
<td>3:11</td>
<td>bride</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:1</td>
<td>groom</td>
<td></td>
<td>friends</td>
</tr>
<tr>
<td>4:8</td>
<td></td>
<td>groom with friends</td>
<td></td>
</tr>
<tr>
<td>4:9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:16.1</td>
<td>bride</td>
<td>bride</td>
<td></td>
</tr>
<tr>
<td>4:16.3</td>
<td></td>
<td></td>
<td>bride to groom</td>
</tr>
<tr>
<td>4:16.4</td>
<td></td>
<td>bride to father</td>
<td></td>
</tr>
<tr>
<td>5:1.1</td>
<td>groom groom</td>
<td>groom to bride</td>
<td>groom to bride</td>
</tr>
<tr>
<td>5:1.5</td>
<td></td>
<td>groom to neighbors</td>
<td>groom to friends</td>
</tr>
<tr>
<td>5:2.1</td>
<td>bride</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:2.2</td>
<td>bride</td>
<td>bride hears groom</td>
<td></td>
</tr>
<tr>
<td>5:2.3</td>
<td>groom</td>
<td>groom</td>
<td>groom</td>
</tr>
<tr>
<td>5:3</td>
<td>bride</td>
<td>bride</td>
<td>bride</td>
</tr>
<tr>
<td>5:4</td>
<td></td>
<td></td>
<td>bride to maidens</td>
</tr>
<tr>
<td>5:6.2</td>
<td></td>
<td></td>
<td>bride</td>
</tr>
<tr>
<td>5:7</td>
<td>[text ended]</td>
<td>[text ended]</td>
<td>(summary of action)</td>
</tr>
<tr>
<td>------</td>
<td>--------------</td>
<td>--------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>5:8</td>
<td></td>
<td></td>
<td>bride to maidens</td>
</tr>
<tr>
<td>5:9</td>
<td>maidens</td>
<td>daughters</td>
<td>daughters of maidens of Jerusalem to bride</td>
</tr>
<tr>
<td></td>
<td></td>
<td>of Jerusalem and guards to bride</td>
<td></td>
</tr>
<tr>
<td>5:10</td>
<td>bride</td>
<td>bride</td>
<td>bride to maidens</td>
</tr>
<tr>
<td>6:1</td>
<td>maidens</td>
<td>daughters</td>
<td>daughters of maidens of Jerusalem to bride</td>
</tr>
<tr>
<td></td>
<td></td>
<td>of Jerusalem and guards to bride</td>
<td></td>
</tr>
<tr>
<td>6:2</td>
<td>bride</td>
<td>bride</td>
<td>bride</td>
</tr>
<tr>
<td>6:4</td>
<td>groom</td>
<td>groom</td>
<td>groom to bride</td>
</tr>
<tr>
<td>6:9.4</td>
<td></td>
<td></td>
<td>(summary) groom cites daughters to bride</td>
</tr>
<tr>
<td>6:10</td>
<td>bride</td>
<td>bride</td>
<td>daughters of maidens of Jerusalem to bride</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>groom to friends</td>
</tr>
<tr>
<td>6:11.1</td>
<td></td>
<td>groom to bride</td>
<td>bride to groom</td>
</tr>
<tr>
<td>6:11.5</td>
<td></td>
<td>bride to groom</td>
<td></td>
</tr>
<tr>
<td>7:1.1</td>
<td></td>
<td>groom to bride</td>
<td>friends to groom</td>
</tr>
<tr>
<td>7:1.3</td>
<td></td>
<td>groom to queens and daughters</td>
<td>groom to his friends</td>
</tr>
<tr>
<td>7:2.1</td>
<td></td>
<td>groom</td>
<td>groom</td>
</tr>
<tr>
<td>7:9</td>
<td>bride</td>
<td>bride</td>
<td>bride to groom</td>
</tr>
<tr>
<td>7:10.2</td>
<td></td>
<td>bride</td>
<td>bride</td>
</tr>
<tr>
<td>8:4</td>
<td></td>
<td>friends</td>
<td>bride to daughters of Jerusalem</td>
</tr>
</tbody>
</table>
This synopsis suppresses circumstances, motivations, and other details that the rubrics and, in great detail, Origen include. Sinaiticus and, especially, Venetus frequently give a summary of what happens in the text to follow. The brevity of the rubrics in Alexandrinus and 161 is especially striking when one compares Alexandrinus’s rubric, “the bride,” in 6:10 and 161’s rubric, “bride,” to Sinaiticus’s and Venetus’s longer summarizing rubrics at the same place.

Origen identifies the voices that speak as those of the bride, the groom, the bride’s companions, and the groom’s companions. The bridegroom’s father is addressed but does not speak. In the part of the Commentary which survives in Rufinus’s translation, the daughters of Jerusalem are also addressed. Origen describes in great detail the circumstances he imagines contextualizing each speech. His elaborate descriptions of circumstances, motives, and actions in connections with the dialogue of Song of Songs is unequalled in sophistication and detail by the rubrics or any other commentator.

Origen and all of the Greek rubrics share a common understanding of the protagonists as “bride” and “groom.” Except where Origen’s two interpretations conflict with one another, most of the rubrics do not contradict his interpretation of the speaker. Agreement is perhaps predictable in most cases, but not in all. For example, the
interpretation shared by Origen and three of the rubrics in attributing 2:1 to the groom is not at all an obvious one. The many agreements of the rubrics with Origen suggest some common traditions of interpretation, but Origen’s two interpretations and each of the four manuscripts go their own ways at various points. For example, Origen’s notion that the opening words are addressed to the groom’s father does not appear in any of the rubrics. None of the six interpretations is a simple copy or development of another. It seems likely that all of the rubrics, at least in the forms we know, show the influence of Origen’s tour de force, if only indirectly.

Any allegorical elements in the Greek rubrics are few or subtle in comparison to the rubrics of Codex Amiatinus. It seems likely that the earliest rubrics in Song of Songs would have been similar to the Alexandrinus rubrics — short indications of the speaker placed at various points (but not exhaustively) through the text.

It is worth noting what the rubrics do not do. The rubrics do not separate literary units within Song of Songs, except when a change in speakers happens to coincide with a new unit. As understood by the rubrics, Song of Songs is a single literary unit. None of the ancient sources (rubrics, commentaries, citations) recognize the nature of Song of Songs as an anthology composed of lyric poetry of different forms, such as the wasf.32 The rubrics do not give titles. Some of them do provide summaries.

The rubrics are relatively unspecific regarding allegorical interpretation. For the most part, they concentrate on the dialogue of the Song of Songs and leave the reader to work out any allegories. In Codex Sinaiticus, the explicit reference to Christ as the groom in 1:7 is clearly allegorical. On the other hand, the Sinaiticus rubrics never indicate who the bride is: the church, the soul, or Mary. These rubrics will function with any of these interpretations.

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32 The Arabic term wasf is used to describe a genre of lyric description of a bride (or groom).
H. About Rubrics

Presumably, a scribe who was creating rubrics would first go through a copy (which may already have been rubricated), analyze it for changes of speaker, gloss it appropriately, and then create a copy of it with the new rubrics in place.

The usual procedure for creating a copy of a rubricated manuscript would have been as follows. The scribe would first write the text in black ink, leaving room at the appropriate places for the rubrics. Then he or another scribe would go over the text again and fill in the rubrics with red ink. All three of the manuscripts we can easily check (Sinaiticus, Alexandrinus, and Venetus) show instances where following this procedure led the rubricator to fail to leave space for a particular rubric while writing in black or to insert the wrong rubric in a space while writing in red.

Red ink (or more precisely, red paint used as ink) was common enough in ancient texts. Georges Posener has documented the use of red ink in ancient Egypt. Scribes in Egypt used both black and red inks in carefully done manuscripts from at least the time of the New Kingdom. They used red to divide, to isolate, to differentiate, or to make text prominent in administrative, judicial, business, literary, religious, and magical manuscripts. It was used in Demotic only for religious and magical texts.

Red ink was common in military documents of the Greek and Roman periods. Red was used for the titles of Roman laws. The Mishnah (Gittin 19a) allows a bill of

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33 Georges Posener, “Sur l’emploi de l’encre rouge dans les manuscrits Égyptiens,” Journal of Egyptian Archaeology 27 (1951), 75, points out two alternative procedures for writing a text in consecutive order in both colors: using two pens or washing one’s pen every time the ink changes.


37 Wilhelm Schubart, Einführung in die Papyruskunde (Berlin: Weidmannsche Buchhandlung, 1918) 44.

divorce to be written in various media, including black ink (נִכָּד) and red paint (נַעַר). Of the hundreds of manuscripts found near Qumrân, three use red ink. The first two lines of Psalm 103 in 2QPs, the lines at the beginning of paragraph divisions in 4QNumb, and a line in a small unidentified fragment are written in red. As we shall see, red also appears in some manuscripts of drama and dialogue. There is quite enough precedent for red ink, especially as a device to mark the beginning of sections of a text.

I. Precedents for the Song of Songs Rubrics

The extant manuscripts of dramatic texts from Greek and Latin antiquity provide no sufficient precedent, however, for the form of rubrics in Song of Songs manuscripts. The modern reader is accustomed to the convention that appears in late medieval texts of plays: the name of each speaker is written on a line before the speech. For example, manuscripts of Aristophanes from the thirteenth and fourteenth centuries often put an abbreviated form of the name or role of the speaker before each speech. See Plate 2 at the

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end of this chapter for a specimen of an eleventh-century codex of Aristophanes. A reader used to this convention is inclined to see it in the rubrics of the Song of Songs. There is no palaeographical evidence, however, that this convention existed in late antique drama. In Antiquity and Late Antiquity, attributions of names (if they occur at all) are sigla or abbreviations placed in the margins beside the text of a play.

Ancient playwrights did not write for readers but instead relied on the attention of spectators. In Antiquity and Late Antiquity, the writers of drama and dialogue took some care to indicate within the text itself when a change in speakers occurred. For example, a new speech might begin with a vocative to indicate who is speaking to whom. Ancient scribes were used to searching a dialogical text for clues (such as vocatives, personal pronouns, demonstratives) that they could turn into explicit aids for the reader. Their analysis of the text was often faulty. Manuscripts for drama were designed in different ways for various types of users: the author’s manuscript, the manuscript for the producer of a play, a copy for actors, a quick copy for an individual reader, a scholar’s copy with scholarly annotations, and more finished editions for wealthy, cultivated readers.

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44 Plate 2 shows a specimen of Codex Venetus Marcianus 474 from Facsimile of the Codex Venetus Marcianus 474, with a preface by John Williams White and an introduction by Thomas William Allen (Oxford: Oxford University Press, 1902). The specimen shows folio 92f, containing lines 12221-1253 of Aristophanes Knights. The monogram sigla in the left margin mark each change in speaker.


47 Parca, Ptocheia, 3, suggests that P. Köln VI 245 may be an author’s manuscript.

48 P. Berl. 13927 was apparently a production manuscript. Described by Andrieu, Le Dialogue Antique, 190–192.

49 B.M. Pap. 3041 was marked up with marginal sigla, apparently for actors. Described with plate in Turner, Greek Manuscripts of the Ancient World, plate 32.

The manuscripts that have survived show the following conventions. Manuscripts of Greek plays typically begin with an hypothesis followed by a list of the roles, entitled, "τὰ τοῦ δράματος πρόσωπα."\(^{51}\) After the list of roles, the text of the drama begins. In the text, a change in speakers will be marked (if at all) by a paragraphos between lines in the left margin, or a dicolon (sometimes a space) in the text. In many manuscripts, some of these changes will be accompanied by notae personarum in the form of sigla (usually monographs or abbreviations of the name or role). In no case do we find the name or role written out in full on a line by itself between speeches — the usual case in Song of Songs rubrics.

Manuscripts of Latin plays follow yet another convention. They typically begin each scene of the play with a scene-heading,\(^{52}\) that is, a list of the speakers and the Greek sigla that will represent them in the scene to follow. The scene heading takes a particular form, exemplified by the following scene-heading from manuscript A of Terence’s *Eunuch*:\(^{53}\)

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A PHAEDRIA ADVLESCENS  Α DORUS EVNUCHUS DORIAS  Ε PYTHIAS ANCILLAE  Θ DORIAS II
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In this typical example, the Greek numbers “Α,” “Δ,” “Ε,” and “Θ” and the roles “Adulescens,” “Eunuchus,” and “Ancillae II” are written in red ink. The names,
“Phaedria,” “Dorus,” “Pythias,” and “Dorias” are in black ink.\textsuperscript{54} The scene-heading concisely conveys important information for the production of the play; for example, the siglum “Θ” designates the actor who will play the role of Dorias, the second \textit{ancilla} ("maid servant") in this scene. In the scene that follows the scene-heading, a change in speaker is marked by a paragraphus or dicolon accompanied by the appropriate Greek siglum or an abbreviation of the speaker’s name.\textsuperscript{55} Once again, we do not find the name or role written out in full on a line by itself.

There was no mark for the addressee of a speech in either the Greek or the Latin manuscript tradition of dramas.\textsuperscript{56} The reader had to infer this information from the text.

Except for color, the element of dramatic papyri closest in appearance to the rubrics of Codex Sinaiticus is the indented stage-direction (parepigraphos). For example, a rather calligraphic papyrus roll of Aeschylus’s \textit{Dictyulus} from the second century C.E. contains the stage-direction \textit{ποτπυσμός} ("smacking of lips") in line 803:

\begin{verbatim}
800 ῞  εἰμι ὡς ἀληθείαν ὁ λογοτήτικος υπ' ἀληθείαν τὸ ηὐλιλικόν ὅπως ποτπυσμός
804 ῦ ἀπεκλειθήκων ἡμών ἐν ὑπερήφανοι [57]
\end{verbatim}

\textsuperscript{54} This is the typical distribution of colors, but colors vary from manuscript to manuscript; the entire scene-heading may be in black ink. Also, the exact order of the elements may vary in the manuscripts.

\textsuperscript{55} Some Greek manuscripts also use Greek numbers. See Lowe, “Manuscript Evidence for Changes of Speaker,” 33–34.

\textsuperscript{56} Andrieu, \textit{Le Dialogue Antique}, 277.

\textsuperscript{57} P. Oxy. 18.2161. The transcription is that of Turner, \textit{Greek Manuscripts of the Ancient World}, plate 24. The Θ (= 800) at line 800 is a stoichometric tally, not a siglum for change of speaker. The chorus has been speaking in the shorter lines 786–798. A new speaker begins in line 799, and it is unmarked by sigla. There are no \textit{notae personarum} in this manuscript. See “2161. Aeschylus. \textit{Δικτυοικος},” in E. Lobel, Ch. H. Roberts, and E. P. Wegener, eds., \textit{The Oxyrhynchus Papyri: Part XVIII} (London: Egypt Exploration Society, 1941), 9–13 and plate III.
The stage-direction is indented on a line of its own. Similarly, the stage-direction ῥοῖδας (“sound of rustling”) appears indented on its own line in a scholarly text of Sophocles’s *Ichneutae* on a papyrus roll dated to the later second century C.E. See Plate 3 at the end of this chapter.

The situation with literary dialogues is similar to that of theatrical works. There are two genres of dialogues: the dramatic and the narrative. In narrative dialogues (such as those of Plato, Xenophon, and Lucian), the narrative framework contains everything the reader needs to know about the identities of speakers and modes of action. No sigla are needed to mark changes in speech, but some sigla find their way into the manuscripts of the first three centuries of the common era. The texts of dramatic dialogues were analogous in form to those of theatrical plays: diacritics signs such as the dicolon, with or without the paragraphos and with or without sigla, mark changes in speaker. The fifth-century church writer Theodoret, in the preface to his dialogue *Eranistes*, explains that, unlike the ancient writers of dialogues, he has put the names of the speakers clearly beside each speech in order to make reading easy for those uninitiated in literature. This practice does not appear to have become typical until the thirteenth and fourteenth centuries. Manuscripts of Lucian’s dialogues have a list of interlocutors in red at the beginning of each dialogue, but these lists do not go back to Lucian. Manuscript R of *The Dialogue of*...
Timothy and Aquila contains simple rubrics to mark changes in speakers. The fact that these rubrics do not appear in other manuscripts of this dialogue would indicate that a scribe created them for his readers from an examination of his text. Andrieu is sceptical that the marginal notes of abbreviated names go back to the playwrights and philosophers.

Dialogues in documentary papyri also fail to provide an adequate model for our rubrics. Documentary papyri include dialogues such as transcripts of court proceedings, minutes of meetings, and reports of audiences with emperors. These documentary dialogues present the speakers in a narrative framework, usually in stereotyped fashion of the type “So-and-so said.” For example, in a record of a meeting between Origen and Heracleides around 245 c.e., each new speech is introduced with a proper name followed by “εἶπεν” and is accompanied by paragraphoi and dicola.

Greek and Latin wedding songs appear to be similarly unattributed, although the evidence is sketchier for them than for drama and dialogue. I have checked the obvious


63 See the examples given by Andrieu, Le Dialogue Antique, 330-334. Examination of some of the Oxyrhynchus examples cited by Andrieu show their variety.

P. Oxy. 1.33 is published only with an edited text; there is no plate or transcription. Often εἶπεν is used in citations, but often it is missing. “XXXIII verso. Interview with an Emperor,” in Bernard P. Grenfell and Arthur S. Hunt, eds., The Oxyrhynchus Papyri: Part I (London: Egypt Exploration Fund, 1898), 62-68 (no plate).

P. Oxy 10.1242 has continuous text, with quotations in the narrative introduced with phrases like Κασαρεία εἶπεν. There are apparently no paragraphi or dicola. “1242. Greeks and Jews before Trajan,” in Grenfell and Hunt, The Oxyrhynchus Papyri: Part X, 112-119.

P. Oxy 18.2177 uses paragraphi and dicola to mark changes in speaker. The name in full precedes each speech, written in full as part of the text, often without εἶπεν. Fragment I, col. 2 has ἐπισκοπῆς Τραίανοῦ indented on a line by itself. It appears at the end of a letter that was entered into the record. “2177. Acta Alexandrinorum,” in Lobel et al., eds., The Oxyrhynchus Papyri: Part XVIII, 96-101 and plate XIII.

64 Andrieu, Le Dialogue Antique, 333. The manuscript dates from the end of the sixth century.
sources for epithalamia. The epithalamia of Theocritus, Sidonius, Claudian, and Paulinus of Nola are not responsive and do not have attributions. Sappho and Catullus do have responsive epithalamia.

Sappho’s lyrics are very fragmentary. David Campbell’s edition of Sappho lists the following as Sappho’s epithalamia: 27, 30, 44, 103–117, and 140(a). No attributions appear in the epithalamia of P. Oxy 10.1231, P. Oxy 10.1232, and P. Oxy 21.2294, which are edited in the Campbell’s edition as lyrics numbered 27, 30, and 103. Paragraphi seem to be used in manuscripts of Sappho to separate stanzas.

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69 David A. Campbell, ed., Greek Lyric, Volume 1, Loeb Classical Library (Cambridge, Massachusetts: Harvard University Press, 1982). None of the rest of Sappho’s poetry is reconstructed with attributions of speakers, except that when it is quoted, the ancient writer citing her text will occasionally indicate the speaker. Similarly, the lyrics of Alcaeus (also in Campbell, Greek Lyric) have no attributions of speakers.


Catullus has two epithalamia: Songs 61 and 62. His Song 62 is a responsive wedding song sung alternately by young men and young women. It is usually printed with stanzas attributed alternately to puellae and iuvenes; for example, in F. W. Cornish's edition. But the earliest extant manuscript, Codex Thuaneus (ninth century) contains no attributions, and modern editors disagree on how to attribute the lines. Song 61 is also a responsive wedding song but has no attributions in Cornish's edition.

The Song of Songs rubrics share some characteristics with Psalm titles, which are at least as old as their OG translation. In Codex Sinaiticus, both Psalm titles and Song of Songs rubrics are in vermillion and placed before the body of the text to which they apply. Psalm titles sometimes indicate the circumstances under which the Psalm was presumably written; e.g., Psalm 51. There is this significant difference: psalm titles do not indicate changes in speaker as these occur in a psalm.

It appears that the Song of Songs rubrics have no clear precedents in Greek and Latin manuscript traditions of drama and dialogue. On the other hand, we have seen that the late antique Greco-Roman world had all of the individual elements that would be used

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75 At least, no attributions appear in the first 22 verses, which are shown on Plate XIV in Émile Chatelain, Paléographie de classiques Latins, Première Partie (Paris: Librairie Hachette et Cie, 1884–1892). See also the critical text of Robinson Ellison, Catulli Veronensis liber (Oxford: Clarendon Press, 1867), in which no attributions appear in all of Song 62. Song 62 is the only work of Catullus included in Codex Thuaneus. Codex Thuaneus comes from the ninth century. All other manuscripts of Catullus come from the thirteenth century or later.

76 Ellison, Catulli Veronensis liber, provides tables of attributions by previous editors.

77 In the Psalms, the word διάφωταία and the paregraphi are also in vermillion. See also the brief synopses, "tituli," placed in Acts. They were apparently not in red ink but did serve to divide the text and guide its reading. Milne and Skeat, Scribes and Correctors, 38 and figure 11 opposite.

in Song of Songs rubrics: the use of red ink to mark a new section (in a variety of settings); indenting or centering on a separate line (stage directions in papyri of Greek drama, title of a cited letter in documentary dialogues); the practice of analyzing a drama or dialogue to determine its speakers and then using paragraphi and critical marks to make changes in speaker explicit (in drama and dialogue); writing a name or role in full (in some documentary dialogues); and using occasional verbs, addressees, and circumstances (in documentary and narrative dialogue). All a scribe had to do was to combine these elements and apply them together to the Song of Songs.

There are three possibilities. First, it is possible that there were precedents for our rubrics and they have been lost. For Greek manuscripts of plays, the last examples of papyrus are from the sixth century and we have no parchments until the ninth century. It is entirely possible that we do not have an adequate record for the relevant centuries.

Second, it is possible that the rubrics were such an obvious aid to provide that several scribes independently began providing them. Against this possibility, we must ask why all of the Greek rubrics call the protagonists ἴος and ἰπίος instead of, say, ἸΠΗΣΙΟΣ and ἌΔΕΛΦΙΟΣ, or ἘΚΚΛΗΣΙΑ and ΧΡΙΣΤΟΣ.

Third, it is possible that some one scribe invented the first set of rubrics for the Song of Songs, and other scribes found it useful and adapted it to their own understanding of the text. It would be amazing if this were the case, even more amazing if this innovation in the Song of Songs even indirectly influenced later manuscripts of drama.

Regardless of how one may evaluate the possibilities, it turns out that the Codex Sinaiticus is the earliest document we know to mark every speech of a dialogue by writing the name or role of the speaker in full on a line by itself before the speech. It appears possible that some scribe working on Song of Songs was the first person to write full

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attributions in this manner. There were earlier forms of the rubrics, and their exact form is lost to us. The rubrics in Codex Alexandrinus probably represent a very early stage in the development of Song of Songs rubrics. In its rubrics, not every speech is attributed, but each attribution is unabbreviated and (in principle though not in practice) on a line by itself. I would expect the first Song of Songs rubrics to be similar.

J. The Rubrics as Dramatic Narrative

The Song of Songs rubrics we have examined give us several hints that they may have been considered, in some sense, dramatic. When they use finite verbs, they tend to use the present tense, whereas narrative dialogues use past tenses. Also we have have the extraordinary rubric in Codex Venetus at 4:9, "ταῦτα ὁ νυμφίος ὡς κορυφαῖος χοροῦσιν ἅμα αὐτοῖς," ("These things the groom as leader of the chorus says together with them") which represents the groom as the leader of the chorus — unless this expression simply means to say, "as leader of the company" of his friends. This rubric probably shows the influence of Origen. In his first homily, Origen specifically points out that the groom speaks as a member of a chorus:

Vide igitur mihi quattuor ordines, unum et unam, duos choros inter se concinentes, sponsam canere cum juvenculis, sponsum canere cum sociis.

We have thus four groups: the two individuals, the Bridegroom and the Bride; two choirs answering each other — the Bride singing with her maidens, and the Bridegroom with his companions.81

Origen’s commentary considers Song of Songs to be an epithalamium written “in the form of a drama.”82 He defines the term “drama” in a general sense, appropriate to Song of Songs:

80 The next chapter deals with an earlier form of the rubrics in Codex Sinaiticus.
81 Origen, Homilies on the Song of Songs, §1.1. Baehrens, Origenes Werke, Vol. 8, 29.8; Lawson, Origen, 268.
82 Origen, Commentary on the Song of Songs, Prologue. Baehrens, Origenes Werke, Vol. 8, 61.5; Lawson, Origen, 21.
Drama autem esse diximus, ubi certæ personæ introductur, quæ
loquuntur, et alia interdum superveniunt, alia recedunt aut accedunt et sic
totum in mutationibus agitur personarum.
And we defined drama as something in which certain characters are
introduced who speak; and from time to time some of them arrive upon the
scene, while others go or come, so that the whole action consists in
interchange between the characters.83

Origen also points out that Greek sages “produced a great variety of writings in this
dialogue form.”84 Origen and the rubrics share an interest in the narrative level of the
work, which are interpreted along more or less dramatic lines.

It is useful, therefore, to note that Hippolytus seems to have had no such interest.
His Commentary give no clue that he saw a narrative in Song of Songs. Hippolytus
simply works his way through the text of Song of Songs and interprets one “mystery”
after another with no concern for who is speaking to whom or how one part connects to the
next. Origen’s influence was such that he changed the agenda for the succeeding Christian
commentary tradition, which would continue the work of make sense of the Song of
Songs by seeing it as a narrative. Anyone who has read Origen’s interpretations (or even
heard of them) is likely to see Song of Songs as a narrative.

A reader faced for the first time with the Song of Songs text (and without para-
textual aids like rubrics or section headings) would probably assume it is one connected
piece of writing (rather than an anthology of related pieces). It is less certain that such a
reader would see it as a narrative. Parts of Song of Songs are clearly narrative, for
example, 2:8–14. and the two “dream sequences” in 3:1–5 and 5:2–8. From the beginning

83 Origen, Commentary on the Song of Songs, §1.1. Baehrens, Origenes Werke, Vol. 8, 89.
Lawson, Origen, 58. See the Prologue: Baehrens, Origenes Werke, Vol. 8, 61.20. Lawson, Origen, 22.

84 “Apud Graecos quidem plurimi eruditorum virorum ... multa ac diversa etiam dialogorum
stilo scripta protulerunt” Origen, Commentary on the Song of Songs, Prologue. Baehrens, Origenes
Werke, Vol. 8, 63.6; Lawson, Origen, 23.
to 2:7, however, a reader has to work fairly hard to find a narrative, although a reader should have noticed that a dialogue is occurring in 1:7-8.

The rubrics lead a new reader of the Song to see it as a narrative, in the same way that knowledge of Origen’s interpretation would lead a reader to see the Song as a narrative. It would be possible for a reader to find a narrative in Song of Songs without rubrics. A reader would have to work very hard to see anything but a story in a text with the Sinaiticus rubrics. Without the rubrics some readers could see a long lyric dialogue or (like Hippolytus) a series of allegorical symbols. The rubrics provide clues to the reader as to the nature of the work.

The original Old Greek translation apparently had no rubrics. Otherwise, we would expect them in all of the Greek manuscripts.

Which came first, Origen’s elaborate staging of the Song of Songs in his Commentary, or the rubrics’ more modest representation of it as dramatic dialogue? All of the rubrics we know probably show the influence of Origen. But is it possible that Origen saw a manuscript of Song of Songs with simple rubrics like those of Alexandrinus, and from that clue spun out his entire elaborate presentation of the movements and motives of the actors on the stage formed by narrative level of the text? Since Origen never mentions rubrics, there is no way to know.

Joseph R. Jones has drawn attention to the popularity of “closet drama” during Greco-Roman Late Antiquity. Poets who wrote plays often did so with recital in mind rather than performance.85 It would not have been difficult for Origen to envision Song of Songs as a drama.

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The Old Greek translation was a fairly literal rendering of the Hebrew, in the sense that it tried to preserve the form of the Hebrew rather than to translate its meaning dynamically. Among the disadvantages of this style of translating was the loss of many grammatical markings for gender that were explicit in Hebrew. Because the Greek language did not contain as many grammatical markings for gender, a literal translation left its readers without some of the cues they needed to make sense of the text. Where the Hebrew text itself had made changes in speakers fairly explicit, the rubrics inserted explicit cues into the translation to make it easier to understand.

Unfortunately, those who created the rubrics did so without consulting the Hebrew text. None of the rubric-traditions follows the voices indicated by the consonantal Hebrew text (much less the vocalized Masoretic Text). The rubric-traditions must have had their origins in reflection on the Greek and Latin texts. Their interpretation of the text's meaning would reshape readers' understandings of the translations that did consult the Hebrew, that is, the Old Greek and the Vulgate. That is, the rubrics could override any insights gained from the Hebrew. One can ignore a commentary; it is much harder to ignore red ink in the text, even if one knows it is interpretation. Rubrics are an active imposition of a reading on a reader. The implied reader of a rubricated text of Song of Songs is less actively involved in wresting meaning from the text than the implied reader of an unrubricated text.87

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86 In the Masoretic Text (whether vocalized or not), Song of Songs 8:13 is clearly addressed to a woman, but the Old Greek translation understood the addressee to be male, and the rubrics follow the Greek.

87 This final remark is inspired by Andrieu's acute observation that, in general, "... la disposition d'esprit du lecteur antique est active; c'est celle d'un déchiffreur ..." ("The ancient reader's frame of mind is active; it is that of a decipherer.") Andrieu, Le Dialogue Antike, 205. See also 314.
Plate 1. Specimen from Codex Sinaiticus, Folio 61r

ἌΣΜΑΛΑΣΜΑΤΩΝ

Ἄ ΆΣΜΑΛΑΣΜΑΤΩΝΟΕΣΤΙΝΤΩΝΑΛΑΟΜΩΝ
ΤΙΝΥΜΦΙΗ
ΦΙΑΝΑΤΩΜΕΛΑΝΟΦΙΛΑΝΜΑΤΩΝ
ΣΤΟΜΑΤΟΣΑΥΤΟΥ
ΟΤΙΑΙΓΑΘΟΙΜΑΣΤΟΙΚΟΥ῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎῎_CUDA_C

Greek text follows...
Plate 3. Specimen from P. Oxy. 9.1174, Columns 4–5
Chapter 4
The Sinaiticus Rubric-Tradition of the Song of Songs

A. Introduction

The previous chapter introduced the rubrics of the celebrated Codex Sinaiticus as one of four sets of rubrics known from Old Greek manuscripts of the Song of Songs. This chapter provides a text, translation, and closer examination of the rubric-tradition represented by that fourth-century codex. It will argue for the possibility that this tradition may preserve an early interpretation of the Song of Songs.

In 1926, Donatien de Bruyne called attention to a family of manuscripts that contained “a very remarkable” tradition of rubrics, to be found in both Latin and Greek manuscripts.1 De Bruyne described these rubrics as “the finest and the most nuanced of the interpretations of the Canticles conceived as a drama.”2 We will refer to this as the Sinaiticus rubric-tradition, because the oldest manuscript to preserve it is Codex Sinaiticus.

De Bruyne found the same tradition of rubrics in a family of Latin manuscripts. The oldest and purest Latin representative is an eighth-century manuscript, Stuttgart 35. A thirteenth-century manuscript, Fribourg L 75 is another valuable representative of this tradition of rubrics. De Bruyne found the same tradition mixed with other traditions in six Italian, Anglo-Saxon, and French manuscripts dating from the ninth through the fourteenth century.3 All of these manuscripts are manuscripts of the Vulgate translation, but the rubrics do not fit as comfortably with the Vulgate as they do with an OL translation. For example, the rubric at Song of Songs 8:13 has the bride address the groom, as in OL texts

2De Bruyne, “Anciennes versions,” 121.
(following the OG\textsuperscript{4}), but the Vulgate text assumes that the words at 8:13 address a woman. The Latin rubrics give every appearance of having been translated to accompany an OL text — but which one?\textsuperscript{5}

Although De Bruyne argued that the rubrics were translated to accompany a pre-Jerome form of OL text,\textsuperscript{6} there are three indications that the rubrics were translated to accompany Jerome's Hexaplaric Emendation of the OL Song of Songs. First, Stuttgart 35's Vulgate text contains about twenty-two OL readings, of which six are distinctly similar to Jerome's Hexaplaric Emendation of the OL.\textsuperscript{7} Second, the phrasing "in agro hoc est in mundo" in the rubric before 7:12 appears in the corresponding place in Epiphanius Scholasticus's translation of the Commentary of Philo of Carpasia,\textsuperscript{8} which uses the Hexaplaric Recension of Jerome as its lemma-text. Third, the rubrics use \textit{fratruelis} to translate \(d\delta \epsilon \lambda \phi i \delta \sigma\). As Vaccari points out, Jerome introduced this word into Latin in his translation of Origen's Homilies on Song of Songs and he used it again in his Hexaplaric Emendation.\textsuperscript{9} Previous Latin translations used "frater," or "consobrinus," and the Vulgate would use "dilectus."\textsuperscript{10} The use of the word \textit{fratruelis} strongly suggests that the Latin translator of the rubrics was working with the Hexaplaric Emendation. Since Jerome made this recension of the OL about 387 C.E.,\textsuperscript{11} the rubrics of the Sinaiticus tradition were

\textsuperscript{4}See “Note Regarding 8:13” in Chapter 1 above.
\textsuperscript{5}At Song of Songs 7:1.3, the rubric has plural addressees, as in OL (OG and MT), but the Vulgate has a single addressee. See De Bruyne, “Anciennes versions,” 121.
\textsuperscript{7}Schulz-Flügel, \textit{Vetus Latina}, 34. Compare De Bruyne, “Anciennes versions,” 121–122, who did not recognize the hexaplaric nature of the OL fragments in Stuttgart 35. De Bruyne was working two decades before Vaccari successfully reconstructed the Hexaplaric Emendation.
\textsuperscript{8}Philo of Carpasia (PG 40:433B): "\(e\i\i \varsigma \alpha \gamma \rho \omicron \varsigma, \tau\omicron \upsilon \tau\epsilon \sigma\tau\i\i \epsilon\i\i \tau\omicron \nu \kappa\omicron \omicron \omicron \omicron .\)"
\textsuperscript{10}Regarding \(d\delta \epsilon \lambda \phi i \delta \sigma\) and its translations, see “Note Regarding 1:12” in Chapter 1 above.
\textsuperscript{11}Schulz-Flügel, \textit{Vetus Latina}, 12.
probably translated into Latin between that time and the sixth century, when the Vulgate began to be widely accepted.\textsuperscript{12}

\textbf{B. Text and Translation of the Old Greek and Old Latin with Rubrics}

The edition that follows presents the Sinaiticus-type rubrics in context. The left column represents the Old Greek of the Codex Sinaiticus, and the right column represents Jerome's Hexaplaric Emendation of the Old Latin. Rubrics are printed in bold letters. An English translation follows the text. Critical notes on the text and translation are presented in footnotes.

The Greek text and rubrics have been taken directly from Tischendorf's edition of the Codex Sinaiticus.\textsuperscript{13} I have presented only those textual variants that can be attributed to the original hand or to the correctors of the original scriptorium.\textsuperscript{14} Each line is reproduced

\textsuperscript{12}In the sixth century, Cassiodorus commissioned his friend Epiphanius Scholasticus to translate the commentary of Philo of Carpasia. Epiphanius used the Hexaplaric Emendation. In the same century, Justus of Urgel and Apponius used the Vulgate in their commentaries. Schulz-Flügel, \textit{Vetus Latina}, 12.

\textsuperscript{13}Constantinus Tischendorf, ed., \textit{Bibliorum Codex Sinaiticus}, Vol. III (St. Petersburg: Giesecke & Devrient, 1862), 61-64. This magnificent edition was published at the Czar's expense on the occasion of the one-thousandth anniversary of the founding of the Russian Empire. The type was cast to resemble the fine uncial lettering of the codex. Tischendorf's accuracy is confirmed by the photographic reproduction: Kirsopp Lake and Helen Lake, ed., \textit{Codex Sinaiticus: Petropolitanus Friderico-Austanustus Lipsiensis, The Old Testament} (Oxford: The Clarendon Press, 1922). I have also consulted H. J. M. Milne and T. C. Skeat, \textit{Scribes and Correctors of the Codex Sinaiticus} (Oxford: The University Press, 1938). Milne and Skeat examined the codex thoroughly after it had been transferred in its entirety to the British Museum.

\textsuperscript{14}Milne and Skeat, \textit{Scribes and Correctors of the Codex Sinaiticus}, 18-51, argue persuasively (against Tischendorf and Scrivener) that the Song of Songs was lettered by scribe A, and then corrected by scribes A and D before the codex left the scriptorium. Two or three centuries later, a series of other correctors made a thoroughgoing revision based on another Old Greek text-tradition. For our present purposes, these later correctors may be ignored because they are irrelevant to the creation of the rubrics.
as it is found in the manuscript, which arranges the text \textit{per cola et commata}, that is, according to sense-breaks.

I have reproduced the letters in minuscule form instead of the original's uncial for the convenience of the modern reader. Apart from a few rare exceptions, Codex Sinaiticus does not use accents or other diacriticals. I have transcribed the diacriticals and punctuation exactly as in the manuscript. Itacisms and other orthographic variations have been preserved uncorrected. Supralinear dots ("expunctuation") delete letters, and marks that look like single quotation marks delete combinations of letters. Apostrophes often serve to mark the end of non-Greek words.

Occasionally, Codex Sinaiticus separates words explicitly with a raised stop, which I have preserved. The words are usually unseparated in the manuscript, but I have separated them here for the convenience of the modern reader. Also for convenience sake, I have inserted hyphens to mark words divided by a linebreak in the manuscript.

The Codex Sinaiticus text has four chapter divisions, which do not correspond to the modern system. They are apparently a later addition.\textsuperscript{15} In the codex, the numbers that mark each division appear in the left margin next to the first line of the text to which they apply and \textit{not} next to the rubric that, in the case of the last three instances, precedes the line. For the convenience of the modern reader, I have put these chapter numbers in Greek uncialls and centered them above the section they represent.

In Codex Sinaiticus, of course, the rubrics have been written in red ink. The scribe also indented them. I have imitated this layout. In the absence of red ink, this edition presents the rubrics in bold characters, with a small space separating them from the previous line.

\textsuperscript{15}Swete, \textit{Introduction}, 352, referring to Tischendorf's notes in his facsimile, Constantinus Tischendorf, ed., \textit{Bibliorum Codex Sinaiticus} (St. Petersburg: Giesecke & Devrienty, 1862), v.
The Old Latin column is an attempt to indicate how an OL text tradition may have looked if accompanied by the Sinaiticus-type rubrics. The rubrics and the text in this column are each scholarly reconstructions based on manuscripts which record different stages of development. Putting rubrics and text together as I have done creates yet another scholarly artifice, which may be useful if its artificiality is understood: no extant manuscript takes this idealized form, which incorporates every uncorrupted reading for which we have evidence (and "restores" four readings for which we have no manuscript evidence). This artificiality does not greatly affect the use we are making of it; namely, that it allows the reader to observe with some ease how the Sinaiticus rubric-tradition functions in interpreting early forms of the OL text.

Nothing comparable to Tischendorf's facsimile edition exists for the Old Latin manuscripts.\(^\text{16}\) The Old Latin text in this column is Vaccari's edition of Jerome's Hexaplaric Emendation of the Old Latin.\(^\text{17}\) I have underlined any Old Latin material in the text that is preserved in Stuttgart 35, and have presented in footnotes textual variants provided by the Old Latin of Stuttgart 35.\(^\text{18}\)

The Old Latin rubrics are those found by De Bruyne in Stuttgart 35 and Fribourg L 75.\(^\text{19}\) I have presented all textual variants that De Bruyne supplies for the rubrics.

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\(^\text{17}\) Vaccari, Cantici canticorum. Vaccari reconstructed Jerome's Hexaplaric Emendation, primarily on the basis of the lemma-text in Epiphanius Scholastic's translation of the Commentary of Philo of Carpa, as preserved in Codex Vaticanus lat. 5704. Errata to the text were published in Albertus Vaccari, "Cantici Canticorum latine a s. Hieronymo recensiti emendatio," Biblica 44 (1963): 74-75.

\(^\text{18}\) These variants are found in De Bruyne, "Anciennes versions," 110-111, and Schulz-Flügel, Vetus Latina, 34.

\(^\text{19}\) De Bruyne, "Anciennes versions," 119-120.
The lines of the Latin column have been arranged to correspond to the Greek column. Square brackets mark text supplied by DE BRUYNE. Angle brackets mark text supplied by Vaccari. Substandard orthography has been preserved where no better variant exists.

Versification follows that of the critical text above in Chapter 1. Where necessary, lines within verses are identified with a number following the verse number and separated from it by a period; for example, 1:2.3 means chapter one, verse two, line three.

The manuscripts and their sigla are as follows.\textsuperscript{20}

<table>
<thead>
<tr>
<th>Siglum</th>
<th>Alias</th>
<th>Name</th>
<th>Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>&amp;</td>
<td>Codex Sinaiticus</td>
<td>OG, fourth century C.E.</td>
</tr>
<tr>
<td>LaH</td>
<td></td>
<td>Vaticanus lat. 5704</td>
<td>Jerome’s Hexaplaric Emendation of OL, sixth century</td>
</tr>
<tr>
<td>W</td>
<td>Z in DeBruyne</td>
<td>Stuttgart 35</td>
<td>Vg with traces of OL, ca. 800 ce</td>
</tr>
<tr>
<td>F</td>
<td>F in DeBruyne</td>
<td>Fribourg L 75 II</td>
<td>Vg, thirteenth century</td>
</tr>
</tbody>
</table>

\textsuperscript{20}Schulz-Flügel, \textit{Vetus Latina}, uses the sigla 169, 170, and W.
Old Greek

Codex Sinaiticus

ασμα ασματων

1:1 ασμα ασματων ο εστιν τω σαλομων

η νυμφη

2 φιλησατω με απο φιληματων

στοματος αυτου

οσι αγαθοι μαστοι σου υπερ ουνον

και σομη μυρων σου υπερ παντα

τα αρωματα

μυρων εκκαλωθην ονομα σου

dia touto νεανιδες ηγατησαν σε

ειλκυσαν σε οπισω σου εις οσμην

μυρων σου δραμομεν

ταις νεανισιν η νυμφη

dιηγεται ως περι του νυμ-

φιου α εχαρισατο αυτη

eισηνεκεν με ο βασιλευς εις το τα-

μελον αυτου

Old Latin — Jerome’s

Hexaplaric Emendation

canticum canticorum

1:1

<sponsa>21

2 osculetur me ab osculis

oris sui

quia bona sunt ubera tua super vinum

et odor unguentorum tuorum super

omnia aromata

ungentum effusum22 nomen tuum

ideo adulescentulæ dilexerunt te

traxerunt te post te in odorem

unguentorum tuorum curremus

adulescentulis sponsa

narrat de sponso

introduxit me rex in cubiculum

swum

---

21 This rubric is not found in W or F, but was supplied by De Bruyne from S. The rubric most probably dropped out when scribes began to historiate the initial of osculetur. See De Bruyne, “Anciennes versions,” 105, 120.

22 Underlined words indicate places in the text where W inserts an OL reading into its otherwise Vulgate text (according to De Bruyne, “Anciennes versions,” or Schulz-Flügel, Vetus Latina, 34). In this case, W has unguentorum for unguentorum.
Chapter 4  The Sinaiticus Rubric-Tradition  Page 446

Text 1:4.4-1:6.2

της νυμφῆς διηγησάμενης

υης ταῖς νεανίσιμις αἶδε.

eἰπάν

αγαπησμένα καὶ εὐφραυλω.
μὲν εν σοι

αγαπησμένα μαστοὺς σου

ὑπὲρ αυνοῦ

ἤ νεανίδες τῷ νυμφῶ

βοῶσιν τὸ ὄνομα τῆς νυμ-

φῆς εὐθύτης ἤγαπησεν σε

εὐθύτης ἤγαπησεν σε

ἡ νυμφή

5 μελαινα εἰμι καὶ καλῆ θυγατέρες ἤηλιτ.

ws σκηνωματα κηθαρ ωs δερ

ρεῖς σολομῶν

6 μὴ βλεψίητε μοι οτὶ εγὼ εἰμι

μεμελανωμενη

οτὶ παρεβλεψεν με ο ἰλιος

sponsa narrante\textsuperscript{23}

adulescentulæ

exultemus et iucundemur

in te

diligemus ubera tua

super vinum

adulescentulæ sponso

clamant nomen sponsæ

aequitas dilexit te

<sponsa adulescentulis>\textsuperscript{24}

5 fusca sum et formosa filiae hierusalem

ut tabernacula cedar ut

pelles salomonis

{sponsa adulescentulis}

6 ne videatis me quoniam ego sum

infuscata

quia despexit me sol

\textsuperscript{23} F has sponsa narrante here.

\textsuperscript{24} W and F have the previous rubric here. As De Bruyne, “Anciennes versions,” 120–121, points out, that rubric makes no sense here. Using Codex Sinaiticus as the model, he has moved the previous rubric three words higher and supplied “sponsa” here. Following the suggestion of Robert Kraft, I have moved the next rubric (from 1:6) here to 1:5, where it fits better. This solution means that we do not have to create a new rubric.
_filii matris meæ dimicaverunt in me
posuerunt me custodem in vineis
vineam meam non custodivi

_ad sponsum sponsa_

7 annuntia mihi quem dilexit
anima mea
ubi pascis ubi cubas
in meridie
ne forte efficiar sicut operta

_super greges sodalium tuorum_

_sponsus ad sponsam_

8 nisi cognoveris te pulchra
inter mulieres
egredere tu in vestigiis gregum
et pasce hædos tuos

_in tabernaculis pastorum_

9 equitatur meo in curribus faraonis
adsimilavi te proxima mea

_adulescentulae ad sponsum_

10 quam speciosæ factæ sunt genæ tuae
tamquam turturis
cervix tua ut redimicula

---

25 Hand S* inserted ξ (compendium for καὶ) at the beginning of this line, in agreement with other of the OG manuscripts.
11 similitudines auri faciemus tibi
cum distinctionibus argenti
vox sponsæ
ad sponsum

12 quoadusque rex sit in recubitu suo
nardus mea dedit odorem suum
fasciculus guttæ
fratruelis meus mihi
in medio uberum meorum
commorabitur
in vineis engaddi
sponsus ad
sponsam

15 ecce speciosa proxima mea
ecce speciosa oculi tui columbæ

---

26 Hand S² inserted τα to make ομοιωμα plural, in agreement with the rest of OG.
16 ecce bonus fratrius meus et quidem speciosus
cubile nostrum umbrosum
trabes nostre cupressi
sponsus ad semet ipsum

17 tigna domuum nostrarum cedri

2:1 ego flos campi et lilium convallium
sponsus ad sponsam

2:2 sicut lilium in medio spinarum
ita proxima mea in medio filiarum
sponsa ad sponsum

29 Since 2:3 is clearly the speech of the bride, De Bruyne, “Anciennes versions,” 121, restored this rubric.
εν τη σκια αυτου επεθυμησα
kai ekaðiða
kai καρπος αυτου γλυκος εν λαρυγγι μου
tais neanisiin ìa νυμφη φησιν
4 εισαγαγετε με εις ουκου του ουνο
taçate ep eme aganò
5 στηρισατε με εν μυροι
stoibasaate me en meioulos
stoi teterwmevη aganòs eγw
προς τον νυμφον· η νυμφη
6 ευνωμος αυτου ύπο την κεφαλην μου
kai ò δεξια αυτου περιληψεται με
tais neanisiin ìa νυμφη
7 ωρκισα υμας θυγατερες ἵψιμεν
en tais dynamevin kai en tais ισχυ−
seivn ton agrou
ean egeiρηται και εξεγιρηται την
agapηn eωs an thelsis
akηκοεν τον νυμφον· η νυμφη
8 φωνη αδελφοιου μου ίδου ουτος η
diaalloomenos epì tous bouνous
kei πηδων epì ta orh
in umbra eius concupivi
et sedi
et fructus eius dulcis in faucibus meis
adulescentulis sponsa
4 introducite me in domum vini
ordinate in me caritatem
5 constablate me in ungentis
stipate me in malis
quia vulnerata caritatis ego
ad sponsum sponsa
6 laeva eius sub capite meo
et dextera eius complectetur me
adulescentulis sponsa
7 adiuravi vos filiae hierusalem
in virtutibus et in
viribus agri
si levaveritis et excitaveritis
caritatem quoadusque velit
audivit sponsum sponsa
8 vox fratruelis mei ecce hic
venit saliens super montes
transiliens super colles
9 ομοίως εστὶν αδελφίδος μου
tη δορκαδί
tη νεβρω ελαφων επὶ ορη βαυθηλ'
η νυμφη πρὸς τας νεανιδας
σημαινοῦσα αυταῖς τον
νυμφιόν

9 similis est fratruelis meus
capreæ
capreæ
capreæ
vel hinulo cervorum in montibus bethel

Text 2:9.1-2:12.3

9 similis est fratruelis meus
capreæ
vel hinulo cervorum in montibus bethel

10 αποκρινεται αδελφίδος μου καὶ λεγει
αναστα ελθε πλησιον μου καλη
μου περιστερα μου

10 respondet fratruelis meus et dicit mihi
surge veni proxima mea speciosa
mea columba mea

11 στὶ ο χειμων παρηλθεν
ο υετος απηλθεν επορευθη εαυτω
11 quoniam ecce hiems transiit
pluvia abiit discessit sibi

12 τα αυθη ωφθη εν τη γη
καιροσ της τομης εθοςεν
φωιη του τρυγονος ηκουσθη εν
τη γη ημων

12 flores visi sunt in terra nostra
vox turturis audita est in

30 The second hand of W adds nostra.
13 η σική εξηνεγκεν ολυνθος αυτής
αι αμπελοι κυμπηζουσιν ε-
δωκαν οσμην
ανάστα ελθε η πλησιον μου
καλη μου περιστερα μου
14 και ελθε συ περιστερα μου
εν σκηπη της πετρας
εχομενα του προτιχησιματος
διενοι μοι την οφιν σου και ακον-
tισον με την φωμην σου
οτι η φωνη σου ηθελα
και η οφις σου ηραια
τοις νεανιαις
ο νυμφιος ταδε
15 πισατε ημιν αλωπεκας μικρους
αφαινζουσας αμπελωνας
αι αμπελοι ημων κυμπηζουσιν

13 ficus produxit grossos suos
vites florentes
dederunt odorem
surge veni proxima mea
speciosa mea\textsuperscript{31}
columba mea
14 et veni tu columba mea
\textit{in velamento} petrae
iuxta promurale
ostende mihi faciem tuam et
auditam vocem tuam
\textit{quoniam vox tua}\textsuperscript{32} suavis
et facies tua speciosa
\textit{adulescentibus}\textsuperscript{33}
sponsus
15 capite nobis vulpes pusillas
extermiantes vineas
\textit{et vineae nostrae florebunt}\textsuperscript{35}

\textsuperscript{31} Speciosa mea is from errata published by Albertus Vaccari in \textit{Biblica} 44 (1963): 74-74.
\textsuperscript{32} W has \textit{quia vox tua} here.
\textsuperscript{33} W has \textit{adulescentilus} here.
\textsuperscript{34} A corrector (apparently \textit{Sb}) has added ξ (the compendium for και) at the beginning of this line.
\textsuperscript{35} W has \textit{floribunt} for \textit{florebunt} here.
Chapter 4 The Sinaiticus Rubric-Tradition

Text 2:16.1–3:3.2

η νυμφή ταῦτα

16 αδελφίδος μου εμοί καυγω αυτω
ο ποιμανών εν τοῖς κρύνοις
17 εως ου διαπνευσή η ημέρα καὶ
κευνήβωσιν αι σκιαι
αποστρεψον ομοιωθήτι συ α-
δελφίδε μου
τω δορκωθ η νεβρω ελάφων ε-
πι ορη κοιλωματων
3:1 επι κοιτὴν μου εν νυξιν εζήτησα
ον ηγαπησεν η ψυχή μου
εζήτησα αυτοι και ειναι ευρον αυτο-
εκαλεσα αυτοι και ειναι ουπικουσεν μου
2 αναστησομαι δη και κυκλωσω
εν τη πολει
εν ταις αγοραις και εν ταις πλαταις
και ζήτησα ον ηγαπησε η ψυχη μου
εζήτησα αυτοι και ειναι ευρον αυτοι
3 ευροσαν με οι τηρουντες οι κυκλοω
τες εν τη πολει

η νυμφη των φυλαξιν ειπεν
μη ου ηγαπησεν η ψυχη μου ειδετε

sponsa sponso

16 fratruelis meus mihi et ego ei
qui pascit inter lilia
17 donec aspiret dies et
amoveantur umbræ
revertere similis esto tu
fratruelis meus
dammulae aut hinulo cervorum
super montes convallium
3:1 in cubili meo in noctibus quæsivi
quæsivi eum et non inveni eum
vocavi eum et non audivit me
2 surgam itaque et circuibo
in civitate
in foro et in plateis
et quæram quem dilexit anima mea
quæsivi eum et non inveni eum
3 invenerunt me qui servamt qui circueunt
in civitate
sponsa custodibus
numquid quem dilexit anima mea vidistis

36 The original hand corrected ολοφων to ελαφων here.
4 ως μεικρον οτε παρηλθον αιτ αυτω-
εως ου ευρον ον ηγαπησεν η ψυχη μου
ευρουσα τον νυμφιον ειπεν
ευρουσα αυτον εκρατησα αυτον
και ουκ αφηκα αυτον
εως ου εισηγαγον αυτον εις οικον
μητρος μου
και εις ταμον της συλλαβουσης με
τας νεανιδας ορκιζη η νυμφη
touto δευτερον
5 ωρκισα ϊμας θυγατερες οηλη''
εν ταις δυναμεσιν και εν ταις
ιαχυσεσιν του αγρου
εαν εγιρηται και εξεγιρηται την αγα-
πην εως αν θεληση
Γ
ο νυμφιος προς την νυμφην
6 τις αυτη η αναβαυνουσα απο της ερημου
ως στελεχη κατιν τεθυμιαμενη
χιμυρναν και λιβανον απο παντω-
κονιορτων μυρεψικου

4 quam modicum fuit cum transivi ab ipsis
donec invenirem quem dilexit anima mea
inveniens sponsa
tenui eum
et non dimisi eum
donec induxi eum in domum
matris meae
in cubiculum eius quae me concepit
adulescentulas adiurat sponsa37

5 adiuravi vos, filiae Hierusalem
in virtutibus et in
viribus agri
si levaveritis et exsuscitaveritis
caritatem quousque velit
sponsus ad sponsam

6 quaenam est ista quae ascendit a deserto
sicut similitudo fumi thymiamatis
murrum et tus ab omnibus
polveribus ungentarii

37 F has sponsus for sponsa.
Chapter 4  
The Sinaiticus Rubric-Tradition  

Text 3:7.1–3:11.5

adulescentulæ david

7 idou ἡ κλίνη τοῦ σολομῶν  
ecce lectus salomonis  
sexaginta potentes in circuitu eius  
de potentibus israel

8 pantes κατεχοντες ρομφαιαν  
donantes frameam  
edocti bellum

9 φοριον εποιησεν εαυτω ο βασιλεύς  
σολομων  
apo ἕβου του λιβανου  
de lignis libani

10 στυλοὺς αυτου εποιησεν αργυρουν  
και ανακλητον αυτου χρυσουν  
et reclinatorium eius aureum

επιβάσεις αυτου πορφυρα  
prefavore in noctibus

eυτος αυτων λιθοστρωτων  
ascensus eius purpura

αγαπην απο θυγατερων ιημι'  
intra ipsum lapidibus stratam

11 εξελθατε και ἴδετε εν τω βασι-  
λει σολομων  
exit et videte filiae sion in rege

λει σολομων  
ine coronam qua coronavit

λει σολομων  
eum mater eius

en τω στεφανω ω εστεφανωσεν  
in die desponsationis eius  
eum mater eius

αυτων η μητηρ αυτου  
in die laetitiae

en ημερα νυμφευσεως αυτου  
eum mater eius

και en ημερα ευφροσυνης  
et in die lctitiae

καρδιας αυτου  
cordis eius

38 W has dispositionis.
Text 4:1.1–4:4.4

sponsus ad sponsam

4:1  idou ei kalh h plhsion mou
       idou ei kalh
       ophalmoi sou peristerai ekto
       tis swstisses sou
       trikwa sou ws aghla twv aignw
       oi apekalwthetaan ek tou galaad
2  odontes sou ws aghla twv
    kekarmenw
    ai avenethsan apo tou lounton
    ai pasai didumeousai
    kai ateknousa ouk estin
    ev autais
3  ws sartion to kokkion xilh sou
    kai h lalia sou wraia
    ws lepturou roa mhlon sou
    ekto tis swstisses sou
4  ws purgos daa tachilos sou
    o oikodoimemwv en baliw
    xiloi threoi kremwntai etp auton
    pasai ai bolisedwv dunatwv

4:1  ecce es formosa proxima mea
       vide si speciosa
       oculi tui columba preter
       taciturnitatem tuam
       capillatura tua sicut grex caprarum
       quae ascenderunt de galaad
2  dentes tu sicut grex
    detonsarum
    quae ascenderunt de lavacro
       universae gemellos habent
    et infecunda non est
    inter illas
3  sicut restis coccinea labia tua
    et loquella tua speciosa

sponsa ad sponsum

sicut cortex malaranati genae tuae
prater taciturnitatem tuam
4  sicut turris david cervix tua
    quae edificata est in talfiot
    mille scuta super illam
    omnia iacula potentium
5 duo materi suos duos a nobis deduxerat
5 duo ubera tua sicut duo hinuli
omnes in crasso
qui pascuntur inter lilia
6 ego oporteat etiam dies et
6 donec respiret dies et
iunviat aut scilicet
amoveantur umbrae
7 omnis et calci pars tuae
sponsus ad semet ipsam
7 tota speciosa es proxima mea et macula
qui est in te
8 deus apud libani unum et deus
8 veni ab ilio sponsa veni
apud libanon
a libano
eleusin et diei unum apud arctis
venies et transibis ab initio fidei
apud caelestis sancta et aerum
a capite sanis et hermon
apud man et aerum
a cubilibus leonum
apud orep et aerum
a montibus leopardo
9 ekardwos et majus adelphi
9 vulnerasti cor nostrum soror mea
maje
sponsa>
ekardwos et majus eis apud o-
vulnerasti cor nostrum in uno
phiambos sive
oculorum tuorum
en magna etiam trauchdon sou
in uno ornamento colli tui

39 The Scribe expunctuated the δι at the beginning of this word.
10 τι εκαλλιωθησαν μαστοι σου
      αδελφη μου40 νυμφη
στι εκαλλιωθη μαστοι σου απο οινον
και οσμη μυρων σου οπερ παντα
τα τα αρωματα
11 κηριον αποσταζουσιν χιλιη σου νυμφη
μελι και γαλα υπο την γλωσσαν σου
και οσμη ιματιων σου ως οσμη
λιβανου
12 κηπος κεκλισμενος αδελφη
      μου νυμφη
κηπος κεκλισμενος πηγη ετ
      σφραγισμενη
13 αποστολαι σου παραδεισος μετα
      καρπου ακροδρυων
κυπροι μετα ναρδων
14 ναρδος και κροκος
καλαμον και κυναμμωμον
μετα παυτων ξυλων του λιβανου
ζυμων αλοη μετα παυτων
πρωτων μυρων
15 πηγη κηπων φρεαρ ιδατος ζωντος
και ροξουντος απο του λιβανου

40 The original hand corrected vou to mou here.
sponsa ad semet ipsam

16 exsurge aquilo et veni auster
inspira hortum meum
et profuam aromata mea

sponsa deprecatur patrem ut
descendat sponsus eius in hortum
descendat fratruelis meus in
hortum suum
et manducet fructum pomorum eius

sponsus ad sponsam

5:1 intravi in hortum meum soror mea sponsa
vindemiavi murram meam
cum aromatibus meis
manducavi panem meum cum melle meo
bibivinum meum cum lacte meo

proximis sponsus
manducate proximi mei et bibite et
inebriamini fratern mei

sponsa sentit sponsus
pulsantem ad ostium

2 ego dormio et cor meum
vigilat

---

41 W has proximo for proximis.
42 W has sensit for sentit.
Η νυμφή εσθετε τον νυμφίον
κρουντα επι την θυραν
φωνη αδελφηδου μου κρουει
επι την θυραν
'η νυμφη ταε ο νυμφιος
ανοιξων μοι αδελφη μου η πλησιον
μου περιστερα μου τελα μου
οτη η κεφαλη μου επλησθη δροσον
και βοστριχοι μου ψεχαδων νυκτος
η νυμφη ταε
3 εξεδυσαμην των χιτωνα μου
πως ενδυσωμαι αυτων
eνυμπην τως ποδας μου πως
μολυνω αυτον

4 αδελφιδος μου απεστηεν χιρα
αυτων απο της οπης
και η κοιλια μου εθροθη επ αυτων

5 ανεστην ανοιξαι εγω τω αδελφιδω μου
χειρεσ μου εσταξαν σιμυρναν

43 The original hand has marked the words η νυμφη ταε to delete them. This is evidence that the scribe was working with rubrics in his exemplar.
44 W omits et.
45 F has de for ad here.
δακτυλοὶ μου σμυρναν πληρῆ
eπι χείρας του κληθρου 6 ημοίξα εγώ
tω αδελφίδω μου
αδελφίδος μου παρηλθεί•46 φυχή
μου απήλθεν εν λογῳ αυτού
εζήτησα αυτον και ουχ ευρον αυτον
eκαλεσα αυτον και ουχ υπήκουσεν μου
7 ευροσαι με οι φυλακες οι κυ
κλουτες εν τη πολει
επάταξαν με ετραυματίσαν με
ηραν το θεριστρον απ εμου φυ
λακες των τειχεων

8 σφικασα ύμας συγατέρες ιηλι
εν ταις δυναμεις και εν ταις ισχυ
ςεϊν του αγρου
εαν ευρητε τον αδελφον μου
απαγγειλατε αυτω
οτι αγαπης τετρωμενης εμι εγω
digiti mei murra pleni
in manibus clusurae 6 aperui ego
fratueli meo
fratuelis meus transivit anima
mea exivit in verbo eius
quæsivi eum et non inveni eum
evocavi eum et non obaudivit me
7 invenerunt me custodes
circumeuntes civitatem
percusserunt me vulneraverunt me
tulerunt pallium meum a me
custodes murorum
sponsa adulescentulas47

8 adiuravi vos filiae hierusalem
in virtutibus et in
viribus agri
si inveniatis fratruelem meum
quid nuntietis ei
quia vulnerata caritatis sum ego

46παρηλθείν has been corrected to παρηλθείν.
47De Bruyne's text has adulescentulis here, even though his footnote says W has adulescentulas. Presumably adulescentulas is found in F. It is the more difficult reading, for it makes no sense here.
αἰ θυγατέρες ἐξήλθαν καὶ οἱ φυλακὲς πέντε τῶν τίχεων
πυθανοῦντας τῆς νυμφῆς

9 τὴν αδελφίδος μου ἀπὸ αδελφίδον
μου η ἁλκή ἐν γυναιξίν

9 quid fratruelis tuus a fratrueli

9 quid fratruelis tuus <a> fratrueli quia

πυθανοῦντας τοὺς αὐτοὺς ὥρκισας ἡμᾶς

ὅτι σημαινὶ τοὺς αὐτοὺς ὥρκισας ἡμᾶς

9 quid fratruelis tuus a fratrueli

οἱ αδελφίδος μου λευκὸς καὶ πυρρός

οἱ φυλακὲς πέντε τῶν τίχεων

εκλελοχισμένος εἰς μυριάδων

εκλογισμένος εἰς μυριάδων

10 κεφαλὴ αὐτοῦ χρυσὸν κεφαλῆς

11 κεφαλὴ αὐτοῦ χρυσὸν κεφαλῆς

βοστρυχοὶ αὐτοῦ ελαταὶ μελανῶς

βοστρυχοὶ αὐτοῦ ελαταὶ μελανῶς

12 οἱ φυλακὲς πέντε τῶν τίχεων

οἱ φυλακὲς πέντε τῶν τίχεων

ἐπὶ πληρωματὰ ὕδατῶν

ἐπὶ πληρωματὰ ὕδατῶν

λειτουργοῖν εἰς γαλακτὶν

λειτουργοῖν εἰς γαλακτὶν

καθισμαῖν ἐπὶ πληρωματὰ

καθισμαῖν ἐπὶ πληρωματὰ

ὕδατῶν

13 σιαγόνες αὐτοῦ ὡς φιλαὶ τοῦ αὐτοῦ

σιαγόνες αὐτοῦ ὡς φιλαὶ τοῦ αὐτοῦ

ροματος φυσοῦσα μυρεφίκα

ροματος φυσοῦσα μυρεφίκα

48 W has *adulescentula*.

49 The line is corrupt. A later scribe corrects it: τὴν αδελφίδος σου ἀπὸ αδελφίδον η ἁλκή etc. in accordance with the rest of OG.

50 W has a scribal error, *patruelum* ("paternal cousin").
χείλη αὐτοῦ κρινα σταζοῦτα

ζυμωμαν πληρη

14 χείρες αὐτοῦ τορευτα χρυσα πε-

πληρωμεναι ϑαρσεις

κοιλια αὐτοῦ πυξιον ελεγαντινο-

επι λεθον σαψφειρον

15 κνημα αὐτοῦ στυλοι μαρμαρι

ηι τεθεμελιωμενοι επι

βασις χρυσας

eιδος αὐτοῦ ως λιβανος εκλεκτος

ως κεδροι

16 φαρυγξ αὐτοῦ γλυκασμοι και ολος

επιθυμια

ουτος αδελφιδος μου και ουτος πλη-

σιον μου θυγατερες ηιημ

πυνθαυνονται της νυμφης

αι θυγατερες ηιημ που

απηλθεν ο αδελφιδος

αυτης

6:1 που απηλθεν ο αδελφιδος σου η

καλη εν γυναιξιν

labia eius lilia destillantia

murrum plenam

14 manus eius tomatiles aurea

plena tarsis

venter eius buxis eburnea

super lapidem sapphirum\

15 tibie pedum eius columnae marmoreae

fundatae super

bases argenteas

species eius libanus electus

ut cedri

16 guttur eius dulcedo et totus

concupiscencia

hic fratruelis meus hic

proximus meas filiae hierusalem

interrogant sponsam

filiae hierusalem : quo

abiit fratruelis\

tuus

6:1 quo abiit fratruelis tuus o

speciosa inter mulieres

---

51 W has sapphyrum. It transposes 5:14.2 between 5:12 and 5:13, as 952 LaB SaM SaT do.
52 W has fratruelus.
ποι απεβλευειν ο αδελφιδος σου και
ζητησομεν αυτον μετα σου
η δε νυμφη αποκρινεται
2 αδελφιδος μου κατεβη εις κη-
που αυτου
εις φιαλας του αρωματος
ποιμαινειν εν κηπους και συλ-
λεγειν κρυα
3 εγω τω αδελφιδω μου και ο αδελ-
φιδος μου εμοι
ο ποιμαινων εν τοις κρυιοις
Δ
ο νυμφιος προς την νυμφην
4 καλη τη πλησιον μου ως ευδοκια
ωραια ως ιησους θαμβος ως
tεταγμεναι
5 αποστρεψων απεναντιου μου
οφθαλμους σου
οτα αυτοι ανεπτερωσαν με
τριχωμα σου ως αγελα των αιγω-
αι ανεβησαν απο του γαλααδ'

Text 6:1.2–6:5.4

quo respexit fratruelis tuus et
quærermus eum tecum
adulescentulis sponsa

2 fratruelis meus descendit in
hortum suum
in fialis aromatis
pascere in hortis et
colligere lilia

3 ego fratrueli meo et
fratruelis mei mihi
qui pascit inter lilia

sponsus ad sponsam

4 speciosa es proxima mea tamquam
complacens
formosa ut hierusalem stupor ut
ordinatae

5 converte oculos tuos
contra me
quoniam ipsi suscitaverunt me
capillatura tua sicut greges caprarum
quae revelatae sunt de galaad

53 F omits this rubric.
6 odoentes sōu ws agelai tōn kekarkmeinōn
ai anebhēsan atop tōn loutrou
ai pāsai didumēnousai kai atē knousai ouk estin en autais
7 ws spartion kokkon χίλη sōu kai h lalía sōu wraia
ws lepturon tēs roas μηλον sōu ekton tēs sωπησεως sōu
8 exekononta estin basileiasai
kai ogydonkonta palkakai
kai neanides ws ouk estin aribmos
9 μια estin periestera mou tēlia mou
mia estin tē μητρι αυτης
eklekth tē tekoush autēs
eidosan autēn thugateres kai
makarionusin autēn
basileiasai kai ge palkakai aine-
sousin autēn

6 dentes tui sicut greges detonsarum
qua ascenderunt de lavacro
omnes gemellos habentes et
infecunda non est in eis
7 sicut restis coccinea labia tua
et loquella tua speciosa
tamquam cortex malagranati genē tūae
extra tacitumitatem tuam
8 sexaginta sunt regināe
et octoginta cuncubināe
et adulcentulae quorum non est numerus
9 una est columba mea perfecta mea
una est matri suae
electa est54 genetrici suae
viderunt autem eam filiae et
beatam dicunt eam
reginæ et concubinæ
laudabunt eam

54 The second hand of W adds est.
Text 6:10.1–7:1.2

θυγατέρες καὶ βασιλίσσαι
εἶδον τὴν νυμφὴν
καὶ ἐμακαρίσαν αὐτὴν

10 τις αὐτὴ ἡ ἐκκυπτοῦσα ως εἰ ὀρθρὸς
καλὴ ως σελήνῃ εκλεκτῇ
ως ἦλιος θαμβός ως τεταγμεναί
ο νυμφίος πρὸς τὴν νυμφὴν

11 εἰς κῆπον καροίς κατεβήν εἶδεν
ἐν γενήματι τοῦ χίμαρροῦ
εἶδεν εἰ ηύθησεν ἡ αμπέλος
ἐξηυθησαν αἱ ροαί

η νυμφή ταδε πρὸς τὸν
νυμφίον

εκεῖ δῶσω τοὺς μαστοὺς μου σοί

12 οὐκ εγνω ψυχή μου
ἐθετό με ἀρματα ἀμιναδᾶβ

ο νυμφίος πρὸς τὴν νυμφὴν

7:1 επιστρέφει επιστρέφει ἡ σουλαμίτις
επιστρέφει επιστρέφει καὶ ο−
ψομέθα ἐν σοι

filiae [et] reginae
viderunt sponsam
et beatificaverunt eam

10 quae est ista quae prospicit sicut diluculum
speciosa sicut luna electa
ut sol stupor ut ordinata
sponsus ad sponsam

11 in hortum nucis descendit videre
in generatione torrentis
videre si florisset vinea
floruerunt malagranata
[sponsa ad
sponsum]56

illic dabo ubera mea tibi

12 <non cognovit anima mea>
posuit me currus aminadab
sponsus ad sponsam

7:1 convertere convertere salamitis
convertere et
videbimus in te

55 Both W and F omit et, which De Bruyne, “Anciennes versions,” supplies without explanation—apparently from Codex Sinaiticus?

56 This rubric was supplied by De Bruyne. It was “inevitably” suppressed, when the next line, lacking in Hebrew, was omitted in the Vulgate. De Bruyne, “Anciennes versions,” 121. Most occurrences of ταδε do not have a corresponding hae in the Latin.
tais basiliσσais kai tais ἐνυ-
γατρασιν ὁ νυμφίος τάδε
τι ὀφεσθαῖ εὖ τῇ σουλαμυτίδι
η ἐρχομενη ὡς χοροὶ τῶν
παρεμβολῶν

2 ὀραυθήσαν διαβήματα σου εὖ ν-
ποδημαῖν
θυγατερ ναδαβ
ῥυθμοι μηρῶν σου ὀμολογομικοῖς
ἐργον τεχνίτου

3 ὀμφαλος σου κρατὴρ τορευτὸς
μη ὄστερομενος κραματος
κολια σου θειμωνια σιτου
πεφραγμενη εὖ σκυνος

4 διομ μαστοι σου ωσ διο νεβροι διδυ-
μοι δορκαδος

5 τραχηλος σου ωσ πυργος ελε-
φαστων
οϐθαλμοι σου ωσ λυμαι εὖ εσεβω-
ἐν πυλαις θυγατρος πολλων
μυκτηρ σου ωσ πυργος του λιβανου

reginis et filiabus
haec de sponsa
quid videtis in salamitide
qua venet tamquam chori
castrorum
de specie57 gloriae eius sponsus narrat
2 quid speciosi facti sunt gressus tui in
calciamentis
filia Aminadab
moduli femorum tuorum similis redimiculis
opere manuum artificis
3 umbilicus tuus crater tomatilis
non deficiens mixto
venter tuus acervus framenti
septus liliis
4 <duo ubera tua sicut duo hinuli
gemini capreæ
5 cervix tua ut turris
eburnea
oculi tui sicut stagna in esebon
in portis filiæ multorum
nares tui sicut turris libani

57 F has spe here.
σκοπεύων προσώπου δαμάσκου

6 κεφαλή σου επι σε ως καρμήλος
και πλοκιών κεφαλής σου ως
πορφυρά

βασιλεὺς δεδεμένος εν παραδρομαίς
7 τι ωραίωθι καὶ τι ἡσυχίαθις
αγαπή εν τρυφαῖς σου 8 τοῦτο
μεγέθος σου

ομοιωθῆτι τῷ φοινίκει
καὶ οἱ μαστοὶ σου τοῖς βοτρύοις

9 εἰπα αναβησομαι επὶ τῷ φοινίκει
καὶ κρατήσω τῶν ύψεων αὐτοῦ

εσωτερικὴ δὴ μαστοὶ σου ως βοτρύιοις τῷ στάθμῳ
καὶ οσμὴ ρινῶν σου ως μήλα

caput tuum in te sicut carmelus et ornatus capitis tui ut

purpura

rexyinctus in transscursibus

7 quam speciosus factura es et quam suavis

caritas in deliciis tuis

8 magnitudo tua

similis est palmæ

et ubera tua botrionibus

suam et ipsius excelsitudinem

narrat ex qua dulcis et suavis

odor ascendit sponsæ fructus

9 dixi ascendam in palmam

tenebo altitudines eius

et erunt ubera tua sicut botriones

vitis

et odor narium tuarum sicut mala

10 et fauces tue tanquam vinum bonum

sponsa adulescentulis de sponso

vadens fratrueli

meo in directionem

sufficiens labiis meis

et dentibus
7:11.1-8:1.1

11 ego fratrueli meo et in me
conversio eius
deprecatur sponsum ut cum ipsa
sit in agro hoc est in mundo

12 veni fratruelis meus exeamus
in agrum
maneamus in vicis

13 de luce vigil emacs ad vineis
videamus si florit vinea
floruit odor suavis
floruerunt malagranata
illic dabo ubera mea tibi

sponsa adnuntiat sponso quia
germinaverunt omnia ligna
agri fructum suum

14 mandragorae dederunt odorem
et in ianuas nostras omnia poma
nova ac vertera quaecumque dedit mihi mater
mea fratruelis meus servavi mihi

sponsa ad sponsum

8:1 quis dabit te fratruelem meum sugentem
ubera matris meae

---

58 F has sponsa for ipsa here.
59 F omits this rubric.
ευρουσα σε εξω φιλησω σε
και γε ουκ εξουδενωσουσιν μοι6⁰
2 παραλημψομαι σε εις οικου μητρος μου
και6¹ εις ταμου της συλλαβουσης με
ποτω σε απο οικου του μυρεψικου
απο ναματος ροων μου

3 ευωνυμος αυτου υπο την κεφαλην μου
και η δεξια αυτου περιλημψεται με

4 ορκισα υμας θυγατερες ιππει
εν ταις δυναμειν και εν ταις
ισχυσειν του αγρου
τι εγειρητε και εξεγιρητε την αγα-
πην εως αν θελησε

inveniens te foris osculabor te
et quidem non despicent me
2 assumam te et inducam te in domum matris
mea
et in cubiculum eius quae me concepit6²
potum dabo te de vino ungentario
a fluxu malagranatorum meorum
sponsa de sponso6³
3 laea eius sub capite meo
et dextera eius complectetur me
sponsus6⁴ filiabus
4 adiuravi vos filiæ hierusalem
in virtutibus et in
viribus agri
quod levastis et quod suscitastis
dilectionem usque quo voluerit

6⁰Apparently, hand S⁰ has corrected μοι to με.
6¹Hand S⁰ has added εισαξω σε here.
6²W has genetricis mea for eius quae me concepit.
6³W omits this rubric.
6⁴W has sponsa for sponsus here.
8:5.1-8:7.2

ai thugatres kai ai basileisai kai

ol tou nymphion eipan

5 tis authe a anaibaionousa lese kai

kathismene

epistethomev he eti ton a-

delphidon authas

o nymphios tade pros

tn nymphin

upo melen exegyera se

ekei wdnveren se h mhter sou

ekei wdnveren se h tekousa sou

6 thes me ws sofrygida epit tnh

kardian sou

ws sofrygida epit ton braxiona sou

osti kratiai ws thainatoc agape

skleros ws adhis zelos

periptera auths periptera nup-

ros filogos auths

7 udwr polv ou dynasetai subtlei

tnh agapin

ekai potamoi ou suniklousousin authn

filiæ et reginæ

sponso dixerunt65

5 quæ est hæc quæ ascendit

dealbata

incumbens super

fratruelum suum

sponsus ad

sponsam propter dilectionem

sub arbore mali suscitavi te

illic parturivit te mater tua

ibi genuit te mater tua

6 statue me ut signaculum in

corde tuo

ut signaculum supra brachium tuum

quia valida est ut mors dilectio

dura ut inferus æmulatio

circumsepta eius circumsepta

ignis flammarc eius

7 aqua multa non poterit extinguer

caritatem

et flumina non inundabunt eam

65W omits et and sponso in this rubric.
Chapter 4  The Sinaiticus Rubric-Tradition

Text 8:7.3–8:12.1

εαν δω ανθρ παντα του βιου αυτου
εν τη αγαπη
εξουδενωσει εξουθενησουσιν αυτο-

8 αδελφη ημων μικρα και μασ-
tους ουκ εχει
tι ποιησωμεν τη αδελφη ημων
eν ημερα η αν λαληθη εν αυτη
9 ει τιχος εστιν οικοδομησωμεν
επ αυτην επαλξεις αργυρας
και η θυρα εστιν δια γραψωμεν επ αυ-
tην σανδα κεδρηνην

η νυμφη παρρησιαζετε

10 εγω τειχος και οι μαστοι μου
ως πυργοι
εγω ημην εν οφθαλμους αυτου
ως ευρισκουσα χαριν

11 αμπελων εγενηθη τω σολομων
εν βεέλλαμων
εδωκεν του αμπελωνα αυτου
tοις τηρουσιν
ανηρ οισει εν καρπω αυτου χιλιους
αργυρους αυτου

12 αμπελων μου εμος ενωπιον μου

si dederit vir universum victum suum
in caritate
contemptu contemnent eum

adulescentuli pro sponsa

8 soror nostra pusilla et
ubera non habet

quid faciemus sorori nostrae
in die qua logendum est in ea

9 si murus est ædificemus

super illam laminas argentaeas
et si ostium est describamus super
illam tabulam cedrinam

sponsa fiducialiter agit

10 ego murus et ubera mea

sicut turres
ego eram ante oculos eius
tamquam inveniens pacem

11 vinea facta est salomoni

in beelamon
dedit vineam suam
custodientibus

vir adfert in fructu eius mille
argenti

12 vinea mea mihi in conspectu meo
\[\text{Text 8:12.2–subscription}\]

\[\text{oι χειλια τω σολωμον και oι δισχι-}\]
\[\text{λιοι τω} \text{υ τροουσιν του καρ-}\]
\[\text{που αυτου}\]

\[\eta \ \nuμφη}\]

\[\text{13 ο καθημενος εν κηποις}\]
\[\text{ετεροι προσεχοντες}\]
\[\text{την φωνην σου ακουσον με}\]

\[\text{14 φυγε αδελφιδε και ομοωθητι}\]
\[\text{τη δορκαδι}\]
\[\text{η τω νεβρω ελαφων επι τα ορη}\]
\[\text{κοιλωματων}\]

\[\text{ασμα}\]
\[\text{ασματων}\]

\[\text{mille tui Salomon et}\]
\[\text{ducenti his qui servant}\]
\[\text{fructus eius}\]
\[\text{sponsa ad sponsum}\]

\[\text{13 qui sedes in hortis}\]
\[\text{sodales attendantes eum}\]
\[\text{vocem tuam auditam fac}\]

\[\text{14 fuge fratruelis meus et similis esto}\]
\[\text{capreæ}\]
\[\text{aut hinulo cervorum in montes}\]
\[\text{aromatum}\]

\[\text{66 F repeats this rubric at the beginning of 8:14.}\]
Codex Sinaiticus
in English Translation
Song of Songs

1:1 The Song of Songs which is Solomon’s.

The bride
2 Let him kiss me from the kisses of his mouth,
because your breasts are better than wine,
3 and the aroma of your myrrh than all aromatic herbs.

Your name is myrrh poured out.⁶⁷
Because of this, the maidens have loved you.
4 They have drawn you. We shall run after you
to the aroma of your myrrh.

The bride tells the maidens
the things about the groom
that he gave to her

The king has brought me into his chamber.

Jerome’s Emended Old Latin
in English Translation
Canticle of Canticles

1:1 The Song of Songs which is Solomon’s.

<The bride>
2 Let him kiss me from the kisses of his mouth,
because your breasts are better than wine,
3 and the aroma of your ointments than all aromatic herbs.

Your name is an ointment poured out.
Because of this, the maidens have loved you.
4 They have drawn you. We shall run behind the fragrance of your ointments.

The bride tells the maidens
about the groom

The king has led me into his chamber.

⁶⁷S has ekkalvobev, a (substandard) itacistic spelling of ekkevobev, “poured out” as in the main OG text. An ancient reader could easily have read it as ekkalvobev, “restored, made new.”
While the bride was talking

to the maidens,

they said

Let us leap for joy and rejoice

in you.

We shall love your breasts

more than wine.

The maidens call out to the groom the

name of the bride,

“Uprightness has come to love you”

Uprightness has come to love you!

The bride

5 I am black and beautiful, daughters of

Jerusalem,

as tents of Kedar, as

hides of Solomon.

6 Do not look at me, because I am

darkened

because the sun has looked down on me.

The sons of my mother fought with me.

They set me as a guard in vineyards.

While the bride was talking, the

maidens,

Let us exult and rejoice

in you.

We love your breasts

more than wine.

The maidens call out to the groom the

name of the bride

Equity has come to love you!

<The bride to the maidens>

5 I am black and beautiful, daughters of

Jerusalem,

as tents of Cedar, as

hides of Solomon.

{The bride to the maidens}

6 Do not look at me, because I am

darkened

because the sun has looked down on me.

The sons of my mother fought with me.

They set me as a guard in vineyards.
Chapter 4 The Sinaiticus Rubric-Tradition

Translation 1:6.5–1:11.1

My own vineyard I did not guard.

To the groom, Christ

7 Announce to me, you whom my soul has come to love,
where you shepherd, where you sleep in the mid-day,
lest I ever become as one cast about near the herds of your companions.68

The groom to the bride

8 If you do not know yourself, fair among women,
go out on the heels of the flocks.
Tend your kids at the tents of the shepherds.
9 To my mare among the chariots of Pharaoh I have compared you, my neighbor.

The maidens to the bride

10 How beautiful your cheeks have become, as turtledoves;
your neck as necklaces!
11 We have made images of gold for you

The bride to the groom

7 Announce to me, you whom my soul has come to love,
where you shepherd, where you rest in the mid-day,
lest I ever become as one who is concealed over the herds of your companions.

The groom to the bride

8 If you do not know yourself, fair among women,
go out in the tracks of the flocks,
and tend your kids among the tents of the shepherds.
9 To my cavalry among the chariots of Pharaoh I have compared you, my neighbor.

The maidens to the groom

10 How beautiful your cheeks have become, as turtledoves;
your neck as frontlets!
11 We have made likenesses of gold for you

68 "Your companions" is spelled with a common substandard orthography that can be read, "those other than you." See 8:13.
with marks of silver, with marks of silver.

\[12\] until the king reclines.

The bride to herself

and to the groom

My nard has given its fragrance.

\[13\] My nephew

is a sachet of myrrh-oil to me—

he shall dwell

between my breasts.

\[14\] My nephew is a cluster of henna

to me

in the vineyards of En Geddi.

\[2\]

The groom to the

bride

\[15\] Behold, you are fair, my neighbor, behold

you are fair.

Your eyes are doves.

The bride to the groom

\[16\] Behold, you are fair, my nephew,

yes, handsome.

Our couch is shady.
17 The roof-beams of our house are cedar. Our ceiling panels are cypress.

The groom to himself

2:1 I am a flower of the field, a lily of the deep valleys.

And to the bride

2 As a lily in the midst of thorns, so is my neighbor in the midst of daughters.

The bride to the groom

3 As an apple among the trees of a thicket, so is my nephew in the midst of sons.

In his shadow I yearned and sat down, and his fruit was sweet in my throat.

The bride says to the maidens

4 Bring me into the wine house,

Translation 1:17.1–2:4:1

17 The beams of our dwellings are cedar. Our beams are cypress.

The groom to himself

2:1 I am a flower of the field, a lily of the enclosed valleys.

And to the bride

2 As a lily in the midst of thorns, so is my neighbor in the midst of daughters.

[The bride to the groom]

3 As an apple tree in the midst of a forest, so is my nephew in the midst of sons.

In his shadow I yearned and sat down, and his fruit was sweet in my throat.

The bride to the maidens

4 Bring me into the wine house,
Arrange love before me.

5 Strengthen me with sweet oils.
Fortify me with apples,
because I am wounded with love.

The bride to the groom
6 His left hand is under my head,
and his right hand will embrace me.

The bride to the maidens
7 I have adjured you, daughters of Jerusalem,
by the forces and by the powers
of the field,
that you do not raise or arouse
love, until it wishes.

The bride has heard the groom
8 The voice of my nephew! Behold, he comes
leaping over the mountains,
bounding over the hills.
9 My nephew is like a gazelle
or a fawn of the does on the mountains of
Bethel.

Arrange love in me.

5 Confirm me with ointments.
Surround me with apples,
because I am wounded with love.

The bride to the groom
6 His left hand is under my head,
and his right hand will embrace me.

The bride to the maidens
7 I have adjured you, daughters of Jerusalem,
by the virtues and by the heroes
of the field,
that you do not raise or arouse
love, until it wishes.

The bride has heard the groom
8 The voice of my nephew! Behold, he comes
leaping over the mountains,
bounding over the hills.
9 My nephew is like a roe
or a fawn of the deer on the mountains of
Bethel.
The bride to the maidens, indicating the groom to them
Behold, he is behind our wall,
stooping to look through the windows,
peeping out through the lattices.

And she relates to the maidens what the groom says to himself
10 My nephew answers and says,
"Rise up, come, my neighbor, my fair one, my dove!
11 For behold! Winter is over,
the rain is gone, it has gone its way.
12 The flowers have appeared in the earth;
the time for pruning has arrived.
The voice of the turtledove is heard in our land.
13 The fig-tree has produced its figs,
the grape-vines are blossoming, they are giving off fragrance.
Arise, come, my neighbor, my fair one, my dove.
14 And come, my dove in the shelter of the rock,
next to the outer wall.

The bride to the maidens, indicating the groom to them
Behold, he has stood behind our wall,
leaning to look through the windows,
standing out through the nets.

10 My nephew answers and says to me,
"Rise up, come, my neighbor, my fair one, my dove!
11 For behold! Winter is over,
the rain is gone, it has gone its way.
12 The flowers have appeared in our land;
the time for pruning has arrived.
The voice of the turtledove is heard in our land.
13 The fig-tree has produced its shoots,
the grape-vines blossoming, are giving off fragrance.
Arise, come, my neighbor, my fair one, my dove.
14 And come, my dove in the covering of the rock,
next to the outer wall.
Show me your face and let me hear your voice, because your voice is sweet and your face is beautiful.

The groom to the lads thus

15 Catch for us the little foxes that are destroying vineyards.

Our vineyards are blossoming.

The bride thus

16 My nephew is mine, and I am his, who tends flocks among the lilies.

17 Until the day sighs, and the shadows stir, turn away, my nephew; be like the gazelle or a fawn of the hinds on mountains of hollows.⑥

Show me your face and let me hear your voice, because your voice is pleasant and your face is beautiful.

The groom to the lads

15 Catch for us the petty foxes that are destroying vineyards, and our vineyards will blossom.

The bride to the groom

16 My nephew is mine, and I am his, who tends flocks among the lilies.

17 Until the day sighs, and the shadows stir, turn away, my nephew; be like a little doe or a fawn of the deer on mountains of hollows.

⑥The Greek translator has managed to preserve the obscurity of the original Hebrew.
3:1 On my bed at night, I sought him whom my soul loves. I sought him and did not find him. I called him, and he did not listen to me.

2 I will arise then and I will go around in the city in the market-places and in the streets, and I will seek him whom my soul loves. I sought him but I did not find him.

3 The watchmen who go around in the city found me. The bride said to the guards

"You haven't seen him whom my soul loves, have you?"

4 It was a little after I left them, that I found him whom my soul loves. Having found the groom, she said

Having found him, I took hold of him and did not let him go until I had brought him into the house of my mother and into the chamber of her who conceived me.

Translation 3:1.1–3:4.5

3:1 On my bed at night, I sought him whom my soul loves. I sought him and did not find him. I called him, and he did not hear me.

2 I will arise then and I will go around in the city in the market-places and in the streets, and I will seek him whom my soul loves. I sought him but I did not find him.

3 The watchmen who go around in the city found me. The bride to the guards

"You haven't seen him whom my soul loves, have you?"

4 It was a little after I left them, that I found him whom my soul loves. Finding him, the bride

I took hold of him, and did not let him go until I had led him into the house of my mother, into the chamber of her who conceived me.
The bride adjures the maidens this second time

5 I have adjured you, daughters of Jerusalem, by the forces and by the powers of the field, that you do not raise or arouse love, until it wishes.

The groom to the bride

6 Who is this coming up from the wilderness, resembling the smoke of incense, myrrh and frankincense from all the powders of the perfumer?

7 Behold Solomon’s bed! Sixty mighty men in a circle surround it, from the mighty of Israel, 8 all holding a sword, trained for war, each with his sword on his thigh, from terrors in the night.

The maidens of David

Rob Rice informs me that the framea, a short spear used by German infantry (whether for or against the Roman Empire), was a thrusting weapon used like the short sword.
9 King Solomon made himself a litter from the trees of Lebanon,
10 He made its pillars silver and its bed gold,
its coverings purple;
within it, it was paved with stone —
love from the daughters of Jerusalem.
11 Go out and look at King Solomon,
at the crown
with which his mother crowned him
on the day of his betrothal
and on the day
his heart rejoiced.

4:1 Behold, you are fair, my neighbor;
befold you are fair.
Your eyes are doves
beyond your silence.\(^{71}\)
Your hair is like flocks of goats,
that are disclosed from the Gilead.
2 You teeth are like flocks
of shorn sheep,

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\(^{71}\) Does the OG “silence” mean some kind of “veil”?
who have come up from their bath. All of them have twins, and there is no barren one among them.

3 Your lips are like a scarlet cord, and your speech is beautiful.

Your cheek is like the skin of a pomegranate, beyond your veil.

4 Your neck is like the tower of David, which was built in Thalpioth; a thousand shields hang on it, all the javelins of the mighty.

5 Your two breasts are like two deer, twins of a roe, that are grazed on lilies.

6 until the day sighs and the shadows stir,

I shall go to the mountains of myrrh and to the hill of frankincense.

The bride to the groom

Your cheeks are like the skin of a pomegranate, outside your silence.

4 Your neck is like the tower of David, which was built in Talfiot; a thousand shields hang on it, all the javelins of the mighty.

5 Your two breasts are like two deer, twins of a roe, that are grazed on lilies.

6 until the day takes a breath and the shadows stir,

I shall go to the mountain of myrrh and to the hill of Lebanon.

The groom to himself
The groom to the bride

7 You are completely beautiful, my neighbor, and there is no blemish in you.
8 Come from Lebanon, O bride, come from Lebanon.
You will come and pass through from the beginning of Faith,
from the top of Sanir and Hermon,
from the dens of lions,
from the hills of leopards.
9 You have heartened us, my sister, bride,
you have heartened us
with one of your eyes,
with one ornament of your neck.
10 How beautiful are your breasts, my sister, bride!
because your breasts are more beautiful than wine,
and the fragrance of your garments is better than all aromatic spices.

72 "Heartened," or, "disheartened."
11 Your lips let honeycomb fall drop by drop, O bride.
Honey and milk are under your tongue, and the fragrance of your garments is like the fragrance of frankincense.
12 My sister bride is a closed garden, a closed garden, a sealed fountain.
13 Your shoots are a paradise with the fruit of fruit-trees, henna with spikenard,
14 spikenard and saffron, calamus and cinnamon,
with all the woods of Lebanon, myrrh, aloe,
with all of the prime spices —
15 a fountain of gardens, a spring of water running and rushing from the Lebanon.
16 Awaken, North Wind, and come, South Wind,
blow through my garden, and let my aromatic herbs flow out.

The bride to herself

11 Your lips let honeycomb drip, my sister, bride.
Honey and milk are under your tongue, and the fragrance of your garments is like the fragrance of Lebanon.
12 My sister bride is a closed garden, a closed garden, a sealed fountain.
13 Your shoots are a paradise of pomegranate trees,
with the fruit of fruit-trees, henna with spikenard,
14 spikenard and saffron, calamus and cinnamon,
with all the woods of Lebanon, myrrh and aloe
with all of the prime ointments —
15 a fountain of gardens, a well of water, alive and coming down in a rush from Lebanon.
The bride asks the father that his son-in-law might come down
Let my nephew come down into his garden and let him eat the fruit of his fruit-trees.

The groom to the bride
5:1 I have come into my garden, my sister, bride,
I have eaten my grapes with my aromatic herbs,
I have eaten my bread with my honey,
I have drunk my wine with my milk.

The bride senses the groom
knocking at the door
2 I am asleep but my heart is awake.

The bride senses the groom
knocking at the door
The voice of my nephew knocks at the door:

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The groom
“Open up for me, my sister, my neighbor, my dove, my perfect one, because my head is filled with dew and my locks with drops from the night.”

The bride thus
3 “I have taken off my tunic— how can I put it on? I have washed my feet— how can I soil them?”

4 My nephew took his hand from the hole, and my belly stirred for him.

5 I got up to open for my nephew, my hands dripped myrrh, my fingers were covered with myrrh. At the handles of the bolt,

6 I opened to my nephew— my nephew had departed! My soul went out at what he said.

I sought him but I did not find him.

I called him but he did not listen to me.

The groom to the bride
“Open up for me, my sister, my neighbor, my dove, my perfect one. My head is filled with dew and my locks with drops from the night.”

The bride to herself
3 “I have taken off my tunic— how can I put it on? I have washed my feet— how can I soil them?”

And to the groom she says
4 My nephew took his hand from the hole, and my belly was disturbed for him.

And to herself she says
5 I got up to open for my nephew, my hands dripped myrrh, my fingers were covered with myrrh. Above the handles of the bolt,

6 I opened to my nephew— my nephew had departed! My soul went out at what he said.

I sought him but I did not find him.

I called him but he did not listen to me.
7 The guards who go around in the city found me. They struck me; they wounded me; the guards of the walls took my summer garment away from me.

8 I have adjured you, daughters of Jerusalem, by the virtues or by the heroes of the field. If you find my nephew, what will you tell him? That I am wounded from love.

The daughters of Jerusalem and the guards of the walls inquire of the bride

9 How is my nephew different from my nephew, O fair among women? How is your nephew different from another, that you have put us under oath in this way?

The text is obviously corrupt here. A later scribe corrects it: "How is your nephew different from another?"
The bride indicates what sort of person her nephew is

10 My nephew is white and ruddy, one chosen out of ten thousand.

11 His head is gold kephaz, his locks are fir trees, black as a raven.

12 His eyes are like doves where water brims, washed in milk, sitting at brimming pools of water.

13 His cheeks are like flower-beds of aromatic herbs that produce ointments.

His lips are like lilies; they drip flowing myrrh.

14 His hands are gold worked in relief and chased with tharsis.

The bride indicates what sort of person her nephew is

10 My nephew is white and ruddy, one chosen out of many thousands.

11 His head is gold caefaz, his locks are flowing, black as a raven.

12 His eyes are like doves where water brims, washed in milk, sitting in brimming pools of water.

13 His cheeks are like flower-beds of aromatic herbs that produce ointments.

His lips are like lilies; they drip flowing myrrh.

14 His hands are turned gold and filled with tarsis.
His belly is an ivory tablet on a sapphire.

15 His legs are marble pillars founded on golden bases,
his appearance is like Lebanon,
choice as cedars.

16 His throat is sweetness,
and he is completely desirable.

This is my nephew, and this is my neighbor, O daughters of Jerusalem.”

The daughters of Jerusalem inquire of the bride where her nephew has gone 6:1 “Where has your nephew gone, O fair among women?
Where has your nephew turned aside? And we will seek him with you.”

But the bride answers 2 My nephew has gone down to his garden

Translation 5:14.2–6:2.1

His belly is an ivory tablet on a sapphire.

15 His legs are marble columns founded on silver bases,
his appearance is like Lebanon,
choice as cedars.

16 His throat is sweetness,
and he is completely desirable.

This is my nephew; this is my neighbor, O daughters of Jerusalem.”

The daughters of Jerusalem ask the bride, “Where has your nephew gone?”

6:1 “Where has your nephew gone, O fair among women?
Where has your nephew turned to look? And we will seek him with you.”

The bride to the maidens 2 My nephew has gone down to his garden
to flower-beds of aromatic herbs,  
to tend his flock in the gardens  
and to gather lilies.  

3 I am my nephew's,  
and my nephew is mine,  
he who tends flocks among the lilies.

4 The groom to the bride  
You are as fair, my neighbor, as good will,  
as beautiful as Jerusalem,  
as awesome as arrayed armies.

5 Turn your eyes away from me,  
because they excite me.  
Your hair is like flocks of goats,  
appearing from the Gilead.

6 Your teeth are like shorn flocks,  
coming up from their bath.  
All of them have twins,  
and there is no barren one among them.

7 Your lips are like a scarlet cord,  
and your speech is beautiful.

Translation 6:2.2–6:7.2

to flower-beds of aromatic herbs,  
to tend his flock in the gardens  
and to gather lilies.  

3 I am my nephew's,  
and my nephew is mine,  
he who tends flocks among the lilies.

4 The groom to the bride  
You are as fair, my neighbor, as one who is  
very pleasing,  
as beautiful as Jerusalem,  
astonishing as arrayed armies.

5 Turn your eyes away from me,  
because they excite me.  
Your hair is like flocks of goats,  
appearing from Gilead.

6 Your teeth are like shorn flocks,  
that have come up from their bath.  
All of them having twins,  
and there is no barren one among them.

7 Your lips are like a scarlet cord,  
and your speech is beautiful.
Your cheek is like the skin of a pomegranate, beyond your silence.

8 There are sixty queens, and eighty concubines, and young women without number.

9 One is my dove, my perfect one, her mother’s one and only, the choice of her that gave birth to her.

The daughters saw her and blessed her.

Queens and concubines also praised her.

Daughters and queens have seen the bride and blessed her.

10 Who is this that comes out like the daybreak, as fair as a moon, as choice as the sun, as awesome as arrayed armies?

The groom to the bride

11 I went down to the garden of nut-trees to look at the produce of the valley, to see whether the vine has flowered,
the pomegranates have blossomed out.

**The bride to the groom**

Thus

There I will give my breasts to you.

12 My soul did not know:

it set me as the chariots of Ami-Nadab.

**The groom to the bride**

7:1 Turn, turn, O Shulamite.

Turn, turn,

and we will look at you.

**The groom to the queens and the daughters thus**

What will you see in the Shulamite, who is moving like dances of encampments?

2 Beautiful are your steps in sandals, daughter of Nadab!

The proportions of your thighs are like necklaces, the work of an artisan.

The pomegranates have blossomed out.

[The bride to the groom]

There I will give my breasts to you.

12 My soul did not know:

it set me as the chariots of Ami-Nadab.

**The groom to the bride**

7:1 Turn back, turn back, O Shulamite, to your old work.

Turn back,

and we will look at you.

**To the queens and daughters,**

**these things regarding the bride**

What do you see in the Shulamite, who is moving like choruses of encampments?

The groom tells what sort of glory she has

2 How beautiful are your steps in sandals, daughter of Ami-Nadab!

The measures of your thighs are like frontlets, the work of an artisan’s hands.
3 Your navel is a turned bowl,  
not lacking mixed wine.  
Your belly is a heap of wheat,  
hedged around with lilies.  
4 Your two breasts are like two fawns,  
twins of a gazelle.  
5 Your neck is like an ivory tower.  
Your eyes are like pools in Heshbon  
in the gates of the daughter of many.  
Your nose is like the tower of Lebanon  
that faces toward Damascus.  
6 Your head, on top of you, is like Carmel,  
and the plaits of your head  
like purple cloth—  
a king is caught in its courses.  
7 How beautiful you are and how strong you  
have become!  
O love, in your luxuries, 8 this is your stature.  

Be like a palm tree,  
and your breasts like date clusters.

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75 The OL translation *trans.ursibus* (which Jerome preserves) is a formal equivalent to the Greek — and no less obscure. The Hebrew is also obscure, but the idea seems to be “tresses.”
9 I said, "I will go up in the palm tree, and I will take hold of its high boughs."
And now your breasts will be like bunches on the vine,
and the fragrance of your nose is like apples.
10 And your throat is like good wine,

The bride going to my nephew into uprightness and satisfying my lips and teeth.
11 I am my nephew's, and his attention is on me.

Translation 7:9.1–7:11.2

He tells of her elevation and his own, from which the sweet and pleasant fragrance of his bride’s fruit ascends

9 I said, “I will go up into the palm tree. I will take hold of its high boughs.”
And your breasts will be like bunches on the vine,
and the fragrance of your nose is like apples.
10 And your throat is like good wine.

The bride to the maidens regarding the groom

Going to my nephew into a straight path, sufficing my lips and teeth.
11 I am my nephew’s, and he revolves around me.76

76 Literally, “His conversion (or, revolution, or, turning) is in (or, with) me.”
12 Come, my nephew, let us go out into the field. Let us lodge in the villages. 
13 Let us go into the vineyards early. Let us see whether the vine has flowered, whether the bloom has blossomed, whether the pomegranates have blossomed. There I will give my breasts to you.

14 The mandrakes have given out their fragrance, and at our doors are all kinds of fruit. New and old, my nephew, I have kept them for you.

The bride to the groom

8:1 Who could make you my nephew, the one who nursed at my mother's breasts?

She begs the groom to be with her in the field, that is, in the world. The bride announces to the groom that all the trees of the field produce his fruit.
If I found you outside, I would kiss you,
yes, and people would not despise me.

2 I would take you, bring you into the house of
my mother
and into the chamber of her who conceived me.
I would make you drink from spiced wine,
from the juice of my pomegranates.

3 His left hand would be under my head,
and his right hand would embrace me.

4 I have adjured you,
daughters of Jerusalem,
by the forces and by the powers of the field.
Why raise and why arouse love,
until it wishes?

The daughters, the queens,
and the groom’s company said

5 Who is this ascending, made white,
leaning on her nephew?

The groom thus to the bride
Under the apple-tree I awakened you.
There your mother was in travail with you;

If I found you outside, I would kiss you,
yes, and people would not despise me.

2 I would take you and lead you into the house
of my mother
and into the chamber of her who conceived me.
I will make you drink from spiced wine,
from the juice of my pomegranates.

The bride concerning the groom

3 His left hand would be under my head,
and his right hand would embrace me.

The groom to the daughters

4 I have adjured you,
daughters of Jerusalem,
by the virtues and by the heroes of the field.
Why raise and why stir love,
until it wish?

The daughters and the queens said to
the groom

5 Who is this ascending, made white,
leaning on her nephew?

The groom to the bride because of love
Under the apple-tree I awakened you.
There your mother was in travail with you;
there she who gave birth to you was in travail
with you.

6 Set me as a seal on
your heart,
as a seal on your arm.
For love is as strong as death,
jealousy is as hard as the grave.
Its sparks are sparks of fire of
its flame.

7 Much water will not be able to quench love,
and rivers will not drown it.
If a man gave his whole wealth for love,
people would completely despise him.

8 Our sister is small,
and she does not have breasts.
What shall we do for our sister
in the day, in which she is spoken for?
9 If she is a wall,
let us build silver bulwarks on her.
And if she is a door,
let us carve a cedar panel (to put) on her.

there your mother gave birth to you.

6 Set me as a seal on
your heart,
as a seal on your arm.
For love is as powerful as death,
jealousy is as hard as hell,
surrounded by it, surrounded by the fire of its
flames.77

7 Much water will not be able to extinguish
love,
and rivers will not inundate it.
If a man gave his whole livelihood in love,
people would completely despise him.

The young men on behalf of the bride

8 Our sister is tiny,
and she does not have breasts.
What shall we do for our sister
in the day, in which she is spoken for?
9 If she is a wall,
let us build silver plating on her.
And if she is a door,
let us carve a cedar plank (to put) on her.

77 The Latin is a formal equivalent of the Greek, but its meaning is uncertain.
The bride speaks with confidence

10 “I am a wall, and my breasts are like towers.
I was in his eyes as one who finds peace.
11 Solomon had a vineyard in Beel-Lamon.
He gave his vineyard to guards.
Each would bring a thousand pieces of silver for his fruit.
12 My vineyard, mine, is before me.
The thousands belong to Solomon, and two hundred belong to those who watch his fruit.”

The bride to the groom

13 “You who sit in the gardens, companions are paying attention.
Let me hear your voice.
14 Flee, my nephew, and be like the gazelle or the fawn of the hinds on the mountains of hollows.”

The bride acts with confidence

10 “I am a wall, and my breasts are towers.
I was in his eyes as one who finds peace.
11 Solomon had a vineyard in Beel-Ammon.
He gave his vineyard to guards.
Each brings a thousand pieces of silver for his fruit.
12 My vineyard, as far as I am concerned, is before me.
A thousand belong to you, Solomon, and two hundred to those who watch his fruit.”

The bride

13 “You who sit in the gardens, companions pay attention to him.
Let me hear your voice.
14 Flee, my nephew, and be like the roe or the fawn of deer on the mountains of spices.”

78 “Companions” is spelled with a common substandard orthography that can also be read, “those other than you.” At this very place, in fact, SyH read and translated “others.” See 1:7.
C. How the Sinaiticus Rubrics Function

How do the rubrics function to interpret the text? The answer to this question is most readily understood after reading Song of Songs from the perspective provided by the rubrics. Even an examination of only an excerpt of Song of Songs, such as 1:1-14 or 5:1-10, demonstrates that the rubrics give the Song of Songs a new *Gestalt* with drama-like features. Of course, the details of this *Gestalt* vary somewhat with each form of the tradition.

Let us consider how the rubrics function in 1:1-14, for example. If we approach this task imaginatively, perhaps somewhat in the spirit of Origen, we might read the text as follows. At the beginning, as if in a soliloquy, the bride speaks, longing for her beloved. Then she turns to maidens present with her and begins to tell them about him. The maidens, who seem to be an immature lot, interrupt her account at its very beginning to rejoice over her good fortune. As they rejoice, the groom himself seems to have appeared on the scene, for the maidens immediately cry out to him, “Equity has loved you!” The bride seems to be embarrassed by her companions’ blunt revelation and implores them not to despise her just because her skin is dark. She begs her beloved to tell her where he rests, and he invites her to find him. The maidens seem to have a change of mind, for they now praise her. A dialogue of mutual praise and other sweet nothings then ensues between the sweethearts.

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79The rubric at 1:4.5. As a proper name, Ἐὐθῶς was not common in Greco-Roman Antiquity. It appears in an inscription on the Aegean island of Tenos that dates from the third century B.C.E. P. M. Fraser and E. Matthews, ed., *A Lexicon of Greek Personal Names*, Volume I: *The Aegean Islands, Cyprus, Cyrenaica* (Oxford: Clarendon Press, 1987), 176. According to Preisigke’s list and its supplements, the name does not appear in Egyptian papyri and ostraca, but the similar-sounding male name Ἐὐθύς does appear in a papyrus from Naucratis. Friedrich Preisigke, *Namenbuch* (Heidelberg: by the author, 1922).

80At least, this happens in Sinaiticus. In W-F, the maidens praise *him*. 
These rubrics do much more than distribute lines to *dramatis personæ*. They mold the material into a dramatic dialogue in which there is a heroine (with a name and most of the lines!), a hero (also with a name, at least in the version in Codex Sinaiticus), and other unnamed characters that serve as foils. The stage is set with motivations that will first develop and later resolve dramatic tensions.

The tensions of the drama reach their climax in 5:2-6:2. In 5:2, the bride begins to relate her experience of rejecting her lover’s advances and then seeking him in the city at night. In 5:2.2, the text of Song of Songs has the bride speak as a narrator, quoting the groom. The rubrics assign this voice to the groom. Then at the beginning of 5:3 the text makes a shift in perspective. The bride has stopped speaking as narrator, and has begun speaking as one character among others in a story within the story. (We would think of this in modern terms as a “flashback.”) The rubrics have started the “flashback” a half-verse earlier.

The rubrics do little else to change the story of the lover’s rejection and of the bride’s search for him in the city streets at night. The rubrics’ main contribution is to incorporate 5:9-17; 6:1-2 as part of the same scene. In 5:9, the rubrics put the city guards among those who ask how the bride’s lover differs from others. After she gives a glowing description of her lover, the daughters of Jerusalem seem rather too interested in helping her look for her beloved (5:17). The bride gives them a decidedly ambiguous indication of his location and a decidedly unambiguous declaration that he and she are committed to one another (6:1-2).

This scene seems to be a turning point. After the frustrating dream-sequence, the action rises. At its beginning in 6:3-8, the bride’s lover praises her. In 6:9, the daughters of Jerusalem and the queens bless her. The action continues to rise until it reaches the groom’s declaration of undying love in 8:6-7. The rubric at 8:10 hints at how the
denouement will be understood. Before that resolution can be reached, however, one source of tension remains, namely, the bride’s immature age (8:8-9). This tension is resolved when she boldly proclaims that she is mature enough to love and be loved (8:10).

It seems to me that Song of Songs by itself (without rubrics) is probably a collection of love poems with varying origins. Some are pastoral, some urban. Some may have a Northern provenance; others may not. Some are wasfs, some epithalamia; others may be the songs of unmarried lovers. The rubrics invite the reader to see this text as a dialogue and a more or less connected story.

It does so sometimes with more and sometimes with less success. The rubric at 1:4.6, for example, is quite clever in procuring a name for our heroine. One of the more inventive rubrics is the one at 5:1.1, which smuggles a father into this otherwise fatherless book. At other times the rubrics seem rather mechanical. For example, the city guards seem to occur in the rubric at 5:9 only because they were just mentioned in 5:7. Again, verse 6:10 does not fit any biblical genre of blessing, but the rubric that introduces it forces it to become a blessing—because in verse nine the groom says that daughters and queens will bless his bride. At points like this, the task of turning an anthology of love poems into a connected story seems to have become burdensome. The rubric at 6:1 is redundant, but this is an issue of craftsmanship quite apart from the difficulty of the task.

It is difficult to categorize the Song of Songs interpreted by the Sinaiticus rubrics as a drama in the sense of a play that could be performed on stage. In all likelihood the rubrics were not intended to make it into a play. After all, the finite verbs in the rubrics are

81 This rubric identifies the “daughters,” presumably the “daughters of Jerusalem,” as the concubines of the text.

82 The rubrics do make for an absorbing “Readers’ Theater.” Cf. Marvin Pope’s comment that the Song seems much more “Hör-Spiel” than “Schau-Spiel.” Marvin H. Pope, Song of Songs: A New Translation with Introduction and Commentary (Garden City, New York: Doubleday, 1977), 37. In a private conversation, Dr. Karlfried Froehlich suggested the possibility that the rubrics may have originated in an Alexandrian rhetorical tradition. Regarding performances of “closet drama,” see footnote 83 in Chapter 3, above.
sometimes in the past tense, as if the rubrics are relating a story rather than providing stage
directions for a play. It is drama only in the more general sense that Origen uses:83
"something in which certain characters are introduced who speak... so that the whole
action consists in interchange between the characters." It is dramatic narrative. The rubrics
become the narrator that Song of Songs lacks.

The rubrics also guide the reader to a particular interpretation of the narrative, that
is, one in which particular speakers (and not others) speak at various points. At Song of
Songs 2:4, for example, Sinaiticus has the bride ask the maidens, "Bring me into the wine
house." In Origen’s Commentary, the bride asks this of the groom’s friends, and in
Origen’s Homilies, the groom asks this of the maidens. Even a reader familiar with both of
Origen’s interpretations will have difficulty reading Song of Songs 2:4 in codex Sinaiticus
and ignoring its notice that the bride is speaking. Each of the rubric traditions presents a
different narrative. Indeed, manuscripts W-F tell a story slightly different from Sinaiticus,
as at 4:3.3, where W-F have the bride say to the groom, "Your cheeks are like the skin of a
pomegranate beyond your silence." The Song of Songs is a different story when, beyond
his silence, the groom has skin like pomegranates!

The Sinaiticus tradition of rubrics seem to rejoice in the Song as dramatic narrative,
much as Origen does. This is especially true of the earlier, less allegorical forms of the
rubrics.

D. The Development of the Tradition

An examination of the rubrics in section B makes it clear that there is a literary
relationship between the Old Latin and the Old Greek rubrics. Since neither set can be
accounted for as a simple variation on the other, we must assume that they had a common
ancestor. Uncertainty enters the picture when we try to determine what the common

83From Origen’s commentary on the Song of Songs. Lawson, Origen, 58.
ancestor looked like. De Bruyne considers the ancestor to have all of the elements that all of its descendants have. In other words, he assumes that there was originally a full set of rubrics and that both S and W-F represent defective transmissions of it. My alternative proposal is that the ancestor is more likely to consist mostly of what S and W-F share. In other words, I suggest that there was originally a smaller set of rubrics, and both S and W-F are the result of different scribes independently supplementing the original set. This second proposal best explains the different styles of rubrics found within a single witness.84

Let us consider De Bruyne’s argument. He claims that W and F can correct what is lacking in the S, since there are eighteen rubrics in Latin with no Greek equivalents. He offers two kinds of supporting evidence: “these eighteen rubrics are of the same workmanship as the others and are, so to speak, required for good distribution of the dialogue.”85 I doubt that either kind of evidence will adequately support this claim.

The first evidence we will consider is the “workmanship” of these eighteen rubrics. The rubric at 2:10 is wordy and convoluted in comparison to the rubrics for which we have parallels in Greek. It is true, the Latin rubrics from 4:1 to 4:16 follow the general patterns familiar in the rubrics shared by both Latin and Greek. But the Latin rubric at 3:7 shows two anomalies. Unlike any other rubric in the tradition, it designates the maidens as speakers, without designating the person addressed. Also, the rubric in Song 3:7 refers to them as the “maidens of David,” an expression found nowhere else in the rubrics. It is unclear how “David” would figure in an allegory. More anomalies appear in the workmanship of rubrics in 7:2, 9, 12, 14. These four rubrics are not so much attributions (or stage directions) as they are commentary along allegorical lines.

84 A third alternative would be that scribes took a set of rubrics somewhat like S or W-F and both removed and added rubrics. This is a possible explanation but not the simplest one.
Second, these unparalleled Latin rubrics are not “required for good distribution of the dialogue.” Actually, they make relatively few changes in the speaker. The enterprise seems to work just as well without them.

Instead, I suggest that most (and probably all) of the eighteen unparalleled Latin rubrics are later developments in the Sinaiticus rubric-tradition. And once we admit that there is development in this tradition, it becomes easy to find signs of development in the paralleled rubrics also, whether Latin or Greek.

The easiest way to account for almost all of the differences between the Greek and Latin rubrics is to say that the differences mark those places where new developments have been added to the text in question. For example, in the Latin rubric at 1:12 (vox sponsae ad sponsum, “The voice of the bride to the groom”), the word vox, “voice” stands out as being untypical of Sinaiticus-tradition rubrics, but quite typical of Amiatinus-type rubrics.

De Bruyne puts his edition together as if all the Sinaiticus-style rubrics of which we know sprang full-born from the head of the original rubricator. He aims to restore this one original series of rubrics from the existing witnesses, each of which are defective copies. I suggest instead that we are dealing with different stages in a long tradition of rubrics. The original rubrics would have been simpler than those we now possess, and they developed in several different directions. We are fortunate that several stages in the development have been preserved for us: an early Greek stage (Codex Sinaiticus), two later Latin developments (Stuttgart 35 and Fribourg L75), and six Latin manuscripts in which this tradition was mixed with other traditions. These stages allow us to make guesses about the previous forms of the tradition. I suggest that, if one removes rubrics without parallels and most of the wording that is unparalleled,86 one will arrive at a form of the tradition that may

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86 A few exceptions to this procedure seem advisable. The unparalleled phrase “to the bride” in the Latin rubric “The groom to the bride” at 5:2.3 may also be original; the scribe of Codex Sinaiticus was obviously having trouble on that line. (See the edition.) The rubric at 1:10 probably had “to the bride” (rather than “to the groom”). The only paralleled part of the rubric in 3:4.3 is
resemble this hypothetical early form. Let us call this reconstruction the Hypothetical Proto-Sinaiticus form of the rubrics. Table 14 presents the rubrics produced by this procedure.

Table 14: Hypothetical Proto-Sinaiticus Rubrics

<table>
<thead>
<tr>
<th>Location</th>
<th>Rubric</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:2</td>
<td>ἡ νύφη</td>
<td>The bride</td>
</tr>
<tr>
<td>1:4.3</td>
<td>ταῖς νεανίσιν ἡ νύφη διήγεται περί τοῦ νυμφίου</td>
<td>The bride tells the maidens about the groom</td>
</tr>
<tr>
<td>1:4.4</td>
<td>τῆς νύφης διηγημάτων ταῖς νεανίσιν</td>
<td>While the bride was talking to the maidens</td>
</tr>
<tr>
<td>1:4.6</td>
<td>αἱ νεανίδες τῷ νυμφίῳ βοώσιν τὸ όνομα τῆς νύφης</td>
<td>The maidens call out to the groom the name of the bride</td>
</tr>
<tr>
<td>1:5</td>
<td>ἡ νύφη</td>
<td>The bride</td>
</tr>
<tr>
<td>1:7</td>
<td>πρὸς τὸν νυμφίον</td>
<td>To the groom</td>
</tr>
<tr>
<td>1:8</td>
<td>ὁ νυμφίος πρὸς τὴν νύφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>1:10</td>
<td>αἱ νεανίδες πρὸς τὴν νύφην</td>
<td>The maidens to the bride</td>
</tr>
<tr>
<td>1:12.1 (or 12.2)</td>
<td>ἡ νύφη πρὸς τὸν νυμφίον</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>1:15</td>
<td>ὁ νυμφίος πρὸς τὴν νύφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>1:16</td>
<td>ἡ νύφη πρὸς τὸν νυμφίον</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>2:1</td>
<td>ὁ νυμφίος πρὸς ἑαυτὸν</td>
<td>The groom to himself</td>
</tr>
<tr>
<td>2:2</td>
<td>καὶ πρὸς τὴν νύφην</td>
<td>And to the bride</td>
</tr>
<tr>
<td>2:3</td>
<td>ἡ νύφη πρὸς τὸν νυμφίον</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>2:4</td>
<td>ταῖς νεανίσιν ἡ νύφη</td>
<td>The bride to the maidens</td>
</tr>
<tr>
<td>2:6</td>
<td>πρὸς τὸν νυμφίον ἡ νύφη</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>2:7</td>
<td>ταῖς νεανίσιν ἡ νύφη</td>
<td>The bride to the maidens</td>
</tr>
<tr>
<td>2:8</td>
<td>αἰκήκοεν τοῦ νυμφίου ἡ νύφη</td>
<td>The bride has heard the groom</td>
</tr>
<tr>
<td>2:9.3</td>
<td>ἡ νύφη πρὸς τὰς νεανίδας σημαίνοντα αὐτὰς τὸν νυμφίον</td>
<td>The bride to the maidens, indicating the groom</td>
</tr>
<tr>
<td>2:15</td>
<td>τοῖς νεανίσις ὁ νυμφίος</td>
<td>The groom to the lads</td>
</tr>
<tr>
<td>2:16</td>
<td>ἡ νύφη</td>
<td>The bride</td>
</tr>
<tr>
<td>3:3.2</td>
<td>ἡ νύφη τοῖς φίλαξιν</td>
<td>The bride to the guards</td>
</tr>
<tr>
<td>3:4.3</td>
<td>εὑρώσα</td>
<td>When she has found him</td>
</tr>
<tr>
<td>3:5</td>
<td>τὰς νεανίδας ὀρκίζει ἡ νύφη</td>
<td>The bride adjures the maidens</td>
</tr>
<tr>
<td>3:6</td>
<td>ὁ νυμφίος πρὸς τὴν νύφην</td>
<td>The groom to the bride</td>
</tr>
</tbody>
</table>

“having found,” which seems too elliptical. (Notice that “having found” has also been incorporated into the text of Codex Sinaiticus at that place, in contrast to other OG witnesses.) The rubric at 8:5.1 (“The daughters and the queens said to the groom”) seems to be a case where the Latin may have kept a formal parallel while changing the meaning by eliminating words from the Greek (“The daughters, the queens, and the groom’s friends said”).
<table>
<thead>
<tr>
<th>Chapter 4</th>
<th>The Sinaiticus Rubric-Tradition</th>
<th>Page 509</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:1.1</td>
<td>ἡ νύμφη αἰτεῖται τὸν πατέρα ἵνα καταβῇ ὁ νυμφίος αὐτοῦ</td>
<td>The bride asks the father that his son-in-law might come down</td>
</tr>
<tr>
<td>5:1.3</td>
<td>ὁ νυμφίος πρὸς τὴν νύμφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>5:1.7</td>
<td>τοῖς πλησίον ὁ νυμφίος</td>
<td>The groom to the neighbors</td>
</tr>
<tr>
<td>5:2.1 (or 2)</td>
<td>ἡ νύμφη αἰσθάνεται τὸν νυμφίον κρούοντα ἐπὶ τὴν θύραν</td>
<td>The bride senses the groom knocking at the door</td>
</tr>
<tr>
<td>5:2.3</td>
<td>ὁ νυμφίος</td>
<td>The groom</td>
</tr>
<tr>
<td>5:3</td>
<td>ἡ νύμφη</td>
<td>The bride</td>
</tr>
<tr>
<td>5:9</td>
<td>αἱ θυγατέρες ἱεροσαλήμ καὶ οἱ φίλακες τῶν τειχῶν πυθανόνται τῆς νύμφης</td>
<td>The daughters of Jerusalem and the guards of the walls inquire of the bride</td>
</tr>
<tr>
<td>5:10</td>
<td>ἡ νύμφη σημαίνει τὸν ἀδελφιδῶν ὅποιος ἐστὶν</td>
<td>The bride indicates what sort of person her sweetheart is</td>
</tr>
<tr>
<td>6:1</td>
<td>πυθανόνται τῆς νύμφης αἱ θυγατέρες ἱεροσαλήμ ποὺ ἀπῆλθεν ὁ ἀδελφιδὸς αὐτῆς</td>
<td>The daughters of Jerusalem inquire of the bride where her sweetheart has gone</td>
</tr>
<tr>
<td>6:2</td>
<td>ἡ νύμφη</td>
<td>The bride</td>
</tr>
<tr>
<td>6:4</td>
<td>ὁ νυμφίος πρὸς τὴν νύμφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>6:10</td>
<td>θυγατέρες καὶ βασίλισσαι εἶδον τὴν νύμφην καὶ ἐμακάρισαν αὐτήν</td>
<td>Daughters and queens have seen the bride and blessed her</td>
</tr>
<tr>
<td>6:11.1</td>
<td>ὁ νυμφίος πρὸς τὴν νύμφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>6:11.5</td>
<td>ἡ νύμφη πρὸς τὸν νυμφίον</td>
<td>The bride to the groom</td>
</tr>
<tr>
<td>6:12.3</td>
<td>ὁ νυμφίος πρὸς τὴν νύμφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>7:2.2</td>
<td>ταῖς βασιλίσσαις καὶ ταῖς θυγατράσιν τάδε</td>
<td>To the queens and the daughters, thus</td>
</tr>
<tr>
<td>7:10.2</td>
<td>ἡ νύμφη</td>
<td>The bride</td>
</tr>
<tr>
<td>8:5.1</td>
<td>αἱ θυγατέρες καὶ αἱ βασίλισσαι [καὶ οἱ τοῦ νυμφίου] εἶπαν</td>
<td>The daughters and the queens [and the groom’s friends] said</td>
</tr>
<tr>
<td>8:5.1</td>
<td>ὁ νυμφίος πρὸς τὴν νύμφην</td>
<td>The groom to the bride</td>
</tr>
<tr>
<td>8:10</td>
<td>ἡ νύμφη παρρησιάζετε</td>
<td>The bride speaks with confidence</td>
</tr>
<tr>
<td>8:13</td>
<td>ἡ νύμφη</td>
<td>The bride</td>
</tr>
</tbody>
</table>

Studying this putative Proto-Sinaiticus form of the rubrics produces some surprising results. For example, “David” disappears (from 3:7). Most significantly, our proposed procedure eliminates the specifically Christian allegorical references. For example, the Greek rubric at 1:7 no longer refers to Christ. Again, the unparalleled Latin rubric at 7:12 (deprecatur sponsum ut cum ipsa sit in agro, “She begs the groom to be with her in the field”) with its explicitly allegorical gloss (hoc est in mundo, “that is, in the
world”) is eliminated. Finally, the rubric before 1:4.6 no longer contains the name Ἐὐθύτης, “Equity.”

“The father” is still in 5.1.1. It is worth noting that it is not necessary to understand the reference to “the father” at 5:1.1 allegorically. In fact, “the father” appears not to be the groom’s father, a figure we might expect in a Christian allegory. Instead, he may well be the bride’s father and the bride asks him to let his son-in-law come down.87

Have we conceivably glimpsed a form of the rubrics that preserves an interpretation of the Song of Songs that is non-allegorical? If so, it seems most likely that they were Jewish as well. Given the prevalence of allegorical interpretation of Song of Songs in Greco-Roman Antiquity, however, it seems more likely that the rubrics are simply establishing the narrative level of the story (the “vehicle” of the allegory) and leaving the “tenor” to the reader. In that regard, they are like Origen’s analysis of the narrative level.

The rubrics must have been created before the writing of Codex Sinaiticus, about 360 CE. We have already noticed that they share some features with Origen’s interpretations, but it is an open question whether the hypothetical rubrics we have tried to recreate are dependent on Origen. If they are relatively non-allegorical, this suggests that they may be earlier than Origen and perhaps earlier than ‘Aqiba. On the other hand, we have no evidence that the rubrics were widespread. The rubrics in Codex Alexandrinus are different. Song of Songs has no rubrics at all in Codex Vaticanus, Codex Ephraemi Rescriptus, P. Hamburg, P. Bodleian, the Damascus Palimpsest, P. London, or P. Berlin.88

Although Codex Sinaiticus was a relatively expensive product with a relatively standard text, it remains possible that its rubrics represent an entirely eccentric tradition. Their use in

87 See footnote 73 above.
88 Unfortunately, the edition of Holmes-Parsons appears to have been uninterested in rubrics. It records none for Codex Alexandrinus, which we know has them. Whether rubrics lie hidden in Greek minuscule manuscripts will bear further research.
Latin manuscripts suggest otherwise. Their appearance in Latin manuscripts after about 397 suggests that they may be relatively late, but there is no way to know.

Based on the speculation that this hypothetical form of the rubrics is the ancestor of our extant Sinaiticus-tradition rubrics, we can sketch out the general lines along which the earlier forms would have developed in order to arrive at the forms we actually have. As we have seen in chapter 3, scribes of Greek and Latin dramatic texts seem to have developed their sigla indicating changes in speaker as they felt the need. It is likely that the scribes of rubricated Song of Songs texts also considered rubrics subject to change, as they judged such developments helpful to their readers. It is impossible to date most of these developments. Changes fall into the following categories.

Stylistic features were added. The word *vox*, "voice," so familiar from Amiatinus-style rubrics, was added to the Latin tradition. Somewhere in the Greek tradition, after the Latin translation had been made, the word τάδε, "thus," probably found once in the proto-Sinaiticus form, was added to a number of other rubrics.

Addressees were delineated or elaborated. For example, the Latin rubric at 5:2.3 has added *ad sponsam*, "to the bride," and the Latin form of the rubric at 5:3 adds *ad semet ipsam*, "to herself." The Greek rubric in at 1:12.2 added ἔαυτὴν "to herself."

Details were added to make allegorical interpretation of the text more specific or obvious. The Latin rubric at 7:11 (deprecatur sponsum ut cum ipsa sit in agro hoc est in mundo, "She begs the groom to be with her in the field, that is, in the world") is an obvious example." The phrase *in hortum*, "into the garden" in the Latin of 5:1.1 is another. The tendency to heighten the allegory was especially evident in Latin developments, but the gloss Χριστόν, "Christ" added to the rubric at 1:7 shows that Greek circles also felt the need to make the allegorical interpretation more explicit.

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89 At 7:1, where it is paralleled by "these things" in Latin.
Other commentary was also added. The intertextual reference τοῦτο δεύτερου “this second time” in the Greek rubric at 3:5 and the phrase *propter dilectionem*, “because of love” in the Latin rubric at 8:5.3 are examples.

Long stretches without rubrics were broken up into smaller passages by new rubrics, at least in the Latin tradition. In the course of introducing new rubrics, most were created along the patterns of previous rubrics, but allegorical commentary was introduced into others. The rubrics that introduce relatively long allegorical commentaries (7:2, 9, 12, 14) may be the work of a rubricator other than those who followed previous patterns.

Some rubrics were victims of changes in the text. The Latin tradition lost the first rubric when the first letter of the text began to be drawn large and to be illuminated. This loss would have occurred after the rubrics were copied into the Vulgate.90 The Latin rubric at 6:11.5 also dropped out when the rubrics were copied into the Vulgate. Because this rubric introduces a line that does not exist in the Vulgate, it was not needed.

Negligence caused other rubrics to drop out, to be misplaced, or to be merged with others. We can see the results of a mistake in process at 5:2.3 in Codex Sinaiticus. The scribe first wrote the rubric for 5:3 in this place. Apparently, when he moved down to 5:3, he realized he had made a mistake. He marked the words for deletion and then copied the correct rubric.91 A scribe in the Latin tradition accidentally replaced the rubric that belonged at 1:5 with the previous rubric. The Latin rubric at 2:3 dropped out by negligence.

Manuscript Fribourg L75 mistakenly repeated the last rubric before 8:14.

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90 The Old Latin text-tradition begins with the title line, “The Song of Songs which is Solomon’s,” but both of Jerome’s translations begin with * Osculetur, “Let him kiss me”*) and the open space of the O, especially when written large, almost cried out to be filled by the illuminator’s artistry. Many medieval Vulgate manuscripts have historiated capitals at the beginning of the Song of Songs. A magnificent example is the twelfth-century Latin bible located in the library of the Winchester Cathedral, item 32/W7/LC1.C.270B in the Princeton University Index of Christian Art.

91 The scribe would have written the text in black ink first, leaving space for rubrics. Then, he would have gone back through the manuscript with red ink to fill in the rubrics. For evidence that Codex Sinaiticus was dictated, see Milne and Skeat, *Scribes and Correctors of the Codex Sinaiticus*, 51-59.
In other cases, it is difficult to tell whether new placements were due to negligence or to conscious decisions. The Latin tradition joined the rubrics of 2:1 and that of 2:2 together into one rubric;\(^92\) whether from negligence or judgment it is hard to tell. The rubric in 1:12 changed location in either the Greek or the Latin version of the tradition; either location works as well.

In addition to misspelled words, typical scribal errors were made. The rubric at 1:4.4 of the Fribourg manuscript contains a blatant example: *sponse narrant* 

*adulescentulae* ("the maidens speak of the bride") replaces *sponse narrante adulescentulae* ("the maidens, while the bride was speaking"). The Stuttgart manuscript has the curious reading *adulescentula* ("a young girl") at 5:9, and the even more curious reading *patruelem* ("paternal cousin") at 5:10. The Latin rubric *adulescentulae ad sponsum* in 1:9 probably represents a scribal error rather than a conscious decision to change the gender of the addressee from female to male.\(^{93}\)

Probably a conscious decision made the change from *ad* to *de* in the Stuttgart manuscript’s version of the rubric at 5:5. The change *καὶ οἱ τοῦ νύμφιου sponso* in the rubric at 8:5.1 was probably deliberate, regardless of which form was original.

Finally, and here we are on the firmer ground of manuscript evidence, the Sinaiticus-type rubrics were mixed with rubrics of other traditions, such as the Amiatinus tradition. De Bruyne found such mixtures in six manuscripts.\(^{94}\) It is not surprising that the Sinaiticus rubric-tradition was mixed with other traditions more explicitly allegorical. That

\(^{92}\)De Bruyne has separated them in his edition, and our translation represents the re-separated form of these rubrics. See De Bruyne, "Anciennes versions," 121.

\(^{93}\) It would be easy for such an error to occur in minuscule Latin where *sponsam* could easily be mistaken for *sponsum*. The Greek mistake, νυμφίου for νυμφίν would be harder but not impossible to make. The sense of the verse probably favors the bride as addressee.

\(^{94}\) Apparently, no one has published these manuscripts. De Bruyne made a rapid examination of one of them in 1909, seventeen years before his article was published. De Bruyne, "Anciennes versions," 118. We may hope that they will be included in the new Beuron edition of the Old Latin, Schulz-Flügel, *Vetus Latina*. 
the Sinaiticus tradition of rubrics was still being copied in a relatively unmixed form as late as the fourteenth century (Fribourg L75) is testimony to its perceived usefulness in some circles.

The Sinaiticus tradition of rubrics was not a static tradition. Nor was it a pristine set of rubrics that was simply corrupted and adulterated with the passing of time. It was an evolving tradition rather than an "authored" work. It was a living tradition that developed and reflected the various needs of its readers over the span of at least a millennium. Like most traditions, it was, to borrow a phrase from Song of Songs 4:15, "a well of water, alive and coming down in a rush from Lebanon."
This map shows the approximate locations of several places mentioned in this study. Notice that there are at least two places named Nicopolis: the one near Actium and the one in Syria. Alexandria is also known as Nicopolis.

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1This map was derived from the CIA World Data Bank II (placed in the public domain by courtesy of the United States government) and available on the World Wide Web through the Xerox PARC Map Viewer, URL: http://pubweb.parc.xerox.com/map (Palo Alto, California: Xerox Palo Alto Research Center, 1996).
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Index of Subjects

abbreviations,
   treatment of abbreviations in manuscripts, p. 25
   abbreviations of editions, p. 46
   abbreviations of frequently used works, p. 46-48
t-da λις, pp. 355-357

allegory, allegorical interpretation, pp. 1, 2, 10, 11, 387-389
   the sense in which “allegory” is used in this book, p. 2, n. 7
   John Cassian’s fourfold sense, p. 2 n.7
   classical notion, p. 2 n.7
   in rabbinc sources, p. 6
   allusions in early Christian literature, p. 8
   multi-level, pp. 10, 11
   OG not allegorical, pp. 18, 387-389
   OG possibly allegorical, pp. 357, 365, 387-389

Ambrose, pp. 39-40
'Aqiba, p. 6
Aquila, pp. 6, 14, 15, 16
asterisk, Origenian (*), pp. 49, 363-364, 370, 371, 379-382

Barthélemy’s Κατ G Group, pp. 382-383
Beloved, p. 8
bridal imagery, p. 8

canonization, pp. 4, 5 n.13
Cassiodorus, pp. 415, 440
CATSS, pp. 18, 23
   CATSS Variants Project, p. 23 n. 21

citations and allusions to Song of Songs in early sources
   in Greek-speaking Jewish sources, p. 5
   in rabbinc sources, p. 6
   in early Christian literature, p. 8

Codex Venetus (V), pp. 30, 407-412
Codex Venetus Græcus (fourteenth- or fifteenth-century Jewish translation), p. 16 n. 53
Codex Venetus Marciana 474, p. 423 n. 42, plate on p. 437
cola et commata, pp. 393-398
critical edition
   procedures, p. 22
   signs and sigla, p. 48

dating OG, considerations in, pp. 354, 367-368, 384
dialogue texts, Gk and Latin, p. 428
divisions, section, pp. 389-393
drama, Gk and Latin, pp. 423-426
dramatic narrative, p. 19
Index of Subjects

editions of OG, p. 46
*epithalamia*, pp. 428–430
erotic, p. 4
2Esdras, p. 5
esoteric, p. 3
Εὐθύτης, p. 502 n. 79
Eupolemus, p. 5
exoteric, pp. 2–3

gender, grammatical, pp. 399–400

Hamburg Papyrus, p. 17, 21
oldest non-Hebrew text of Song, p. 21
Hebrew text, variations in, p. 15
Hexapla, p. 14
Hexapla Working Group, p. 15 n. 46
Hippolytus, pp. 4, 10, 43
“historical-allegorical,” p. 3 n. 7, 7
Holmes-Parsons, p. 20
failings of, p. 25
Honorus Augustodunensis, p. 4
in rubrics, p. 19

interpretations of Song
overview, p. 2
Jewish, pp. 2–3
Aristotelian, p. 4
Neo-Platonic, p. 4 (see Origen)
Christian, p. 4
intertextuality, p. 1 n.4

Jerome
Vulgate, pp. 15, 17
Hexaplaric Emendation, pp. 17, 440, 441, 443–444, 445–501
Joseph and Aseneth, p. 6 n.16
Josephus, p. 5

Kabbalah, p. 3
καὶ γε or καὶ γε, pp. 359–360, 359 n. 105, 382–383

Λίβανος or λίβανος, p. 364
“literal” translation (consistent, mechanical translation), pp. 20, 373–376

magic, p. 27, n. 32
manuscripts, pp. 21, 26–37
952, p. 26
PPal, p. 27
924, p. 27
PBer, p. 28
P Dam, p. 28
B, p. 29
S, pp. 29, 441–443, 445–501, Plate 1 on p. 436
A, p. 30
C, p. 30
V, pp. 30, 407–412
Greek minuscules, p. 31
Coptic, Latin, Syriac, p. 35
manuscript groups, p. 51
witnesses to hexaplaric readings, p. 51
witnesses to pre-hexaplaric readings, p. 52
witnesses to “Lucianic” readings, p. 53
catena manuscripts, pp. 22 n. 14, 53
map, p. 515
Melito of Sardis, p. 8
multivalence, pp. 2, 18
“mystical-allegorical,” p. 3
mysticism, p. 3
narrative, p. 19
“nephew,” p. 355
non-allegorical interpretation, p. 6 n. 17, 7
notes on the OG text, pp. 354–372
obelus, Origenian (+), pp. 49, 368, 376–379
Old Greek (OG)
  as first interpretation of Song, pp. 2, 20
  one homogeneous translation, p. 20
  notes on the OG text, pp. 354–372
  characteristics, pp. 373–398
Old Latin, p. 8
Origen, pp. 4, 11
  “small volume” (early commentary) on Song, p. 11
  Commentary, p. 11
  Homilies, p. 11
original meaning, p. 1
outline of study, p. 18
P. Oxy. 9.1174, pp. 424 n. 48, 426 n. 46, plate 3 on p. 438
paragraphus, paragraphi, p. 389–393
Philo of Alexandria, p. 5
Philo of Carpasia, pp. 15, 45, 369, 372, 440
πρὸς, adverbial, pp. 357–361
Procopius, Catena of, p. 41
Index of Subjects

psalm titles, p. 430

Quinta, p. 14
Qumrân, p. 10 n. 31
  4Q240 “Commentary on Canticles?” p. 10 n. 31
  6Q6 Cant, p. 15 n. 48
  4Q106 Cant\textsuperscript{a}, 4Q107 Cant\textsuperscript{b}, and 4Q109 Cant\textsuperscript{c}, p. 15 n. 48

rabbinic literature, p. 6
reception history, p. 1 n. 4
rubrics, pp. 18–19, 389–393, 399–514
  in Codex Alexandrinus, pp. 401–402
  in Codex 161, pp. 402–403
  in Codex Sinaiticus, pp. 404–407, 439–514
  in Codex Venetus, pp. 407–412
  in Codex Amiatinus, pp. 412–415
  and Origen’s interpretation as drama, pp. 415–421, 432–435
  rubrics in other documents, pp. 422–423
  precedents for rubrics in Song, pp. 423–431
  as dramatic narrative, pp. 432–435
  hypothetical Proto-Sinaiticus rubrics, pp. 508–514

section divisions, pp. 389–393
semantic adequacy, pp. 385–387
“Septuagint,” p. 1 n. 5
Sirach, p. 6 n. 16, 27
sources, problems with, pp. 13–14
stichus, stichi, p. 393–398
Symmachus, pp. 14, 15
synagogue, p. 415
Syro-Hexaplar, pp. 17–18

ταμεῖον or ταμεῖον, p. 354
Targum, p. 7
text, OG, pp. 54–70
Theodotion, pp. 14, 15, 363, 364
Theophilus (of Antioch?), p. 9
translation, consistent, mechanical, pp. 20, 373–376

versification systems for Song of Songs, p. 26

witnesses to OG text
text-traditions other than Greek, p. 37
952, p. 26
PPal, p. 27
924, p. 27
PBer, p. 28
Index of Subjects

P Dam, p. 28
B, p. 29
S, p. 29
A, p. 30
C, p. 30
V, pp. 30, 407–412
Greek minuscules, p. 31
Coptic, Latin, Syriac, p. 35
witnesses to hexaplaric readings, p. 51
witnesses to pre-hexaplaric readings, p. 52
witnesses to "Lucianic" readings, p. 53
catena manuscripts, pp. 22 n. 14, 53

Xerox PARC Map Viewer, p. 515