First Hebrew Shakespeare Translations

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Second Part

scene 1

Open street before Abiel’s vineyard, surrounded by a wall

RAM

How can I return to my way when my soul, my only one, is there?

I am a house of clay without a soul or spirit

I seek my soul – (Ascends the wall and leaps into the vineyard)

(Benaiah and Meraioth)

BENAIAH

Where are you, Ram? Where are you, Ram, my brother?1

BENAIAH

He is a wise man, for he has gone in secret to his house

And lain down upon his bed.

Please call to him.

MERAIOTh

He is a wise man, for he has gone in secret to his house

And lain down upon his bed.

He has ascended the wall and jumped into the vineyard.2

Please call to him.

MERAIOTh

I shall also make him swear that he is listening to the voice of charmers3 –

Ram! Hasty to love! Fool! The man of the spirit is mad!4

Make the sound of your sighing heard to me; or one or two words From the noise of your songs5 with which your insides moan6 and it will be enough for me;

Call as was your way previously, ‘Oh, my dove, my undefined one!’7,8

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1 Cf. Shakespeare’s ‘cousin’ (2.1.3); see First Part, note 65.
2 Cf. Shakespeare’s ‘orchard’ (2.1.5). Salkinson’s substitution is most likely rooted in the fact that vineyards feature more prominently in the Hebrew Bible than orchards.
3 Ps. 58:6 (58:5 in English Bibles) ‘so that it does not listen to the voice of charmers’.
4 Hosea 9:7.
5 Ezek. 26:13.
6 Isa. 16:11 ‘therefore my insides moan for Moab like a harp’.
7 Song of Songs 5:2, 6:9.
8 These last two words rhyme in Hebrew, mirroring the English ‘love’ and ‘dove’ (2.1.10).
Or call on the name of Ashtoreth,\(^9\)
weary from adultery\(^10\)

And on the name of the heir to her house, a blind child and an archer

Who shot his flaming arrows\(^11\) into
the heart of King So-and-So\(^12\)

Until he fell ill in his love of a poor
and needy girl. –

But what has happened to him, that
he does not listen to me?

I have called but no one answers;
I have cried out but there
is no voice and no one pays
attention\(^13\)

The young hart\(^14\) is dead; but I shall
raise him up with sorcery

I adjure you by the name of
Shoshannah whom you love

By the flash of the light of her eyes,
by the splendour of her brow and
the grace of her lips\(^15,16\)

By the glory of her legs and her
thighs, and by the treasure of all
her chambers

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9 Cf. Shakespeare’s ‘Venus’ (2.1.11). Ashtoreth was one of the chief goddesses of the Canaanite pantheon
and is associated with love and fertility (Frymer 2007: 581); moreover, she has been linked to Aphrodite
in Ancient Near Eastern sources from the first millennium BCE (Ackerman 2009). In the Hebrew Bible the
Israelites are condemned on multiple occasions for worshipping Ashtoreth (e.g., Judg. 2:13–14, 10:6–7, 1
Sam. 7:3–4, 12:10). Salkinson was clearly aware of the links between Ashtoreth and the Greek and Roman
goddess of love, and thus selected her as a suitable domesticating equivalent.

10 Ezekiel 23:43.

11 Salkinson has omitted Shakespeare’s mention of ‘Abraham Cupid’ (2.1.13). The omission of ‘Cupid’ is
a typical example of his avoidance of Classical mythological figures, and the omission of the biblical
Abraham is likely due to the fact that including this reference on its own might have lacked relevance in the
context and caused confusion to readers.

12 Cf. Shakespeare’s ‘King Cophetua’ (2.1.14), referring to the legend of a king who falls in love with a beggar.
Salkinson most likely made this replacement because his Eastern European Jewish audience would not
have been familiar with Cophetua.

13 1 Kings 18:29 קָֽשֶׁב וְאֵ֥ין וְאֵין־עֹנֶ֖ה וְאֵֽין־ק֥וֹל ‘but there was no voice, and no one answered, and no one paid
attention’.

14 Song of Songs 2:9, 17; 8:14. Salkinson has chosen this as a translation of Shakespeare’s ‘The ape is dead’
(2.1.16), possibly because the word 같이 ‘ape, monkey’ is a rare feature of the Hebrew Bible, appearing only
twice (1 Kings 10:22 and 2 Chron. 9:21), whereas deer are mentioned more frequently. This substitution
changes the sense of the line, as the original ‘ape’ was meant in the sense of ‘fool’ (Weis 2012: 182, note
16), whereas Salkinson’s version lacks such a nuance.

15 Prov. 22:11 לך לי קרות יקרא ‘the grace of his lips’.

16 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘thigh/lie’ (2.1.19–20).
By all of these I adjure you to reveal yourself to us at once.

benaiah

With such words you will vex him and arouse his wrath.

meraioth

I shall not arouse his wrath with this. If I had adjured a ghost

To enter his beloved’s sphere and not move from there

Until with her magic she made it bow before her feet on the ground

Then would his wrath rise up; but he will be pleased with the whisper of my lips

For I have adjured him by the name of his beloved truly and sincerely.

To rise from the dead.

benaiah

Come, let us go, for he has hidden in the trees of the garden

And his eye waits for twilight, keeping company with gloom

His love has no eyes, and therefore over light he chooses darkness.

meraioth

If love has no eyes, how can it send its arrows to the target?

And he is sitting under the tree, and his only desire now

Is that his beautiful one should become a pomegranate, and he a palm branch?

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17 Judg. 9:16, 19.
18 Job 24:15
19 This and the following line form a rhyming couplet, mirroring the original except that the latter starts one line earlier and is split between Benvolio and Mercutio: ‘dark/ mark’ (2.1.32–3).
20 Cf. Shakespeare’s ‘medlar’ (2.1.34–5), a fruit similar to an apple. The pomegranate is mentioned on numerous occasions in the Hebrew Bible, including in a romantic context in Song of Songs 4:3 and 6:7 (‘like a piece of a pomegranate are your temples behind your locks’), which makes it an appropriate choice for inclusion in Ram’s speech.
21 This comparison lacks a direct basis in the original, which does not refer to Romeo at this point, but only to Rosaline: ‘And wish his mistress were that kind of fruit/ As maids call medlars when they laugh alone’ (2.1.35–6). Salkinson may have chosen to insert this reference to palm branch here because its shape evokes the bawdy connotations of the original lines more clearly than ‘pomegranate’ (see preceding note).
Or she a flower,\textsuperscript{22} and he the bud in the middle.\textsuperscript{23}

May it be for you Ram as you desire, and may the night be pleasant for you

As for me, I am going to my bed; I shall not lodge on the cold street.

Arise, Benaiah, let us go.

benaiah I am going with you;

For it is pointless to seek a man who seeks to sit in secrecy.

(Exeunt)

\textbf{scene 2}  
\textit{Abiel’s vineyard}

\textbf{ram}  
A man who has not known affliction laughs at a sore or a scar

(Jael looks down from the window)

But what is that light there that spills out of the window there?

The window is the face of the east, and Jael is the sun shining there

Arise, my light, my sun! And the moon will not shine its light

It is brokenhearted from its jealousy of your beauty, and its face grows pale\textsuperscript{24}

For in its heart it says that you are its maidservant yet more beautiful than it is.

Do not be a maidservant to such a jealous mistress as it.

For out of jealousy it is full of greenish sores

\textsuperscript{22} This is Salkinson’s equivalent of Shakespeare’s ‘open-arse’ (2.1.38), a slang equivalent of ‘medlar’ (Crystal and Crystal 2002: 305). The word ‘flower’ in Hebrew does not have the explicit connotations of ‘open-arse’, but taken together with ‘bud’ (see next note) this translation may be an attempt to suggest the lewd associations of the original.

\textsuperscript{23} This is Salkinson’s equivalent of Shakespeare’s ‘poperin pear’ (2.1.38). As in the case of ‘flower’ discussed in the preceding note, ‘bud’ does not constitute the same type of obvious ribald pun as ‘poperin pear’, but taken together ‘flower’ and ‘bud’ are likely to have been intended to evoke similar connotations to the original.

\textsuperscript{24} Isa. 29:22 ‘אֵלָה הָאִלָּה לֶבַנָּה אַלּוֹ בֹּא הַלָּיְלָה וַאֲנִי הַלָּיְלָה וַאֲנִי’ nor will his face now grow pale'.

Ram and Joel 377
But not so you, for you are entirely beautiful and pure –

This is my love! This is the one whom my soul loves.

If only she would say, ‘My beloved is mine and I am his’.

Her lips move as she speaks, but her voice cannot be heard.

She bats her eyelids; I shall respond to her;

Indeed her words are not for me, so how can I approach like one fierce of countenance?

This is nothing other than two twinkling stars

That, having some business, have asked her to stand in their place.

And to shine with her two eyes, until they return to their course.

How comely is this substitution! Her eyes shine light in the firmament

And the stars are fixed in her head; they are ashamed of the light of her face.

29  Song of Songs 1:9, 15, 2:2, 10, 13, 4:1, 7, 5:2, 6:4.
26  Song of Songs 1:7, 3:1, 2, 3.
27  Song of Songs 6:3; 1 Sam. 1:13; 2 Kings 18:27. Note that the Hebrew and English rhyming couplets do not correspond in terms of meaning; the actual Hebrew translation of the English rhyming couplet is several lines further on and does not rhyme.
28  Isaiah 3:16; 1 Kings 18:27. ‘indeed he has some business’.
29  This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘hand/hand’ (2.2.23–4). As in the case of the rhyme discussed in note 31, the Hebrew and English rhyming couplets do not correspond in terms of meaning; the actual Hebrew translation of the English rhyming couplet is several lines further on and does not rhyme. (Salkinson does not typically recognize words rhyming with themselves, such as ‘hand/hand’, as rhymes in his own text.)
30  This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘bright/night’ (2.2.21–2). Note that the Hebrew and English rhyming couplets do not correspond in terms of meaning; the actual Hebrew translation of the English rhyming couplet is several lines further on and does not rhyme.
31  Deut. 28:50; Dan. 8:23.
As a torch is ashamed of the daylight, and from her eyes in the heights of the heavens
Radiance and light flow until the birds of the heavens
Sing among the branches, for the night shines like the day.
And now she has leaned her cheek on the palm of her hand
If only I could become the skins of kid goats
And gloves upon her hand, and her cheek would lean upon me.

JAEL  Woe is me!

RAM She has begun to speak.
Continue, angel of God! Continue, speak
For you have been revealed to me tonight in all majesty and glory.
Like a winged messenger on high riding on a swift cloud
He flies and breaks through the heavens before the eyes of mortals
Who watch and look at him and are amazed at the sight of him
So you stand above me and I raise my eyes to you.

JAEL Oh, son of Abiram! Why are you called Ram?
Say to your father, 'I have never seen you’ and you will no longer be called Ram
And if not, swear to me with an oath of love

34 Ps. 104:12; יתנְון קַוֹל עַל־עַלְמָא־צִיוֹן עַל־עַלְמָא־צִיוֹן ‘upon them the birds of the heavens dwell; they sing among the branches’.
35 Ps. 139:12.
36 Gen. 27:16.
37 Mic. 7:1; Job 10:15.
38 Isa. 19:1.
39 Ps. 79:11, 102:21 (102:20 in English Bibles).
40 Job 8:18 (in the context of disowning).
And I shall not be the daughter of Abiel; there will be no mention of him in my name.  

**JAEL** Only your name stands as an adversary against me on the way.

If you were not called an Abiramite, I would honour you as you are honoured.

What is the name Abiram? It is not hand nor foot, nor arm nor face, nor any other part from among the parts of man; choose a new name for yourself.

For what is a name? If you change the name of the rose, it will not change its appearance and its scent will be as pleasant as formerly.

And so Ram's sense will remain in him, if he is no longer called Ram.

And he will not exchange his worth when he exchanges his name.

Erase your name, Ram, and instead of this name which is not your flesh and blood, I shall be your flesh and blood.

**RAM** (To himself) El selv.  

**JAEL** I shall be your flesh and blood.

You are mine and I am yours, and I make your covenant with a new name.

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41 Cf. Shakespeare’s ‘And I'll no longer be a Capulet’ (2.2.36). Salkinson’s replacement is appropriate for his translation given that the Hebrew version of Capulet, Abiel, means ‘Jael’s father’.

42 Num 22:22 ‘and the angel of the Lord stood on the way as an adversary against him’.

43 2 Sam. 5:11; 1 Chron. 11:1.

44 2 Sam. 5:11; 1 Chron. 11:1.

45 Cf. Shakespeare’s ‘Call me but love and I’ll be new baptized’ (2.2.50). The covenant can be regarded as a fitting Jewish dynamic equivalent of Christian baptism because it is the model used to describe the relationship between God and Israel. This covenantal model is mentioned on numerous occasions throughout biblical, rabbinic, and later Hebrew literature (Weinfeld 2007).
And the name Ram will not be mentioned, will not be heard from my mouth.

Jael But who and what are you, that you have come in the middle of the night? To set a snare for me and enter into my confidence?

Ram I am a nameless son

For my name is scorned in my eyes just as it is despised in your eyes.

If it were written in ink, I would erase it from the book.

Jael My ear has not yet heard a hundred words from your mouth

But I know the voice; why, you are Ram son of Abiram!

Ram Who is Ram and who is Abiram? Why, you hate them both.

Jael But tell me how you have come and why you have come here?

Indeed, the wall is high; who can ascend it

And death lies in wait for you in the vineyard; if the members of my household find you they will kill you.

Ram Wings of love have carried me, and have brought me up over the wall

For wall and fence cannot stop love.

Love has great power and can do anything

And therefore all of my enemies are not a terror to me.

Jael If they see you, you will be killed at once.

Ram I fear one of your eyes, but not twenty swords of my enemies

46 Prov. 7:9.
47 Salkinson has omitted Shakespeare’s ‘dear saint’ (2.2.55) from this line.
48 Salkinson has not reproduced the rhyme ‘me/thee’ between this and the next line in the source text (2.2.69–70).
Set your eye favourably upon me, and their hatred will be in my eyes like straw to a stone.

JAEL Nevertheless I fear for your life, lest they see you here.

RAM The night is a hiding place for me; in its wings it hides me from their eyes

If only you love me, I shall not fear them finding me

It would be better for me to fall victim to the edge of the sword of their hatred

Than to live many long days without the beloved of my soul. 49

JAEL Who showed you this place that you have found?

RAM The love of my heart guided me to spy out and search for your dwelling place

It gave me counsel, and I paid heed and found it.

For if you lived in distant lands by the last sea

I would go to sea in a ship, even though I am no sailor or captain

And I would risk my life 50 to find so great a treasure as you.

JAEL Why, I know that the night is like a veil upon my face

For were it not so, my cheeks would redden from shame

Because of everything that I have declared to you from my mouth here tonight.

If only I had spoken to you one way with the mouth and one way with the heart; 51

49 Jer. 12:7.
50 Judg. 9:17 ‘and he risked his life’.
51 This appears in various locations in medieval Hebrew literature; for example, Rashi to Gen. 37:4.
If only I could now deny everything which I have declared to you here –

But what does a maiden like me have to do with the way of all the earth?!

Do you really love me? I know that you will say 'yes'

And I shall believe your words; therefore, do not swear to me

Lest you give me false hope, for I have heard people say

The heavenly host laughs at the breach of love’s covenant.

Please, dear Ram, if your love is sincere

Tell me so with faithful, pure speech.

And if you say in your heart that I have been captured too easily,

I shall also do this: I shall put on an angry countenance

I shall choose the way of stubbornness and go contrarily against you

Then you will fall to my feet and beseech me with your love.

Indeed it is true, son of Abiram, that I love you very much

And therefore you may rebuke, saying that I am light.

52 Gen. 19:31; Josh. 23:14; 1 Kings 2:2.
53 This replaces Shakespeare’s ‘Jove’ (2.2.93). Salkinson has preserved the sense of the original in that Jove or Jupiter, the Greco-Roman sky god, can be equated with the ‘heavenly host’, a term for God’s army of angels mentioned in Isa. 24:21 and on numerous occasions in rabbinic, medieval, and early modern Hebrew literature.
54 Zeph. 3:9.
55 Prov. 25:23.
56 Lev. 26:27 ‘and you go contrarily against Me’.
57 This corresponds to Shakespeare’s ‘light’ (2.2.99), used in the sense of ‘wanton’ (Weis 2012: 193, note 99). While the Hebrew adjective is not typically used in this particular sense, it can convey a variety of closely related negative meanings including ‘trifling’, ‘insubstantial’, etc.
But know, my friend, that you will find my heart more faithful before you than the heart of all the women who know how to act like a stranger in the sight of the eye.

But I admit that you would have found me acting like a stranger as well had you not first heard my words from the bottom of my heart before it became known to me that you were listening in secret.

But since you came into my confidence in the middle of the night and the darkness, please do not say that my love is hasty and light.

Indeed I swear my lady, on the moon going in brightness there from the brightness of whose presence the tops of the trees appear white as silver –

Please do not swear on the moon, on the moon which shifts and which changes its face from time to time in its cycle lest your love also change its face as it does.

So what shall I swear on?

Do not swear on anything indeed if you desire, swear to me on yourself which I honour like God, and I shall trust in your words.

On my life, which is bound to your life –

58 Prov. 7:9.
59 See note 57.
60 Job 31:26; ‘and the moon going in brightness’.
61 2 Sam. 22:13; Ps. 18:13 (18:12 in English Bibles).
62 Cf. Shakespeare’s ‘the god of my idolatry’ (2.2.114). Salkinson may have simplified the text in this way because the notion of Jael honouring Ram like God would have sufficed to convey the image of idolatry to his readers without the need for further detail.
JAEL. Desist, do not bring forth an oath from your mouth – Although I rejoice over you, I do not rejoice over our covenant Which we have made tonight, for it was made in haste Without steady counsel, and it is as hasty as lightning Which flashes for a moment and is gone before the one who has seen it can say 'My eyes have seen light' – go in peace, my friend, And I shall watch and hope\(^\text{64}\) that you will return at this time next year\(^\text{65}\) And the blossom of our love in the clear heat\(^\text{68}\) becomes a ripening fruit.\(^\text{66}\)

Go, restore your soul with sleep after the toil which you have done\(^\text{67}\)

Just as you have restored my soul and reserved some of your spirit for me.

RAM. Would you leave me now, for naught, without recompense?

JAEL. What power do I have to recompense you tonight?

RAM. The faithful oath of your covenant in exchange for my oath.

JAEL. I raised my hand in an oath before you asked it of me

But I wish it had not come out of my mouth until now.

RAM. Do you regret that it came out of your mouth? Please tell me why.

\(^{63}\) Mic. 7:7 'and I shall watch for the Lord; I shall wait for the God of my salvation.'

\(^{64}\) Gen. 18:10 'I shall indeed return to you at this time next year'.

\(^{65}\) Isa. 18:4 'in the clear heat'.

\(^{66}\) Isa. 18:5

\(^{67}\) This and the next line form a rhyming couplet, mirroring Shakespeare's 'rest/breast' (2.2.123–4).
JAEL. Because I desire to make the oath again with a willing spirit.  

For with everything that I have brought forth there still remains much in me.

My willingness is broader than the sea, and my love is deeper than the watery abyss.

And the more I continue to bring it forth, the more it multiplies and spreads within me.

(The nurse calls from within)

I hear a voice from within; go in peace, my beloved – I am coming, Nurse – be sincere, son of Abiram!

But stay a little while yet, for I shall come here again.

(She exits from the window)

RAM. Oh, twilight that I have longed for, night of vigil! I fear greatly

That it is a dream which I see in this vision of the night

The vision is too agreeable and pleasant to be so while waking.

(Jael re-enters)

JAEL. There is yet one word to tell you; afterwards go in peace.

If your love is pure and you desire to wed me,

Set the place and the day for our wedding.

Ps. 51:14 (51:12 in English Bibles).

This rhymes with the last word two lines beneath (which itself forms a rhyming couplet with the line following it; see note 72). This may be an attempt to replicate in some measure Shakespeare’s rhyming couplet ‘sea/thee’ (2.2.133–4), which corresponds in meaning to the two Hebrew lines following this one.

Job 11:9

מִנִּי־יָֽם וּרְחָבָ֗ה ‘and broader than the sea’.

Exod. 1:12

יִפְרֹ֑ץ וְכֵ֣ן יִרְבֶּ֖ה כֵ֥ן ‘the more it multiplied and spread’.

This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘adieu/true’ (2.2.136–7).

Isa. 21:42.

Exod. 12:42.
And inform me of all this tomorrow by the hand of one of the youths

Whom I shall send to you; and I shall be yours, and all that is mine

You will be the chief at my head, and where you go, I shall go.\(^{75}\)

**THE NURSE**  
(From within)

**JAEL**

Jael, my lady!

I’ll come at once – but if there is another spirit with you\(^{76}\)  
Please listen to me –

**THE NURSE**  
(From within)

My lady!

Wait for me a moment and I’ll come –

Let me be,\(^{77}\) and leave me in the bitterness of my soul\(^{78}\)

And tomorrow I shall send the youth to you.

**RAM**

Indeed I swear\(^{79}\) –

**JAEL**

Go, and may your sleep be sweet,\(^{80}\) a thousand times in accordance with my blessing.

(Exits from the window)

**RAM**

Without the light of your face, how can my sleep be pleasant?

A boy goes to his school in sadness; afterwards he goes out to freedom\(^{81}\)

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\(^{75}\)** Ruth 1:16  
‘where you go, I shall go’.

\(^{76}\)** Num. 14:24  
‘there was another spirit with him’ (i.e., another attitude).

\(^{77}\)** Job 7:16  
‘let me be’.

\(^{78}\)** Job 7:11, 10:1.

\(^{79}\)** This rhymes with the following two lines. In this respect it mirrors the original ‘night/light’ (2.2.154–5), except that in Salkinson’s version the rhyme starts a line earlier and extends over three lines rather than two.

\(^{80}\)** Prov. 3:24.

\(^{81}\)** This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘books/looks’ (2.2.156–7).
And a man meets his beloved in joy but parts in *sorrow and sighing.*

*(He goes slowly on his way)*

*(Jael re-enters)*

**JAEL**

Listen, Ram; come back! If only I had the voice of a falcon

To whistle and to bring back this pleasant hawk.

But a trapped maiden like myself has no way to make her voice heard

Except as a *ghost from the earth*! For if it were not so

I would raise my voice with force and call out the name of Ram my chosen one

Until the valley opposite split apart

**RAM**

The voice is the voice of the *beloved of my soul,* she is calling my name

How agreeable and pleasant is the voice of love at night.

Like the sound of skilful playing to a listening ear.

**JAEL**

Ram!

**RAM**

Here I am, *graceful doe.*

**JAEL**

At what time tomorrow shall I send the youth to you?

**RAM**

In the morning.

**JAEL**

And the time until the morning will be as prolonged for me as twenty years

Admittedly I have forgotten why I called you to come back.

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82 Isa. 35:10, 51:11.

83 This bird is mentioned three times in the Hebrew Bible (Lev. 11:14; Deut. 14:13; Job 28:7). It is translated as ‘kite’ in some English Bible versions (e.g., the King James Bible). Salkinson’s ‘falcon’ replaces Shakespeare’s ‘falconer’ (2.2.158), and as such lends a very different sense to the line, evoking the image of one bird summoning another.

84 Isa. 29:4.

85 Cf. Shakespeare’s ‘the cave where Echo lies’ (2.2.161). This is in keeping with Salkinson’s strategy of removing references to Classical mythological figures.

86 Jer. 12:7.

87 Prov. 5:19. Cf. Shakespeare’s ‘my nyas’ (2.2.167), i.e., fledgling hawk. As in many other cases, Salkinson has not retained Shakespeare’s hawking imagery, which would lack relevance for his audience. See also First Part, note 171.
I shall stand here until the matter comes to your mind.

And I shall continue to forget, so that you might continue to stand
And only this I remember, that I long for your closeness.

And I shall continue to stand so that you might continue to forget
And I shall also forget everything, except for this place.

I am willing for you to go, because the morning is near
But do not distance yourself further than a bird
Which is grasped by a scarlet cord in the hand of its mistress
The bird walks a little bit, like a prisoner with his leg in a chain
And it returns from time to time because it is pulled by the rope
Since its lady, out of the jealousy of her love, will not set it free.

If only I were the bird.

My desire is like your desire, chosen one of my soul;
Though I worry that I might kill you with my excessive fondness.
Now descend, Ram, turn around, go in peace.
To bless you and send you away in peace is a joy, but it ends with a sigh
Therefore I shall detain you and bless you until the sun shines.

May peace reside in your heart and slumber on your eyelids, beloved!

Josh. 2:21 'and she tied the scarlet cord in the window'.
This and the next line form a rhyming couplet. There is no precedent for this in the source text 'gyves/again' (2.2.179–80).
This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘sorrow/morrow’ (2.2.184–5).
2 Kings 3:22.
Prov. 6:4 ‘nor slumber to your eyelids’.
This and the next line form a rhyming couplet, mirroring Shakespeare’s original ‘breast/rest’ (2.2.186–7).
If only I were peace and slumber and dwelled in pleasantness there –

Now I shall go to the chamber of the priest, who teaches about the secret of redemption,

To tell him the matters of the covenant and to ask his advice and counsel.

(Exits)

SCENE 3 Chamber of Rezin

Rezin

The dawn has opened its eyelids; it is peering through the lattice. It scatters the eastern clouds, turns its eye to the dark places. The night moves like a drunkard and does not stand still in the dark. For it retreats from the wheels of the sun's chariot. Indeed before light dawns, ere it sends out its heat To make the day rejoice, to dry out all moisture until it is gone.

In the Arden edition, based on the Second Quarto (and also corresponding to the First Folio), Romeo speaks four lines here (2.2.188–91) that Salkinson instead assigns to the opening of Rezin's speech at the beginning of the following scene; see note 99.

This corresponds to Shakespeare's ‘my ghostly sire’ (2.2.192). See First Part, note 268 for further discussion of the Hebrew term קֹהֵן ‘priest’.

This and the next line form a rhyming couplet, mirroring Shakespeare's ‘cell/tell’ (2.2.192–3). Salkinson most likely inserted the phrase ‘who teaches the secret of redemption’, which is not based on the original, for purposes of the rhyme.

The name of an eighth-century BCE king of the biblical kingdom of Aram who attacked Judah (2 Kings 15:37). There is no obvious correspondence in sound or meaning between this name and Shakespeare’s Laurence. It is possible that Salkinson chose the name Rezin as a veiled reference to the character’s status as a Catholic friar, because in Jewish sources Aram was sometimes associated with Rome and Christianity (Jastrow 1903: 123), but this is uncertain. This would fit in with Salkinson’s description of Rezin as a ‘Christian priest’ in the list of characters at the beginning of the play.

Song of Songs 2:9 מִן־הַֽחֲרַכִּים מֵצִ֖יץ ‘he is peering through the lattice’.

In the Arden edition, which is based on the Second Quarto and also corresponds to the First Folio, this and the following three lines are spoken by Romeo at the end of the previous scene (2.2.188–91). The fact that Salkinson places them here suggests that he was working from an English edition based on the Second, Third, or Fourth Folio, in which these lines are spoken by Friar Laurence.

This and the next three lines form a pair of rhyming couplets, mirroring Shakespeare’s ‘night/light’, ‘reels/wheels’ (2.2.188–91).

This is Salkinson’s culturally neutral equivalent of Shakespeare's ‘Titan’s wheels’ (2.2.191).

This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘eye/dry’ (2.3.1–2).
I shall gather lights in my basket, evil and bitter herbs. And blossoms that give off a scent of precious perfumes.

The earth is the mother of nature, and nature is buried in the earth. She is the womb of everything that is born, and also a burial site Her womb is always great, and her children are most diverse They all satiate themselves with her bread, and drink their fill from the milk of her breasts Many of them are honourable, each with its own worth They differ from each other, each according to its kind, none created in vain Who can match the worth of herbs; how exalted is their work! Or the strength of stones by the thousands, and the plants of the field by the myriads!

Even the lowest of the low which the earth abhors The root of the matter is found in it to benefit the mother who bore him And everything created on the earth which is considered a precious gift

103 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘ours/flowers’ (2.3.3–4).
104 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘tomb/womb’ (2.3.5–6).
105 Jer. 20:17.
106 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘kind/find’ (2.3.7–8).
107 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘excellent/different’ (2.3.9–10).
108 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘lies/qualities’ (2.3.11–12).
109 Job 6:12.
110 Ezek. 16:7 נִמְצָא־בִֽי דָ֝֝בָ֗アルバְּשָׂדֶ֙ה כְּצֶ֤מַח רְבָבָ֗ה ‘I have caused you to multiply [lit. grow by the myriads] like the plants of the field’.
111 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘live/give’ (2.3.13–14).
112 Job 19:28אשר אֱלֹהֵים יִנְצֵר בַּלְּדוּת לֵאִם ‘as the root of the matter is found in me’.
113 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘use/abuse’ (2.3.15–16).
Turns into a stone of stumbling when it corrupts its straight path.

Even justice not in its time is regarded as wickedness.

And an evildoer who does noble things is elevated as one whose transgression is forgiven.

Consider this tender blossom still in its greenness

In it is concealed the elixir of death and the elixir of life is also in its heart

If a man smells it, its good scent gladdens him

But if he tastes its drink, it is poison and kills him.

So is the good and evil inclination; two warriors, hawks

Fight in man’s heart as in the heart of herbs and blossoms

And if the evil lifts up its head and the good sinks down below

Then the man’s end is near and the plant dies, into the grave.

Greetings to you, father!
Welcome!

Who enquires after my wellbeing at dawn, with sweetness and great pleasantness?

Have you, my son, left your bed while it is still night?

It is nothing other than agitated sorrow in your heart.

An old heart full of worry seeks a resting place but there is none.

Where worry dwells, there sleep flees from the eye.

But one possessed of the power and soul of youth does not know distress.

He lies down in safety and his sleep is sweet for him.

But you, because you have risen early, and have come to me in the darkness.

By this I know that you have been afflicted and woe is hurling you violently.

And if it is not so, Ram, I shall tell you where you were.

For you have wandered the whole night and have not been to your bed.

My rest was pleasant for me, although I have not seen sleep.

May God forgive iniquity – were you with Shoshannah?

125 This replaces Shakespeare’s ‘Benedicite’. Salkinson’s substitution of the Hebrew greeting for the original Latin is in keeping with his strategy of replacing Latin and French elements with Hebrew ones, thereby homogenizing the linguistic variation present in the source text.

126 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘head/bed’ (2.3.29–30).

127 Ps. 39:3 ‘and my sorrow was agitated’.

128 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘eye/lie’ (2.3.31–2).

129 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘brain/reign’ (2.3.33–4).

130 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘assure/distemperature’ (2.3.35–6).

131 Isa. 22:17.

132 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘right/today’ (2.3.37–8).

133 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘mine/Rosaline’ (2.3.39–40).
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I was not with Shoshannah, not so, my father,\(^{134}\)

I have forgotten like a dead man from my mind\(^{135}\) that name which recalls woe.

The matter is good, my son, but where were you, tell me.\(^{136}\)

I shall tell you, before you ask me again;

At a time of feasting and gladness\(^{137}\)

I met my enemy\(^{138}\)

He drew his bow and broke through the covering of my heart\(^{139}\)

And I shot my arrow and wounded him

But you, faithful physician, will save us both

The path of revenge is distant from me; look, please look, my father;\(^{140}\)

I seek medicine for the affliction of an enemy as for the affliction of my own heart.

Speak, my son, with pure speech;\(^{141}\) let the parables and riddles be\(^{142}\)

If one confesses and repents\(^{143}\) in riddles, the pardon will also be like a riddle.

Therefore know with certainty that my soul desires\(^{144}\)

The only daughter of Abiel with a great and pure love

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\(^{134}\) This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘no/woe’ (2.3.41–2).

\(^{135}\) Ps. 31:13 (31:12 in English Bibles) ‘I have been forgotten from the mind like a dead man’.

\(^{136}\) This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘then/again’ (2.3.43–4).

\(^{137}\) Esther 9:17, 18, 22.

\(^{138}\) This and the following three lines form an ABAB rhyming pattern, echoing the English except that the latter consists of two rhyming couplets: ‘enemy/me’, ‘remedies/lies’ (2.3.45–8).

\(^{139}\) Hosea 13:8 ‘and I shall tear open the covering of their heart’.

\(^{140}\) This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘lo/foe’ (2.3.49–50).

\(^{141}\) Zeph. 3:9.

\(^{142}\) This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘drift/shrift’ (2.3.51–2).

\(^{143}\) Prov. 28:13.

\(^{144}\) This and the following three lines form an ABAB rhyming pattern, echoing the English except that the latter consists of two rhyming couplets: ‘set/Capulet’, ‘mine/combine’ (2.3.53–6).
And she is also bound to me; she is my beloved.

Nothing is lacking, except the bond according to the Law.\(^{145}\)

But when, where, and how I saw her, fell in love with her, and betrothed her.\(^{146}\)

I shall inform you at a different time, or you will hear it from her mouth.

Just please consent, instructor of justice and faith!\(^{147}\)

To bring us on this day into the tradition of the wedding covenant.

Rezin

Oh! My heart pricks me\(^{148}\) at this hasty change\(^{149}\)

How you have abandoned your beloved Shoshannah like a withering rose.

Young people go mad in their love as if overcome with wine\(^{150},^{151}\)

But love does not lodge in their hearts, only rests upon the eye.

How many tears\(^{152}\) have you poured like rain on a garden\(^{153}\)

Arousing mercy and compassion\(^{154}\) to turn Shoshannah’s heart.

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\(^{145}\) Alternatively, ‘according to the Torah’. Cf. Shakespeare’s ‘holy marriage’ (2.3.57). The word \(\text{תּוֹרָה}\) typically means ‘law’ or ‘instruction’ when appearing in the Hebrew Bible, but in postbiblical Hebrew it generally denotes the Torah (which in its narrow sense refers to the Pentateuch and in its broader sense the whole of Jewish law and tradition). Salkinson’s readers would have been aware of both the biblical and postbiblical meanings of the word, but the postbiblical sense would have been salient, as the phrase ‘according to the Torah’ is commonly used in Jewish texts and speech.

\(^{146}\) This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘how/vow’ (2.3.57–8).

\(^{147}\) This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘pray/today’ (2.3.59–60).

\(^{148}\) This neutral expression replaces Shakespeare’s ‘Holy Saint Francis’ (2.3.61).

\(^{149}\) This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘here/dear’ (2.3.61–2).

\(^{150}\) Isa. 28:1.

\(^{151}\) This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘lies/eyes’ (2.3.63–4).

\(^{152}\) Salkinson has omitted the Catholic exclamation ‘Jesu Maria’ that appears directly before this mention of tears in the original.

\(^{153}\) This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘brine/Rosaline’ (2.3.65–6).

\(^{154}\) Zech. 7:9; Ps. 103:4.

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Ram and Joel
What is the profit in the drops of water\textsuperscript{155} that you have spilled from the spring of your eyes\textsuperscript{156}?

To grow a plant of love from which you have not tasted

Your sighs have not yet dried up; they have risen like steam into the eye of the sun\textsuperscript{157}

My ears still tingle at the sound of your wailing; you wailed last night

Where, then, has the sorrow fled? How has the weeping been forgotten?\textsuperscript{158}

You are still stained with tears; they have not yet been wiped from your cheek.

If you are Ram, and from your mouth has come forth mourning and woe\textsuperscript{159, 160}

You have no woman on earth except for Soshannah alone

But now, are you changed? – Tell me, lad, truthfully!\textsuperscript{161}

Who can mock fallen women if there is no strength in men.

\textbf{RAM} When I loved Shoshannah, you chastised me relentlessly.\textsuperscript{162}

\textbf{REZIN} Not because you loved, but rather because you were like a madman.

\textbf{RAM} Why, you commanded me to bury my love in the river of forgetfulness.\textsuperscript{163, 164}

\begin{itemize}
  \item \textsuperscript{155} Job 36:27.
  \item \textsuperscript{156} This and the next line form a rhyming couplet, mirroring Shakespeare's 'waste/taste' (2.3.67–8).
  \item \textsuperscript{157} This and the next line form a rhyming couplet, mirroring Shakespeare's 'clears/ears' (2.3.69–70).
  \item \textsuperscript{158} This and the next line form a rhyming couplet, mirroring Shakespeare's 'sit/yet' (2.3.71–2).
  \item \textsuperscript{159} Ezek. 2:10.
  \item \textsuperscript{160} This and the next line form a rhyming couplet, mirroring Shakespeare's 'thine/Rosaline' (2.3.73–4).
  \item \textsuperscript{161} This and the next line form a rhyming couplet, mirroring Shakespeare's 'then/men' (2.3.75–6).
  \item \textsuperscript{162} This and the next line form a rhyming couplet, mirroring Shakespeare's 'Rosaline/mine' (2.3.77–8).
  \item \textsuperscript{163} Ps. 88:13 (88:12 in English Bibles) נְשִׁיָּֽה 'in the land of forgetfulness' (a euphemism for the world of the dead; cf. Eccles. 9:5).
  \item \textsuperscript{164} This and the next line form a rhyming couplet, mirroring Shakespeare's 'love/have' (2.3.79–80).
\end{itemize}
Not to bury one and raise another up from the grave.

Leave off chastisement this time and **spare the rod** of punishment.

This damsel that I desire, she is not like the damsel I left

She shows compassion and is shown compassion, and loves as she is loved

Not so was the other one.

She knew that your love was like the voice of joy and prayer.

**Like a learned tongue** in the mouth of a child without understanding the interpretation of the word

But come with me, son trifling as chaff in a storm.

On account of one matter I shall be a help to you in distress

Perhaps as a result of your wedding quarrel and strife will cease.

And your fathers' enmity will retreat because of the children's love.

I am in a great rush, and in my haste I am babbling.

One who is cunning makes his way, but one who rushes sins with his legs.

*(Exeunt)*

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166 **Prov. 13:24** *בְּנֻוֹ שׂוֹנֵא שׁבֵּט חֲשֹׁך ‘he who spares the rod hates his child’.*

166 This and the following three lines form an ABAB rhyming pattern, mirroring the English except that the latter is composed of a rhyming couplet: ‘now/allow’ (2.3.81–2). Salkinson’s speech has four lines, whereas Shakespeare’s has three.

167 **This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘well/spell’ (2.3.83–4).**

168 **Isa. 50:4.**

167 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘me/be’ (2.3.85–6).

168 **This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘prove/love’ (2.3.87–8).**

167 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘haste/fast’ (2.3.89–90).
SCENE 4  Street (Benaiah and Meraioth)

MERAIOTH 172 Where is Ram hiding? Did he stay in his house tonight?

BENAIAH He did not stay in his father’s house, so I heard from the mouth of his men.

MERAIOTH That maiden Shoshannah, stiff-necked and white of face

Indeed tortures his soul to the point of driving him mad.

BENAIAH Tubal, who is kin to old Abiel, sent a letter to his father’s house.

MERAIOTH It is a letter of summons, to face him in battle.

BENAIAH And Ram will answer the summons.

MERAIOTH Any man who knows how to write can write a response.

BENAIAH He will answer the summons and will come to face him.

MERAIOTH I am distressed for the wretch, for he has surely been torn to pieces.

A pure maiden has pierced him through with the flaming arrows of her black eyes

An arrow of love songs has entered his flesh through his ear

And his heart has been split by arrows from the hand of the blind archer

So how can he involve himself in fighting against Tubal?  

---

172  This speech is prose in the original (2.4.1–2).
173  Cf. Shakespeare’s ‘Where the devil’; Salkinson has transformed this into a neutral interrogative.
175  This speech is prose in the original (2.4.11–12).
176  This speech is prose in the original (2.4.13–17).
178  Ezek. 33:32.
Benaiah
But who is Tubal, and what is his power?

Meraioth
He is more powerful than the commander of the grasshopper army.

And he is greatly praised among damsels playing timbrels.

For he wages war like one who strums upon the harp.

Who keeps the time of playing note by note by the book.

He raises and lowers his voice and rests once or twice according to the rules.

And the third time he plunges his sword into the heart of his enemy.

Who has approached him and remained unharmed? Even a bud and blossom.

Cannot withstand him, and wherever he turns, he inflicts punishment.

He is a goring man, a goring man from his youth.

Noble and a son of great men, one who knows the speech of date palms and demons.

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179 This speech is prose in the original (2.4.19–26).
180 Cf. Shakespeare’s ‘Prince of Cats’ (2.4.19). Grasshoppers are mentioned twice in the Hebrew Bible, in Num. 13:33 and Isa. 40:22. In both cases they are depicted as small and insignificant, which may have inspired Salkinson to select them in the present context.
181 Ps. 68:26 (68:25 in English Bibles).
182 Amos 6:5 ‘those who strum upon the harp’.
183 Exod. 25:33, 37:19.
184 1 Sam. 14:47.
185 This term appears in Exod. 21:29 and 21:36, and refers to an ox that habitually gores.
186 Babylonian Talmud Bava Batra 134a, Sukkah 28a ‘the speech of demons and the speech of date palms’.
And all the words of the Frenchmen that they call out on the day of battle are not concealed from him.

Behold, Ram is coming, Ram is coming, behold.

Ram's face is sad, he is low and not elevated.

Why is he so meagre? Meagre of flesh like a thin fish.

And the expression of his face testifies against him that he is now composing poems like the poems of the poet Petrarch to his beloved Laura.

But what is Laura worth compared to Ram's gorgeous beloved?

Why, she stands before her like one of the royal perfumers.

Did the wanderer beautifies herself in vain, and Cleopatra's charm is a lie.

---

187 Cf. Shakespeare's 'passado' and 'punto reverso' (2.4.26); note that the terms in the original derive from Italian, not French.
188 Ps. 140:8 (140:7 in English Bibles).
189 Salkinson has omitted the next nine lines (2.4.28–35) consisting primarily of a prose speech by Mercutio which is replete with wordplays. This omission is an example of the translational difficulties posed by Mercutio's speeches which Salkinson lamented in his introduction to Ram and Jael.
190 All lines from here until the nurse and Peter's arrival are prose in the original (2.4.36–109).
191 Cf. Shakespeare's 'Without his roe, like a dried herring' (2.4.37). Salkinson has found a Hebrew equivalent for Shakespeare's use of 'roe' as a pun on 'Romeo' (mentioned in the preceding line): in Hebrew רָם, as well as a personal name, is a participial form meaning 'elevated'.
192 Isa. 3:9 'the expression of their faces testifies against them'.
193 This is one of the only cases where Salkinson has retained the non-Jewish cultural reference present in the original text, perhaps because the allusion is to a prominent member of the European literary canon venerated by Maskilic authors.
194 1 Sam. 8:13; this word denotes girls employed to mix perfume in the royal household (Koehler and Baumgartner 2001, 2: 1290); Salkinson uses it as a replacement for Shakespeare's 'kitchen wench' (2.4.40).
195 This corresponds to Shakespeare's 'Dido' (2.4.41), the Queen of Carthage. This name is not a feature of Jewish literature; Salkinson has changed the final vowel from -o to -a, which is the standard Hebrew feminine marker, but has not otherwise domesticated it. The reason for this is unclear, but it is possible that he chose to retain it because it refers to a historical figure rather than a mythological one.
196 Cleopatra is mentioned in the Babylonian Talmud (Sanhedrin 90b), in which she has a short conversation with the sage Rabbi Meir.
And who are Helena, daughters of whoredom and lewd women!

And Thisbe, one eye painted, of what account is she?

(To Ram upon his entrance)

Greetings to you, Frenchman!
Greetings to your red trousers!

I am happy to see your faces, my brothers and companions both.

I have donned the red trousers not in order for you to look at me

But in order to attract the eyes of this woman who is coming towards us

Who has ornaments on and is dressed in crimson and purple

---

197 Cf. Shakespeare’s ‘Helen’ (2.4.42). While the reference in the English source text is to Helen of Troy, Salkinson’s Helena is the Queen of Adiabene, who converted to Judaism in c. 30 CE. Queen Helena is mentioned in the Mishnah (Yoma 3:10 and Nazir 3:6). See Schalit and Gibson (2007) for further details.

198 Cf. Shakespeare’s ‘Hero’ (2.4.42), from the Greek myth of Hero and Leander. As in the case of Dida, this name does not appear in Jewish literature; again, Salkinson has changed the final vowel from -o to -a, which is the standard Hebrew feminine marker, but has not otherwise domesticated it. While Hero is not a historical figure, Salkinson may have decided not to Judaize it because it appears as part of a list of names of historical and literary personages. The fact that Hero was a mortal rather than a god may have made him feel more comfortable forgoing domestication.

199 Ezek. 23:44.

200 Cf. Shakespeare’s ‘Thisbe’ (2.4.42), the tragic heroine of the story of Pyramus and Thisbe from Ovid’s Metamorphoses. As in the case of Dida and Hera, this name does not appear in Jewish literature; again, Salkinson may have chosen to retain it because he thought that it was more appropriate than a domesticated equivalent within the context of this list of historical and literary personages. As in the case of Hera, the fact that Thisbe was a mortal rather than a god may have made domestication less pressing concern.

201 Jer. 4:30: תַּבִּיתוּ לוֹ אִשֹּׁת אִם מִכְנְסַי, ‘that you enlarge your eyes with paint in vain’.

202 Isa. 2:22: עֶדְיָהּ לִקְרָאתֵנוּ! ‘for of what account is he?’

203 Cf. Shakespeare’s ‘Signor Romeo, bonjour’ (2.4.43–4). Salkinson has replaced the French greeting with a Hebrew one, in keeping with his general strategy of homogenizing linguistic variation within the source text.

204 Cf. Shakespeare’s ‘French slop’ (2.4.44–5), i.e., French trousers. Salkinson’s motivation for replacing ‘French’ with ‘red’ may be rooted in a desire to insert a comedic component into his translation in order to compensate for his subsequent omission of a large section of source text (see next note).

205 Salkinson has omitted the next 52 lines of the source text, beginning with the last sentence of 2.4.45 and ending with 2.4.96, which consist primarily of a bantering exchange between Romeo and Mercutio. The omission is most likely due to the fact that, as in the case discussed in note 189, the English lines include numerous puns that Salkinson found difficult to translate.

206 This speech has little basis in the original, which consists solely of ‘Here’s goodly gear!/ A sail, a sail’ (2.4.97–8). The motivation for Salkinson’s expansion, including a reference to the red trousers and a comically exaggerated description of the nurse’s larger-than-life appearance, may be rooted in a desire to make up for omitting the source text’s witty repartee between Romeo and Mercutio (see notes 204 and 205) by injecting an element of comedy into the translation.

207 Exod. 33:4: אִשָּׁ֖ה יְרֵא שָׁלוֹם יִשְׂרָאֵל, ‘and no one put on his ornaments’.

Ram and Joel 401
Who looks down like a merchant’s ship\textsuperscript{208} and is as awesome as an army with banners.\textsuperscript{209}

\textbf{MERAIOITH} Make way for the ship! A ship with an oar behind it. \textit{(The nurse with her attendant Peter\textsuperscript{210})}

\textbf{THE NURSE} Peter!\textsuperscript{211}

\textbf{PETER} Here I am.\textsuperscript{211}

\textbf{THE NURSE} Give me the fan.

\textbf{MERAIOITH} Give her the fan, dear Peter so that it may be an eye-covering\textsuperscript{212} for her, because its face is better than her face.\textsuperscript{213}

\textbf{THE NURSE} Who is this man who dares to provoke me?

\textbf{RAM} He is a formed weapon,\textsuperscript{214} which God created in order to destroy the work of His hands.

\textbf{MERAIOITH}\textsuperscript{215} Do well with your tongue, Frenchman, and speak honour\textsuperscript{216} before the old lady.

\textsuperscript{208} Prov. 31:14.

\textsuperscript{209} Song of Songs 6:4, 10.

\textsuperscript{210} This is not a Hebrew name. As such, it could be interpreted as a straightforward transliteration of the source text’s ‘Peter’, which would be a departure from Salkinson’s usual strategy of Hebraizing characters’ names (the only other such cases are Balthasar in this play (First Part, note 18) and Marcos in \textit{Ithiel} (First Part, note 155). However, it is a Hebrew word meaning ‘firstborn’ (commonly used with reference to livestock), and Salkinson may have chosen to retain it in his translation because of this somewhat comedic association.

\textsuperscript{211} All lines from here until Ram’s mention of Rezin are prose in the original (2.4.98–172) (although some of these lines are missing from Salkinson’s version; see notes 213 and 215).

\textsuperscript{212} Gen. 20:16.

\textsuperscript{213} Salkinson has omitted the next five lines of source text, consisting of a punning dialogue between Mercutio and Nurse (2.4.105–9). This is most likely because, as in the case of other such omissions, he found the language difficult to translate.

\textsuperscript{214} Isa. 54:17.

\textsuperscript{215} Salkinson has created this speech based on a fusion of two separate utterances by Mercutio appearing later in the original, namely ‘No hare, sir, unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent’ (2.4.128–9) and ‘Farewell, ancient lady, farewell lady, “lady, lady”’ (2.4.137–8). Salkinson’s version of the first line is very different from the English, including another mention of Ram as a ‘Frenchman’ and omitting the original reference to Lent; the only resemblance it bears to the source text is the allusion to the nurse’s age. Salkinson seems to have placed this speech here in order to hasten Meraioth’s exit, as he found the character’s lines particularly challenging to translate.

\textsuperscript{216} This is a pun based on the fact that the Hebrew word for ‘honour’ can also mean ‘heavy weight’ or ‘burden’ (see next note).
The lady is weighty (in a singing voice), lady, lady, lady!

(Meraioth and Benaiah exit)

THE NURSE
Can you tell me where I might find the youth Ram?

RAM
I hereby tell you, that I am he;
I am very sorry that I have no other name.

THE NURSE
You have spoken well.

Who has spread mockery and poured scorn like a fool?

Am I like one of the damsels, like one of the girls of his age

With whom he amuses himself for a moment and scoffs at for a moment?

My wrath is at you, Peter, for you saw a strange man

Coming to satiate his eye with me, and you stood opposite

Like a man who cannot save.

PETER
I have never seen a man come to satiate his eye with you;
If I saw him, I would not be too weak to draw my sword
And show him who I am. For to save an oppressed man from the hand of his oppressor

As long as it is according to the law and the commandment, there is none better than me.

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217 This is a pun linked to the noun כבוד ‘honour’ in the previous line (see preceding note).
218 This is a complete single-line speech in the original, ‘You say well’ (2.4.120). Salkinson has merged it with a later speech by the nurse (2.4.144) and omitted the intervening lines (2.4.121–43), except for Meraioth/Mercutio’s lines (2.4.128–9 and 2.4.137–8) mentioned in note 215.
219 2 Sam. 6:20.
220 Jer. 14:9
221 2 Chron. 14:3 (14:4 in English Bibles)
THE NURSE  That worthless mocker has provoked my bitter anger.222
A fire is kindled in my anger, and my knees are knocking against each other.223
But his day will yet come, and I shall look upon his wretchedness.225
Now please, my lord, let me speak a word in your ears
As I have already said, my lady sent me to see you
But the matter which she commanded me to tell you, I shall keep in my heart;
Only this shall I say at the beginning, if you lead my lady astray
To a false paradise, because you delude her in the end,
Your glory will not be on this path.226
For the damsel is tender and delicate, and anyone who touches her for ill
Is like one who touches the apple of my eye.228

RAM  Please greet your lady in my name
And I say to you: A man intoxicates with love.229

THE NURSE  How beautiful are your words that come forth from a faithful heart

222 Hosea 12:15 (12:14 in English Bibles) 'Ephraim has provoked bitter anger'.
223 Deut. 32:22; Jer. 15:14.
224 Salkinson's translations of shibbus from an Aramaic portion of the Hebrew Bible.
225 Num. 11:15 'and let me not look upon my wretchedness'.
226 Judg. 4:9 ‘your glory will not be on the path that you are going on’.
227 Isa. 47:1.
228 Zech. 2:12 (2:8 in English Bibles) ‘for whoever touches you touches the apple of his own eye’.
229 Prov. 5:19 ‘may you always be intoxicated in her love’.
How much she will rejoice and take delight to lie in your bosom.

**RAM**
What will you tell her; indeed, you have not understood my word.

**THE NURSE**
I have understood your word well, and I shall tell it to her

Just as you told me here that you are intoxicated in her love.

**RAM**
So speaks an honourable man who desires to take a wife.

Tell her to ask permission to come today to the prayerhouse To confess at noon and there in the chamber of Rezin the priest She shall confess and enter into a covenant with me – And take this for yourself as your payment.

**THE NURSE**
I shall not take anything from your hand, not even a single coin.

**RAM**
But I say that you must take it from my hand.

**THE NURSE**
Is it today at noon? Why, she will come as you have said.

**RAM**
And you, dear Nurse, stand behind the wall Near the priest’s chamber and there you will find my servant Who will bring you ropes bound together in the manner of a ladder

---

230 Prov. 5:19 כַּאֲשֶׁר נִגְדַּדְתָּ כִּי, בָּזֶה הִגַּדְתָּ כַּאֲשֶׁר תָּבֹא הֲלֹא בַּצָּהֳרַיִם

231 Cf. Shakespeare’s ‘Friar’ (2.4.174).

232 This word appears only once in the Hebrew Bible, in 1 Sam. 2:36. It is typically translated either as ‘small amount of money’, ‘piece of silver’, or ‘payment’.

233 Cf. Shakespeare’s ‘abbey wall’ (2.4.179); Salkinson has omitted the reference to the Christian institution.
That is the ladder on which
I shall ascend to my greatest joy.234 tonight.

Just keep the secret, and know
that there is payment for your toil.

Now go in peace, and greet your mistress.

May the Lord give you His blessing; but please listen to me.

Speak, woman of valour.235

Is your servant faithful, and will not reveal a secret?

Haven't you heard any of the proverbs of the masses?

‘Two can keep a secret if one of them goes to the grave.’

I vouch for my servant with my life; like a mute, he will not open his mouth.236

My lady is unique among women, unique among all charming girls

If you had seen her in her childhood, at that time when she had just started to babble!

If you had heard the prattling of her lips, which was sweeter than any pleasant words,238

And even Paris, one of the noblemen, of the aristocrats who are in our city

Yearns and lies in wait to catch this fish on his hook

But she spurns him, and will not consider him

That is the ladder on which
I shall ascend to my greatest joy.234 tonight.

Just keep the secret, and know
that there is payment for your toil.

Now go in peace, and greet your mistress.

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And even Paris, one of the noblemen, of the aristocrats who are in our city

Yearns and lies in wait to catch this fish on his hook

But she spurns him, and will not consider him

234  Ps. 137:6.
235  Prov. 12:4, 31:10; Ruth 3:11.
236  Ps. 38:14 (38:13 in English Bibles).
237  This speech is prose in the original (2.4.191–9).
238  Prov. 15:26, 16:24.
For she utterly abhors him; she utterly detests him as an abomination.

How many times have I mocked her, until I angered her

Saying, Paris is the man under whose wings she should find shelter

And as for her, her face grew pale from anger like a white handkerchief

Like fine Egyptian linen on a cow’s table.

A cow does not have a table; maybe King Pharaoh.

But tell me, what is the first letter of your name?

Is it like the first letter of the names ‘friend’ and ‘shepherd’?

Why do you ask such a thing? Resh is the first of the three names.

Get out, mocker, I know that the letter resh

Is the first of the name of a small dog that belongs to my lady

---

239 Deut. 7:26 תְּֽתַﬠֲבֶ֖נּוּ וְתַﬠֵ֥ב תְּשַׁקְּצֶ֛נּוּ ‘you shall utterly detest it and utterly abhor it’.

240 Ps. 91:4 וְתַﬠֵ֥ב תַﬠֵ֣ב כִּי־בָֽהּ ‘and under his wings you will find refuge’; Ruth 2:12 חָוְרוּ וְהִיא לְבָנָֽה ‘and under whose wings you have come to find refuge’.

241 This word appears twice in the Hebrew Bible (Isa. 3:22 and Ruth 3:15), where it means ‘shawl’ or ‘cloak’. From the rabbinic period onwards it more commonly means ‘handkerchief’; Salkinson is using it in the latter sense.

242 Prov. 7:16.

243 This is a pun based on the similarity in sound between para ‘cow’ and פַּרְעֹה par’a ‘Pharaoh’. This line lacks a basis in the original, and it is unclear why Salkinson has inserted it, unless he felt that the Hebrew translation of the upcoming wordplay centred on the English letter r (see next note) did not sufficiently echo the punning nature of the original and needed reinforcement.

244 Both of these Hebrew words start with the letter resh, corresponding to the English r. This is Salkinson’s equivalent to Shakespeare’s ‘Doth not rosemary and Romeo begin both with a letter?’ (2.4.198–9).


246 This corresponds to Shakespeare’s ‘Ah, mocker, that’s the dog’s name’ (2.4.201). The English line is based on a pun between the letter r and the ‘arr’ sound made by snarling dogs (Weis 2012: 224, notes 201–4). This meaning is lost in Hebrew, so Salkinson has changed generic ‘dog’ to ‘small dog belonging to my lady’, suggesting that Jael has a dog whose name starts with the letter resh.
But there is no resh in your name. Indeed, in any case
If only you could hear with your own ears as my lady sings
‘Ram, my friend, my shepherd – Ram, my friend, my shepherd’
I know that you would take pleasure in it. And she told me
That the first letter of these three names is the same.

RAM
Please mention me to your lady.

THE NURSE I shall mention your name
   evening, morning, and noon.²⁴⁷ – (Ram exits)
Peter!

PETER
Here I am.

THE NURSE Take the fan and go before me.
   (Exeunt)

SCENE 5 Abiel’s vineyard

JAEL Indeed at the ninth hour I sent the nurse
And within half an hour she promised me to return
Perhaps she has not found him – but the matter is not so
It is only that she limps, and love demands messengers as swift²⁴⁸
As thoughts that run ten times faster than the sun’s rays
Which run to drive out the shadows from dark mountains²⁴⁹
Because of this doves and young pigeons²⁵⁰ are chosen

²⁴⁷ Ps. 55:18 (55:17 in English Bibles) ‘evening and morning and noon’.
²⁴⁸ Isa. 18:2 ‘swift messengers’ (the synonym צירים appears earlier in the verse).
²⁴⁹ Jer. 13:16.
²⁵⁰ Lev. 5:7 ‘two doves or two young pigeons’

⁰ ביבשת
Those possessed of wing and feather, to pull the wagon of love
And all messengers of love are possessed of arrows and have wings\(^{251}\)
And behold, the sun in its cycle has risen up to the height of the chariot-wheel
And from the ninth hour until now it has been three long hours
And she still has not returned. If she had a warm heart
And youthful blood in her veins, her feet would not have delayed until now
For she would have hastened on her way like a catapult from the slinger’s hand
To bring the words to the one whom my soul loves\(^{252}\)
And to return to inform me at once of what he answered and what he spoke\(^{253}\)
But the old are not living; they have a different spirit\(^{254},^{255}\)
They move heavily from their place; their soul is a burden and their foot is lead.
But here she comes –
(\textit{The nurse and Peter})
My nurse! My nurse! Are you well? What are the tidings in your mouth?
Have you seen him? Tell the servant to go.

\(^{251}\) This corresponds to Shakespeare’s ‘And therefore hath the wind-swift Cupid wings’ (2.5.8); as usual, Salkinson has omitted the mythological reference.

\(^{252}\) Song of Songs 1:7, 3:1, 2, 3.

\(^{253}\) Jer. 23:35 יְהוָֽה וּמַה־דִּבֶּ֖ר יְהוָ֔ה מֶה־ﬠָנָ֣ה ‘what has the L ord answered, and what has the L ord spoken?’

\(^{254}\) Num. 14:24.

\(^{255}\) This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘dead/lead’ (2.5.16–17).
The Nurse: Peter, go and stand by the gate.
(Peter exits)

Jael: Now my nurse, my comfort— but why is your face sad? If there are bad tidings in your mouth, inform me of them with favourable lips. And if they are good, why do you vex me with a broken spirit?

The Nurse: Indeed my soul is weary; wait for me a little while. The exertion of the way has been too much for me; all of my bones have wasted away.

Jael: Give me the word of your tidings and I shall give you my bones. But please, my nurse, my dear nurse, please speak.

The Nurse: Why are you pressing me? Wait for me a little while longer. Do you not see that there is no breath left in me?

Jael: How can you tell me that there is no breath left in you? When there is breath in you to tell me that there is no breath left in you?

Out of impatience you refuse to give an answer to my question. While you are multiplying words for nothing on the matter of impatience. Just tell me this, are your tidings good or bad? Say good or bad and I shall be silent and wait for you,
Please say and calm me down.
Are they good or bad?

**THE NURSE**

It is just as easy for me to choose one of these two paths

As it is for you to choose one of the men to marry.

Behold, your chosen one Ram has more beautiful eyes than many

Indeed his legs, his hands, and his feet, *nothing on earth is their equal*

He does not know flattery, and is not much for pleasant words

Yet all those who see him perceive that he is an unblemished lamb

Go, my delightful girl, serve the Lord and be well

Where did you eat at noon?

**JAEL**

Desist, all these things I knew long ago

But what did he answer regarding the matter of the wedding?

What did he say about this?

**THE NURSE**

Oh, my head, my head!

My head is splitting into pieces

And my shoulder is like to break apart; my shoulder is going to fall off my back.
May the One Who Deals
Bountifully not deal bountifully with you as He has with me

For you have sent me here and there in order to bring me to the gates of death.\footnote{Ps. 107:18.}

\textbf{JAEL}

I am distressed, I am greatly distressed, that there is no peace in your bones

But tell me, my nurse, what did the man of my covenant say?

\textbf{THE NURSE}

The man of your covenant speaks like a blameless and upright man\footnote{Job 1:8, 2:3.}

Like one with a faithful spirit,\footnote{Prov. 11:13.}
like one with a willing heart,\footnote{Exod. 35:22; 2 Chron. 29:31.}
like one with beautiful eyes\footnote{1 Sam. 16:12.}

And also, on my life! Indeed he speaks as a valiant man.

Where is your mother?

\textbf{JAEL}

Where is my mother? Where indeed might she be?

She is sitting inside the house.

What has become of you, that you respond so strangely?

‘The man of your covenant speaks like a man of valour – where is your mother?’

\textbf{THE NURSE}

But why are you speaking in haste?\footnote{The Hebrew has a question mark here, but the utterance seems to be a statement.}

Are you intent on fighting with me?

Is this the balm for my pain, and the medicine for my bones?

Next time you go on this errand instead of me.

\footnotesize

\begin{itemize}
\item Ps. 107:18.
\item Job 1:8, 2:3.
\item Prov. 11:13.
\item Exod. 35:22; 2 Chron. 29:31.
\item 1 Sam. 16:12.
\item The Hebrew has a question mark here, but the utterance seems to be a statement.
\item Cf. Shakespeare’s ‘O God’s Lady’ (2.5.61); Salkinson has removed the reference to the Virgin Mary.
\end{itemize}
JAEL
That’s enough for us of this confusion; tell me, what did Ram say?

THE NURSE
Do you have permission to go to the prayerhouse today?

JAEL
Yes.

THE NURSE
If so, hurry, go to the chamber of Rezin the priest

There you will find the man, and there too you will become his wife.

See how your cheeks have reddened from the heat of your young blood

I know that your face reddens like crimson at a piece of news.

Hurry to the prayerhouse, whereas I shall go a different way

I must bring the ladder on which your beloved will ascend

In the middle of the night and the darkness, like one ascending to a bird’s nest.

I am an ass of burden and through my toil your lover will find you

But when night comes, you will lie under your burden.

Go, my daughter, to the prayerhouse; as for me, my mealtime is approaching.

JAEL
I shall hurry to my greatest joy, and farewell, my good nurse! (Exits)

276 Cf. Shakespeare’s ‘church’ (2.5.72); Salkinson’s version is religiously neutral.
277 Prov. 7:9.
278 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘delight/night’ (2.5.75–6).
279 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘cell/farewell’ (2.5.77–8).
280 Ps. 137:6.
May the heavens pour out a blessing, and may the pleasantness of the
Lord be upon us.

Without visiting with afflictions our deeds that we do today.

Amen and amen! But of what account
Are all afflictions and pains compared to the greatest of delights
Which seeing her face will give me in one moment?

Please unite our two hearts in the bond of holy covenant
And I shall not fear the sword of the angel of death that might come
It is enough for me, enough to say: Jael is mine.

The end of such bursting desire will be burst upon burst.

For like fire and gunpowder the ones who desire will burst
They will unite, will kiss each other, and like smoke will be consumed together.

Even honey can become loathsome because of its great sweetness
And when we eat too much of it, we become satiated with it and vomit it.

Therefore love calmly and your love will not become loathsome.
While the hasty man is as late as the lazy man to arrive at the target.

(A Jael enters)

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281 Ps. 41:14 (41:13 in English Bibles), 72:19, 89:53 (89:52 in English Bibles).
283 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘so/slow’ (2.6.14–15).
Behold, the bride comes, as swift-footed as a deer\(^\text{284}\) But what is swifter than breath?\(^\text{285}\) And many people become worthless through vanity of vanities.\(^\text{286}\)

\((\text{Jael gives her hand to Ram and afterwards to Rezin})\)

JAEIL Greetings, my honourable teacher.

REZIN Ram answers your greeting, my daughter, for himself and also for me.

JAEIL My greetings to you both, or else his greeting would turn back to him.

RAM If your cup of joy, my bride, runs over like my cup of joy And there is a learned tongue\(^\text{287}\) in your mouth to magnify and glorify the joy Please let me hear your voice, for it is sweet,\(^\text{288}\) making our hearts rejoice At this favourable time\(^\text{289}\) and this good union.

JAEIL The rich man boasts of his possessions, not of the blossoms in his field He who can count the number of his possessions is poor and needy Whereas I in my love have found wealth beyond measure and weight. And if I were to go to count it, not even half could be tallied.

REZIN Stand and I shall bring you into the covenant, for the appointed time must not be delayed.

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\(^{284}\) Abarbanel to Amos 2:2

\(^{285}\) Can also be translated as ‘vanity’ (in the sense of ‘pointlessness’) depending on the context.

\(^{286}\) Eccles. 1:2, 12:8.

\(^{287}\) Isa. 50:4.

\(^{288}\) Song of Songs 2:14

\(^{289}\) Isa. 41:7

\(^{290}\) Even-Shoshan 2003, 1: 292.
Behold, as you hear two or three words come out of my mouth.

You will become one flesh according to our holy Law.

(Exeunt)

End of Second Part.

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291 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘alone/one’ (2.6.36–7).

292 Gen. 2:24 וַיֵּלֶךְ אָדָם לְבָשָׂר וְהָיָֽה ‘and they will become one flesh’.

293 Alternatively, ‘our holy Torah’ (see note 145). Cf. Shakespeare’s ‘holy church’ (2.6.37).