First Hebrew Shakespeare Translations

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First Part

Scene I A street in Verona (Shimshai carrying shields and bearing swords)

Shimshai I say one thing, Gera; we shall no longer cut wood.

Gera You have spoken well, for why should we be woodcutters?

Shimshai Why, what I am saying is this: when smoke rises from my nose, I draw my sword.

Gera As long as there is breath in your nose, draw your neck from your neck-chain.

Shimshai I strike quick as lightning when my heart is angered.

Gera But your heart is not angered to strike quick as lightning.

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1 Salkinson’s translation seems to be based on the Folio version of Romeo and Juliet, as it omits the prologue ('Two households, both alike in dignity…') appearing in the Quarto versions.
2 As in Ithiel, Salkinson preserves the Italian place names appearing in Shakespeare’s text. See Kahn (2017) for discussion of the possibility that this strategy is rooted in an acknowledgement of the longstanding and prominent Jewish presence in Italy.
3 A scribe mentioned in Ezra 4:8, 9, 17, and 23. Salkinson seems to have chosen this name based purely on its sound correspondence with Shakespeare’s Sampson; he most likely chose this minor character over the more similar-sounding ‘Samson’ because he wanted to avoid the strong associations of the latter, a prominent figure well known from Judges 13–16. In addition, Salkinson may have been motivated by the fact that the Hebrew root on which the name Shimshai is based means ‘to serve’, making it a particularly appropriate choice for a servant of the Abiel household.
4 A name referring to various minor biblical characters, namely one of Benjamin’s sons (Gen. 46:21); the judge Ehud’s father (Judg. 3:15); and the father of Shimei the Benjaminite, who cursed David (2 Sam. 16:5). Gera is also listed as Benjamin’s grandson in 1 Chron. 8:3. The name may denote a particular Benjaminite family, and so the aforementioned instances may not all refer to different individuals. Salkinson most likely selected the name on the basis of its sound correspondence with Shakespeare’s Gregory.
5 This and the following speeches until Benaiah’s next line are prose in the original (1.1.1–61).
6 Exod. 10:29.
7 Salkinson’s ‘cut wood’ and ‘woodcutters’ replace Shakespeare’s ‘carry coals’ (1.1.1) and ‘colliers’ (1.1.2). These substitutions are explicitly Judaizing dynamic equivalents to the original English terms: woodcutting was a common occupation among Eastern European Jews well into the twentieth century (Salsitz 2002: 84–7); moreover, it would have been widely recognized among Hebrew readers as a classic form of manual labour due to its appearance in a well-known phrase from Joshua 9:21, וְשֹׁאֲבֵי מַ֙יִם֙ עֵצִ֤ים חֹטְבֵ֨י
8 i.e., ‘when I grow angry’ – the nose growing hot is a biblical idiom denoting anger.
9 Exod. 15:9.
10 Salkinson seems to have chosen to use the word ‘nose’ with two different senses, and the verb ‘to draw’ in this and the preceding line, to echo Shakespeare’s pun on choler/collar ‘an we be in choler’ (1.1.3) and ‘draw your neck out of collar’ (1.1.4).
שמשי גם כלב מהבית אברם, יקיר כל חותם.

גרה养育ות בחוסן, חוגר חיל קום.

וכן כלב שנער אתה חוסן למשה.

שמשי כלבממשחתה אഹא, יקיר תקיח

לחלובש מבני

גרה על אהשל כל בית אברם.

אברמ קמשחת יקוד, אתה לא疴.

וכן את לאהות כי דר ללבב אתה.

גרה וו אל לאוב אל דר קיר

כפי כל חדש יקומך אל חותם.

שמשי金刚 את חותם, ידוחת אתה משה

כפי רומח תוה, להשמך את חותם

וכן את אמשת לבית אברם כי אחות

לכתבום מה חזרו המجسمות אל חותם.

11  Salkinson's choice of 'אברם' 'Abiram' as an equivalent for Shakespeare's 'Montague' does not take sound correspondence into account, but rather is based solely on the name's significance. This choice functions on two distinct levels in Hebrew. First, it literally means 'Ram's father'. As Salkinson's has dubbed his equivalent of Romeo 'Ram' (see note 44), this name would have served explicitly to establish the familial link between the father and son in Hebrew readers' minds. Second, the biblical figure of Abiram would have been familiar to Salkinson's audience from his appearance in Numbers 16, as one of the members of Korach's rebellion against Moses' leadership of the Israelites during their forty-year sojourn in the desert following their liberation from Egypt. Abiram would thus have been synonymous with spite, arrogance, and disloyalty, not to mention the horrifying punishment of being swallowed by the earth.

12  This phrase appears in several locations in the Hebrew Bible (1 Sam. 25:22, 25:34; 1 Kings 14:10, 16:11, 21:21; 2 Kings 9:8), as an idiom meaning 'male'; here, Salkinson takes advantage of the fact that it contains the word 'קיר' 'wall', thereby serving as a play on the same word in the following clause.

The quarrel is between our master and their master, and between us, the men.

I do not distinguish between man and woman like a cruel tyrant; when I have fought against the lads, I shall fight with furious cruelty.

Against the virgin lasses, and smash their head.

Will you smash the head of the virgins?

I shall smash the head of the virgins, or the head of their virginity.

And you must understand my words in accordance with your good sense.

Only those who have their feeling within them to perceive sense will understand your words.

But they will know my sense and my bow, for it sits firmly and it is not concealed from anyone’s eyes that I am great of flesh.

You are great of flesh, and not a thin fish. But lift up your weapons; behold, there are two Abirams opposite.

(Bera and Balthasar enter)

14 Prov. 27:4.
15 This is a relatively literal translation of Shakespeare's 'the heads of the maids, or their maidenheads' (1.1.24); in contrast to the English 'maidenheads', the Hebrew phrase 'head of their virginity' is not an established phrase and does not constitute a true play on words.
16 The Hebrew pronoun is feminine, referring specifically to the maidens.
17 Salkinson has chosen to alter the one biblical name that actually appears in Shakespeare's text, changing Abra(ha)m into בֶּרַע 'Bera'. This likely reflects a reluctance for Montague's retainer to bear the name of the first biblical patriarch and symbolic father of the Jewish people (Almagor 1975: 748). The choice of 'Bera', the king of Sodom mentioned in Genesis 14:2, indicates that Salkinson regarded a minor biblical character with negative associations (and dating to the same period as the great patriarch) to be a more appropriate equivalent.
18 This is one of the only names in the play that Salkinson has not Hebraized. Instead, he has transliterated the English name into Hebrew. As in the case of Marcos in Ithiel (First Part, note 155), there is no clear

בְּתוּלוֹת*
Why, my sword is drawn; provoke them, and I shall be behind you.

And you will turn away from me and turn your back to flee?

Do not let it cross your mind that I am afraid.

Indeed it would not cross my mind; would a man such as you flee?

Let them begin the quarrel so that the law will be with us.

I shall wink an eye at them, and let them answer as is good in their eyes.

Not as is good in their eyes, but rather as they are able;

While I shall put my thumb in my mouth to mock them

And it will be a disgrace for them if they do not respond.

Did you put your thumb in your mouth to mock us?

I put my thumb in my mouth –

Was it to mock us that you put your thumb in your mouth?

(In a whisper to Gera) If I say yes, with whom will the law be?

(In a whisper to Shimshai) Then the law will not be with us.

It was not to mock you that I put my thumb in my mouth

I just put my thumb in my mouth –

Do you quarrel with us?

... motivation for this. The decision not to domesticate this name is particularly surprising given the existence of the similar-sounding Hebrew בֵּלְטְשַׁאצַּר 'Belteshazzar', another name for the biblical Daniel. It is possible that Salkinson chose to avoid this solution out of a reluctance to name Ram’s servant after the venerated biblical figure, but it is unclear why he did not select another Hebrew name as he did in most other cases.

19 Alshekh to Gen. 6 and many other locations therein.
BERA Would I quarrel? The matter is not so. 20

SHIMSHAI If you would quarrel with us, I am ready for you

The master whom I serve is not inferior to your master.

BERA Nor better than him.

SHIMSHAI And what else will you answer?

(Shimshai to Benaiah) Say better than him; behold, an acquaintance of our master is coming.

SHIMSHAI He is better, better than him.

BERA You lie.

SHIMSHAI Draw your swords if you are men – remember, Gera,

All the prideful words which you uttered. (They fight each other)

GERA (To Shimshai) Say better than him; behold, an acquaintance of our master is coming.

GERA He is better, better than him.

BERA You lie.

SHIMSHAI Draw your swords if you are men – remember, Gera,

All the prideful words which you uttered. (They fight each other)

BENAIAH Desist, senseless men! Return your swords to their sheaths

Why, you do not know what you are doing. (Strikes with his sword and knocks their swords from their hands)

TUBAL Are you, with a drawn sword, involving yourself with these lowly servants?

Desist, Benaiah; there is but a footstep between you and death.

BENAIAH I only came to silence the quarrel; put back your sword in peace

20 2 Sam. 20:21.

21 This is the name of various minor characters mentioned in a number of locations in the Hebrew Bible, the most prominent of which is a warrior loyal to King David (e.g., 2 Sam. 23:20–3). Salkinson most likely chose the name because of its sound correspondence with Shakespeare’s ‘Benvolio’.

22 One of Noah’s grandsons, mentioned in Gen. 10:2; Salkinson most likely selected this name on the basis of its close sound correspondence with Shakespeare’s ‘Tybalt’.

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Or brandish it to help me separate the brawlers.

Tubal

What does peace have to do with a drawn sword? I hate your peace.

Like Sheol, like the house of Abiram and like your despised self!

Come towards me, weak-handed one (They fight each other)

(Several men from among the allies of the two families approach the fight, and afterwards the townspeople come with axes and hammers)

One of the townspeople

Hurry townspeople, strike with axes and hammers

Destroy the Abiels! Destroy the Abirams!

(Abel wrapped in a coat, and his wife)

Abiel

What is the sound of confusion? Give me my large sword.

Abiel’s wife

A staff for one who leans on a staff; what use have you for the sword?

Abiel

I said to give me my sword; there old Abiram

23 The biblical abode of the dead.
24 2 Sam. 17:2.
25 Ps. 74:6.
26 The name אביאל ‘Abiel’, Salkinson’s translation of Shakespeare’s ‘Capulet’, literally means ‘Jael’s father’, referring to the fact that Salkinson has named his version of Juliet ‘Jael’ (see note 174). In selecting the name ‘Abiel’, Salkinson has created an exact parallel to ‘Abiram’, his translation for ‘Montague’ (which literally means ‘Ram’s father’; see note 11). The name אביאל does not actually appear in the Hebrew Bible, but is pronounced identically to the name אביאל ‘Abiel’, which denotes two different biblical characters, the grandfather of King Saul mentioned in 1 Sam. 9:1 and 14:51, and one of King David’s warriors mentioned in 1 Chron. 11:32.
27 2 Sam. 3:29. Cf. Shakespeare’s ‘A crutch, a crutch!’ (1.1.74).
Is waving the blade of his sword in order to vex me.

(Abram and his wife)

Abram
Come, you villain Abiel! – let go of me, so that I may go forth to him.

Abram’s wife
You shall not step from here even one step to seek an enemy for yourself.

(The prince enters with his guards)

The prince
Oh, assembly of traitors! Peace-hating people!

One who desecrate an iron weapon with their brothers’ flesh

Are you not listening? – You are wild asses, not men

Who put out the fire of your rage in a fountain of blood flowing from your veins.

Throw the instruments of violence from your hands, which are full of blood.

Lest you bear your iniquity in a furnace of affliction with a burden on your loins

And listen to the words of your masters, whom you have vexed today.

Three times now there has been the sound of distress and cries of lament in our squares

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28 Jer. 9:1 (9:2 in English Bibles).
29 Job 20:24.
30 Gen. 49:5.
31 Isa. 48:10.
32 Ps. 66:11.
33 Ps. 144:14: ‘may there be no breaches or going out [into captivity], and no cries of lament in our squares.’

* מודים
As stirring up anger by words
more trifling than breath
Between Abiel and Abiram has
brought forth quarrel and
strife.34
Until it has led Verona astray, and its
citizens and elders
Have stripped off their
ornaments35 and their honour
and have seized worn swords
And rotten iron tools with which to
destroy the rot of their hatred.
If you break out again and disturb
the peace in the city
I shall have but one law: to put to
death,36 and your blood will be
on your heads.37
And now all those gathered here,
go, each man to his house
Only you, Abiel, shall indeed go
with me
And moreover you, Abiram, shall
come to me when midday
is past38
And I shall announce my words at
the gate of judgement39 in the
town of Horon40

34 Prov. 30:33 ‘and stirring up anger brings forth quarrels’.
35 Exod. 33:6 ‘and the children of Israel stripped off their ornaments by
Mount Horeb’.
36 Esther 4:11 ‘he has but one law: to put to death’.
37 Ezek. 33:4 ‘his blood will be on his head’.
38 1 Kings 18:29.
39 Alshekh to Gen. 19.
40 This is Salkinson’s translation of Shakespeare’s ‘Freetown’ (1.1.100). Horon is part of the place name Beth-
Horon, which denotes two neighbouring towns mentioned on various occasions in the Hebrew Bible. These
towns do not have any particular associations with law or judgements, either in the biblical period or later
(although several Talmudic scholars came from Beth-Horon). Rather, the selection of this name in the
present context is likely be rooted in the phonetic similarity between ‘Horon’ and the rabbinic word
חרון ‘free’ (which most commonly appears in the phrase בחרון ‘free man’), thereby evoking echoes of the
English ‘Freetown’. 
And as for all of those gathered here, I order you again

Go back, each man on his way, for it will cost you your lives.\(^{41}\)

(\(The \) prince \(e\)\(x\)its, and \(a\)\(f\)\(t\)\(a\)\(t\)\(t\)\(a\)\(n\)d \(a\)\(f\)\(t\)\(h\)\(i\)\(m\) \(h\)\(i\)\(s\) \(a\)\(b\)\(i\)\(e\)\(l\) \(a\)\(n\)d \(h\)\(i\)\(s\) \(w\)\(i\)\(f\)\(e\), \(T\)ubal, \(a\)\(n\)d \(a\)\(l\)\(l\) \(t\)\(h\)\(e\) \(i\)\(n\)\(h\)\(a\)\(b\)\(i\)\(t\)\(a\)\(n\)ts \(o\)\(f\) \(t\)\(h\)\(e\) \(c\)\(i\)\(t\)\(y)\)

\(A\)\(b\)\(i\)\(r\)\(a\)m

Whose hand renewed the old quarrel today?

Tell me, my nephew, did you see how it began?

\(B\)\(e\)\(n\)\(a\)\(i\)\(a\)h

Your enemy's servants were fighting with your servants

Before I reached them, for I sought to separate them,

Suddenly the rash Tubal came with drawn sword

And provoked me to fight against him; and he was raising and lowering his sword

Brandishing it in every direction, as if striking the wind around him

But the wind was not struck by its striker, and whistled as if mocking him

And while we rushed to fight with blows and beatings in turn

A great crowd came and each man struck straight ahead with a high hand\(^{42,43}\)

Until the prince came and scattered all the fighting men.

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\(41\) Prov. 7:23 *אֶלָּא יִשָּׂא אֶלֶף לֶבֶן, כִּֽי־בְנַפְשׁוֹ וְלֹֽא־יָ֝דַ֗ע* ‘and he does not know that it will cost him his life’.

\(42\) Exod. 14:8; Num. 15:30, 33:3.

\(43\) This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘part/part’ (1.1.112–13). This is unusual, as Salkinson does not usually recognize same-word rhymes in his translation.
ABIRAM’S WIFE
Where is my son Ram? Have you seen him today, Benaih? It is enough for me that he was not in this quarrel.

BENAIH
Before the dawn had broken, ere from the windows of the firmament The glory of the sun peeked from the east, I arose to stroll in the field.

For my spirit constrained me, and at that time I saw your son Walking back and forth between the boulevards of sycamores Which are to the west of the city, and when I turned towards him His eye saw me and he stole away under the shady trees in the woods And I, from how my face was set, recognized how his face was set.

44 Salkinson selected ‘Ram’ as the Hebrew equivalent of ‘Romeo’ on the basis of both sound correspondence and meaning. Ram is a biblical character mentioned in Ruth 4:19 as the ancestor of King David. Because King David and his genealogical line are exalted in Jewish tradition, and readers of Salkinson’s text would have been familiar with the biblical Ram from the annual synagogue recitation of the Book of Ruth during the festival of Shavuot, they would have associated Shakespeare’s protagonist with the positive qualities of the Davidic line. Likewise, the fact that the name derives from the Book of Ruth is itself significant: as Ruth is the archetypal biblical love story, the name would have had romantic associations in readers’ minds.

45 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘today/fray’ (1.1.114–15).

46 Gen. 24:63.

47 Job 32:18 ‘the spirit within me constrains me’.

48 Job 40:21. The word צֶאֱלִים appears only twice in the Hebrew Bible (here and in the following verse, Job 40:22), and its meaning is somewhat unclear. The translation ‘shady trees’ is based on the King James Bible, and has been selected because it most closely parallels Shakespeare’s ‘the covert of the wood’ (1.1.123), but other possibilities include ‘bramble bush’ and ‘bough’ (Koehler and Baumgartner 2001, 2: 992), as well as ‘lotus plants’ (e.g., New Revised Standard Version, English Standard Version).

49 This form appears in the Hebrew Bible but seems to be a place name; the meaning of ‘woods’ is believed to have originated in the modern period (Even-Shoshan 2003, 2: 615).

50 Hab. 1:9 ‘their faces are set as the east wind’.

Ram and Joel
For I, like he, sought to converse
with myself alone

Lest someone be a hindrance to me,
for I was a burden to myself.

And therefore I went on my way and
I turned away from him as my
soul desired

Just as he, as his soul desired, fled
and turned away from me.

Thus he has been seen two or three
times, walking back and forth
there in the woods

His eyes drip water to supplement
the dewdrops

And with the groaning of his spirit
he clouds his surroundings,
multiplying the morning clouds

And when the dawn stirs and rolls
back the curtain

From the chambers of the east and
the sun emerges from its canopy

To make the soul of every living
being rejoice, thus my son
returns home

Gloomy with the oppression of his
heart; he closes and blocks the
windows of his chamber

Lest light come from its dwelling-
place and make morning of his
darkness.

This broken spirit has been
a mortal illness from the
beginning.

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51 Job 7:20 ‘why have You set me as your target, so that I am a burden to myself?’; Salkinson seems to be using the word מְפַגְּא, which means ‘target’ in the biblical text, in the sense of ‘hindrance’ or ‘obstacle’, which is first attested in the modern period (Even-Shoshan 2003, 3: 1050).

52 Cf. Shakespeare’s ‘the shady curtains from Aurora’s bed’ (1.1.134); Salkinson has removed the reference to Aurora, the Roman goddess of the dawn, which would have had little meaning or relevance in the Eastern European Jewish context.


54 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘prove/remove’ (1.1.139–40).
And if we do not find a remedy, it will be bitterness in the end.\(^{55}\)  

**Benaiah**  
My noble uncle, do you know what his anguish of spirit\(^{56}\) is?  

**Abiram**  
Several times have I enquired, and many others too  
But he is concealing the matter, and will not reveal his secret  
And everyone who enquires and seeks of him is like one who enquires of a flower of the field\(^{57}\)  
Whose insides have been eaten by a maggot and it withers and dries\(^{58}\)  
Before it has spread out its foliage to be seen and its glorious beauty\(^{59}\) to the sun  
If we could find the root of the matter\(^{60}\) on account of which his soul is wretched\(^{61}\)  
It would not be impossible to find a remedy.\(^{62}\)  
(Ram can be seen from afar)  

**Benaiah**  
Please turn aside, my lord; here he comes towards me\(^{63}\)  
And I shall question him and enter his confidence, for I shall urge him with my love.  

**Abiram**  
If only profound worry could be drawn out from a pit of water\(^{64}\)  

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\(^{55}\) 2 Sam. 2:26.  
\(^{56}\) Gen. 26:35 נַחֲלָה 'anguish of spirit'.  
\(^{57}\) Isa. 40:6; Ps. 103:15.  
\(^{58}\) Ps. 90:6.  
\(^{59}\) Isa. 28:1, 4.  
\(^{60}\) Job 19:28 רָעָה 'and the root of the matter is found in me'.  
\(^{61}\) 'This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘grow/know’ (1.1.152–3).  
\(^{62}\) Jer. 30:13, 46:11.  
\(^{63}\) 'This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘aside/denied’ (1.1.154–5).  
\(^{64}\) 'This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘stay/away’ (1.1.156–7).  
Salkinson’s insertion of the phrase יָדָיִם לָהֶם לְמַﬠַן ‘in order to give them space’, which has no basis in the original, seems to have been rooted solely in a desire to make these two lines rhyme.
Arise, my wife, and let us go from here to give them space.

(Abiram and his wife exit)

Benaiah: I am happy to have met you this morning; are you well, my brother?  

Ram: And I thought that the morning watch had passed. 

Time is long for the man whose path is hidden. 

But who hurried to go away from here? Was it my father? 

Benaiah: Yes. But who is making your days lengthy and evil? 

Ram: Indeed my lot is not such that the days pass by like moments. 

Benaiah: Are you lovesick? 

Ram: I am loveless. 

Benaiah: Is your soul lacking love? 

Ram: I am lacking the one whom my soul loves, for she has abandoned me. 

Benaiah: What is more pleasant than delicate love, at a time when favour is upon its lips? 

And who is as cruel as it is, without mercy at a time when it hides its face?

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65 This is the Hebrew dynamic equivalent of Shakespeare's nonspecific kinship term 'cousin' (1.1.158) (see Weis 2012: 135, note 158, and Crystal and Crystal 2002: 105 for discussion of Shakespeare’s use of ‘cousin’ in this sense). 

66 Exod. 14:24; 1 Sam. 11:11. 

67 Job 3:23. 

68 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘young/long’ (1.1.158–9). 

69 Song of Songs 1:7, 3:1, 2, 3. 

70 Isa. 49:8. 

71 This and the next line form a rhyming couplet. There is no precedent for this in the original, though perhaps Salkinson interpreted Shakespeare’s ‘view/proof’ (1.1.167–8) as a rhyme. 

72 The expression ‘hide one’s face’ appears on many occasions in the Hebrew Bible (e.g., Deut. 31:18; Isa. 8:17; Ezek. 39:23; Ps. 27:9) and refers to God turning away from the Israelites in punishment for their sins. This concept of hester panim, or divine concealment (lit. ‘hiding one’s face’), is a theme in Jewish philosophy. See Wolpe (1997) for a discussion of hester panim in modern Jewish thought.
Ram and Joel

And how does this love with its eyes covered

twist and turn on its ways?\(^{73,74}\)

And in blindness pave a path to the

place where it desires to go? –

Where shall we dine at noon? –

Woe, for there is strife and

violence in the city?\(^{75}\)

But cease telling me, for I have

heard everything.

We have had enough of quarrelling

with enmity and doubly with love.

Oh woe, love full of brawling!

Hatred mixed with affection!\(^{76}\)

You are something created out of

nothing, a matter trifling yet too

heavy to bear

Pointlessness full of weighty

matters, an image that is despised

yet pleasing to the sight.

A wing of lead, bright smoke, and a

cold flame

Healthy of flesh\(^ {77}\) yet sick of soul,

a spirit of deep sleep\(^ {78}\) yet an

alert heart;

This is my love, strange and shifting

before the eye\(^ {79}\)

And this is the lot of my soul, drunk,

but not with wine.\(^ {80}\) –

Do you not laugh?

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73 Jer. 2:23 מְשָׂרֶכֶת 'she twists and turns on her ways'.
74 'This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘still/will’ (1.1.169–70).
75 Ps. 55:10 (55:9 in English Bibles) מְשָׂרֶכֶת 'violence and strife in the city'.
76 The last word in this line does not rhyme with the last word in the following line, in contrast to Shakespeare’s ‘hate/create’ (1.1.174–5). However, the final vowel of the last word of both lines is ḥolem (o), which may suggest that Salkinson was unable to find a fully rhyming translation and selected these two words because of their partial sound correspondence.
77 Gen. 41:2 בָּשָׂר 'and fat' (lit. healthy) of flesh'.
78 Isa. 29:10.
79 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘is/this’ (1.1.179–80).
80 Isa. 51:21.
benaiah Not so, my brother; I want to weep.

ram But for what, my beloved friend?

benaiah For the distress of your soul, because I know its pain.

ram Why, this is the law of love, a bad law

The oppression of my heart is severe, and my spirit crushes me like a millstone.81, 82

And you, because you are distressed on account of my distress, harass me further

And your faithful love for me, which has been demonstrated to me,83 adds anguish to my anguish, which I have grown weary of bearing.

Love is the smoke of hearts rising from an excess of sighs.84

And when the smoke is cleansed it burns, and the lovers’ eyes shine

But it transforms itself with the sound of rebuke and becomes a river of tears.85, 86

And what else is love? Madness with much scheming

More bitter than the poison of asps87 and sweeter than all delights.

And now, farewell – (Makes to exit)

benaiah Wait and we’ll go together; I desire your company.88

81 Judg. 9:53; 2 Sam. 11:21.
82 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘breast/pressed’ (1.1.184–5).
83 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘shown/own’ (1.1.186–7).
84 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘sighs/eyes’ (1.1.188–9).
85 Lam. 2:18.
86 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘discreet/sweet’ (1.1.191–2).
87 Deut. 32:33; Job 20:16.
88 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘along/wrong’ (1.1.193–4).
Please listen to me, do not abandon me.

RAM

I have also been abandoned, and so I do not understand.  

Ram is not here; he is wandering lost at every corner.  

Benaiah

Tell me, who is she whom you desire?  

RAM

Should I groan bitterly, telling you who she is?  

Benaiah

Do not groan bitterly; pour out your heart and say who she is.  

RAM

When you tell a suffering man, hurry to make a will for your household.  

At this his heart melts, for he regards his blow to be mortal.  

Benaiah

Before you told me, I thought so as well.  

RAM

You are a wise thinker, and my beloved is good-looking.  

Benaiah

It is easy to shoot at a good-looking target, and you have struck well.  

RAM

You have shot your words for nothing, and you have not hit the target.  

She laughs at the arrow-shooters, and stands like a fortified city.

---

89 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘here/otherwhere’ (1.1.195–6).
90 Prov. 7:12.
91 Isa. 53:3.
92 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘will/ill’ (1.1.200–1).
93 i.e., in fear; Josh. 2:11; Josh. 5:1, 7:5.
94 Cf. Shakespeare’s ‘Cupid’s arrow’ (1.1.207); Salkinson has replaced the Classical mythological reference with an expression devoid of any particular cultural overtones.
95 Isa. 47:10.
Her mind is like God's mind;\(^96\) 
there is no **counsel or strength**\(^97\) 
before her.

The shield of her perfection is 
strong, and the whole fortress of 
her strength is stone\(^98\).

She does not fear a **drawn bow**,\(^99\) 
she regards arrows of love 
as straw.

Pleading does not help; she does 
not look favourably upon words 
of love\(^100\).

She is not moved by tears, and 
she turns her gaze away from 
arrogant eyes.

She has no desire for gold, she 
scorns wealth\(^101\).

Her great wealth is the charm of 
her face, and poverty would 
follow her.

For on the day of her death, beauty 
will die with her.

---

**Benaiah**

Has she sworn a vow to abstain 
from men, to sit barren all her 
days?\(^102\)

---

**Ram**

By abstaining she withholds 
her love, but indeed she is 
missing out.

---

\(^{96}\) Cf. Shakespeare's 'She hath Dian's wit' (1.1.207). Salkinson has replaced Diana, the Roman goddess of hunting, with the monotheistic God. This differs from the many cases in which he simply removes references to Classical mythological figures. It is possible that he chose to retain the divine associations of the original phrase in order to preserve the point that Rosaline/Shoshana has a superhuman mind (in contrast to other cases, such as the directly preceding reference to Cupid, where the sense of the English can be conveyed without recourse to the divine).

\(^{97}\) 2 Kings 18:20; Isa. 11:2, 36:5.

\(^{98}\) This and the next line form a rhyming couplet, mirroring Shakespeare's 'hit/wit' (1.1.206–7).

\(^{99}\) Isa. 21:15.

\(^{100}\) This and the next line form a rhyming couplet, mirroring Shakespeare's 'armed/uncharmed' (1.1.208–9).

\(^{101}\) This and the following two lines form an ABA rhyme, mirroring the original except that the latter has instead a rhyming couplet in the last two lines of the speech, 'poor/store' (1.1.213–14). This difference may suggest that Salkinson was unable to find a suitable rhyme in the two adjacent lines and decided on this solution as a partial correspondence to the English version.

\(^{102}\) This last word in Benaiah's line rhymes with the last word of the following line (spoken by Ram), echoing the English original (again, split between Benvolio and Romeo) 'chaste/waste' (1.1.215–16).
For the beautiful maiden in her
virginity, who refuses to build a
house,

Will not bequeath to eternity the
fruit of her womb like olive
shoots.

She denies her great beauty, and
she calls the life of the flesh the
shadow of death.

In her hope to inherit eternal life,
she has brought me to the gates
of death.

She has issued a ban on touching
the tree of knowledge, to my
anger and my wrath.

And from this ban I am dying, and
live only to tell you of my love.

**Benaiah**

Listen, and forget it from your
heart, and do not ponder the core
of the obsession.

**Ram**

Teach me how to forget, lest
I ponder all thoughts.

**Benaiah**

Look around you and see if the
dughters of your land.

Are not as good as anyone whom
your soul desires.

**Ram**

Indeed this is the way

To teach me that my beautiful one
is unique among women.

What could I say of a black veil over
the face of a charming girl?

---

103 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘severity/posterity’ (1.1.217–18).
104 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘fair/despair’ (1.1.219–20).
105 Ps. 9:14, 107:18; Job 38:17.
106 Gen. 2:9, 17.
107 Jer. 32:31.
108 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘vow/now’ (1.1.221–2).
109 This last word in Benaiah’s line rhymes with the last word of the following line (spoken by Ram). There is
no precedent for this in Shakespeare’s ‘her/think’ (1.1.223–4).
110 This and the following line form a rhyming couplet. This lacks precedent in the source text; Salkinson
may have understood Shakespeare’s ‘eyes/beauties’ (1.1.225–6) as a rhyme, although it is not generally
recognized as one (Weis 2012: 419).
Except to distinguish between the veil and that which is behind
the veil

Can a blind man forget how sweet was the light of the sun

Which he had seen previously, before he was struck with blindness?

If I find a beautiful maiden, she will only be a reminder to me

Which multiplies by the power of ten and yet does not reach its full measure

So how can you advise me to forget the one who is superior to all of them?!

BENAIAH

If my advice is not good, I shall go down to Sheol mourning.

(Exeunt)

SCENE 2

Street (Abiel, Paris, and attendants)

ABIEL

Abiram was also warned like me that a punishment would be imposed upon him

And he has measured a judgement for both of us with a single line; but for elders like us

I do not regard it as a burden to seek ways of peace.

PARIS

Why, you are both considered to be among the greatest and most respected men in the city

111 This last word in Ram's line rhymes with the last word of the following line (spoken by Benaiah), echoing the English original (again, split between Romeo and Benvolio) 'forget/debt' (1.1.235–6).

112 Gen. 37:35 'I shall go down to my son to Sheol mourning'.

113 Cf. Shakespeare's 'I'll pay that doctrine, or else die in debt' (1.2.236); Salkinson has neutralized the Christian connotations of the source text's 'doctrine'.

114 Salkinson typically uses numerals to designate scenes, but in a few cases, such as this one, he uses ordinals spelled out as words. This English translation mirrors the Hebrew in all cases.

115 Cf. Shakespeare's 'Paris'. Salkinson has chosen to use the Hebrew name of the city.
Therefore we are greatly distressed that you have not made peace long ago.

But what do you say to me, who desires your daughter?

Abiel

Behold, I say today that which I said long ago

My daughter has not yet seen many days in her lifetime

She has not yet seen the passing of fourteen years

Therefore we shall let her see another two years in her greenness

Then her time will come to be wed to a man whom she loves.

Paris

I have seen a girl younger than her, a joyous mother of children.

Abiel

When a young girl takes a husband, she ages before her time.

All my treasures from the days of yore have been swallowed up and been obliterated

And only my daughter is the reviver of my soul and will inherit my estate.

As for you, dear Paris, go befriend her

And turn her heart towards you with good and faithful words

And if she desires you and is willing after two years

Therefore we are greatly distressed that you have not made peace long ago.

But what do you say to me, who desires your daughter?

Abiel

Behold, I say today that which I said long ago

My daughter has not yet seen many days in her lifetime

She has not yet seen the passing of fourteen years

Therefore we shall let her see another two years in her greenness

Then her time will come to be wed to a man whom she loves.

Paris

I have seen a girl younger than her, a joyous mother of children.

Abiel

When a young girl takes a husband, she ages before her time.

All my treasures from the days of yore have been swallowed up and been obliterated

And only my daughter is the reviver of my soul and will inherit my estate.

As for you, dear Paris, go befriend her

And turn her heart towards you with good and faithful words

And if she desires you and is willing after two years
To be a wife for you, I shall not refuse to give her.  

This evening I am holding a banquet, as I have done every year. And many are the guests, whose company is pleasant to me. And you are also counted as one of the guests.  

To increase their number and add to our delights, please come tonight to my house when the wealthiest gather. And there you will see the lights of the land illuminating the darkness of night. Like youths who love rejoicing and are happy about everything, they revel at the time of singing of birds after the winter is past. Thus will you revel on this night in the delights and glory all around. Indeed they are the delicate women who are as delightful as the blossoms in spring. Set your eyes on beauty and hear that which is pleasing to the ears. And afterwards weigh on the scales which girl is better than all of them.

121 This and the next line form a rhyming couplet, mirroring Shakespeare's 'choice/voice' (1.2.17–18). The single Hebrew rhyme extends over three lines.
122 This and the next line form a rhyming couplet, mirroring Shakespeare's 'feast/guest' (1.2.19–20). 'Feast' and 'guest' rhymed in early modern English (Crystal 2011: 304).
123 This and the next line form a rhyming couplet, mirroring Shakespeare's 'store/more' (1.2.21–2).
124 This and the next line form a rhyming couplet, mirroring Shakespeare's 'night/light' (1.2.23–4).
125 Song of Songs 2:12. This is Salkinson's translation of Shakespeare's 'well-apparelled April' (1.2.26), reflecting a desire to avoid reference to the Gregorian calendar.
126 Song of Songs 2:11.
127 This and the next line form a rhyming couplet, mirroring Shakespeare's 'feel/heel' (1.2.25–6).
128 This and the next line form a rhyming couplet, mirroring Shakespeare's 'delight/night' (1.2.27–8).
And when you raise your eyes up again, like a shepherd seeking out his flock,129, 130

Knowing who is thin and flawed, and who is honourable and splendid

Regard my daughter as a ewe of the weak sort and not the strong sort,131, 132

And choose the first of the flock for yourself, for this is what young men do.133

(Gives a missive to his servant) Go around the city and invite the people mentioned134

As their names are written on this scroll,

Say that my table is set and my house is wide open135

And I am waiting for their arrival at the family sacrifice.136

(Abel and Paris exit)

I must find the men who are on the list

I know what is written: there is no craftsman without tools:

There is no tailor without an awl, no shoemaker

---

129 Ezek. 34:12.
130 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘see/be’ (1.2.29–30).
131 This is a reference to Gen. 30:42 ‘but when the sheep and goats were weaker, he did not put them in, so the weaker ones went to Laban and the stronger ones went to Jacob’, in which Jacob tricked his uncle Laban by separating the flocks that he was herding for Laban to his own advantage.
132 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘one/none’ (1.2.31–2).
133 Judg. 14:10.
134 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘about/out’ (1.2.33–4).
135 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘say/stay’ (1.2.35–6).
136 1 Sam. 20:29 ‘a family sacrifice’.
137 This speech is prose in the original (1.2.37–43).
Without a needle, no fisherman
And no painter without a net, but
Who are on the list, when I do not
In this missive? – Indeed I shall go
From those who know how to read;
(Benaiah and Ram)

Why, a burn can be healed with a
And the pain of your soul will
deport with the pain of another soul;
If your heart flutters, spin and
And let your companion’s bruises
If evil has come upon you which
Seek to bring down disaster upon
Your leaf is a good medicine and
benaiah

Your leaf is a good medicine and
A remedy for this break.

For which break?

138 Jer. 20:9.
139 This and the next three lines form two rhyming couplets, mirroring the source text except that the latter has an ABAB rhyming pattern: ‘burning/anguish/turning/languish’ (1.2.44–7).
140 Ps. 38:11 (38:10 in English Bibles) ‘my heart flutters’.
141 Prov. 20:31 ‘bruises and wounds cleanse evil’.
142 Isa. 47:11 ‘and evil will come upon you which you do not understand’.
143 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘eye/die’ (1.2.49).
144 Isa. 47:11 ‘and disaster will fall upon you’.
145 Salkinson has simplified Shakespeare’s ‘plantain leaf’ (1.2.50).
RAM
For your broken leg.

BENAIAH
Are you mad?

RAM
I am not mad, but I am bound like a madman
And trapped in prison without food or sustenance
My body is given over to abusers and my soul to oppressors and also –
(To the servant) What do you seek, my fellow? Are you well?

THE SERVANT
May the peace of the Lord be with you, my lord; tell me, can you read?

RAM
Because of all that has befallen me, I can read my future.

THE SERVANT
You learned that without a book, but tell me
Do you understand how to read every piece of writing that you see?

RAM
If I know the letters of the writing and the words of the language.

THE SERVANT
You have spoken honestly here – and now farewell to you.

RAM
Do not leave, man, I know how to read.

(Takes the missive and reads it)
Commander Marsena\textsuperscript{146} with his wife and daughters
Minister Shalmon\textsuperscript{147} and his pleasant sisters

\textsuperscript{146} One of the seven princes of Persia mentioned in Esther 1:14; Salkinson most likely selected this name on the basis of its sound correspondence with Shakespeare’s ‘Martino’ (1.2.63).

\textsuperscript{147} This is likely to be a typographical error for Salmon, who is listed in Ruth 4:20–1 as one of the ancestors of King David. Salkinson probably suggested this name on the basis of its sound correspondence with Shakespeare’s ‘Anselm’ (1.2.64).
The lady widow of Ahitub and his brother’s pleasant daughters

Commander Pelatiah and his brother Gibbethon

Meraioth and his brother Gibbethon

My uncle Abiel with his wife and daughters

My brother’s daughter Shoshannah, the most beautiful among girls, with Livia

Count Irad with his close relative Tubal

Luz with the gracious Hilne.

148 This name appears in various locations in the Hebrew Bible. It can refer to the grandson of Eli the priest mentioned in 1 Sam. 14:3 and the father of Zadok, a priest in the time of King David mentioned in 2 Samuel 8:17, as well as possibly one or two other minor figures mentioned in Nehemiah and 1 Chronicles. Salkinson may have selected it on the basis of its partial sound correspondence with Shakespeare’s ‘Vitruvio’ (1.2.65).

149 This name can refer to four different minor biblical characters, namely the son of Benaijah mentioned in Ezekiel 11:1, one of the signatories of the covenant mentioned in Neh. 10:23 (Neh. 10:22 in English Bibles), the son of Hananiah and grandson of Zerubbabel mentioned in 1 Chron. 3:21, and a captain of a band of marauders in the reign of King Hezekiah mentioned in 1 Chron. 4:42. Salkinson most likely chose the name on the basis of its sound correspondence with Shakespeare’s ‘Placentio’ (1.2.66).

150 This name appears in several locations in the Hebrew Bible and refers to various minor characters; for example, the head of a priestly house mentioned in Neh. 12:15 and a descendant of Aaron’s son Eleazar mentioned in 1 Chron. 5:32 (6:6 in English Bibles). Salkinson most likely selected the name because of its sound correspondence with Shakespeare’s ‘Mercutio’ (1.2.67).

151 This is the name of a town allotted to the tribe of Dan in Josh. 19:44. It is unclear why Salkinson selected this name as a translation of Shakespeare’s ‘Valentine’ (1.2.67), since it denotes a location rather than a person. The location does not have any particular associations with the English name, and does not clearly correspond in sound.

152 Shoshannah is a common postbiblical Hebrew female name meaning ‘rose’. Salkinson most likely selected this name as the translation of ‘Rosaline’ (1.2.69) because, in contrast to most other names appearing in the play, it has a transparent meaning with an easily identifiable Hebrew equivalent.

153 This is not a Hebrew name but rather a word meaning ‘decorative wreath’ (Even-Shoshan 2003, 3:829); Salkinson most likely selected it because of its exact sound correspondence with Shakespeare’s ‘Livia’ (1.2.69).

154 Enoch’s son, mentioned in Gen. 4:18.

155 Lev. 21:2 ‘his close relative’; this collocation also appears in Num. 27:11. Cf. Shakespeare’s ‘cousin’ (1.2.70).

156 This is not a Hebrew name or word. Salkinson most likely chose it simply as a Hebraized transliteration of Shakespeare’s Lucio (1.2.71). However, it resembles the Hebrew verbal root צָלָל, ‘mock’, which may have played some role in his decision. Note that I have transliterated it according to the traditional convention in English Bibles whereby the Hebrew letter צ tsadi is rendered as z.

157 This is not a Hebrew name or word; as in the case of Luz (see preceding note) it seems simply to be a Hebraized transliteration of Shakespeare’s Helena (1.2.71).
(Returning the missive)
A select gathering, but
where will they gather?

THE SERVANT In an upper room.

RAM In which house?

THE SERVANT In our house for the evening banquet.

RAM In whose house?

THE SERVANT In my master’s house.

RAM If only I had asked this in the beginning.

THE SERVANT I shall answer before you ask: my master is

The great and honourable Abiel; and if you are not from the house of Abiram

Come as well to empty a cup of wine – and farewell to you. (Exits)

BENAIAH Abiel holds this banquet from year to year

And Shoshannah, whom you love, will also be there

Among the precious daughters of Verona, comparable to fine gold

Come and with a clear eye compare her face

To the faces of other girls that the hand of the one who lies in wait will show you

158 These lines are prose in the original (1.2.78–82).
159 1 Sam. 7:16; Zech. 14:16; 2 Chron. 24:5.
160 Lam. 4:2
161 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘show/crow’ (1.2.87–8).

Salkinson’s seemingly puzzling selection of the phrase הָאוֹרֵב ‘the hand of the one who lies in wait’ instead of Shakespeare’s ‘I’ (1.2.87) is motivated simply by the necessity of finding a rhyme for the word עֹרֵב ‘crow’ at the end of the following line.

Ram and Joel 339
And then your beautiful dove will appear as a crow in your eyes.

If my eyes see as your senseless heart sees

The fountain of my tears will become a blazing scorching fire

And my eyes, which have drowned in tears and disappeared from time to time,

Will burn like heretics and apostates in a blaze.

Even the sun above, which sees everything before the eyes,

Has not seen anyone more beautiful than my beautiful one since the day when the earth and heavens were created.

You found her beautiful by the balance, by the scales which you made

The trays of your balance were your eyes, and you saw her with one.

Without a weight on the other one to tell you that you had erred

If your beautiful one were weighed against another maiden

Whom I shall show you at the banquet as clear as the very heavens.

---

162 This and the subsequent three lines form an ABAB rhyming sequence, mirroring Shakespeare's 'eye/fires/die/liars' (1.2.89–92).
163 Jer. 8:23 (9:1 in English Bibles) 'if only my head were waters and my eye a fountain of tears'.
164 Isa. 6:10 'like a blazing fire'; Prov. 16:27 'like a scorching fire'.
165 Abarbanel to Ezek. 5.
166 This and the next line form a rhyming couplet, mirroring Shakespeare's 'sun/begun' (1.2.93–4).
167 This and the next line form a rhyming couplet, mirroring Shakespeare's 'by/eye' (1.2.95–6). The Hebrew rhyme extends over three lines rather than two.
168 This and the subsequent three lines form an ABAB rhyming sequence, mirroring the original except that the latter is made up of two rhyming couplets: 'weighed/maid', 'feast/best' (1.2.97–100).
169 Exod. 24:10.
You would say of the one who is now better in your eyes than all the charming and glorious maidens

That she has neither splendour nor radiance.

I shall go with you, not to see another light¹⁷⁰

But rather to take delight in my light, like the morning star, son of the dawn.¹⁷¹

(Exeunt)

THIRD SCENE A chamber in Abiel's house (Abiel's wife and the nurse)

Abiel's wife Nurse! Where is my daughter? Call her to come to me.

The nurse On my life! Indeed when she was twelve years old

I called her then – but what is wrong with you, graceful doe!?¹⁷²

What is wrong with you, sparrow!?¹⁷³ God forbid! –

Where is the girl, then? – Are you coming, Jael!?¹⁷⁴

¹⁷⁰ This word and the last word of the following line do not rhyme visually or in Modern Hebrew pronunciation, but would have done so in Salkinson's Ashkenazic pronunciation. As such, the two lines echo Shakespeare's rhyming couplet 'shown/own' (1.2.101–2).

¹⁷¹ Isa. 14:12. This expression is associated with the planet Venus in postbiblical Hebrew literature (see Even-Shoshan 2003, 2: 381). This phrase lacks an equivalent in the original, which reads 'But to rejoice in splendour of mine own' (1.2.102). Salkinson most likely inserted it primarily or solely out of the desire to find a rhyme for the previous line.

¹⁷² Prov. 5:19. This is also a play on words referring to the heroine יָﬠֵל Jael (Juliet): the name literally means 'mountain goat' (sometimes translated as 'ibex' or 'deer'), and the noun יְﬠֵלָה or יַﬠֲלָה translated above as 'doe' denotes the female of the same species (Even-Shoshan 2003, 2: 704). See note 174 for further discussion of the name Jael.

¹⁷³ This collocation is traceable to Rabbinic Hebrew, appearing in, for example, Mishnah Negaʻim 8:4 and Babylonian Talmud Bēṣa 24a.

¹⁷⁴ Salkinson’s selection of יָﬠֵל ‘Jael’ as a translation of ‘Juliet’ is rooted partially in sound correspondence, but has symbolic connotations as well. Jael would have been well known among Jewish audiences as the protagonist of the biblical story recounted in Judges 4 and 5, in which she saved the Israelites from crushing defeat and conquest by the Canaanites when she courageously lured the enemy general Sisera into her tent and killed him. Moreover, Jael has a prominent place in postbiblical Jewish tradition, with the Babylonian Talmud (Nazir 23b) considering her to be more meritorious than even the four biblical matriarchs Sarah, Rebecca, Rachel, and Leah. As such, by bestowing the name Jael upon Shakespeare's
JAEL Who called me?

THE NURSE Your mother called you.

JAEL Here I am, my lady mother, what is your desire with me?

ABIEL’S WIFE This is the matter of my desire – go away from here, Nurse.

We have a secret matter – come back, Nurse, and let us take sweet counsel together.

You know, after all, that my daughter is soon to become a young woman.

THE NURSE I know the days of her life from day to day.

ABIEL’S WIFE Why, she is fourteen years old today.

THE NURSE I shall give my fourteen teeth if she is fourteen today

Even though there are no more than four in my mouth;

She is not fourteen, for such-and-such a holiday

On the first night of the fifth month has not yet come

When will that holiday come?

ABIEL’S WIFE In two weeks and two or three days.

The heroine, Salkinson has chosen to cast her unambiguously in the model of a strong, independent biblical figure who is unafraid to risk death in defence of her beliefs.

175 Ps. 55:15 (55:14 in English Bibles) ‘we took sweet counsel together’.

176 Num. 30:15 (30:14); 1 Chron. 16:23.

177 The English original (1.3.16) refers to Lammastide, the Anglo-Saxon holiday marking the wheat harvest that takes place on the first of August. Salkinson replaces this with ‘such-and-such a holiday’ that takes place on the first day of the fifth month. The reference to the ‘first night of the fifth month’ is a veiled allusion to Lammastide: the first month in the Hebrew Bible corresponds approximately to April on the Gregorian calendar, and as such the fifth month would equate to August. Thus, Salkinson’s translation serves to neutralize the Christian connotations of the original name (which has no established Hebrew equivalent and would not have been familiar to Jewish readers in any case) by substituting it with a nondescript label and placing it within the context of the biblical calendar. It is likely that Salkinson chose this strategy in the present instance because there is no Jewish holiday that falls at a similar time to and could easily be equated with Lammastide. (Note that in order to introduce this description of the holiday, Salkinson has substantially rephrased and expanded on the original.)
The day of that holiday is the day of her birth

It is a night of vigil for me each and every year.

And at that time she will turn fourteen.

And Shoshannah was the same age as her; she was born with her in the same year.

But she is not with us, for she walks with God.

And I already said on the first of the fifth she will be fourteen

For I remember well; it is eleven years since the earthquake

On the day when she was weaned, and I shall never forget that day

For it is unique in the year; there is none like it among all the days.

For in order to wean her from the milk of my breasts, I put wormwood on my bosom

178 Exod. 12:42.
179 Esther 9:21, 27.
180 The name Susan derives from the Hebrew word and female name שושנה, meaning 'lily' or 'rose', and as such Shoshannah is an appropriate equivalent. As a result, the two characters Rosaline and Susan share a name in Salkinson’s version.
181 Salkinson has omitted the Christian expression appearing in the original, ‘Susan and she, God rest all Christian souls,/Were of an age’ (1.3.19–20). This is a typical strategy that he adopts with respect to oath formulas and other phatic expressions containing allusions to Christian figures and concepts.
182 Gen. 5:24 אֶת־הָֽאֱלֹהִ֑ים חֲנ֖וֹךְ וַיִּתְהַלֵּ֥ךְ 'and Enoch walked with God’. Cf. Shakespeare’s ‘Susan is with God’ (1.3.20). Enoch is one of the figures appearing in a genealogical table chronicling the first generations of humankind. His account is enigmatic because, in contrast to the other figures in the list, it is not stated explicitly that he died, but rather simply that he walked with God and was no more, for God took him. This ambiguity has led to various proposals relating to his fate, including the proposal appearing in rabbinic literature (e.g., certain midrashim and Targumim) that he was a righteous man who ascended to the heavens without suffering the throes of death (Sarna 2007). While it is uncertain whether Salkinson had these associations in mind when settling on this translation, the fact that he has omitted Shakespeare’s ‘She was too good for me’ (1.3.21), which directly follows ‘Susan is with God’, may support the possibility that he chose the verse intentionally in order to suggest to readers that Shoshannah, like Enoch, was taken to heaven due to her righteousness, and that he felt the following line to be unnecessary.
While I was sitting under the dovecote in the courtyard

And you, my lady, were at that time with my lord in Mantua. 

And I remember well, as I have already told the matter

That as soon as she touched with her mouth and sucked the nipple

The pleasant fool went mad when she tasted the wormwood

And became enragéd at my breasts because it was very bitter to her

And suddenly the dovecote shook to and fro because the earthquake had begun

And I saw that there was no way out except to flee from the midst of the destruction.

And it is eleven years since the day of that event

And at that time she could walk and run to every corner.

Because before that day, she fell to the ground on her forehead

And my husband, peace be upon him (he was a good man, with a merry heart)

Set the girl upright and spoke tenderly to her, saying

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183 Note that Salkinson has retained this Italian place name, like the others appearing in his two Shakespeare translations. This may be rooted in a recognition and acknowledgement of the prominent and longstanding Jewish presence in Italy and concomitant decision to interpret his characters as Italian Jews (Kahn 2017).

184 Gen. 19:29.

185 Salkinson has omitted Shakespeare’s overtly Christian phatic expression ‘by th’ rood’ (1.3.37), i.e., ‘by Christ’s cross’ (Weis 2012: 151, note 37).

186 The Hebrew expression used here is the one traditionally uttered after mentioning a departed relative or loved one. This lends a specifically Jewish nuance to the nurse’s speech.

187 Prov. 15:13, 17:22.

188 Gen. 34:3 and he spoke tenderly to the maiden; similar constructions occur in Gen. 50:21 and 2 Chron. 32:6.
"Today you have fallen on your face, but when you grow wise, you will fall backwards; Is it not so, Jael? And I swear
That that foolish girl heard and fell silent and said, ‘Yes’
And now do you not understand the jest that she made of us,
If I were to live a thousand years, on my life I would never forget this
For when he said this thing, ‘Is it not so, Jael?’
She stopped crying in her folly and fell silent and said, ‘Yes’.
that foolish girl heard and fell silent and said, ‘Yes’.
If I were to live a thousand years, on my life I would never forget this
For when he said this thing, ‘Is it not so, Jael?’
She stopped crying in her folly and fell silent and said, ‘Yes’.
that foolish girl heard and fell silent and said, ‘Yes’.
If I were to live a thousand years, on my life I would never forget this
For when he said this thing, ‘Is it not so, Jael?’
She stopped crying in her folly and fell silent and said, ‘Yes’.
That’s enough from you now, do not speak further of this matter.
But how, my lady, can I contain myself and not laugh
When I remember that she stopped crying and with her mouth said ‘Yes’
And despite that, on my faith, she had a wound as big as an egg
On her forehead, and she issued a lamentation and bitter weeping
But when my husband said ‘Indeed you have fallen on your face
Wait until you become advanced in years, and then you will fall backwards
Is it not so, Jael?’ She ceased and said ‘Yes’.

189 Jer. 31:15 ‘a voice was heard in Ramah, lamentation and bitter weeping’.

Ram and Joel
JAEIL  Listen to me, Nurse, and cease you too.

The Nurse  Indeed I have listened and ceased, and may God help you!

How much more beautiful, how much more pleasant you are than all the infants that I nursed!

And only this is my entire desire, to see you married to a husband.190

Abiel’s wife  I too wish to speak about the matter of husbands

What do you say, my daughter Jael, to discussion of you being married?

JAEIL  Such an honour has not occurred to me, while waking or in a dream.

The Nurse  Who will merit this honour? – If I were not your nurse,

I would say that you had suckled from breasts of wisdom from the time that you came out of the womb.

Abiel’s wife  Turn your attention to the matter of the wedding now; girls younger than you in Verona

From among the daughters of the city’s noblemen are embracing their babies.

And I was your mother by the time I had reached your age,

And you are still a virgin; so to tell you everything I say:

190 Gen. 20:3; Deut. 22:22.

*כעלא
Behold, Paris, a man of valour, desires you for his wife.

THE NURSE
Oh, noble daughter! He is a man of valour without equal.

He is splendid and complete in his beauty like a statue cast by a craftsman.

ABIEL’S WIFE
Even in Verona in the summer there is no flower as pleasant as he.

The nurse
He is a pleasant and agreeable flower! A cluster of henna blossoms in the vineyards of Verona!

ABIEL’S WIFE
Tell me, my daughter, would you want to be wed to a man like him?

Tonight you will see him at the banquet, for he is one of a thousand.

Study him like a book, for there is a good treasure in him.

Deep wisdom and goodly words; there is no deceit in him.

So you will find the Parisian when you see the expressions of his face as one.

191 Song of Songs 7:2 (7:1 in English Bibles).
192 Isa. 40:19.
193 Salkinson has not reproduced the same-word rhyming couplet ‘flower/flower’ (1.3.78–9) in the source text.
194 Song of Songs 1:14 ‘my beloved is to me a cluster of henna blossoms in the vineyards of En-gedi’. This has no basis in the source text, in which the speech consists of a single sentence.
195 This and the subsequent three lines form an ABAB rhyming sequence. This differs from the English, which has an ABBA scheme: ‘gentleman/feast/face/pen’ (1.3.80–4).
196 The phrase ‘for he is one of a thousand’ lacks precedent in the original. As in several other cases discussed elsewhere in this volume, Salkinson most likely included it solely in order to find a rhyme for the last word in the previous line. Such cases illustrate the difficulties in finding Hebrew equivalents for the English wordplays that Salkinson alluded to in his introduction to the translation.
198 This and the following line form a rhyming couplet, mirroring Shakespeare’s ‘lineament/content’ (1.3.84–5).
One by one they are comely, and together they are pleasant.

And if you find in this book something obscure or insipid:

Look in the scroll of his eyes and the spark of his fire will make the darkness shine.

And this precious book has made a glorious name for itself:

And he lacks nothing save good glue in the binding.

Indeed he walks in the open space, like a fish that swims in the depths:

And who is suitable to hunt him, if not my virgin daughter!

Many regard him as a jewel of fine gold; he is a delight to the eyes:

And his interior is inlaid with love, whose value cannot be matched by the gold of Parvaim:

And therefore you will have all, if you have him as your husband.

---

199 Ezek. 37:17 'and join them one to another into one stick, and they will be as one in your hand.'

200 This and the following line form a rhyming couplet, mirroring Shakespeare's 'lies/eyes' (1.3.86–7).

201 Job 18:5 'and the spark of his fire shall not shine'.

202 This and the following line form a rhyming couplet, mirroring Shakespeare's 'lover/cover' (1.3.88–9).

203 Isa. 41:7 'he says of the welding, “it is good”'. This citation is used idiomatically to indicate acceptance of a marriage match (Euen-Shoshan 2003, 1: 292); Salkinson has capitalized on it to make a bookbinding pun based on the fact that the word דֶּבֶק 'welding' also means 'glue'.

204 This and the following line form a rhyming couplet, mirroring Shakespeare's 'pride/hide' (1.3.90–1).

205 Job 28:17.


207 This and the following line form a rhyming couplet, mirroring Shakespeare's 'glory/story' (1.3.92–3).

208 Song of Songs 3:10.

209 2 Chron. 3:6. Parvaim is a geographical name of uncertain reference, possibly a region of Arabia (Koehler and Baumgartner 2001, 2: 964). Beginning in the modern period the expression 'the gold of Parvaim' came to be used in Hebrew to denote something extremely pure and precious (Euen-Shoshan 2003, 5: 1529).

210 This and the following line form a rhyming couplet, mirroring Shakespeare's 'possess/less' (1.3.94–5).
Ram and Jael

And of that which is yours he will not take even a thread or a shoelace.¹¹¹

**THE NURSE**

A woman takes the wealth of her husband, but what does he take from her hands?²¹²

**ABIEL’S WIFE**

Speak, my daughter, is Paris good in your eyes or not?

**JAEL**

Behold, I shall raise my eye to him if he attracts me with his appearance

But I shall control my spirit and shall not go following after my eyes²¹³, ²¹⁴

More than would be pleasing to you and more than your counsel guides me.

**THE SERVANT**²¹⁵

My lady, the guests have arrived; the table is already set

The people gathered are waiting for your arrival and are enquiring where the lady’s daughter is

In the house of the cooking women they are cursing the nurse and they are all in great confusion

And I am in a hurry to return to my post; please come quickly after me.

---

¹¹¹ Gen. 14:23  ‘I would not take even a thread or a shoelace of anything that is yours’.

²¹² Salkinson’s translation does not retain Shakespeare’s play on words ‘No less? Nay, bigger – women grow by men’ (1.3.96).

²¹³ While this does not rhyme with the last word in the following line visually or in Modern Hebrew pronunciation, it would have been a near rhyme in Salkinson’s Ashkenazic pronunciation, and as such it is likely that he intended the two lines to correspond to Shakespeare’s rhyming couplet ‘eye/fly’ (1.3.99–100).

²¹⁴ Num. 15:39  ‘and not to follow after your hearts and your eyes’. This extract makes up part of the Shema, a central prayer in the Jewish liturgy.

²¹⁵ This speech is prose in the original (1.3.101–4).
We are coming after you – Jael, the lord wants to see you.

Go and find for yourself delightful nights for your delightful days.

(Exeunt)

Street (Ram, Meraioth, Benaiah with men dressed in masks and carrying torches, and other men)

Must we say anything about why we have come? Or shall we come to the house without an excuse?

The old custom of coming with an excuse has already ceased

And none of us is coming like an idol with covered eyes

Whose bow is painted with vermilion like a bow of the children of Kedar

The quiver rattles against it, casting terror over the women

Like the figure of an archer in the presence of every winged bird

This and the following line form a rhyming couplet, mirroring Shakespeare’s ‘stays/days’ (1.3.105–6).

This expression appears in Ezek. 16:63, 29:21 in the sense of ‘the ability to speak’; in the rabbinic period it began to mean ‘excuse’, ‘pretext’ (Even-Shoshan 2003, 5: 1560); it is used here in the postbiblical sense.

See preceding note.

As elsewhere in his work, Salkinson has chosen not to translate Shakespeare’s ‘Cupid’ (1.4.4), and has replaced it with a generic reference to an ‘idol’ (which itself reflects the traditional Jewish perception of Classical mythological figures).

Jer. 22:14 ‘and painted with vermilion’.

Kedar is a nomadic tent-dwelling biblical nation descended from Ishmael’s second son (mentioned in Gen. 25:13) from a region that most likely corresponds to somewhere in northwestern Arabia. Salkinson selected the children of Kedar as the equivalent of Shakespeare’s ‘Tartar’ (i.e., Mongol). His choice is likely to be rooted in the fact that they are mentioned in Isa. 21:17 in conjunction with archery (‘גיבור מספור קשת ושתם בנים וניים’) and the remainder of the number of archers, the warriors of the children of Kedar, will be few), which corresponds to Shakespeare’s ‘Bearing a Tartar’s painted bow of lath’ (1.4.5).

Job 39:23.

And we shall not meet the people gathered even with a learned tongue. For what do their thoughts which they will think about us have to do with us? After all, they understand that it is time to dance and not time to speak. And we came to go forth in the dances of the merrymakers until we leave.

And I shall carry a torch, for I do not have the heart for this galloping; The light grows dark in my tent, and I shall carry a torch to give me light.

Not so, Ram my friend; you will leap with us.

The matter is too weighty for me; your feet in the shoes are light. And you are light on your feet; not so am I with myself. My soul inside of me is lead, and my feet cannot move under me.

Indeed you are known to love; go borrow wings for yourself from it

And fly up above and let your soul not bow down to the dust.

---

224 Isa. 50:4.
225 Jer. 31:4.
226 Jer. 15:1.
228 Salkinson has replaced Shakespeare’s ‘borrow Cupid’s wings’ (1.4.17) with this neutral mention of ‘love’ (thereby rendering the reference to wings somewhat opaque).
229 Ps. 44:26 (44:25 in English Bibles)
230 Salkinson has not replicated Shakespeare’s cross-line internal rhyme here ‘ground/bound’ (1.4.16–18) (see Weis 2012: 157, note 18).
RAM

Love’s arrows have struck me,\(^{231}\) and my neck has been placed in an iron collar.\(^{232}\)

And how can a prisoner like me fly on wing and feather?

Love is a burden to me, and I lie beneath my burden.\(^{233}\)

MERAIOTH

If you lie, be a burden to your love

Which is too tender to bear a burden as heavy as you.

MERAIOTH

If love is heavy upon you, make your hand heavy upon it\(^{237}\)

And indeed stab it, thrust upon thrust.

Give me a mask to cover my face

(Places mask on his face)

One disguised man against another! Now, why should I worry further?

If a penetrating eye finds disgrace\(^{238}\) in my face

Why, the form of my face over my face will blush on my account.

BENAIH

Come on, knock on the door and let us go into the house

And there each man who has legs will spin and move.

---

\(^{231}\) Ps. 38:3 (38:2 in English Bibles) ‘for Your arrows have struck me’.

\(^{232}\) Ps. 105:18 ‘his neck has been placed in an iron collar’.

\(^{233}\) Exod. 23:5 ‘the ass of one who hates you lying under his burden’.

\(^{234}\) Prov. 27:3 ‘a stone is heavy, and sand is a burden’.

\(^{235}\) Job 40:18.

\(^{236}\) Ezek. 28:24.

\(^{237}\) Job 33:7 ‘nor should my hand be heavy upon you’.

\(^{238}\) Job 26:14 ‘and how faint [or: whispering] a word is heard of Him’. See Ithiel, Third Part, note 56 for discussion of Salkinson’s use of this expression.
But give me a torch; lads who love rejoicing are dancing

And trampling the place where *reeds and rushes* are spread out over the floor

And I shall repeat with my own mouth a proverb greatly timeworn

‘The one who holds a candle for others sees but does not share in their joy’

For as for joy, what does it accomplish, when I have finished my dances.

You have finished the first dance, but the second dance is starting;

And if like the ball of a children’s game you have been pushed into a place of mire

We shall pull you out to remove the discharge of love and the filth of the soul –

Indeed come with us, lest the torches burn at dawn.

Why do you speak rashly with your lips of a matter which has no basis?

---

240 This word appears in the Hebrew Bible, where it means ‘decree’ (see Eccles. 8:11 and Esther 1:20); Salkinson is using it in the sense of ‘proverb’, which originates in the modern period (Even-Shoshan 2003, 5: 1557).
241 Num. 5:17.
242 Prov. 14:10 ‘and a stranger does not share in its joy’.
243 Salkinson has not reproduced the rhyming couplet ‘on/dun’ (1.4.38–9) in the source text.
244 Eccles. 2:2.
245 This translation differs markedly from the original ‘If thou art dun’ (1.4.41). Salkinson’s translation may be based on a commentary noting that ‘Dun is in the mire’ seems to be a reference to an old Christmas game (see Weis 2012: 160, note 41).
246 This and the next line form a rhyming couplet. There is no basis for this in Shakespeare’s ‘mire/stickiest’ (1.4.41–2).
247 This last word in Meraioth’s line rhymes with the last word of the following line (spoken by Ram), echoing the English original (again, split between Mercutio and Romeo) ‘ho/so’ (1.4.43–4).
248 Ps. 106:33 ‘and he spoke rashly with his lips’.
249 Isa. 8:20 ‘if they do not speak according to this word, it is because they have no basis’.

Ram and Joel
This is my word: if we delay on account of empty words

The torches burn pointlessly like a candle at noon

But treat my thinking favourably, for the meditation of our heart

Has five times the truth of any parable or riddle.

Even as we go to the dances, the meditation of our heart is true

But one who understands riddles would not desire to go.

But why?

Because I dreamt a dream tonight.

So did I in my dream.

And what did you see?

I saw that those who dream see false and misleading oracles.

And there are those who see truths while they are sprawled on their beds.

Perhaps the spirit which governs night visions has come to you

---

250 2 Kings 18:20; Isa. 36:5; Prov. 14:23.
251 This and the following line form a rhyming couplet, mirroring Shakespeare's ‘delay/day’ (1.4.44–5).
252 Rashi to the Babylonian Talmud Hullin 3 and Shabbat 6.
253 Ps. 49:4 (49:3 in English Bibles) יִתְבְּנוּת ‘and the meditation of my heart will be understanding’.
254 This and the following line form a rhyming couplet, mirroring Shakespeare's ‘sits/wits’ (1.4.46–7).
255 Ps. 49:4 (49:3 in English Bibles) יִתְבְּנוּת ‘and the meditation of my heart will be understanding’.
256 In Salkinson’s Ashkenazic pronunciation this word forms a near rhyme with Meraioth’s next line, mirroring the original (also split between Romeo and Mercutio) ‘masque/ask’ (1.4.48–9).
257 This word rhymes with the last word in Ram’s next line. In this respect it corresponds to the original, except that in the latter the rhyme starts one utterance later and as such is split between Mercutio’s lines ‘I/lie’ (1.4.50–1).
258 Lam. 2:14.
259 This last word in Meraioth’s line rhymes with the last word of the following line (spoken by Ram), echoing the source text (although in the latter the rhyme is one line later, and as such is split between Romeo and Mercutio rather than the other way around) ‘true/you’ (1.4.52–3).
260 Cf. Shakespeare’s ‘Queen Mab’ (1.4.53). It is likely that Salkinson chose to avoid a direct translation of the fairy’s name because it would have had no meaning for his readers; his paraphrased description of Queen
After all, she is the midwife of the beautiful daughters of demons.

And she is as small as an opal in a ring which the town elder wears on his finger; her team of horses is like fine dust.

And she comes to sleeping men through their nostrils. The poles of her chariot are a lizard’s feet and its canopy is a locust’s wings.

Her seat is a spider’s web and the horses’ ornaments and sashes Are like rays of moonlight, moister than the droplets of the night.

The whip is a thin hair grasped in a cricket’s leg

The charioteer is a small ant, like a moth that eats wool.

And the chariot is the seed of a small nut whose insides have been eaten by worms

For they are the builders of the chariot belonging to the beautiful daughters of demons.

Mab is not based directly on the original but sums up her role as overseer of dreams that is detailed by Meroioth/Mercurio later in this speech.

Cf. Shakespeare’s ‘faeries’. ‘Demons’ is a dynamic Hebrew equivalent reflecting the fact that faeries do not occupy a meaningful position in Jewish culture, whereas demons feature relatively prominently; they are first mentioned in the Hebrew Bible (e.g., Deut. 32:17), and appear throughout rabbinic, medieval, and early modern Jewish literature (Trachtenberg 2004; Petrovsky-Shtern 2010).

Cf. Shakespeare’s ‘agate stone’ (1.4.55). The term למשׁ appears in Exod. 28:19 and 39:12 as one of the gemstones on the High Priest’s breastplate. Its precise meaning is uncertain; in addition to ‘opal’ (which is its meaning in Modern Hebrew), it has been translated in various English Bible versions as ‘jacinth’, ‘ligure’, and ‘topaz’. Oddly, the word למשׁ is directly followed in these two biblical verses by the name of another gemstone, שבוי, which is typically translated as ‘agate’, and therefore would have been a much closer equivalent to Shakespeare’s term.

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Isa. 29:5.

Song of Songs 5:2.

Isa. 51:8 'and the moth will eat them like wool'.

Ram and Joel 355
In this bounding chariot, the midwife travels every night
And visits the houses of thought belonging to those who know love
And afterwards each man dreams in accordance with his soul’s desire.

Those who serve at the royal court dream of how to bend their knee;
The advocates in the courthouses calculate on their fingers what their wages are
And when she touches women’s lips, they dream of kisses
And when she grows angry at them because the breath of their mouth is spoiled
From sweets which they have eaten to excess, she punishes their iniquity with a pox.
And when she passes by and touches the nose of those who serve the king
Quick as lightning they scent that their time to be elevated has come
And if she touches the nose of the priests of the congregation with a hair or a feather
They dream that one of the priestly appointments has been added to their lot.

267 Nah. 3:2.
268 Deut. 18:6; Jer. 2:24.
269 Cf. Shakespeare’s ‘parson’s nose’ (1.4.79). The Hebrew term כֹּהֵן can refer to a Christian priest, but also has strong associations with the priests of the biblical Temple in Jerusalem, as well as with the descendants of the priestly class in later Jewish society (who have a particular standing in Jewish law). See Haran, Stern, and Bledstein (2007) for further information about the priestly class in the biblical and postbiblical periods.
270 Cf. Shakespeare’s ‘tithe-pig’s tail’, a pig paid to settle the tithe on produce pledged to the Church (Weis 2012: 163, note 79). Salkinson’s translation is religiously neutral.
271 Cf. Shakespeare’s ‘benefice’ (1.4.81), meaning a permanent church appointment; Salkinson’s translation lacks these Christian associations.
And if she passes in her chariot over the necks of soldiers

They dream that they have cut off their enemies' heads

And that they have breached, ambushed, and plundered a fortune and weapons

And they are drinking wine from a faithful spring which does not deceive;

But suddenly they stir, they awaken to the sound of a drum in their ears

Then they tremble, they utter a grievous curse and fall asleep again.

This is the witch that stretches out a hand against the hairs of the horses' necks at night

Or the locks of men's heads until they interlace

And they become thick, fastened ropes stuck with the filth of their head

And if they are separated or shaved, their owners will consider it a bad sign for themselves.

And she is the one who presses the virgins lying on their backs in bed.

And if she passes in her chariot over the necks of soldiers

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And she is the one who presses the virgins lying on their backs in bed.

272 1 Kings 2:8 'and he uttered a grievous curse against me'. In selecting this verse, Salkinson has replaced Shakespeare's 'prayer' (1.4.87) with קְלָלָה 'curse'. His choice may reflect an understanding of Shakespeare's 'swears' in a negative sense, but it may equally lack deeper significance. There is no clear motivation for the translation in the Schlegel-Tieck German translation, which has Gebete 'prayers'.

273 Judg. 16:13 וְרָאָשׁי מַחְלְפֹּת אֶת־שֶׁ֛בַע אִם־תַּאַרְגִ֗י 'if you weave the seven locks of my head'. This line is spoken by Samson to Delilah, who has enquired about the source of his physical strength. The same collocation also appears in Judg. 16:19. Salkinson has chosen this as an equivalent of Shakespeare's 'elf-locks' (1.4.90), a term denoting knotted locks of hair (Weis 2012: 164, note 90); the reference to Samson is apt as the description of his hair may have referred to dreadlocks.

274 This and the following line are the ones to which Smolenskin refers in his preface to Ram and Jael.
So that they learn to bear the burden of men upon them
And moreover she...

RAM
That’s enough from you, Meraioth, rashly speaking in vain and to no purpose. 275

MERAIOTH
Indeed I am speaking about matters of dreams
For they are frivolous sons, the children of pointless and insipid thoughts
Their foundation is as thin as shadow and lighter than a blowing wind
It is the wind which sometimes embraces the bosom of ice
Lying naked before it in the uttermost parts of the north, and sometimes changes direction
And rolls onto the layer of dew in the chambers of the south.

BENAIAH
And it is the wind which pushes and distances our hearts
Outside the border of our souls. But mealt ime has passed
And we are going to arrive after the appointed time.

RAM
I fear that we are rushing before the appointed time
My heart tells me that evil has looked down from the stars

275 Isa. 30:7.
276 Isa. 14:13; Ezek. 38:6, 15, 39:2; Ps. 48:3 (48:2 in English Bibles).
277 Exod. 16:13, 14.
278 Job 9:9.
279 Mishnah Mo'ed Qatan 1:3.
And on this night of rejoicing
begins to run the path of
its course
פְּלִילָה שֶׁמַּעַת הָאָרֶץ
ונָפִק לְךָ

And it will put an end to my
soul, which has grown
weary of its life
וֹסִּיף לְךָ מַעַת קָנָה בָּהֶם
ונָחָה

And which has become a
snare bringing death
before its time;\(^{280}\)
ואֶשֶּׁר קָנָה לְמַעָּרָה לְבֵיחָה קָמַת
כַּלֶּ֫א שֶׁמַּעַת

But my ship is in the hand of
the sailor; he will guide it
where he wishes
אַךְ סְפִינָתִי בֶּלֹא אֶל הַמַּלָּח בְּיַד
דוֹרָה יְשֹׁנָה.

Let us go, merry friends! Let
us go to the dances.
לְכֻה חֲבֵרִים! לְכֻה בַּתֹּף
הָבוּ בֵּינַיָּים.

BENAIH
Come, strike the drum.
(All exit)
בְּנֵיהָ קַח חוֹז בַּתֹּף.

FIFTH SCENE
The palace of the Abiel
household (Musicians stand
and attendants enter)
אַרְמִיה בֶּית (מְגֹאֲלוֹת)
(משרתים 베이스)

ATTENDANT 1\(^{281}\)
Where is Ben Mahbi?\(^{282}\) Help
us to clear up the house;
אֵלֶּה בְּיָדָיִם נְתוֻנוֹת
בִּמְרָבֹת

Is it time to lick the plates
and eat that which remains
with your hands?
נָשַּׁת לָלַקְו מִיָּהוֹר, וְלֵאֹלָה הַנּוֹר?
בָּרָידָם?

ATTENDANT 2\(^{283}\)
These are the good traits that
I was given
לְשָׁמְרָן מְאַסְדָּאָה
בְּחֶלְאַח מְצֵאָה

To keep them in these
hands of mine that are
stained with the filth of
choice fruits
לְשָׁמְרָן בֵּדַי אַלָּה מְצֵאָה
בְּחֶלְאַח מְצֵאָה

What will become of the
glory of the traits? –
מִתְפָּאֵרָה מְאַסְדָּאָה
–?

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280 Job 15:32.
281 The servants’ dialogue (from here until the next stage direction) is in prose in the original (1.5.1–15). Salkinson’s ‘Servant 1’ corresponds to Shakespeare’s ‘Head Servingman’.
282 This name, which corresponds to Shakespeare’s ‘Potpan’ (1.5.1), is comprised of the word ‘בֶּן ‘son’ (used in the formation of Jewish patronymics), followed by a diminutive of מַחֲבָּת, meaning ‘griddle’ or ‘pan’. The name evokes associations with certain rabbinic sages; for example, Ben Azzaï and Ben Zoma.
283 Salkinson has conflated two characters from the original (1 and 2 Servingman) into one (Servant 2). This Servant 2 seems to speak as Ben Mahbi (in contrast to Shakespeare’s Potpan, who does not have any lines).
Take the household vessels away from here and put back the silver vessels in the chest.

And you will do well to find me a couple of cakes.

And tell the gatekeeper to open up for Shoshannah and Sebabah, the daughters of Rechab.

Where are you, Puti? –

I did as you commanded me.

Hurry into the chamber, for they have asked about you.

And their eye is expecting to see your face.

We cannot be in two places at once.

Be happy, rejoice, lads! Do not be sad today.

Give in to your masters with graceful meekness, for the meek shall inherit the earth.

They have asked about you, hurry into the chamber, and open up for Shoshannah and Sebabah, the daughters of Rechab.

Puti? – Where are you, Puti? –

I did as you commanded me.

Hurry into the chamber, for they have asked about you.

And their eye is expecting to see your face.

We cannot be in two places at once.

Be happy, rejoice, lads! Do not be sad today.

Give in to your masters with graceful meekness, for the meek shall inherit the earth.
(The attendants retreat)

(Abieł, Abiel’s wife, Tubal, and the members of the household with the guests wearing masks on their faces.)

Abiel

Welcome, friends! The women whose toes

Are not afflicted with a painful root expect to go forth in the dances of the merrymakers.292

Come, daughters of valour! The one among you who refuses to dance

Is the woman who has an affliction on the toes of her feet.

And you too, new faces! Friends, welcome

I remember the day when I wore a mask over my eyes

And put pleasant words in the ears of a beautiful girl

But the day has passed, the day has passed and will not return.

Welcome, friends! Musicians, play well

Make room! Make room! Go forth, damsels playing timbrels!293

(The musicians play and people go forth dancing two by two)

(To the attendants) Bring more candles and bear the tables away from here

And put out the fire in the oven, for it is very hot in the house.

How my heart rejoices to see the guests dancing

292 Jer. 31:4 and you will go forth in the dances of the merrymakers’.

293 Ps. 68:26 (68:25 in English Bibles).
Whom I have not invited—sit with me, my brother Abiel

For our dancing days are done. What is the number of years

From the day when we danced together with a mask on our face?

SECOND ABIEL About thirty years.

ABIEL What are you talking about? Why, you have added to the number

For on the next festival of Shavuot it will be twenty-five years

To the day of Luz’s wedding, and that is the day when we last danced.

SECOND ABIEL More than twenty-five, for his son is older than that, His son is around thirty.

ABIEL Do not speak like this, for it is two years

Since I have seen his son, and he was still a youth.

294 Cf. Shakespeare’s ‘Ah, sirrah, this unlooked-for sport comes well’ (1.5.29). Shakespeare’s ‘unlooked-for’, meaning ‘unexpected’, refers to the dancing, whereas Salkinson has changed it into a reference to the uninvited guests (Ram, Benaiah, and Meraioth). There is no basis for Salkinson’s change in the Schlegel-Tieck German translation of the play, which he may have consulted.

295 Cf. Shakespeare’s ‘cousin’ (1.2.30); see note 65.

296 Cf. Shakespeare’s ‘Cousin Capulet’.

297 Cf. Shakespeare’s ‘Pentecost’ (1.5.36). The Jewish festival of Shavuot, which commemorates the giving of the Torah at Mount Sinai, is the dynamic equivalent of the Christian Pentecost as the former is the historical antecedent of the latter and both fall at a similar time of the year, in late spring or early summer. Moreover, Salkinson would have struggled to find another way of translating the term given the lack of a recognized Hebrew label for Pentecost. The substitution also serves to neutralize the Christian connotations of the original and replace them with explicitly Jewish ones, given that Salkinson’s audience would have automatically understood the reference as being to the Jewish holiday rather than to the Christian one.

298 Salkinson has conflated his translation of Shakespeare’s ‘Lucentio’ (1.5.35) with that of ‘Lucio’ (1.2.71); see note 156.

299 2 Chron. 34:3.
<table>
<thead>
<tr>
<th>RAM (To one of the attendants)</th>
<th>Who is the damsel leaning there on the captain’s arm at the dance?</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE ATTENDANT</td>
<td>I do not know who she is, my lord.</td>
</tr>
<tr>
<td>RAM</td>
<td>She teaches the candles to illuminate and to spread light.</td>
</tr>
<tr>
<td></td>
<td>The sparkle of her splendour can be seen on the face of the night</td>
</tr>
<tr>
<td></td>
<td>Like an emerald stone in the ear of a black Cushite woman.</td>
</tr>
<tr>
<td></td>
<td>She is elevated above those who dwell in houses of clay; she is without compare in wealth or riches.</td>
</tr>
<tr>
<td></td>
<td>Like a dove purer than snow soaring among crows.</td>
</tr>
<tr>
<td></td>
<td>So this noble daughter looks down from among her companions.</td>
</tr>
<tr>
<td></td>
<td>After this dance I’ll observe where she rests from her toil.</td>
</tr>
<tr>
<td></td>
<td>And if only I might touch her hand, my soul will live because of her.</td>
</tr>
<tr>
<td></td>
<td>As I live! I shall never love another from this day forth.</td>
</tr>
</tbody>
</table>

300 This and the subsequent three lines form an ABAB rhyming sequence; this can be contrasted with the original, which is comprised of two rhyming couplets ‘bright/night’, ‘ear/dear’ (1.5.43–6).
301 Exod. 28:17, 39:10. This is translated as ‘beryl’ in some English Bible versions.
302 Cf. Shakespeare’s ‘Ethiop’ (1.5.45). The Hebrew term translated here as ‘Cushite’ is often associated with Ethiopia, and is translated as ‘Ethiopian’ in a number of English Bible versions. See Ithiel, First Part, note 26.
303 Job 4:19 (denoting ordinary mortals). Cf. Shakespeare’s ‘for earth too dear’ (1.5.46).
304 This and the following line form a rhyming couplet, mirroring Shakespeare’s ‘crows/shows’ (1.5.47–8).
305 Song of Songs 7:2 (7.1 in English Bibles).
306 This and the following line form a rhyming couplet, mirroring Shakespeare’s ‘stand/hand’ (1.5.49–50).
307 Gen. 12:13 ‘and my soul will live because of you’.
308 This and the following line form a rhyming couplet, mirroring Shakespeare’s ‘sight/night’ (1.5.51–2).
For never have I seen perfect beauty other than tonight.

His voice testifies against him that he is from the house of Abiram –

Who is on my side, who?

Bring me my sword – this villain

What is he doing here, that he has disguised himself in a strange mask

And has come to see our nakedness and mock us at our festival.

By the name of my father’s house
I swear, and by the honour of my great family

That it would not be considered an iniquity for me to bring him in blood down to Sheol.

What is wrong with you, my flesh and blood? What is wrong with you, that you cried out?

Look, my uncle, one of the Abirams, hated of our souls, to cause anguish of spirit to mock us on the night of our festival.

Is he Ram, son of Abiram?

He is the villain Ram.

309 Ezek. 27:3; Lam. 2:15.
310 2 Kings 9:32.
311 1 Kings 20:38, 2 Kings 9:32.
312 Prov. 42:9
313 Gen. 42:9
314 Ezek. 27:3; Lam. 2:15.
315 1 Kings 2:9
316 This and the following line form a rhyming couplet, mirroring Shakespeare’s ‘kin/sin’ (1.5.57–8).
317 1 Kings 20:38 ‘and he disguised himself with a mask (or: bandage)’.
318 Gen. 42:9 ‘you are spies; you have come to see the nakedness of the land’.
319 This and the following line form a rhyming couplet, echoing but differing from the original, in which the rhyme begins a line earlier, in Capulet’s speech, and is split between Capulet and Tybalt ‘so?/foe’ (1.5.59–60).
Please let him go, my son, let him go, let him be

For his speech is comely\(^{320}\) and his gait is like the steps of a nobleman

And moreover all the sons of the city tell of his glory at the gate.

For he is a valiant man, a wise son\(^ {321}\) who has control over his spirit\(^ {322}\)

Even if you were to give me the treasures of this entire city

I would not let a single one of his hairs fall to the ground\(^ {323}\) after he came under the shelter of my roof\(^ {324}\)

Therefore restrain your spirit, and do not pay heed to him

And if you seek my wellbeing, please let your heart be merry\(^ {325}\)

Remove the angry countenance\(^ {326}\) and do not make the joy of our festival cease. \(^ {327,328}\)

An angry countenance\(^ {329}\) is fitting for me, if a villain such as he interferes with the joy of our festival; I shall not endure him.

Whereas I shall endure him.

And what can you say, young man? Indeed, I have said

\(^{320}\) Song of Songs 4:3

\(^{321}\) Prov. 10:5.

\(^{322}\) Prov. 16:32.

\(^{323}\) 2 Sam. 14:11 ‘as the LORD lives, not a single one of your son’s hairs shall fall to the ground’; similar constructions appear in 1 Sam. 14:45 and 1 Kings 1:52.

\(^{324}\) Gen. 19:8 ‘because therefore they have come under the shelter of my roof’.

\(^{325}\) Judg. 19:9 ‘and let your heart be merry’.

\(^{326}\) Gen. 19:8 ‘and let your heart be merry’.

\(^{327}\) Lam. 5:15 ‘the joy of our hearts has ceased’; a similar construction appears in Isa. 24:8.

\(^{328}\) Salkinson has not replicated the rhyming couplet ‘feast/guest’ (1.5.73–4) between this and the next line in the source text (possibly because he did not recognize the rhyme as such).
That I shall endure him. Are you the master of the house

Or am I the master of the house? Go out and boast that you will not endure him

I know that you want to bring confusion among the guests

And stand at the head of them all, like a mighty rooster among the birds.

It is a disgrace, my uncle, a disgrace to us.

That's enough from you, stubborn lad; this is your way, to vex me continually

Guard yourself from the force of your hand, lest you be swallowed up –

Make your hearts merry, friends; celebrate well at the dance! –

I said to you be silent, senseless one, rooster with no understanding! –

Bring more candles, attendants – and as for you, sit silently –

Make your hearts merry, friends!

Control over the spirit with a strong hand and a blocked fire of wrath

This seems to be based on Shakespeare’s ‘cock-a-hoop’ (1.5.80), which is actually an idiom for starting a riot, with ‘cock’ meaning the tap or stopcock of a barrel of ale (the idiom derives from the idea that setting the stopcock on top of the hoop, or barrel, would lead to free-flowing ale, resulting in intoxication and lack of restraint; see Weis 2012: 172, note 80). Salkinson seems to have understood the word to mean ‘rooster’.

Ps. 39:11 (39:10 in English Bibles).

2 Sam. 17:16 ‘lest the king and all the people who are with him be swallowed up’.

Job 38:36 ‘who gave the rooster understanding?’

Isa. 47:5 ‘sit silently’

Prov. 25:28 ‘a man who has no control over his spirit’.

Isa. 8:11 ‘a man who has no control over his spirit’.

This and the following line form a rhyming couplet, mirroring Shakespeare’s ‘meeting/greeting’ (1.5.88–9).
Have met together in my bones, like a bellows in a bonfire.

But I shall restrain myself and go forth, although the interloper among us is not acceptable to me.

The dance will please him for a moment; afterwards he will bite like an adder.

(Exits)

RAM (To Jael) When my hand touches holiness, the hem of one who is pure and awesome.

I shall give this ransom, and distance the profane from the holy.

Indeed I am a sojourner with you and with a lip red from shame.

I shall wipe clean the touch of my hand and atone for my iniquity with a kiss.

JAEL Do not detract from the worth of your hand, dear and pleasant guest.

You have not violated good manners and your hand is not a burden upon me.

338 This and the following line form a rhyming couplet, mirroring Shakespeare's 'shall/gall' (1.5.91).
339 Prov. 23:32 'in the end it bites like a serpent and stings like an adder'.
340 This and the subsequent three lines form an ABAB rhyming sequence, echoing Shakespeare's 'hand/this/stand/kiss' (1.5.92–5).
341 Cf. Shakespeare's 'pilgrims' (1.5.94). In the Hebrew Bible, the word "גֵּר" denotes a resident foreigner in Israelite territory constituting a distinct class in the biblical legal system (Lieber 2007). By contrast, in rabbinic and later Jewish literature, as well as in Salkinson's Yiddish vernacular, the term refers to a convert to Judaism (Rabinowitz and Eichhorn 2007). Both the biblical and postbiblical meanings of the word would have been familiar to Salkinson's readers. As such, the translation can be understood on two levels, each of which retains the notion of religious migration while situating the utterance within an unambiguously Jewish frame of reference. See Ithiel, First Part, note 286 for a similar use of this word.
342 This and the subsequent three lines form an ABAB rhyming sequence, mirroring Shakespeare's 'much/this/touch/kiss' (1.5.96–9).
Sojourners touch the hands of holy men, and the holy men the hands of new arrivals

For this is the way of peace for all wayfarers.

Why, holy men as well as guests have lips like your lips.

They have lips like my lips, which I open for my prayer.

Therefore I spread my palms and with my lip I entreat you!

And you, as a holy angel must listen, lest I despair of my faith.

Holy men do not move though they might hear a supplication.

Therefore stand at the ready and I shall test you with a touchstone.

Behold, my lips touch yours and my iniquity is removed.

(Kisses her)

And now I have sinned with my lips on your mouth, my lord.

I hereby wipe the sin clean, for I repent in dust and ashes.

(Kisses her again)

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343 See note 341.
344 This is Salkinson’s religiously more neutral translation of Shakespeare’s ‘saints’ (1.5.98).
345 This and the subsequent three lines form an ABAB rhyming sequence, mirroring Shakespeare’s ‘too/prayer/do/despair’ (1.5.100–4).
346 This is a medieval expression (Even-Shoshan 2003, 4: 1371) based on Dan. 4:10, 20.
347 This forms a rhyming couplet with the following line, echoing the English ‘Saints do not move, though grant for prayers’ sake./Then move not while my prayer’s effect I take’ (1.5.104–5).
348 This is not a recognized collocation in Hebrew, but is clearly based on the similar expression בֹּחַן אֶבֶן ‘touchstone’, a modern idiom derived from the appearance of the phrase (with a different meaning) in Isa. 28:16 (Even-Shoshan 2003, 1: 8). Salkinson has altered the final word of the phrase in order to fit in with his rhyme scheme.
349 Isa. 6:7 כָּﬠֲוֺנֶ וְסָר ‘and your iniquity is removed’.
350 This and the following three lines form two rhyming couplets, mirroring the original except that the latter has an ABAB pattern: ‘purged/took/urged/book’ (1.5.106–9).
You know how to kiss according to what is written in the book.

Noble daughter, your mother desires to speak a word to you.

Who is her mother?

Her mother is the mistress of the house, a wise woman of valour.

And I am nurse to her daughter, who stands with you here;

And you, young man, I'll have you know, a word has left my mouth.

That the one who finds her finds life.

Is she the daughter of Abiel?

I grow faint from hearing that I have been caught in the enemy's hand.

Come, let us go while they are still dancing to the sound of timbrel and harp.

I fear that this dance is becoming an occasion of mourning for me.

No, friends, do not rush to depart from here.

Various choice delicacies to restore the soul have yet been prepared.

352 Song of Songs 7:2 (7:1 in English Bibles).
353 Prov. 12:4, 31:10; Ruth 3:11.
354 Esther 7:8 ‘as soon as the word left the king's mouth’.
355 Prov. 8:35 ‘for the one who finds Me finds life’.
356 Isa. 21:3.
357 1 Sam. 10:5 ‘harp and timbrel’.
358 This and the next line form a rhyming couplet, mirroring the original except that in the latter there are two rhyming couplets instead of one in the corresponding lines: ‘Capulet/debt’, ‘best/unrest’ (1.5.117–19).
But if the appointed time for your departure has come, take my blessing

And go in peace, friends! –
Bring torches here

Go to your houses in peace! (To the second Abiel) Go in peace, my brother

Indeed, the night will soon be over and I seek rest.

(All exit except for Jael and the nurse)

JAEL
Look there, my nurse, who is that man?

THE NURSE
He is the son and heir of Tabrimon. 359

JAEL
And whose son is the youth going out at the door?

THE NURSE
That is the son of Peretz the Pirathonite. 360

JAEL
And who is this one going out after him, who refused to dance?

THE NURSE
I do not know.

JAEL
Ask what his name is; if the man is a woman's husband 362, 363

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359 The father of Ben-hadad, king of Aram, mentioned in 1 Kings 15:18. Salkinson seems to have chosen this name based on its sound correspondence with Shakespeare's 'Tiberio' (1.5.128).

360 This name denotes two different biblical characters, a) the son of Judah and Tamar whose story is told in Genesis 38, and b) an ancestor of Boaz, protagonist of the Book of Ruth mentioned in Ruth 4:18. Salkinson most likely chose this name on the basis of its sound correspondence with Shakespeare's 'Petruchio' (1.5.130). Note that Judah Leib Elkind, who translated The Taming of the Shrew into Hebrew in 1892, chose Peretz for his version of Petruchio, possibly inspired by Salkinson (see Kahn [forthcoming a] for discussion of the symbolism of this choice in Elkind [1892]). It is unclear why Salkinson has made this character the son of Peretz, while in Shakespeare's version the reference is to Petruchio, not his son.

361 This is a gentilic adjective denoting a native of the town of Pirathon; it appears in Judg. 12:13, 15; 2 Sam. 23:30; and 1 Chron. 11:31, 27:14. As in the case of the personal name Peretz (see preceding note), Salkinson undoubtedly selected this name based on its sound correspondence with the original 'Petruchio' (1.5.130). However, it is uncertain why he chose to add the gentilic adjective, which has no basis in the source text.

362 Exod. 21:3.

363 This and the next line form a rhyming couplet, mirroring Shakespeare's 'married/bed' (1.5.133–4).
I know that the palanquin to my wedding will be my grave.

**THE NURSE**

That is Ram, only son of Abiram, your greatest enemy.

**JAELE**

From the quarry of an ancient hate a great love has been dug for me and this is a strange love.

I saw his face early, and came to know his name late.

**THE NURSE**

What is this matter? What is your tongue speaking of?

**JAELE**

Two rhyming lines which I learned here.

From the mouth of a boy my age at the dance.

(A voice calls from inside)

Jael!

Indeed we shall come in the blink of an eye.

Come, let us depart from this place, for there is no one here. *(Exeunt)*

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364  Isa. 51:1  נֻקַּרְתֶּֽם  בּ֖וֹר  וְאֶל־מַקֶּ֥בֶת  חֻצַּבְתֶּ֔ם  אֶל־צ֣וּר  הַבִּ֙יטוּ֙ 'look to the rock from which you were hewn, and the quarry from which you were dug.'

365  This and the following three lines form an ABAB rhyme, mirroring the original except that the latter is composed of two rhyming couplets: ‘hate/late’, ‘me/enemy’ (1.5.137–40).

366  Deut. 32:20.

367  This and the next line form a rhyming couplet, mirroring Shakespeare's 'anon/gone' (1.5.143).
The first desire has fallen, and is soon to die on its bed. And its eye is watching for desire’s son to succeed it.

Who said to Ram, who was ill and sickly in his love

That he should arise and shake himself free, to embrace the bosom of a strange woman.

Indeed the love of Ram and Jael sprang up overnight.

For they were pulled by ropes of magic, in tumult and without rest.

He trembles and complains, how an enemy might be made his wife

And she gathers morsels of love from the sides of the mouth of the chasm.

He cannot approach the house of his enemy Abiel out of fear

So how then can he swear to his daughter that his love is pure and powerful?
And as for her, her soul like his
soul is filled with love and
terror alike
And it is beyond the maiden to
do anything.
But love has wings, and the
lovers fly upon them.\textsuperscript{376}
And \textit{two ends}\textsuperscript{377} will meet, if
they both have one wind.\textsuperscript{378}

\textit{(Exeunt)}

End of First Part.

\textsuperscript{376} This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘meet/sweet’ (2.0.13–14).
\textsuperscript{377} Exod. 28:25, 39:18.
\textsuperscript{378} This has a double sense, asروح also means ‘spirit’. 