

Lily Kahn

The First
Hebrew
Shakespeare
Translations

Isaac Edward Salkinson's
Ithiel the Cushite of Venice and *Ram and Jael*

A Bilingual Edition
and Commentary

UCLPRESS

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 **UCL**PRESS

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This book is dedicated with love to Panda.

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Introduction

1 The historical and literary background to the first Hebrew Shakespeare translations

The first Hebrew Shakespeare translations are a product of the Haskalah, or Jewish Enlightenment, a hugely influential social and intellectual movement that emerged in Berlin in the 1770s around the German Jewish philosopher Moses Mendelssohn and his circle. The Haskalah evolved under the influence of the general European Enlightenment but with a specific focus on Jewish issues. Maskilim, adherents of the Haskalah, sought to promote greater integration of Jews into their European host societies with a view towards eventual emancipation. To this end they advocated educational reform, including engagement with science, mathematics, European languages, and other subjects that had been absent from the traditional Ashkenazic (Northern, Central, and Eastern European Jewish) educational system, which was dedicated solely to study of the canonical Jewish texts with a focus on the Babylonian Talmud. A central element of the Maskilic project was the creation of a modern literary culture in Hebrew including genres that had not previously existed among Ashkenazic Jewry. Early Maskilic literary production consisted primarily of critical essays, poetry, and some drama (Pelli 1979). At the time Hebrew was not a spoken language, having died out in the early centuries CE and remaining more or less solely a literary medium until its revernacularization in late nineteenth- and early twentieth-century Palestine (Sáenz-Badillos 1993). The Maskilim selected Hebrew as the chief vehicle of their literary project due to its central and venerable status in Jewish society as the language of its main religious, legal, and philosophical writings (Pelli 1979: 73–108; Shavit 1993; Schatz 2009; Eldar 2016). They typically expressed a preference for Biblical Hebrew over postbiblical varieties of the language, regarding the biblical stratum as the purest

form (Shavit 1993: 117–18) – although not all early Maskilim supported a strictly purist biblical style (Schatz 2009). They rejected Yiddish, the Central and Eastern European vernacular, and sought to replace it with German as the Jews’ spoken language (Shavit 1993: 114–15; Eldar 2016: 29). Over the course of the following decades, the Haskalah spread into Galicia and then further east into czarist Russia, where it gave rise to a much more extensive body of Hebrew literature including novels, short stories, novellas, and plays (Patterson 1988) in addition to a thriving press and other forms of non-fiction. Maskilic fiction included both original compositions and translations of European literature, mainly German or, in the later decades of the Haskalah, Russian (Tourey 2012: 133, 162–72). The popularity of translations during the Haskalah was a product of the desire to expand the Hebrew literary canon (Tourey 2012: 165), as in other cultures with newly emerging literary models (Even-Zohar 1990: 47).

Considering Shakespeare’s status as one of the most highly regarded authors in the European canon, it is unsurprising that the early Maskilim became interested in his work as part of their drive to develop a new Hebrew literature based on European models. Shakespeare’s particular eminence in Germany is especially relevant in this context both because of the great admiration for his work expressed by Lessing, Schiller, and Goethe – whom the Maskilic authors held in extremely high esteem – and because most Maskilim accessed and translated European literature through German intermediaries, with few of them trained in other European languages (Almagor 1975: 721–6; Tourey 2012: 162–72). The early decades of the Haskalah saw the first attempt to translate Shakespeare into Hebrew, a rendition of fifteen lines of a speech by King Henry IV from *Henry IV Part Two* (via German) that appeared in a book on biblical poetics (Levisohn 1816). The translated excerpt was intended to serve as an example of the concept of the apostrophe (Tourey 2012: 171).

Following this initial effort, there was a gap of twenty-five years before any further Shakespeare extracts appeared in Hebrew. Between the 1840s and 1870s, a small number of Maskilic writers produced half a dozen fragmentary translations, mostly monologues and all via German versions. These fragments include three excerpts from *Hamlet*; the first, by Fabius Miseses, was composed in 1842 but remained unpublished until 1891; the second, by Naphtali Poper Krassensohn, appeared in the Maskilic periodical *Kokheve Yiṣḥaq* in 1856; and the third, by the prominent Hebrew literary figure Peretz Smolenskin, consists of four short extracts embedded in his novel *The Joy of the Godless*, which was published in the literary journal *HaShaḥar* in 1872. There were also two excerpts from *Macbeth*; the first appeared in an article by Joshua Steinberg published in 1868 in the Maskilic periodical *HaKarmel*; the second was translated by an S. Medliger and published in the periodical *Ha’et* in 1871. Finally, an extract based on Herder’s version of a song from *Cymbeline* was translated by Simon Bacher and published in *Kokheve*

Yiṣḥaq in 1862.¹ As Toury (2012: 171–2) observes, these fragments did very little to familiarize Maskilic readers with Shakespeare’s work or to establish a position for him within the nascent Hebrew literary library: with the exception of Peretz Smolenskin, the translators were all minor or unknown literary figures, the translations were typically published in relatively peripheral journals, and some of them (such as those of Smolenskin) were further obscured by appearing embedded within novels or articles.

This early period of marginal Hebrew Shakespeare translation ended with the publication of Isaac Edward Salkinson’s Hebrew version of *Othello*, *Ithiel the Cushite of Venice* (Vienna, 1874). Salkinson’s *Ithiel* marked the beginning of a new era in the story of Shakespeare in Hebrew because it was the first rendition of a complete play to appear in the language and the first to gain widespread critical attention in Maskilic literary circles. In addition, it was the first Hebrew Shakespeare version to be translated directly from the English original, constituting a departure from the earlier practice of indirect translation via German. Salkinson’s translations were thus the first to bring the English and Hebrew texts into a direct dialogue with each other, in contrast to the previous versions, which were shaped by the interpretive filter of the German intermediary. This is significant not only in the immediate context of early Hebrew Shakespeare translation, but in that of translated nineteenth-century Hebrew literature in more general terms, as throughout this period English literature in Hebrew was typically mediated via German, and the distinction between direct and indirect translation was relatively unknown (Toury 2012: 165–73). Salkinson’s pivotal role in the history of Hebrew Shakespeare translation is rooted in his singular biographical circumstances, which will be discussed in [Section 2](#).

2 Isaac Edward (Eliezer) Salkinson’s life and works

Biographical information on Salkinson, in particular his early years, is relatively scant. He is believed to have been born in 1820 as Isaac Eliezer Salkinson in a small village near Shklov, a town in present-day Belarus that was then part of the Russian Empire. His father is thought to have been a poor scholar who was unsuccessful in securing a rabbinical post but served for a time as a judge in a rabbinical court in Shklov (Zitron 1925: 37–8); while some sources (e.g., Lapidé 1984: 92) identify him as the Hebrew poet Solomon Salkind (1806–68), there does not seem to be any clear basis for this. Salkinson’s father was married twice. He had three children with his first wife, of whom Salkinson was the youngest. He and his first wife

1 See Almagor (1975: 769–71) and Toury (2012: 171) for bibliographic details of these early fragmentary Hebrew Shakespeare translations, and Almagor (1975: 737–9) for a short discussion of them.



Figure 1 Isaac Edward (Eliezer) Salkinson (1820–83)

were divorced sometime during Salkinson's childhood; he subsequently remarried and had another two children (Zitron 1925: 38). According to the only book-length biography of Salkinson (Cohen 1942: 12), his family life was unhappy and he was cruelly treated by his stepmother. The same account states that Salkinson's mother died when he was seven and his father may have died around ten years later; by contrast, according to the short biographical sketch appearing in Dunlop (1894: 373), his father died seven years before his mother. Salkinson received a traditional Jewish education, which included study of the classical sources (the Hebrew Bible, the Mishnah, and especially the Talmud), and gained a reputation as an *ilui*, an outstanding scholar (Zitron 1925: 38). Like other Eastern European Jews of the period, his native vernacular was Yiddish.

When Salkinson was sixteen or seventeen he is believed to have left home and settled in Mogilev, a larger city in present-day Belarus, where he continued his studies of the traditional Jewish sources until he was forced into hiding at the house of an innkeeper in a nearby village in order to avoid being conscripted into the czarist army (Zitron 1925: 39–41). While in the village, the innkeeper introduced him

to a man who exposed him to the Maskilic principle of secular education in addition to Torah study and encouraged him to study medieval Hebrew literature as well as the Talmud (Zitron 1925: 42–3). The innkeeper wanted Salkinson to marry his granddaughter, and when Salkinson refused his host attempted to prevent him from leaving the village. Salkinson's Maskilic friend helped him to obtain a travel permit and escape the village (Zitron 1925: 43–9). He travelled to Minsk and from there to Vilna, where he was introduced to Chayim Zalman Eliashevitz, a Maskil who took him in and introduced him to key Maskilic ideologies and texts. Under Eliashevitz's guidance he studied Hebrew grammar, Moses Mendelssohn's influential Judeo-German Bible translation, and the German and Russian languages. While Salkinson did not take to the study of Russian and abandoned it after a short time (Zitron 1925: 49), he immersed himself in the study of German language and literature with the intention of travelling to Germany to pursue further education (Cohen 1942: 18). While in Vilna he fell in love with Eliashevitz's daughter, but she did not return his affections, preferring a rabbinical student who used to frequent Eliashevitz's house (Zitron 1925: 50). According to Zitron, the rabbinical student would write Hebrew poetry for her, which impressed both her and her father. Apparently jealousy of his competitor spurred Salkinson to make his first attempt at literary translation into Hebrew, a rendition of the first act of Schiller's drama *Kabale und Liebe* called נבלים ואהבה 'Deceit and Love' (Zitron 1925: 50), which does not seem to have survived. While Eliashevitz and his Maskilic associates were impressed with the translation, it did not have the desired effect of winning over Eliashevitz's daughter, and the rejection caused Salkinson to leave Vilna (Zitron 1925:50). Lacking a foreign travel permit, he crossed the Prussian border illegally and made his way to Königsberg (present-day Kaliningrad), from whence he planned to continue on to Berlin (Zitron 1925: 52–3). The subsequent turn of events is somewhat unclear. According to Zitron (1925: 53), while working at the Königsberg port in order to make money for his trip to Berlin he met a converted Jewish ship's captain who offered him free passage to London and persuaded him that it would be easier for him to continue his studies there. By contrast, Dunlop (1894: 373) states that he decided to go the United States in order to train under a 'celebrated rabbi' and stopped off in London on the way.

Regardless of the circumstances of his journey, it is clear that Salkinson arrived in London in the late 1840s. According to Zitron (1925: 53–4), the ship's captain arranged for him to be taken to the London Missionary Society, an organization that was engaged in, among its many international missionary projects, converting London Jews to Christianity. At some point following this initial encounter Salkinson converted to Christianity, allegedly under the influence of an elderly converted Jewish couple who took him in, showed him hospitality, and encouraged him in his educational ambitions (Zitron 1925: 60–5; Cohen 1942: 21–3). Salkinson is one of a number of Eastern European Jewish translators and scholars to convert to

Christianity under missionary auspices in this period.² Following his conversion, Salkinson completed a four-year course at the college of the British Society for the Propagation of the Gospel among the Jews, subsequently becoming a missionary of the British Society in Scotland while training as a Presbyterian minister in Edinburgh and Glasgow. He received his ordination in Glasgow in 1859 (Dunlop 1894: 373).

Around this time Salkinson began to engage in earnest with his interest in Hebrew translation. In an autobiographical sketch published in Dunlop (1894: 373), he recalls how upon first encountering the New Testament – in a Hebrew translation – he felt the need for ‘a version in idiomatic Hebrew’. Having acquired Greek language skills as part of his seminary training, he translated the Epistle to the Romans into Hebrew (Salkinson 1855 – although Salkinson himself cites a publication date of 1853). This was followed by a Hebrew translation of *Philosophy of the Plan of Salvation: A Book for the Times* (Walker 1841), an American missionary tract; the translation was commissioned by Salkinson’s fellow students at the United Presbyterian Seminary and was published in 1858. Dunlop (1894: 375–7) contains details of this book and Salkinson’s Hebrew translation of it. At some point he married a younger Jewish woman who had converted to Christianity and the couple had two children (Kamianski as cited in Zitron 1925: 71), but there is little additional information in this respect other than that his wife was ‘his invaluable helpmate in the Mission Field’ (Dunlop 1894: 382).

At this time Salkinson returned to literary translation, following a suggestion by his converted Jewish colleague Christian David Ginsburg that he produce a Hebrew version of Milton’s *Paradise Lost* (Dunlop 1894: 374). He began his translation in 1861 and completed it in 1870, when it was published with Ginsburg’s assistance under the title of *ויגרש את האדם* ‘*So He Drove Out the Man*’.³ Reverend Joseph Rawson Lumby, Norrisian Professor of Divinity at Cambridge, commented (in Dunlop 1894: 377) that Salkinson’s Hebrew translation ‘sets forth Christian teaching almost as definitely as does the Apostles’ Creed’. This contrasts sharply with Salkinson’s later Shakespeare translations, in which he typically omits or Judaizes Christian elements, as discussed in Section 3.2.1.

At some point after Salkinson completed his studies in Scotland, the British Society posted him to Pressburg (present-day Bratislava), where there was a large Jewish community, in order to pursue his missionary activities there among his former coreligionists (Cohen 1942: 23). In 1876 he was transferred to Vienna, which

2 See Dunlop (1894) for a compilation of biographical sketches of Jewish converts to Christianity in Victorian Britain; see Ruderman (2015) for a discussion of the nineteenth-century missionary activity of the London Society for Promoting Christianity amongst the Jews, focusing on the central figure of Alexander McCaul. See also Endelman (1987).

3 This title is a citation of the beginning of Gen. 3:24, in which God drives Adam and Eve out of the Garden of Eden after they eat from the tree of knowledge. See Dikman (in Salkinson 1874/2015: 234–5) for a brief discussion of Salkinson’s translation of *Paradise Lost*.

at the time was a pivotal hub of Maskilic literary culture, serving as the home of various major Hebrew writers (mostly émigrés from czarist Russia) and journals including the influential *HaShahar*, the chief forum for late nineteenth-century Hebrew literature (Holtzman 2010). In Vienna Salkinson met and became friends with Peretz Smolenskin, the Russian-born editor of *HaShahar* and an extremely prominent author of Maskilic Hebrew prose fiction. During his time in Vienna Salkinson seems to have spent a great deal of time associating with members of the Maskilic Hebrew literary circles, befriending well-known authors such as Judah Leib Gordon and Abraham Baer Gottlober; indeed, Zitron (1925: 67), who met Salkinson during his years in Vienna, suggests that this activity was more important to him than his missionary work. Hebrew writers who were acquainted with him seem to have regarded him as honest and upstanding, with a true love for the Hebrew language, and to have respected him (while simultaneously holding him in suspicion) for his openness regarding his missionary activities (Cohen 1942: 38).

Smolenskin had a longstanding desire to see Shakespeare's plays in Hebrew, but lacked the English skills to conduct a translation from the original himself. Upon meeting Salkinson, who was a fluent English speaker and had experience with literary translation into Hebrew, he saw the rare opportunity for this dream to be fulfilled and commissioned him to translate an entire play, *Othello*. Salkinson's acceptance of this commission is likely to have been rooted in his longstanding passion for literary translation, as well as in his evident desire to maintain a foothold in the Maskilic Hebrew cultural world despite his conversion. His *Othello* translation, entitled *Ithiel the Cushite of Venice*, was published in Vienna in 1874 with a lengthy preface by Smolenskin. This preface is itself a remarkable piece of early Hebrew Shakespeare criticism, which makes for fascinating reading in its own right. In it, Smolenskin analyses Shakespeare's significance as a playwright and provides a psychological assessment of the characters appearing in the play, with a particular focus on Ithiel (*Othello*), Doeg (*Iago*), Phichol (*Brabantio*), and Asenath (*Desdemona*); in addition, he evaluates the ways in which the play's themes are particularly relevant and instructive for a Jewish audience, and argues for his vision of good literature as a vehicle for the depiction of human nature in all its moral complexity.

The motivation behind Salkinson's and Smolenskin's selection of *Othello* as opposed to other Shakespearean works is unclear. Scolnicov (2001) proposes that the subject matter of *Othello* was particularly appealing to Salkinson because he identified with the protagonist's liminal status as a foreigner and convert. This was followed by a translation of *Romeo and Juliet*, called *Ram and Jael*, published in 1878.⁴ Again, there is no explicit reason given for the selection of this particular play. Gilulah (2013: 50) suggests that the choice of *Othello* followed by

4 See Section 3.1 for further details of the publication and reception of these two translations.

Romeo and Juliet hints at a particular interest in the themes of jealousy and love. (If so, perhaps this interest was inspired by Salkinson's memories of his love for Eliashevitz's daughter and his unsuccessful rivalry for her affections.) During this time, Salkinson also rendered Christoph August Tiedge's early nineteenth-century German poetic work *Urania* into Hebrew at the request of the Reverend Jellinek in Vienna (Dunlop 1894: 374); the translation was published in 1877. Apparently he also translated Byron's 1815 volume *Hebrew Melodies* into Hebrew, but this does not seem to have survived (Oz in Salkinson 1878/2016: 190).

Despite his obvious affinity for Maskilic cultural activity, Salkinson's autobiographical sketch and letters to John Dunlop – secretary of the British Society – predictably paint a very different picture of his time in Vienna, focusing on his attempts to convert the local Jews to Christianity while downplaying his work as a literary translator. Salkinson (in Dunlop 1894: 380–2) describes visits to the Temple Library in Vienna, where he attended lectures on Midrash and the Hebrew Bible in an attempt to raise the issue of the Messiah with the Jewish audience, his discussions with a Jewish doctor with whom he discussed the tenets of Christianity, and a friend from Breslau who converted under his influence. Nevertheless, regardless of such efforts Salkinson did admit that he felt translation to be his chief purpose in life, stating that 'Hebrew translation seemes [sic] to be the only talent given to me, and it I have consecrated to the LORD' (Dunlop 1894: 382). It is thus unsurprising that even within the context of his missionary work, Salkinson's most memorable achievement was in the realm of translation. The British Society, like Smolenskin, recognized his singular talent in this area and in 1877 commissioned him to produce a Hebrew version of the New Testament. In his autobiographical sketch (Dunlop 1894: 375) he notes: 'I undertook the work with delight, the more so since many learned Jews repeatedly expressed to me their astonishment that I had not undertaken it long ago.'

Salkinson seems to have intended to continue juggling his Hebrew literary translation with his missionary activities. In the preface to *Ram and Jael*, Smolenskin puts forth his vision for a complete series of Hebrew Shakespeare plays translated by Salkinson. However, this dream was to go unrealized. According to the Hebrew writer David Isaiah Silberbusch (1936), following publication of *Ram and Jael* a fellow converted Jew called Josephus, who had taken a dislike to Smolenskin and was offended at his comparison of Shakespeare's work to the Holy Scriptures (made in the preface to Salkinson's *Ithiel*), took his anger out on Salkinson by reporting him to the British Society for neglecting his missionary work and New Testament commission while instead spending his time translating Shakespeare into Hebrew. The British Society dismissed Salkinson from his post for a year and banned him from returning until he had completed his New Testament translation. While Salkinson, unsurprisingly, does not reference this incident directly in his autobiographical sketch, there is perhaps a veiled allusion to it when he says: 'Under

peculiar circumstances, I was induced to translate, in my own hours of recreation, “Othello,” and “Romeo and Juliet”” (Dunlop 1894: 374). The reference to ‘peculiar circumstances’ and ‘own hours of recreation’ may suggest a reluctance to admit to the British Society, in whose volume the sketch was published, of his close association with the Jewish literary circles in Vienna and his engagement with Hebrew translation unrelated to his missionary work. In his letters to John Dunlop from the early 1880s he mentions his progress with the New Testament translation, noting that he does not wish to sell the manuscript and copyright to the British Society but rather to give it away freely (Dunlop 1894: 383). Whether the suspension of duty made him reluctant to return to literary translation or not is uncertain, but he did not turn his hand to further Shakespeare renditions. He died on 5 June 1883 in Vienna. At the time his New Testament translation was not quite finished and the British Society asked Christian David Ginsburg to complete it (Dunlop 1894: 384). The finished translation was published in 1885 by the London-based Trinitarian Bible Society as ‘The Salkinson-Ginsburg Hebrew New Testament’. It has since been reissued in numerous editions and remains available to the present day.

3 Salkinson’s Shakespeare translations

3.1 Publication and reception

As discussed in the previous sections, Salkinson’s translations were the product of a longstanding Maskilic interest in Shakespeare. Like the first fragmentary renditions produced earlier in the nineteenth century, Salkinson’s *Ithiel* and *Ram and Jael* were intended as purely literary endeavours, designed for private reading by the largely Maskilic circles with an interest in Hebrew fiction. They were not envisioned for performance on stage, as they were composed several decades before the establishment of the first Hebrew theatres (following some intermittent Hebrew-language performances in Łódź and Riga towards the end of the nineteenth century, the first permanent Hebrew theatres were launched in St Petersburg and Białystok in 1909⁵). *Ithiel* was published with Smolenskin’s support in a thousand copies (Almagor 1975: 753) by the Viennese printer Spitzer and Holzwarth Junior as a standalone volume (in contrast to many Maskilic Hebrew novels, which were serialized in literary journals such as Smolenskin’s *HaShaḥar*). According to the publication announcement printed in the leading Maskilic Hebrew periodical *HaMaggid* (10 March 1874), it was sold for eighty kopecks or three francs and could be purchased from the publishers or one of the agents selling *HaShaḥar*. The title page (Figures 2 and 3), which appeared in Hebrew and English, listed Salkinson

5 See Zer-Zion (2010) for discussion of the early Hebrew theatre.

only as 'J.E.S., translator of Paradise Lost', while acknowledging Smolenskin prominently as editor. (Salkinson was likewise listed only as J.E.S. on the title page of his other literary translations.) Upon its publication, *Ithiel* was very well received in the Maskilic literary circles at which it was aimed. The publication announcement in *HaMaggid* (10 March 1874: 97) described it in glowing terms, stating that its like had never before been seen, and that it was a precious jewel for the Hebrew language. A similarly positive review appeared in a slightly later issue of the same newspaper (*HaMaggid*, 26 May 1874: 185), in which it was praised as 'one of the best and most faithful Hebrew translations that have been carried out in our days'; Smolenskin's preface to the work was also lauded. However, in the following issue (*HaMaggid*, 2 June 1874: 193) the positive review was tempered by a notice drawing the reader's attention to the fact that the unknown J.E.S. had been discovered to be none other than Isaac Salkinson, a convert and well-known missionary. A similar review appeared in another Hebrew periodical, *HaLevanon* (10 June 1874: 338), noting that the translation was magnificent and had rightly received praise, but that the anonymous translator was 'not one of ours'.⁶

Smolenskin did not allow the criticism of Salkinson's personal circumstances to deter him from pursuing his goal of seeing Shakespeare in Hebrew and he encouraged Salkinson to continue work on a further Shakespeare translation, supporting him in the production of *Ram and Jael*, which was published in 1878 in Vienna by the printer Georg Brög, again in a thousand copies (Almagor 1975: 753). However, the controversy surrounding Salkinson's status is reflected in the fact that on the title page of this second translation, Smolenskin's role in the project is played down, with his name appearing in miniscule letters under the publisher's name (Figures 4 and 5). In his preface to *Ram and Jael* (which is much shorter than his preface to *Ithiel*), Smolenskin takes pains to explain to Salkinson that this decision should in no way be interpreted as an attempt to distance himself from his friend, but rather is rooted in a desire to spare Salkinson from the damage that would be done to the volume's reputation were Smolenskin's name to appear more prominently, given the latter's many enemies in Maskilic literary circles. Perhaps surprisingly, despite the previously mentioned announcement in *HaMaggid* revealing the translator's identity and convert status, when *Ram and Jael* was published a short review appeared in the prominent Hebrew periodical *HaMeliz* (11 March 1879: 190) praising the work and referring to the translator only as 'the anonymous author J.E.S.'. Another positive review appeared in the periodical *HaŞefira* (3 June 1879: 158), again without acknowledging the translator's identity.

6 See Cohen (1942: 63–64) and Almagor (1975: 744) for further discussion of these critical reactions to Salkinson's unusual status within the Jewish community; see also Salkinson (1874/2015: 226–9) for the announcements in *HaMaggid* and *HaLevanon*.

Although Smolenskin's dream of a complete series of Salkinson's Hebrew Shakespeare translations was to remain unfulfilled, *Ithiel* and *Ram and Jael* quickly inspired others to follow suit, and the two decades following the publication of Salkinson's groundbreaking work saw the appearance of another four translations of complete Shakespeare plays undertaken by various Eastern European Jewish authors. The first of these was Isaac Barb's *Macbeth* (1883), followed by Judah Leib Elkind's version of *The Taming of the Shrew* (1892), Samuel Leib Gordon's translation of *King Lear* (1890), and Hayim Yehiel Bornstein's *Hamlet* (1900–1). With the exception of Barb's *Macbeth*, which was translated via Schiller's early nineteenth-century German adaptation, all of these plays were (at least allegedly) translated directly from the English, a trend initiated by Salkinson. Although information on these authors is relatively scarce, Salkinson's work was undoubtedly familiar to them and most likely served as a model; an example of this may be Elkind's decision to name the Hebrew version of the protagonist Petruchio 'Peretz', which mirrors Salkinson's choice of name for the character Petruchio appearing in *Romeo and Juliet*.⁷

With the end of the Maskilic era and the rise of political Zionism in the late nineteenth century, the centre of Hebrew literary activity began to shift from Eastern Europe to Palestine. After the publication of Bornstein's *Hamlet* there was a gap of more than twenty years before another complete Shakespeare play appeared in Hebrew (although a number of fragmentary renditions, a prose adaptation, and some sonnet translations were produced in the intervening years⁸). The next translation of an entire play was David Frischmann's *Coriolanus*, which was published in Warsaw in 1924. Frischmann had come of age during the late Haskalah and had published his early works in Maskilic newspapers and literary journals such as *HaShahar* and *HaMeliṣ* (Bar-Yosef 2010), and as such would most likely have been familiar with Salkinson's Shakespeare translation. However, by the 1920s, Jewish society and the status of Hebrew had changed radically, with the language now established both as a fully fledged vernacular in Palestine and as a much more widespread literary vehicle; as such, Frischmann's translation belongs to a new generation of Hebrew Shakespeare rooted in a very different linguistic, literary, and cultural context from Salkinson's. Frischmann's *Coriolanus* was followed by Shimon Halkin's version of *The Merchant of Venice* (Berlin, 1929) and Saul Tchernikovskiy's translation of *Twelfth Night* (Tel Aviv, 1930); a number of other plays were translated by Hebrew writers based in the United States during the 1930s (Almagor 1975: 752–3).

7 See *Ram and Jael*, First Part, note 359. See Almagor (1975) for a summary discussion of these late nineteenth-century works and Kahn (forthcoming b) for an analysis of Bornstein's *Hamlet*.

8 See Almagor (1975: 776–81) for a complete list.

Salkinson's *Ithiel* and *Ram and Jael* remained the only Hebrew translations of *Othello* and *Romeo and Juliet* in this period, and his work continued to be read and referenced in the new Palestinian context. *Ithiel* was reissued in Tel Aviv in 1930, although significantly, Salkinson's biblicalized names for the characters⁹ were replaced by the English originals, reflecting a shift in translatorial norms that had taken place since the Maskilic era. Moreover, *Ithiel* was performed (under the updated title of *Othello*¹⁰) in Mandate Palestine, at the Haifa Hebrew Theatre, under the direction of Benno Fraenkel and featuring the actor Avraham Shklarsh in the title role. It opened on 12 March 1936 and was reviewed by the prominent Hebrew poet Lea Goldberg in the Hebrew newspaper *Davar* (Goldberg 1936). It was revived as a one-man performance with Avraham Shklarsh at the HaOhel Theatre in Tel Aviv, debuting on 21 November 1946, and was reviewed in several different Hebrew newspapers (Malkin 1946; Roeh 1946; Zussman 1946). *Ram and Jael* does not seem to have been performed.

In the 1940s the Hebrew poets Lea Goldberg, Avraham Shlonsky, and Natan Alterman produced a new generation of Hebrew Shakespeare translations (Golomb 1998: 263–70). This included the first replacement for one of Salkinson's works, Natan Alterman's *Othello*, which was published in 1950. The translation was undertaken for Habima Hebrew Theatre, where it was first performed on 6 March 1950 in Tel Aviv. Alterman (1950; also cited in Almagor 1975: 743–4) acknowledged his debt to Salkinson's *Ithiel*, expressing great admiration for – and indeed envy of – his predecessor's work; however, he did not mimic Salkinson's domesticating style,¹¹ which was no longer the norm in Hebrew translation.¹² In 1957 the Israeli poet and translator Raphael Eliaz published a new version of *Romeo and Juliet*. Like Alterman's, Eliaz's translation was performed on the Israeli stage; it was first shown at Tel Aviv's Cameri Theatre in 1957. In the latter half of the twentieth century and the early twenty-first century new Hebrew Shakespeare versions reflecting contemporary linguistic and translatorial practices were produced by well-known Israeli poets and scholars including Dan Almagor, Ted Carmi, Ehud Manor, Dan Miron, Avraham Oz, Shimon Sandbank, Meir Wieseltier, and, most recently, Dori Parnes. Salkinson's work fell into obscurity (although certain respected literary figures such as the poet Ted Carmi continued to recall him with praise; Dikman in Salkinson 1874/2015: 243). This fate was not unique to Salkinson, but rather was part of a more general tendency to regard Maskilic literature as an antiquated body of writing reflecting awkward linguistic and literary conventions such as excessive

9 See Section 3.2.1.1 for discussion of this issue.

10 See the performance announcement in the Hebrew newspaper *Do'ar HaYom*, 23 February 1936: 7.

11 See Section 3.2.1 for analysis of this.

12 See Dikman (in Salkinson 1874/2015: 240–3) for a comparison of some aspects of Salkinson's and Alterman's *Othello* renditions.

reliance on biblical citations and *melīṣa*, a writing technique valued by Maskilim but later considered florid and bombastic (Shahevitch 1970; Pelli 1993; Kahn 2013). In the mid-to-late twentieth-century Israeli context, Salkinson's translations were rarely read or studied, being viewed as 'outdated curiosities' (Golomb 1998: 261).

This situation changed in 2015 and 2016 when Salkinson's *Ithiel* was reissued by the Israeli publisher Raav as the first in a series intended to bring forgotten works of Hebrew literature back into the public eye. The volume features an afterword on Salkinson's life and work by Aminadav Dikman, a literary scholar and himself a Hebrew translator. The edition emphasizes Salkinson's contribution to Hebrew literature and Dikman describes his *Ithiel* as a shining example of Hebrew literary translation that has been unjustly neglected. Upon its release the new edition of *Ithiel* was featured in two articles in the Israeli newspaper *Ha'arets* (Arbel 2015; Ashkenazi 2015). In 2016, Salkinson's *Ram and Jael* was published as part of the same series with an afterword by Avraham Oz, a theatre scholar and prominent Hebrew Shakespeare translator. Like *Ithiel*, *Ram and Jael* was the subject of an article in *Ha'arets* (Almagor 2016). The two Raav editions and the press coverage that they have received mark the beginning of a new chapter in Salkinson's reception history wherein his pioneering contribution to Hebrew literature is once again being given its rightful recognition. It is hoped that the present bilingual edition will continue this trend by making Salkinson's remarkable work accessible to readers with or without knowledge of Hebrew and by highlighting the multifaceted significance of his work. *Ithiel* and *Ram and Jael* are obviously of major importance for Hebrew literary history because they were the first complete Shakespearean dramas to appear in the language and paved the way for all subsequent Hebrew translations of the plays. Moreover, they are of particular relevance for translation studies specialists in that they constitute some of the only examples globally of Shakespeare adaptations in a largely unspoken language. Finally, they have much to offer scholars and students of multicultural Shakespeare by providing a rare and invaluable insight into the reception of the plays in a nineteenth-century European minority society.

3.2 Translation style

Salkinson's *Ithiel* and *Ram and Jael* exhibit various noteworthy characteristics that distinguish them markedly from the Shakespearean source text. In some respects, they can be regarded as relatively close to the original in that they often preserve the line divisions, do not omit significant amounts of material (with a few exceptions in *Ram and Jael*, which are indicated in the text of this edition as they occur), and usually render the overall sense of each character's lines. These tendencies can be contrasted with certain well-known earlier European-language

Shakespeare translations such as Pierre-Antoine de La Place and Jean-François Ducis' French adaptations (Schwartz-Gastine 2003: 225) and Christoph Martin Wieland's German prose versions (Williams 1990: 51–8, 69), which depart much more radically from the source text. However, Salkinson's translations are not at all literal: while he does not generally leave out lines and maintains the overall sense of individual speeches, the lines themselves are often merely paraphrases of the source text. This is due to a number of considerations, namely his domesticating translation style,¹³ the difficulty of finding equivalents for Shakespeare's wording while relying heavily on the technique of *shibbuṣ* (the incorporation of biblical citations into a new composition),¹⁴ and, in some cases, the need to find Hebrew rhymes that echo those appearing in the source text (this is a particular issue in *Ram and Jael*, which is rich in rhyming couplets). The key features of Salkinson's translations are outlined in the remainder of Section 3.2 and are discussed in further depth in the running commentary in the bilingual edition.

3.2.1 Domestication

Perhaps the most striking hallmark of Salkinson's translation is its highly domesticating nature.¹⁵ Salkinson's domesticating approach is rooted in the fact that his *skopos*, or translatorial aim (Pym 2010: 43–50), was a product of the Maskilic perspective on translation, which was not seen in neutral terms, but rather was an explicit strand in the ideological drive to rejuvenate the Jewish nation and was linked to the often fraught relationship between Jews and non-Jews in Europe. Smolenskin's preface to *Ithiel* offers a striking illustration of this heavily loaded ideological attitude to literary translation, with its infamous (if perhaps somewhat tongue-in-cheek) description of Salkinson's Hebrew play as an act of 'revenge':¹⁶

Today we get revenge on the British; they have taken our Holy Scriptures and treated them as one treats one's own property: they have translated them, scattered them to all corners of the earth as if they were their own, and so today we repay them for their deed, for we are taking the books which are as precious to them as the Holy Scriptures, the plays of Shakespeare, and we are bringing them into the treasure-house of our holy tongue; is this revenge not sweet?!

Smolenskin's comments reflect an attitude prevalent among Eastern European Maskilim regarding the pivotal role of the translator as an agent of Jewish cultural

13 Discussed in detail in Section 3.2.1.

14 See Section 3.2.1.5.

15 See Schleiermacher (1813), Venuti (2008), and Pym (2010: 30–3) for discussion of domesticating translation theory.

16 See Almagor (1975: 742–3), Golomb (1998: 255–9), and Scolnicov (2001: 184) for further discussion of Smolenskin's statement. See the beginning of Smolenskin's preface to *Ithiel* in this edition for the full text from which this citation is taken.

renewal, and of the Haskalah as a transformative acculturating project (Pelli 1979; Feiner 2002; Schatz 2009; Eldar 2016). It is not surprising that this Maskilic attitude to translation often resulted in a domesticating approach whereby non-Jewish elements appearing in European-language source texts underwent a process of Judaization when rendered into Hebrew.¹⁷ It should be noted that domesticating translation into Hebrew is not a Maskilic innovation, but rather is a much older Jewish tradition attested as early as the medieval period (Needler 1977; Singerman 1988); a prominent example of this type of Judaizing tendency is the thirteenth-century Hebrew version of the legend of King Arthur.¹⁸ The same approach is also commonly found in medieval and early modern translations into Yiddish, such as the Bovo-bukh, a sixteenth-century Yiddish adaptation of the English romance *Bevis of Hampton* via its Italian version *Buovo d'Antona*,¹⁹ as well as Sephardic Jewish versions of Spanish ballads.²⁰

At first glance it may appear surprising that Salkinson adopted a Judaizing translation strategy given his extremely liminal position in Jewish society as a Christian convert and missionary. However, his domesticating approach is not actually as remarkable as it may seem, being the logical product of his own background as well as the conditions surrounding the commission of his translations. As discussed in Section 2, Salkinson had received an advanced traditional Jewish education and as such was intimately familiar with canonical Hebrew and Aramaic texts including the Bible, Mishnah, and Talmuds (Cohen 1942: 12–3). Moreover, as mentioned previously, despite his conversion and missionary status he remained closely affiliated with the Jewish community, particularly during his time in Vienna. Finally, in contrast to his other translations, which were all of books with overt Christian content and designed to raise awareness of Christian tenets among a Hebrew readership, his Shakespeare translations were primarily literary endeavours not explicitly intended to deliver a Christian message to readers. Indeed, because *Ithiel* and *Ram and Jael* were commissioned by and conducted in close association with Peretz Smolenskin, a pillar of the Maskilic literary community, and were designed for a readership with a hostile attitude towards Christianity of which Salkinson would have been only too aware, it is perhaps only to be expected that he opted for a Judaizing strategy in keeping with Maskilic literary sensibilities despite his conversion and missionary status.

Salkinson's domesticating translation style manifests itself in six key areas: his treatment of characters' names; Christian rituals, institutions, and oaths; Classical

17 See Kahn (forthcoming c) for discussion of this type of approach in a Maskilic translation of a historical text.

18 See Leviant (2003), Rovang (2009), and Valles (2013: 38–76) for details of this text.

19 See Rosenzweig (2016) for a scholarly edition of this work.

20 See Armistead and Silverman (1965) for details.

mythology; other non-Jewish cultural references; the technique of *shibbus* (the insertion of biblical verses and phrases into the composition); and foreign-language elements in the source text. The following is a brief summary of these strategies; the commentary accompanying the bilingual edition focuses on the same six areas and discusses each individual instance of domestication.

3.2.1.1 Names

One of Salkinson's most immediately noticeable domesticating strategies is the replacement of almost all of Shakespeare's characters' names with Hebrew equivalents, typically biblical ones. This practice is a common feature of Maskilic Hebrew translations generally (Dikman in Salkinson 1874/2015: 239). Salkinson's Hebraization of characters' names conforms to three main patterns. First, in many cases he selects the biblical names wholly or primarily on the basis of a sound correspondence. Often the names belong to minor biblical characters lacking any kind of particular associations for readers. Examples include the replacement of Roderigo with Raddai (based on 1 Chron. 2:14²¹) and of Gregory with Gera (based on Gen. 46:21 and several other locations in the Hebrew Bible²²).

In other instances Salkinson chooses his Hebrew names not only on the basis of sound correspondence but also in order to indicate a particular quality relevant to the character in question. For example, he replaces Romeo with Ram, the namesake of King David's ancestor mentioned in Ruth 4:19;²³ readers would have associated this name with the positive qualities of the Davidic line as well as with the romantic plot of the Book of Ruth, the classic biblical love story.

In a number of instances Salkinson selects his Hebrew name purely on the basis of meaning without attempting to find an equivalent with sound correspondence. Such a case is Romeo's father Montague, whom he renames Abiram, which literally means 'father of Ram' and therefore links neatly to the title character, but also is the namesake of one of the members of Korach's rebellion against Moses recounted in Numbers 16 and as such has connotations of arrogance and spite;²⁴ another example is the replacement of Shakespeare's Rosaline with Shoshannah, a postbiblical Hebrew female name meaning 'rose'.²⁵

3.2.1.2 Christian references

Given the widespread distrust of Christianity on the part of Salkinson's Eastern European Jewish audience, it is perhaps unsurprising that one of the main foci of his Judaizing translation strategy concerns Christian holidays, institutions, rituals,

21 See *Ithiel*, First Part, note 3.

22 See *Ram and Jael*, First Part, note 4.

23 See *Ram and Jael*, First Part, note 44.

24 See *Ram and Jael*, First Part, note 11.

25 See *Ram and Jael*, First Part, note 151.

and oaths. Salkinson has several different domesticating approaches to the translation of such terms. In some instances he simply omits them; this is particularly common in the case of Christian oaths. In other cases, he dechristianizes the reference but does not replace it with an explicitly Jewish one, instead choosing a religiously and culturally neutral equivalent. For example, in *Ram and Jael* he translates ‘evening mass’ as *בֵּין הָעֶרְבָּיִם* ‘twilight’,²⁶ which eradicates any religious connotations but preserves the temporal associations of the original. In still other instances, he replaces a Christian reference with an unambiguously Jewish dynamic equivalent (a translation that differs formally from that of the source text but serves an equivalent function in the target culture, thus making the translation more accessible to readers²⁷). Like the choice of biblical names, the selection of Jewish equivalents for Christian concepts has the effect of transforming the cultural context of the play into an unquestionably Jewish one. For example, Shakespeare’s ‘Easter’ becomes *חג המצות* ‘Passover’.²⁸

3.2.1.3 Classical mythology

Another prominent area of domestication concerns Shakespeare’s references to figures from Classical mythology. Salkinson almost invariably domesticates such references just as he adapts the Christian allusions discussed previously. However, although the technique is the same, the reluctance to preserve Classical mythological elements has slightly different motivations. While explicit references to Christianity would have been seen as inappropriate for a Jewish readership, Maskilim generally professed an admiration for Classical literature, recognizing it as a central foundation of the European tradition upon which their own literary project was modelled. For example, in his preface to Salkinson’s *Ithiel*, Smolenskin praises the writings of Homer as the greatest literary works in history alongside Shakespeare and the Hebrew Bible. Throughout the nineteenth century, Maskilic authors produced fragmentary Hebrew translations of Classical texts (e.g., Micah Joseph Lebensohn’s 1849 adaptation of a portion of the Aeneid via Schiller’s German version). However, the Maskilic admiration for Classical sources was a new development among Central and Eastern European Jews, who typically regarded Classical culture as irrelevant, or indeed antithetical, to Jewish society and did not traditionally study Greek or Latin. As such, in-depth knowledge of Classical language and literature was relatively rare even among Maskilim, and many of the mythological figures mentioned in Shakespeare’s plays would likely have meant little to Salkinson’s audience. Moreover, Naphtali Hirz Wessely, a prominent early Maskil, instructed the editors of the first Maskilic Hebrew periodical,

26 See *Ram and Jael*, Fourth Part, note 11.

27 See Nida (1964) and Nida and Taber (1969) for further discussion of dynamic equivalency.

28 See *Ram and Jael*, Third Part, note 10.

HaMe'assef, not to mention the names of Greek and Roman gods in their Hebrew translations (*HaMe'assef*, 1 October 1873: 7–8). In this light, Salkinson's decision to domesticate the Classical references in Shakespeare's texts is unsurprising. His earlier translation of *Paradise Lost* exhibits the same strategy, most likely for similar reasons (Dikman in Salkinson 1874/2015: 234–5). As in the case of the aforementioned Christian references (particularly oaths), in some instances Salkinson simply omits Classical allusions, while in others he substitutes a reference to a Classical figure with one to the monotheistic God. In many cases, he goes further and finds a dynamic equivalent from within the Jewish tradition. A striking example of this is his replacement of Shakespeare's 'Venus' (*Romeo and Juliet* 2.1.11) with 'Ashtoreth', a Canaanite goddess associated with love and fertility.²⁹

3.2.1.4 Other non-Jewish cultural elements

In addition to domesticating Christian and Classical references, Salkinson has a tendency to Judaize other elements of the source text that he deemed inappropriate or irrelevant for his Hebrew translation. This includes European cultural references such as Queen Mab³⁰ and the legend of King Cophetua,³¹ as well as flora and fauna lacking biblical equivalents, occupations not common among Eastern European Jews, and ethnic or geographical labels. Salkinson typically replaces such elements with dynamic equivalents familiar to Jewish readers from the Hebrew Bible, or with references to postbiblical Jewish religious culture, Eastern European Jewish realia and social conditions, and folk traditions. An example of this tactic is his substitution of Shakespeare's 'colliers' (*Romeo and Juliet* 1.1.2) with הַטְּבֵי עֵצִים 'woodcutters':³² woodcutting 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, 'woodcutters and water carriers', as well as due to the fact that it was a common occupation among Eastern European Jews.

3.2.1.5 *Shibbuṣ*

Another prominent domesticating strategy is the phenomenon of *shibbuṣ*, a common Hebrew literary technique whereby intact or adapted biblical verses or verse fragments are inserted into a new composition. *Shibbuṣ* is attested in numerous types of postbiblical Hebrew literature, but is commonly associated with Maskilic authors due to the fact that it was a particularly favoured technique for them. One of the reasons for the Maskilic penchant for *shibbuṣ* is ideological: as the Maskilic authors held the biblical text and language in extremely high esteem, incorporating

²⁹ See *Ram and Jael*, Second Part, note 9.

³⁰ See *Ram and Jael*, First Part, note 259.

³¹ See *Ram and Jael*, Second Part, note 12.

³² See *Ram and Jael*, First Part, note 7.

elements of it into their own writing served to raise the latter's linguistic and literary prestige. Another reason is a more practical one: as Hebrew was not a vernacular in the Maskilic era, drawing on familiar biblical phrases was a convenient method of aiding their creative expression in the language.³³ An example of biblical *shibbuṣ* in Salkinson's translations is the replacement of Shakespeare's 'Your son-in-law is far more fair than black' (*Othello* 1.3.291) with קָרַן עוֹר פְּנֵי הַכּוּשִׁי 'and regarding your son-in-law I hereby say: the skin of the Cushite's face shone',³⁴ based on קָרַן עוֹר פְּנֵי מֹשֶׁה 'and Moses' face shone' (Exod. 34:35). While some of Salkinson's *shibbuṣ* choices have symbolic meaning (which will be discussed in the commentary to the edition where relevant), in many cases he selected a given verse simply because it corresponded roughly in meaning to the equivalent line in the source text, without any deeper interpretive motivation.

While Salkinson's *shibbuṣ* is drawn primarily from biblical sources, contrary to common belief (as in Almagor 1975: 743; Scolnicov 2001: 185; Dikman in Salkinson 1874/2015: 243), his *Ithiel* also contains citations from rabbinic literature (the Babylonian Talmud) and a range of medieval and early modern sources well known to Eastern European Jews of his era, most typically the biblical commentaries of Rashi (eleventh century), Abraham Ibn Ezra (twelfth century), Isaac Abarbanel (fifteenth–sixteenth centuries), and Moses Alshekh (sixteenth century). Cases of *shibbuṣ* from postbiblical sources are indicated in the commentary to the edition. An example of *shibbuṣ* from a Mishnaic text is עֲבָרָה גִּירָת עֲבָרָה 'one transgression brings another transgression', from Mishnah *Avot* 4:2, as a translation of Shakespeare's 'One unperfectness shows me another' (*Othello* 2.3.292–3).³⁵ An example of *shibbuṣ* from a medieval text is הֵן אֶדְמָדְ אֶכְנֶדְ וְלֹא יִדְעֵתִיךְ בְּשֵׁם 'indeed I can imagine you and describe you, though I do not know you by name',³⁶ from Judah the Pious' twelfth-century Hymn of Glory, as a translation of Shakespeare's 'If thou hast no name to be known by' (*Othello* 2.3.277–8).

3.2.1.6 Foreign-language material

The final domesticating strategy evident in Salkinson's work concerns the foreign-language elements in *Othello* and *Romeo and Juliet*. Where French, Italian, or Latin words or phrases appear in the English, Salkinson routinely translates them into Hebrew, thus eradicating the linguistic variegation present in Shakespeare's text. As in the case of the references to Classical mythological figures, this approach stems from the fact that, while in much of Europe these languages were commonly studied and enjoyed a prestigious status, they were generally unfamiliar to Eastern

33 See Shahevitch (1970), Pelli (1993), and Kahn (2013) for further discussion of the use of *shibbuṣ* in Maskilic Hebrew literature.

34 See *Ithiel*, First Part, note 259.

35 See *Ithiel*, Second Part, note 228.

36 See *Ithiel*, Second Part, note 223.

European Jews (including Maskilim) and would have lacked any meaningful associations for Salkinson's readers. Examples of Salkinson's treatment of such linguistic elements include his replacement of the Friar's Latin greeting 'Benedicite' (*Romeo and Juliet* 2.3.27) with the Hebrew אָרְוֹרָהּ הָבֵא 'welcome',³⁷ and his replacement of Shakespeare's 'bonjour' (*Romeo and Juliet* 2.4.43–5) with הַשְּׁלוֹם הָלְךְ 'greetings'.³⁸

3.2.2 Poetry

One of the most immediately conspicuous features of Salkinson's translations is that he has eradicated all of Shakespeare's distinctions between verse and prose, rendering everything into verse. Salkinson's verse is utterly free: it does not seem to exhibit either syllabic metre or a particular stress pattern; indeed, the only feature distinguishing it from prose is the formal distribution of the lines, which generally correspond more or less to Shakespeare's, and the fact that the text is vocalized, which was the convention in Maskilic Hebrew poetry (as in that of present-day Hebrew). Salkinson's poetry thus differs markedly from Shakespeare's in its lack of iambic pentameter or other features of an accentual-syllabic metrical system. Moreover, it diverges from the typical Maskilic poetic convention, which was a purely syllabic system consisting of a fixed number of syllables, with stress on the penultimate syllable but otherwise free (Hrushovski-Harshav 2007: 613–14). The main ways in which Salkinson's poetry resembles that of his Maskilic contemporaries are his frequent use of conjoint phrases (two juxtaposed synonymous or nearly synonymous expressions), a practice that echoes the parallelism that is a hallmark of biblical poetry,³⁹ and of course his use of *shibbuṣ*. Salkinson's poetic style likewise differs from that of the Hebrew Bible, which is defined chiefly by parallelism and exhibits an accentual system with free variation of numbers of stresses in a verse unit (Hrushovski-Harshav 2007: 596, 598–9, 605).

While *Ithiel* and *Ram and Jael* do not resemble their English source texts in terms of metre, they do mirror them in terms of rhyme: where Shakespeare's text contains rhymes, Salkinson finds Hebrew equivalents for them, but he does not add rhymes where they do not appear in the original. In most cases Salkinson's rhyme schemes are the same as Shakespeare's (typically rhyming couplets, but also ABAB, ABA, and ABBA patterns) and appear in the same line. However, occasionally Salkinson's scheme differs from the original (most commonly ABAB instead of a rhyming couplet); such changes are generally due to difficulties finding a suitable rhyme fitting the original pattern. In cases where it is difficult to find a suitable rhyme while preserving the source text's meaning, Salkinson typically prioritizes

37 See *Ram and Jael*, Second Part, note 125.

38 See *Ram and Jael*, Second Part, note 203.

39 See Gilulah (2013: 51–2) for analysis of some examples from *Ithiel*; see also Oz (in Salkinson 1878/2016: 193). See Toury (2012: 133, 139) for discussion of this practice in Maskilic writing in general.

the rhyme, often completely changing the sense of the lines in question. He does not typically seem to have regarded same-word rhymes in Shakespeare's text (e.g., flower/flower, wife/wife) as such, given that he rarely reproduces them in his translation. Salkinson's rhymes could be either masculine (i.e., stressed on the ultima) or feminine (i.e., stressed on the penult). As in the case of metre, this diverges from the Maskilic standard, which generally allowed only for feminine rhymes (Hrushovski-Harshav 2007: 613–15; Toury 2012: 151). This convention was inherited from earlier Italian Hebrew poetry, which was in turn based on the model of the Italian language, wherein nouns with penultimate stress were the norm. In the Sephardic (Southern and Southeastern European and North African) Hebrew pronunciation, only a small percentage of Hebrew words are stressed on the penult, whereas in the Ashkenazic pronunciation a much larger percentage of words have penultimate stress. When the Maskilim adopted the Italian Hebrew poetic convention, they allowed only words with penultimate stress according to the Sephardic pronunciation, despite the fact that their own Ashkenazic pronunciation would have given them a much larger repertoire on which to draw. This rule meant that Maskilic poets had to restrict themselves to a very marginal group of nouns, verbs, and prepositions on which to base their rhymes, with a concomitant constraining effect on their verse (Hrushovski-Harshav 2007: 614). It is possible that Salkinson broke away from this convention by including rhymes based on his Ashkenazic pronunciation (with its much larger range of penultimately stressed vocabulary) because it would have been too difficult for him to reproduce Shakespeare's rhymes while restricting his options to the small pool of penultimately stressed Sephardic lexis.

3.2.3 Hebrew language

The language of Salkinson's translations is predominantly biblicalizing, which is in keeping with Maskilic authors' expressed preference for Biblical Hebrew over the postbiblical strata in the composition of fiction, particularly poetry. This is evident in the grammar of *Ithiel* and *Ram and Jael*, which favours biblical forms and constructions (e.g., the *wayyiqtol* for preterite sequences; the cohortative and jussive; and conjunctions such as כִּי 'because, that, if/when' and אֲשֶׁר 'which, that') over their postbiblical counterparts, and in its lexis, which is typically drawn from the biblical corpus. A relatively common feature of Salkinson's work is a readiness to utilize rare biblical vocabulary including *hapax legomena* (words that appear only once in the Bible); this was a widespread Maskilic technique often employed as a means of lexical enrichment (Kahn 2013). He also frequently employs pausal forms (e.g., אֶמֶץ 'bread' instead of אֶמֶץ) before punctuation and at the end of lines; such forms are most commonly associated with the Hebrew Bible, in which they typically appear together with disjunctive accents (symbols marking breaks in the text, similar to punctuation) and at the end of verses (Fassberg 2013). The dominance of biblical structures and vocabulary goes hand-in-hand with Salkinson's predilection for *shibbus*,

as he frequently imported biblical expressions and verses wholesale into his work. Salkinson's use of *shibbuṣ* reflects an extensive engagement with the entire Hebrew Bible, with all twenty-four books represented in his text at least once. However, certain books feature much more prominently than others: the most frequently appearing biblical intertexts are Psalms, Isaiah, and Proverbs, with more than 150 citations each, followed by Job, with approximately 130. By contrast, a few books, all from the Minor Prophets, are cited only one to three times (Haggai, Jonah, Nahum, Obadiah). Most of the remaining books are cited between twenty and a hundred times.

Despite Salkinson's preference for the biblical stratum of Hebrew, a not insignificant number of postbiblical (rabbinic, medieval, and Maskilic) elements are attested in both *Ithiel* and *Ram and Jael* (belying the common belief, as expressed in Gilulah 2013: 50, and Dikman in Salkinson 1874/2015: 239, 243, that the language of *Ithiel* is purely biblical). Like the biblical elements, these postbiblical features are both grammatical and lexical. Certain grammatical features are traceable to the classical rabbinic period; for example, the possessive particle *שֶׁל* 'of' and sequences of *qaṭal* and *yiqtol* verbal forms. Constructions combining biblical and postbiblical elements are also attested (this is a common Maskilic phenomenon⁴⁰). On occasion Salkinson employs grammatical constructions typical of nineteenth-century Eastern European Hebrew that lack precedent in the canonical sources (e.g., the *qaṭal* verbal conjugation to indicate a past progressive action⁴¹). Likewise, Salkinson utilizes numerous rabbinic vocabulary items throughout the two plays (e.g., *רִצָּעוֹן* 'shoemaker', *דִּין וְדִבְרֵימִים* 'grievance', *פְּרוֹצָה* 'strumpet, whore'), as well as a number of medieval terms (e.g., *תְּבוּנָה* 'nature', *יְדִיד נֶפֶשׁ* 'beloved', *מְגַרְעוֹת* 'flaws') and innovations of the Maskilic era (e.g., *כְּדוּר* 'bullet', *קִנָּה רֶבֶה* 'gun', *חֲלֵי רַע* 'cholera').

3.3 Salkinson's source text edition

Salkinson did not specify which Shakespeare edition he used, and given the large number of English versions that appeared in the decade preceding the publication of his translations it is extremely difficult to establish this with any certainty. However, both *Ithiel* and *Ram and Jael* seem to be based on Folio rather than Quarto versions. In the case of *Ithiel*, this is evidenced by the inclusion of certain elements such as the Willow Song in Act 5. In *Ram and Jael*, this is made clear, for example, by the absence of the Prologue, which does not appear in the Folio versions; more specifically, the assignment of certain lines to Rezin the Priest (Friar Laurence) instead

40 See Kahn (2009) for discussion of this phenomenon.

41 See Kahn (2009: 80–3; 2015: 149–50) for details.

of Ram (Romeo) suggests that Salkinson may have been working with an edition based on the Second, Third, or Fourth Folio.⁴² In addition to the English source text, Salkinson may have consulted the Schlegel-Tieck German translation of the two plays, which was very prominent and widely circulated, or perhaps another German version, but this is uncertain as he did not make explicit reference to it (in contrast to Smolenskin, who does mention consulting an unspecified German version of *Othello*, possibly Philipp Kaufmann's⁴³).

4 This edition of *Ithiel the Cushite of Venice* and *Ram and Jael*

4.1 The Hebrew text

This edition reproduces the Hebrew text of Salkinson's translations as they first appeared in print in the 1870s. The original spelling and vocalization have been preserved even where they differ from what would be expected. In such cases the standard equivalent is provided in a footnote on the Hebrew side of the edition indicated by an asterisk. (Note that Smolenskin included a small number of footnotes in his prefaces to the plays, as did Salkinson in his introductory letters and occasionally in the body of the translations; these are indicated by an asterisk followed by a round bracket, as in the original editions.) The only corrections made to the vocalization consist of a handful of changes that were listed as errata at the end of the original editions of *Ithiel* and *Ram and Jael*, which I have incorporated into the text without comment. The numerous citations of biblical and postbiblical sources appearing in the translations have been marked in bold font so as to make it easier for readers to identify them. Such citations, as well as any other issues requiring comment, are indicated by a numbered footnote and explained in the running commentary to the edition.⁴⁴ The original format of the stage directions has largely been preserved, but inconsistencies have been ironed out.

4.2 The English back-translation

Salkinson's Hebrew text is accompanied by a facing English back-translation. The primary purpose of the back-translation is to make Salkinson's work accessible to readers without knowledge of Hebrew, whether scholars and students of multicultural Shakespeare, translation studies, comparative literature, or anyone with an interest in Shakespeare, Eastern European Jewish history, and/or Hebrew

42 See *Ram and Jael*, Second Part, notes 94 and 99.

43 See *Ithiel*, Publisher's Note, note 2.

44 See [Section 4.3](#).

literature. With this in mind, I have favoured a relatively literal translation style so as to give readers as much of a feel for the Hebrew text as possible. However, I have modified Hebrew phrases or expressions that would be unidiomatic or very difficult to understand if rendered literally into English; in such cases literal translations are provided in footnotes. The translation tends towards a somewhat formal and slightly archaizing tone, which is designed to give readers a sense of Salkinson's biblicalizing language. The English translations of Smolenskin's prefaces to the two plays (which are written in a cumbersome literary Hebrew style – not uncommon during this period – likewise replete with *melisa* and biblical references) are somewhat less literal while remaining relatively formal so as to match his style as closely as possible.

Each citation or allusion to a biblical or postbiblical textual source is marked in bold and accompanied by a numbered footnote. The English translations of the numerous biblical citations appearing in Salkinson's work are my own. However, in formulating my translations I have consulted various English Bible versions, including traditional texts (the Geneva Bible and King James Bible) as well as more recent versions (the New English Bible, New Revised Standard Version, and New International Version) in addition to the Jewish Publication Society's 1917 and 1985 editions. In most cases my translation choices are based on the King James Bible and Geneva Bible, which were felt to be the most appropriate as they lend an archaizing tone to the text that evokes the feel of Salkinson's biblicalizing Hebrew while simultaneously corresponding most closely to the sixteenth- and seventeenth-century context of Shakespeare's own writing. Moreover, in many instances the particular phrasing appearing in the traditional versions is more familiar to English-speaking readers than those of the contemporary translations. However, in cases where the King James and Geneva Bible renditions are at odds with Salkinson's meaning, or contain archaic and unfamiliar vocabulary that might be confusing to readers, I have opted for a translation more closely resembling one of the modern versions. I have not usually indicated which English Bible version my back-translation is based on except in cases where the differences between them are relevant to the issue under discussion (e.g., the translation of the term כּוּשִׁי 'Cushite'⁴⁵). The translations of Salkinson's citations of rabbinic literature are likewise my own, but I have consulted English translations where these exist (most commonly Danby 1933 for the Mishnah).

I have generally maintained Salkinson's punctuation except when it clashes markedly with English norms. Comparison of the Hebrew text with the facing English back-translation will make such cases clear.

45 See *Ithiel*, First Part, note 26.

4.3 The commentary

The bilingual edition of Salkinson's plays is accompanied by a running commentary indicated by numbered footnotes. The commentary serves five main purposes. First, it provides readers with a key to the various Hebrew textual sources (primarily biblical, but sometimes rabbinic and medieval) embedded in the translations. Second, it points out and analyses Salkinson's domesticating translation choices, comparing them with the source text and discussing the motivations behind the decisions. Third, it elucidates issues with which many readers may be unfamiliar (chiefly biblical and postbiblical figures, biblical locations, and aspects of Jewish history, law, ritual, and culture). Fourth, where possible, given the constraints of the volume, it raises points of comparison between Salkinson's and Shakespeare's texts regarding issues other than domestication (e.g., the use of rhyme, omission of lines, conversion of prose to verse, resemblances to the Folio versus Quarto versions). Finally, it discusses issues of relevance to students and scholars of Hebrew language and literature, such as Salkinson's use of particular lexical items or grammatical constructions that differ from the biblical standard (although due to space limitations and because these are not the primary focus of the edition, such issues are discussed only sparingly).

The rich array of biblical citations in Salkinson's translations vary in length from two-word collocations to most or all of a verse. For the sake of comprehensiveness I have included references to almost all such sources, including the shorter ones, as even these may be useful to readers both because they help to highlight the extent to which Salkinson's work is underpinned by intertextual references, and because they provide an explanation for what might otherwise seem to be unexpected or awkward turns of phrase lacking precedent in Shakespeare's text. The only exceptions to this policy comprise collocations that appear so many times in the Hebrew Bible and/or are such basic and commonly used elements of all forms of Hebrew that Salkinson's use of them is very unlikely to be directly traceable to a particular biblical source. When biblical phrases additionally appear in postbiblical Hebrew literature, these later sources are not cited in the footnotes because their ultimate source is the Bible.

When Salkinson incorporates a Hebrew textual source into his work without altering it, only the verse number is provided in the commentary. However, he often modifies his citations when inserting them into his translation; some such changes are intentional (e.g., changing the person or number of a possessive suffix in order to fit the story), but others (e.g., omitting or switching a preposition with no change in meaning) are most likely unintentional and are simply attributable to the fact that he was citing the sources from memory. When Salkinson's version differs from the original source, the source is provided for comparison along with

an English translation of it. (In such cases the English translation of both the source and Salkinson's modified version may be the same.)

When a citation appears on multiple occasions in the plays, I have referenced it in each case. This has been done for the reader's convenience as well as to highlight the frequency of Salkinson's employment of particular biblical citations and facilitate the identification of any possible patterns in his selections. Where more than one biblical verse may have informed the text in question, the most relevant is provided first but the others, which may be similar but not quite as close, are listed as well.

In many cases I have refrained from commenting on the possible motivations for Salkinson's selection of a given biblical or postbiblical source. This is both because such an extended commentary is beyond the scope of this volume, and because in many instances Salkinson's choices were most likely driven primarily or solely by the fact that the meaning of the sources in question fit his translatorial purposes rather than due to a desire to convey any particular symbolism or deeper meaning. However, in certain instances the citation in question has clear and striking associations that would almost certainly have resonated with the target audience and play a role in shaping the sense of the Hebrew text; in such cases I have provided an explanatory note to draw the reader's attention to the significance of these overtones.

Although Smolenskin's prefaces to the two plays are likewise replete with biblical and sometimes postbiblical citations, I have not referenced these unless they are of particular relevance to his discussion or would be difficult to understand without explanation. Likewise, I have not referenced or commented on the biblical names for characters (e.g., Ithiel for Othello, Ram for Romeo) mentioned in the prefaces; these are discussed when they first appear in the plays themselves.

I have used the standard scholarly Arden Third Series editions of *Othello* and *Romeo and Juliet* for the English line numbers and citations. Note that Salkinson's *Ram and Jael* is based on the First Folio edition whereas the Arden version is based on the Second Quarto. Where there are differences between the Quarto and Folio editions reflected in Salkinson's translation, these are indicated in the commentary.

Ithiel the Cushite of Venice

אִיתִיאל הַכּוּשִׁי מוִינֶעֶצְיָא

Preface*

פתח דבר*

Today we get revenge on the British; they have taken our Holy Scriptures and treated them as one treats one's own property: they have translated them, scattered them to all corners of the earth as if they were their own, and so today we repay them for their deed, for we are taking the books which are as precious to them as the Holy Scriptures, the plays of Shakespeare, and we are bringing them into the treasure-house of our holy tongue; is this revenge not sweet?!

The plays of Shakespeare in the holy tongue! If the entire Jewish people understood the language of their forefathers and loved it, and if all of those who understood the language and loved it understood the great spoil that the translator of these plays is bringing into the treasure-house of our language, then the day on which the first Shakespeare play appeared in the Hebrew language would be like a victory holiday, because it is indeed a great victory for our holy tongue if such gems perfect its beauty. Such gems adorn it with grace and youth at this time, despite the desire of those who reject it, who do not understand it, who say that it is worn out, bound for the grave; who bury it, cover its face in obscurity and do not mention its name again.

נקמות נעשה היום בהבריטאנים, המה לקחו את כתבי קדשנו ויעשו בהם כאדם העושה בשלו, העתיקום, פזרום לכל קצות הארץ כמו להם המה, וגם אנחנו נשלם להם היום פעלתם אל חיקם, כי נקח את הספרים היקרים בעיניהם בכתבי הקדש, את חזיונות שעקספיר ונביאם לאוצר שפת קדשנו, ואם לא מתוקה הנקמה הזאת!?

חזיונות שעקספיר בשפת קדש! לוא הבינו כל ישראל את שפת אבותם וחובבבה, ולוא הבינו כל המבינים שפת עבר וחובביה את השלל הגדול אשר יביא המעתיק את החזיונות האלה לאוצר שפתנו, כי אז היה היום אשר בו הופיע החזיון הראשון לשעקספיר בשפת עבר כיום חג נצחון, כי אמנם נצחון גדול הוא לשפת קדשנו אם אבני חן כאלה תכללנה יפיה. אבני חן כאלה יתנו לה לזית חן ונעורים בעת הזאת, למרות חפץ מנדיה, אשר לא יבינוה שיאמרו: בלה היא, מטה לשחת, קברוה, כסו פניה בטמון ובשמה לא תזכירו עוד.

*) For those who have not yet read the play, I recommend that they read this preface after they have read the play to the end, because much of what I say will be like a sealed book to them.

*) לאלה אשר לא קראו את המחזה עד הנה, איעץ כי יקראו דברי אלה אחרי אשר קראו את החזיון עד תמו, כי דברים רבים יהיו להם כדברי הספר החתום.

אֵי תִּי אֵל

הַבוּשֵׁי מוֹיְנֵעֲזָיָא

עַל פִּי

שַׁעֲקַסְפִּיר

אֲשֶׁר הֶעֱתִיק מִשַּׁפֶּת בְּרִיטְאָנְיָה.

י. ע. ס.

בְּעַל "וַיִּגְדַּשׁ אֶת הָאָדָם"

עִם

פֶּתַח דְּבַר

מֵאֵה

פְּרִיץ בֶּן מֹשֶׁה סְמַאלְעֵנְסְקִין.

וַיִּיעֲוֵהוּ תְּרַלְדֵּי.

בְּרֶפֶס שֶׁל שְׂפִיטְצֶר עַט הָאֲלְצוּוֹאֶרְטָה יוֹנִיאָר.

Figure 2 (Hebrew title page of *Ithiel*)

The plays of Shakespeare, the greatest playwright without compare in all the languages and tongues, except for the Holy Scriptures and Homer, to whom have been revealed all the human heart's secret schemes, machinations, and wiles, who has displayed before

חזיונות שעקספיר, החוזה חזיונות הגדול מאין כמהו בכל השפות והלשונות, מלבד כתבי הקדש והאָמֶר, אשר לפניו נגלו כל צפוני חקרי לב אנוש ומזמרתיו ותחבולותיו, אשר הציג לפנינו לב האדם ערום ונקרא בו כמעל ספר פתוח כל הרשום עליו בכתב החפץ והתאווה הנותנים יד לכל מחשבה, פעולה ומעשה לשבט או לחסד,

OTHELLO
THE MOOR OF VENICE
BY
SHAKSPEARE.

TRANSLATED INTO HEBREW
BY
J. E. S.
TRANSLATOR OF PARADISE LOST.

EDITED
BY
P. SMOLENSKY
EDITOR OF THE HEBREW "HASCHACHAR".

VIENNA.
PRINTED BY SPITZER & HOLZWARTH JUN.
1874.

Figure 3 (English title page of *Ithiel*)

us the naked human heart, so that we may read, as from an open book, everything that is inscribed upon it, the desire and the lust which, for good or for ill, have a share in every thought, deed, and action, and who can show us as well as he how man behaves and

ומי כמהו מורה אותנו דרכי האדם ויצרי מעלליו למען נדע ונבין מרמות ערומים ונכלי נובלים, צדקת צדיקים וישר ישרי לב למען נדע ונשכיל ולא נלך כבהמה בבקעה¹ בתבל הבלולה הזאת. אשר בני האדם ישנו פניה ויעוו דרכיה עד כי לא נדע הדרך נלך בה. כי יש אשר נראה דרך צדקה והיא – מות, דרך רשע כסל והיא בצדקה תכונן, והמורה הנאמן

the impulses that drive him so that we might recognize and understand the deceit of the cunning and the duplicity of scoundrels, the righteousness of the righteous and the honesty of the honest, so that we might know and be wise, rather than walking like a beast into the valley¹ on this confounded earth, where the apparent is so altered and twisted by men that we do not know which way to go. For at times what appears to be the righteous path turns out to be death, while the wicked or the foolish path is nevertheless paved with righteousness. But this faithful guide leads us, a lamp in his hand lighting the way to banish the darkness so that we would not stumble but see and consider and judge for ourselves. Shakespeare is unique; none but him has had the power and the courage to lift the veil from the faces of actors who play their roles on this great stage of ours, the earth. He exposes the deeds of nation and man alike, which take place in the dark, when no human eye would see them as they are.

A long time passed from when his plays first appeared until his methods became known and his project understood; for a long time all the hypocrites and self-righteous priests and senseless authors were angry with him as those who rebel against light fight the sunlight; these bats banded together against him to extinguish the light of his plays and eradicate them from the face of the earth as they sought to darken all brightness and light, but a sapphire

הזה יוליכנו אחריו ונר מאיר הדרך בידו להגיה האפלה למען נראה ונתבונן ונשפוט ולא נכשל. אחד הוא שעקספיר ואין מלבדו, אשר בידו היה הפח ובלבו האמץ להרים המסך מעל פני המשחקים בבמת משחק הגדולה הזאת, בתבל, ויצג לפנינו מעשי גוי ואדם יחד, אשר במחשך יעשו ועין אדם לא תשורם כמו.

ימים רבים עברו מעת אשר נראו חזיונותיו בטרם אשר הכירו דרכיו והבינו פעלו, ימים רבים נִתְרוּ בו כל החנפים והכהנים המתקדשים והסופרים חסרי הדעה כאשר יריבו מורדי אור באור שמש; העטלפים האלה יחד עליו התמלאו לכבות אור חזיונותיו ולהשמידם מעל פני האדמה כאשר בקשו להקדיר כל נגה ואור, אך לא לעולם יתגולל ספיר בבוץ ולא לנצח יכסו עננים על פני השמש, הבוץ יוסר והספיר יראה בכל כבודו, העננים יכלו והשמש תשמח עין, וכן היה גם לשעקספיר כי גואליו קמו אחרי שתי מאות שנה ויראו לכל את ערך האבן היקרה אשר אמרו

1 The phrase 'like a beast into the valley' is a citation of Isa. 63:14, but Smolenskin seems to be using it to denote ignorance, whereas in Isaiah it refers to effortlessness.

will not stay wallowing in mud for eternity, and clouds will not cover the face of the sun forever, the mud will be removed and the sapphire will appear in all its glory, the clouds will dissipate and the sun will make the eye rejoice, and so it was also for Shakespeare, for his redeemers arose after two hundred years and showed everyone the worth of the precious stone which they had tried to strip of its purity by besmirching it, and although admittedly until this day not all readers appreciate this brilliant playwright, and from time to time senseless and witless men still arise to malign him, nevertheless the wise men have made themselves counted and have all determined that one who reviles Shakespeare reviles himself.

But it is no wonder if many have not understood, and to this day do not understand, the works of this great man, the most exalted of writers, for the masses do not understand and do not realize what truth is, for they have long since grown accustomed to calling lies truth. And if they were to see the truth, they would not recognize it, and they would say that it was a lie! And all of this is the fault of the authors who mislead their readers with pleasant lies in order to capture their heart. Most authors and playwrights see everyone from their own perspective, and what is fitting to them they present to us as good and honest, while everything which they dislike, they besmirch. The characters they create in their plays, whom they present to us as good and upright, speak and converse only of the exalted spirit of their creators, and

להשביתה מטרה בהשליכם עליה שקוצים, ואם אמנם גם עד היום הזה לא כל הקוראים יבינו את ערך החוזה חזיונות גדל דעה הזה, ועוד יקומו כפעם בפעם חסרי דעה וטעם לשים בו דפי, אך חכמי הלב נמנו וגמרו כלם כי המגדף את שעקספיר את נפשו הוא מגדף.

ולא לפלא הוא אם רבים לא הבינו ולא יבינו עד היום לפעולות האדם הגדול הזה המורם מהסופרים, כי הרבים לא יבינו ולא ישכילו מה היא האמת, כי הסכינו מאז לקרוא לשקר אמת, ואם יראו את האמת אז לא יכירו פניה ויאמרו שקר היא! וכל אלה באשמת הסופרים המתעים את קוראיהם בכזבים נעימים למען קחת לבם. רוב הסופרים וחוזי חזיונות מבשרם יחזו כל איש ואת אשר יכשר בעיניהם אותו יתנו לפנינו כטוב וישר ועל כל אשר לזרא הוא לרוחם יִרְבוּ לשליך שקוצים. ברואי חזיונותיהם אשר כטובים וישרים יציגום לפנינו ידברו וישיחו רק מעלות רוח בוראיהם, וכל מדבר או עושה לא כחפץ לבם הוא רע ובליעל. סופרים כאלה ישימו מסוה על פעולות בני איש ומחשבותיהם ויתעו את קוראיהם לבלתי ראות את אשר יַעֲשֶׂה באמת, אחרי כי לא פעולות בני האדם וחפציהם יִרְאוּ לנו כי אם חפץ לבם המה, ואם ישגו בדרכי לביהם אז ירימו את השפל וישפילו את הגבה, יצדיקו את הרשע וירשיעו את התם. כזאת יעשו גם הסופרים הישרים בלבבותם רק מאשר כי לא חננו ברוח נאמן לשפוט את הדבר כמו, כי אם מבשרם

any of them who does not speak or do as their creators' heart desires is evil and a villain. Such authors mask men's actions and thoughts, misleading their readers so that they cannot see what is really being done, since they do not show us men's actions and desires but rather their own hearts' desires, and if they succeed in following their hearts, then they raise up that which is low and lower that which is high, acquit the wicked and condemn the innocent. Authors who are honest also do so, only since they cannot be trusted to judge the matter as it is, but rather see everything from their own perspective, they corrupt justice and lead their readers astray by showing them perversions, not maliciously but rather in error. But there are authors even more evil than these (and they are the majority), playwrights who do not prevail on earth for the sake of truth and knowledge, but rather only in order to make a name and money for themselves, and they maliciously destroy all sense of morality and love of truth, for they attempt to present to their community of readers only that which is pleasant to them; they sing in their ears songs that are pleasing to the ear and extol with their tongue indecency and desire, speaking lustfully of everyone who prevails on earth by means of their wanton schemes and the impulses that drive them; they present to us as heroes men who violate law and morality, who mock truth and hate innocence, and every innocent man is like a powerless creature in their eyes, and as such the plays are of little dignity, and the places in which they

יחזו הכל והמה יעותו משפט ויתעו את קוראיהם לחזות תהפוכות, לא בזדון כי אם בשגגה. אך ישנם סופרים עוד רעים מאלה (והמה הרבים), חזוי חזיונות אשר לא למען האמת והדעת יגברו בארץ, כי אם רק למען עשות להם שם וכסף, והמה ישחיתו כל רגש מוסר ואהבת האמת בזדון לב, כי המה יבקשו לתת לפני קהל קוראיהם אך את אשר ינעם להם, המה ישירו באזניהם שירים ערבים לאזן וירוממו תחת לשונם זמה ותאוה, ועגבים בפיהם לכל אשר יגברו בארץ במזמות תאותיו ויצרי מעלליו, כגבורים יציגו לפנינו אנשים אשר יפרעו חק ומוסר, אשר ילעגו לאמת וישנאו תם, וכל תם דרך כגלם אין ידים לו בעיניהם, אשר על כן דל מאוד כבוד החזיונות ובתי המשחק, מקום אשר יציגו לעינינו גבורי המחזות האלה, אשר תכליתם היא להורות את העם דעת מוסר והשכל, היו כמערות פריצים, כבתי ספר להורות את בני הנעורים איך לרדוף אחרי זמה ותבל.

present to us the protagonists of these plays, the playhouses, whose purpose is to instruct the people in morality and wisdom, have become like thieves' dens, like schools for youth to instruct them in how to chase after indecency and disgrace.

Not so is the lot of Shakespeare (and like him, so too all honest authors who have eyes to see what is in front of them, even if their spirit is not as great as his); he sits at the seat of judgement like a god judging the exalted; before his seat of judgement stand both king and slave, both nation and individual, and he considers everything, investigates everything, does not show partiality to anyone and does not favour his protagonists; no one is loved by him and no one is hateful in his eyes; he weighs everyone's deeds on the scales and tells each man of the righteousness within him, even if he is a rogue and a villain, and he does not show partiality to the honest by ignoring their flaws, for no one is blameless in the land of the living. He does not refrain from pronouncing judgement for fear that hypocrites would rage at him, he does not pay heed to his audience for fear that the scene may displease them when they choose an opulently dressed lie over the naked truth. It is not in accordance with his own heart's desire or others' inclinations that he sets out a path for his characters and determines their end, but rather in accordance with the course, the rules, the accidents, and the circumstances of life, and therefore his plays contain a righteous man who perishes by his righteousness as he falls

לא כאלה חלק שעקספיר (וכמהו כן גם כל הסופרים הישרים אשר להם עינים לראות נכחה, אף אם כי לא כרוחו הכביר רוחם); הוא ישב לכסא משפט כאל שופט רמים, לפני כס משפטו יעמדו כמלך כעבד, כגוי כאדם, והוא יתבונן לכל, יחקור הכל, לא ישא פנים לאיש ולא יכיר פני גבוריו, אין אהוב לנפשו ואין שנוא לנגד עיניו, את מעשי כלם ישקול בפלס, ויגיד לאיש צקדתו אשר תמצא בו, אף אם הוא עָל ובליעל, ואת פני הישרים לא ישא ממום, כי אין נקי בארץ החיים. הוא לא יירא בדברו משפט פן יזעמוהו חנפים, לא ישים לבו לשומעי דבריו פן לא ינעם להם המחזה, כי יבחרו בשקר לבוש מכלול מאמת ערומה. לא לפי חפץ לבו או לרוח אחרים יתְּנֶה דרך לברואיו וישים קץ להם, כי אם על פי דרכי החיים ומשטריהם ומקריהם ומסבותיהם, אשר על כן יש בחזיונותיו צדיק אובד בצדקתו בנפלו בפח פועלי און ורשע מאריך ברעתו כי לו נתכנו עלילות, ויש אשר יד המקרה תנחת עליהם וצדיק ורשע יחד יסופו יתמו, כי כן המה דרכי החיים.

into the snare of evildoers, and a villain who lives long by his wickedness, because he is destined for great things, and there are those upon whom the hand of fate lands, when the righteous and the wicked together come to an end and meet their demise, for such are the paths of life.

On the paths of life we see each morning that the earth belongs to the mighty man, and the man who plots evil rules over everything, over the spirits of the innocent and their bodies, and in his cunning he makes even them into a weapon of destruction. On the paths of life we see that not only honesty triumphs over injustice, and the pure-hearted man does not always eat the fruits of his deeds. On the paths of life we observe that not all wrongdoers are brought to justice, as they know how to put a shield and buckler around themselves in their cunning, and justice is not powerful enough to punish many wicked men who have caused much suffering and ruin, even if their treachery is known in the community. Indeed, what is the punishment that should be borne by one who slanders his fellow with lies and deposes him from his position with the breath of his mouth, or brings him to the gates of death? The guileless man is led astray and falls, while the one who led him astray rises up and rejoices because he has accomplished his desire, or if a villain entices the innocent with a flattering tongue to do evil and spill blood, and the innocent man who commits the evil is judged and punished for his sin, whereas the villain who led him astray

בדרכי החיים נראה בבקר בבקר כי איש זרוע לו הארץ ובעל מזמות ישלוט בכל, ברוח תמימי לב ובגויותם ויעשן גם אותן לכלי משחית ביד ערמתו. בדרכי החיים נראה כי לא רק הישר על עול יתגבר, ולא כפרי מעלליו יאכל תמיד טהר לב. בדרכי החיים נתבונן כי לא כל עושי עול יובאו במשפט, בדעתם לשים עליהם צנה וסוחרה בערמתם, וידי המשפט תקצרנה מענוש רשעים רבים אשר הרבו עמל ושווד גם אם נודע מעלם בקהל. הן זה הוא הענש אשר ישא מלשין רעהו בשקר וממצבו יהדפנו ברוח פיו, או יביאהו עד שערי מות? הפתי נתעה ויפול והמתעה יקום וישמח כי חפצו הצליח בידו, או אם ידיח נבל את תמים, בחלקת לשון לעשות עול ולשפוך דם, התמים העושה העול ישא חטאתו במשפט והבליעל המתעהו בשוא, יעמוד ויראה בכרוע הנדח לטבח, ואם איש זרוע או אוצרות הוא המתעה אז ינחל גם כבוד חכמים ובסוד יועצים יחד כבודו, כי איש דעת הוא. מה יהיה משפט חנפים העובדים בכרם האמונה וממנה לחמם נמצא אם בשמה יעשקו עשק, או אם בסתר אהלים יעשו כל זמה ותועבה וילעגו לאמונתם ואלהיהם? אלה ישבו ספונים בטירותיהם ויד לא תגע בהם, ואם יקום איש דעת לחות משפט נגד האמונה אז עונו ישא. – במה יִסְרוּ גוזלי ארצות ועמים בלי ישר ומשפט וידכאו רב אדם תחת רגליהם? משפטם הוא כי יהיו לאדירי ארץ ומפניהם יִחַתו אלים ושמן ינשא על כל שפתים, ואם ישלח רעב את ידו בפת לחם רעהו, גנב ופושע הוא וכל העם יראו את המשפט אשר יעשו בו ויצדיקו עליו את הדין כמו המה טהורים ונקיים וכל עמלם אך בכשרון וצדק וישר בא להם. – מה הוא המוסר אשר ינחל אב אכזר

with a lie stands and watches as the one who was lured kneels for slaughter, and if the one who led astray is a mighty or wealthy man, then he will be greatly honoured by the sages and will be counted among the wise counsellors, as a knowledgeable man; what will be the judgement of godless ones who toil in the vineyard of faith and earn their living from it, even if they exploit others in its name, or if they commit every indecency and abomination in private and mock their faith and their God? These men sit sheltered in their castles, and no hand can touch them, and if a knowledgeable man arises to make a judgement against the faith then he will be punished for his iniquity. – What is the punishment of those who rob lands and nations dishonestly and unjustly, who trample many men under their feet? Their sentence is that they become mighty men of the land, feared by gods, and exalted upon all lips, but if a hungry man helps himself to his fellow's piece of bread, he is a thief and a criminal, and the whole nation sees the judgement which is brought against him and they consider it just, as if they were pure and blameless, and everything they do is achieved only through skill and justice and honesty. – How would the judges chastise a cruel father for ruling over his offspring like a cruel lord, reigning in their spirit with a bit and bridle as if they were livestock bought with his money rather than his own flesh and blood, and for dealing with them in whichever way he fancies, forcing his son to take a wife not after his own

מאת השופטים על רדותו בפרי בטנו כאדון אכזר וישים מתג ורסן לרוחם כמו מקנת כספו ולא עצמו ובשרו המה, ויסחר בהם כהעולה על רוחו, יצוה במפגיע על בנו לקחת לו רעיה לא כלבבו כי אם כחפץ האב, אשר אל יחש משפחות או הון עתק יביט, יאסור ידי בתו אשר נפשה כלתה לאיש כלבבה ויתנה לאשר תבחל נפשה בו ויגזול אשרה וחייה, ויכביד עליה אכפו לסבב בכחש את אלוף נעוריה אשר ירכיב לראשה ואשר רק ידה לא לבה תתן לו ויביא רעות עליה ועל אהוב נפשה ושנוא נפשה אשר היה לבעל לה כאחד, כי הכבוד או הכסף עורו עיניו, ולא ישיב אל לבו כי נפשות הוא חומס, נפשות נקיות, נפש פרי בטנו יחבל, ואם יש משפט אשר ייסר כפעולתם אכזרים כאלה אשר לרגעים נראים? – או היש עין צופיה למעשי בעל אביר לב אשר יענה נפש אשתו באכזריות לב, יונה בדברים וימרר חייה בלי רגש חמלה אשר גם לעבדו לא יעשה כזאת מיראה פן יתפרץ מפניו, ולא לכלבו פן יעלה אפו וישכהו בשניו, בדעתו כי היא רפת ידים ותשא מכאוביה? הפח הוא הישר, זאת יאמרו לנפשם כל בעלי הפח, ואלה המה דרכיהם ולא חרב המשפט עליהם. הן אלה המה דרכי החיים, ואם לפלא הוא כי מספר הישרים מעט מעט מאוד והזדים יגברו ויעצמו בארץ, כי כל סר מרע משתולל הוא בעיני כל יודעיו ואיש אשר הצליח, לו כביר פח לב יאמר, ואם נשתומם עוד אם נראה צדיק אובד בצדקתו, אחרי כי עוזריו המה אך מעטים, ואוהבי העול, או היראים מפניו, המה כמעט כל בני האדם, ואם כן אם נחפוץ לתאר בעט אמת את דרכי בני האדם אז עלינו להציב יד למחזות מדאיבי לב כאלה, ואם אין, נעשה שקר בנפשנו כי רק חזון לבנו ולא מראה החיים נראה לקוראי דברינו. ואם אמנם נראה לא לעתים רחוקות כי גם רשעים בחבלי חטאתם יתמכו, כי ערומים ילכדו בערמתם ובפח טמנו תלכד רגלם המה, אך גם זאת נדע כי לא יד המשפט, ולא צקדת בני האדם אשר יבקשו אך צדק תעשינה זאת כי אם יד המקרה, אשר לא תכיר פני איש אם צדיק או רשע, ומה יועיל להתמימים אשר מרגשת פועלי און נכחדו אם לעת קץ תמלא גם

heart but rather in accordance with the wishes of the father, who is thinking of family pedigree or great wealth; who binds the hands of his daughter who yearns for a man after her heart, giving her to someone who repulses her, robbing her of her joy and her life, and leading her to deceive the husband he has forced on her, for she gives him only her hand and not her heart. He thus brings evil upon her, upon her beloved, and also upon the one whom she despises, who has become her husband, for glory or money blinded his eyes, and he does not notice that he is violating lives, blameless lives, the lives of his offspring, which he is ruining, yet is there a judgement which will appropriately rebuke such cruel men whom we see at every moment? – Or is there an eye watching over the deeds of a hard-hearted man who cruelly humiliates his wife, deceives her with words and embitters her life without any compassion, such things as he would not do even to his servant, out of fear that he might run away from him, nor to his dog lest he grow angry and bite him with his teeth, as he knows that she is weak and will endure her pains? Power is right, this is what all powerful men say, and this is how they behave, and the sword of justice does not hang over them. Indeed, these are the paths of life, and is it a wonder that the number of honest men is extremely small, while the wicked prevail and grow powerful on earth, for anyone who turns away from evil is regarded as a madman by those who know him, and it is said of a successful man that he has great

סאת הרשעים ויהיו עדי אובד, האם יחיו מתיהם ברדתם המה דומה? האם ירימו הנדכאים ראש עת אשר יִשְׁפְּלוּ משפיליהם? אך לא! נקל מאוד לעשות רעה, לבלע ולהשחית, להוריד רב אדם עד דכא אך ברוח פה, אבל לא לעשות טובה, לסמוך נופלים, להרים קרן אלה אשר השכינו לעפר כבודם. אם תוציא דבה על איש אז יאמין לך כל שומע כרגע מבלי בקש חשבונות רבים ואוזל לו יוסיף עליה כהנה וכהנה, ואם טוב תדבר על רעיד אז לא על נקלה תמצא אזנים קשובות ולב מאמין, אשר על כן תרבה הרעה מהטובה, כי לעשות רע לא דרוש כח ועז וחכמה רק לב רע, ולעשות הטוב דרוש לא רק לב טוב, כי אם רוח נכון ואמץ ודעת ויגיע רבה.

strength of heart, so should we still be astonished if we see a righteous man perish in his righteousness, since his helpers are only few, and those who love evil, or who are in awe of it, comprise almost all men. Thus, if we desire to depict men's character with a true pen, then we must acknowledge such painful sights, as otherwise we deceive ourselves, for only the vision of our hearts and not that which is seen in life will be visible to our readers. Now admittedly we see not infrequently that wicked men are also caught in the bonds of their sin, for cunning men can be trapped in their cunning and their leg can be caught in the snare that they themselves set, but here too we know that it is not justice, nor the righteousness of men who seek only justice, that do this, but rather circumstance, which does not show partiality to anyone whether righteous or wicked, and how does it benefit the innocent who have been destroyed by the throng of evildoers if in the end the wicked get their just desserts, and they perish; will their dead live as they go down to the grave? Will the oppressed lift up their head when those who humiliate them are humiliated? Why, no! It is very easy to do evil, to annihilate and destroy, to reduce a multitude of men to dust with only a single breath, but not to do good, to support those who are falling, to exalt those who have surrendered their own honour. If you spread libel against a man, everyone who hears will immediately believe you without asking for much evidence, and will go on his way adding to it here and there. But

if you speak well of your fellows, you will not easily find attentive ears and a believing heart, and therefore you will do more evil than good, for in order to do evil power and might and wisdom are not required, only an evil heart, whereas in order to do good not only is a good heart required, but a willing spirit and courage and knowledge and much toil.

On account of which, every man of sense will understand that those who describe for us how only pious and righteous men become great, whereas wrongdoers are scattered, are lying; they are flattering their readers and leading them astray with lies, and everything that they do is only wickedness or grievous harm, for it does not cause men to do good or consider their conduct or understand the paths of life.

Many may ask: what is the lesson of a play that presents us with wicked men who succeed in their deeds, and what is the moral that we should take from the sight of righteous men perishing in their righteousness? Indeed, if we see that the wicked prosper, then we shall envy all traitors and refrain from seeking to learn to do well. Not so if we are shown the chastisement and punishment of the wicked; in that case we shall learn to fear doing evil – so say many who preach morality without knowing what it is. Truth endures forever; it stands above all, higher than any feeling, even honesty and justice and morality, for without truth these are all meaningless. Such feelings change their appearance from generation to generation and from era to era, and

אשר על כן יבין כל איש לבב כי אלה אשר יתארו לפנינו כי רק חסידים ותמימים ירימו ראש ובני עולה יתפרדו, כי אלה מכובים המה, חנופה יעשו לקוראי דבריהם ויתעומו בשקר וכל פעלם אך רעות רוח או רעה חולה, כי על ידו לא ייטיבו בני האדם מעלליהם ולא יתבוננו לדרכיהם ולא יבינו דרכי החיים.

רבים ישאלו: מה הוא הלקח הטוב אשר יצא מאת חזיון המציג לפנינו רשעים מצליחים במעשיהם, ומה הוא המוסר אשר נקח ממראה צדיקים אובדים בצדקתם? הן אם נראה כי דרך רשעים צלחה אז נקנא בכל בוגדי בגד ולא נבקש להשכיל להיטיב, לא כן אם יראונו מוסר הזדונים וענשם אז נקח מוסר ונירא מעשות רע – כן יאמרו רבים אשר הסכימו לשאת מוסר על שפת לשונם מבלי דעת מה הוא. האמת לעולם תעמוד, היא נעלה ונשגבה מכל חפץ, מכל רגש גם מישר וצדק ומוסר, כי באין אמת כל אלה הבל. רגשות כאלה תמירנה פניהן מדור לדור ומעת עד עת, ויש אשר לפנים לו צדק, ישר ומוסר קראו ועתה הוא כמעשה תעתועים או רשע כסל, ויש אשר עתה נעריצוהו ונכבדהו כמוסר נעלה ואם נשאל לימים ראשונים ונכונן לבנו לחקר דורות קדומים נראה כי לפנים בחלה נפש אוהבי מוסר בו, רק האמת לעולם תעמוד, היא לא תשנה פניה וגם יד בני האדם תשלוט אך לשים מסוה על פניה,

there are things that previously were called justice, honesty, and morality, but now are considered acts of delusion or foolish wickedness, and there are such things which we now admire and honour as high morality, but if we enquire as to the earliest days and resolve to investigate previous generations, we see that previously lovers of morality found them distasteful, but truth endures forever; it does not change its appearance and men are powerful enough only to put a veil over its face, to cast dust on it until it cannot be seen by the eye, or to besmirch it until it becomes repulsive, but they cannot strip it of its purity; the day will come when the curtain will be lifted from its face and its beauty will be visible to everyone. The point of all morality is to seek the truth, and those who speak untruths hate morality or do not know what it is. What is to be gained from us leading the readers astray with plays that are false, where catastrophe is brought upon the wicked and the moment of punishment upon all evildoers, while the truth stands and cries out: it is a lie! for this is not what is done to them? What would be the lesson of such plays that do not depict the paths of life, but rather visions drawn from a heart that devises falsehood? Why, such plays delude their viewers, so that they do not examine their conduct and do not investigate and turn away from it, for they say to themselves: surely punishment follows on the heels of iniquity, and if we have not been punished, it is a sign that we have not sinned. What is the benefit of the fear generated by such plays, which depict only the punishment of the wicked; after all, it is pointless,

לעפר בעפר לעומתה עד כי לא תראָה לעין, או להשליך עליה שקוצים עד כי תהיה לגעל נפש, אך מטהרה לא ישביתה, יבוא יום ויגל את המסך מעל פניה ותראה יפעתה לעין כל. תכלית כל מוסר היא לבקש אמת, ואלה אשר לא אמת שמיעונו המה שונאי מוסר המה או לא ידעו מה הוא. מה בצע כי נוליך את הקוראים שולל בחזיונות שוא, כי נביא על רשעים אידם, ועל כל עושי עול רגע פקודתם, אם האמת תעמוד ותצעק: שקר הוא! כי לא כן יעשה להם? מה הוא הלקח הטוב אשר יצא מחזיונות כאלה אשר לא דרכי החיים יתּונו לנו כי אם חזיונות מלב הגוה שקר? הלא בחזיונות כאלה ישלו את נפש רואיהם לבל יחפשו דרכיהם ולבל יחקרו וישוּבו מהם, כי ישיבו אל לבם: הן בעקב העון המוסר ילך ואם לא נוסרנו אות הוא כי לא עוינו. מה היא התועלת אשר תצא מהפחד אשר יביאו חזיונות כאלה אשר יתארו אך מוסר רשעים, הלא פחד שוא וכעבור רגע ואינו. הפחד הזה הוא כהפחד אשר יפילו על ילדים כי יקראו קריאת שמע² ואם אין יבוא שד או מת וישים מחנק לנפשם, והילד יאמין ויפחד, אך אחרי אשר נסה לישן מבלי קרוא שמע ושנתו ערבה לו, השדים לא עזבו מדורת שאול³ והמתים לא התנערו מעפר אז יחדל מהאמין בכל, וכל אשר הורוהו לעשות ביראה ופחד ישליך אחרי גוו. וכן היא כל תורה אשר יקבלו רק אחרי אשר יכפו על המקבלים הר כגיגית, כל עוד שאת ההר תבעתם יחזיקו בה ועבר הפחד ישליכוה ככלי אין חפץ בו, וכן הוא המורא אשר יביאו חזיונות כאלה המתארים עגש רשעים, תמימי לב יאמינו בו עדי הפקח עיניהם ויראו כי האמינו בשוא נתעה כי לא כן חלק הרשע בארץ, כי לא כל פגע רק עליו יסל ארחות אידו, כי לא כל צרה רק אותו תקראהו לרגלו, ומה הוא המוסר אשר יקח ממראה עיניו? אז יאמר: „כל האדם כוזב, וגם חוזי החזיונות אשר אמרתי אלהים המה, גם המה כאדם יחמדו כזב ושקר ירבו“.

לא כן פעולות החוזים גלווי העינים אשר יקראו כל מעשי אנוש ותחבולותיו ומזמות לבו ויצר מחשבותיו כמעל ספר פתוח ואתם יציגו לנגד

and it vanishes in an instant. This fear is like the fear put into children that they must recite the Shema² or else a demon or corpse will come and strangle them, and the child believes and fears, but after he has tried to sleep without reciting the Shema and has slept well enough – the demons did not leave the fire of Sheol³ and the corpses did not shake themselves out of the dust – then he stops believing in anything, and he abandons everything that he has been instructed to do out of awe and fear. And so it is with any instruction that is accepted only after it has been forced like a burden upon those accepting it; as long as bearing the burden scares them, they will hold onto it, but when the fear has passed they will throw it away like an unwanted vessel; and it is such fear that is generated by this type of play, which depicts the punishment of the wicked; innocent men believe in it until their eyes are opened and they see that they believed in misguided falsehood, for this is not the lot of the wicked on earth, and not every injury lands directly upon him, not every woe affects only him, and so what is the moral which he should take from what he sees? Then he says: 'Every man lies, and even the playwrights whom I said were gods, even they, as men, covet falsehood and lie often.' Not so for the works of playwrights with open eyes, who read all of man's deeds and thoughts and impulses as from an open book, and present them before our eyes naked as the day they were born; they do not turn evil

עינינו ערומים כיום הולדם, לא יהפכו רע לטוב ומר למתוק, אז יצא לנו מדבריהם מוסר נעלה, כי נראה את האמת ונתבונן כי אנשים ישרים אך מעט מזער המה והמה הבחירים במין האדם, ואם נפשנו תתאוה להיות מן הבחירים אז לא עלינו לשית לב להבלי ההמון, כי רעיון רוחנו יאמצנו, והדעת כי נעשה טוב היא המשכרת היותר גדולה אשר בידי בן אנוש למצוא, עינינו תפקחנה לראות יצרי לבבנו אשר המה כראשית חטאת, ואם נטה אך מעט מהדרך הטוב, כי אז נלך מדחי אל דחי, כי ראשית כל חטאת היא כחוט השני⁴ ואחריתה כעבותות העגלה,⁵ זאת נראה ונבין ונדע להזהר אם נחפוץ, ואלה אשר לא יחפצו, להם לא יועיל כל מוסר וכל מטיף. והתועלת היוצאת מחזיונות נאמנים על פי דרכי החיים היא רבה ונכבדה מאוד, כי המה יעשונו לאנשי לב. לא ביד כל האדם לדעת ולהכיר ארחות אנשים לאלפים בחליפות תאותיהם ובהשנות מקרי הזמן, כי חיינו קצרים, ועינינו לא תחדור על הרוב עד משכיות לבב אנוש, כי על כן הסופרים הנאמנים המה לנו לעינים, המה יחזו בעיני הרוח ואת אשר יראו יגידו לנו ונדע, וספרים כאלה יהיו לנו למורים היותר טובים ונאמנים, כי ינהיגו בדרכי החיים בעינים פקוחות לבל נכשל. והמורה הגדול בכל המורים היה שעקספיר; הוא יראנו בחזיונותיו שלשלת הפעולות אשר תמשך לפעמים מאת מקרה קל, מאת תאוה קטנה מלב איש קטן והיא תרחב ותגדל מעת לעת בהלכות עליה מקרים שונים עדי תהי לכלי משחית לחבל רב אדם. הוא יורנו ארחות התאוה איך תובילנה אל ירכתי בור את הנלכדים בשחיתותיה ואיך ימשכו אחריהם אלה הנלכדים גם תמימי דרך אל אבדון הפתוח לפניהם, איך כמהו אשר ידע לשקול בפלס כל מקרה קל, כל חפץ אשר בראשיתו היה כמהו כאין ובאחריתו היה לקטב ישוד צהרים. נביט נא אל החזיון הזה שלפנינו אשר הוא אחד מהיותר

2 A central Jewish prayer consisting of the biblical passages Deut. 6:4–9, 11:13–21, and Num. 15:37–41. The Shema is recited at the morning and evening daily prayers and at bedtime.

3 The biblical abode of the dead.

into good and bitter into sweet, so high morals emerge for us from their words, for we see the truth and observe that honest men are but very few, and they are the choicest of the human race, and if our soul longs to be one of the choicest, then we must not pay heed to the delusions of the masses, for our own ideas should strengthen us, and the knowledge that we are doing good is the greatest reward that a human can receive; our eyes will open to see the impulses of our heart, which are like a gateway to sin, and if we deviate even a little bit from the good path, then we will go from bad to worse, for the beginning of every sin is but a scarlet thread,⁴ while its end is like the heavy cords of a cart;⁵ we see this, and we understand and know to be careful if we want to, and as for those who do not want to, no instruction or preacher will benefit them. And the benefit that emerges from plays faithful to the paths of life is very great and weighty, for they transform us into men of sense. Not every man is able to recognize the ways of men in the thousands with their changing desires and with the shifting circumstances of time, for our lives are short, and for the most part our eye does not penetrate the imaginings of the human heart; therefore

טובים אשר הוליד ברוחו הכביר, ונגסה נא לדבר משפט על כל ברואי דמיונו הבאים בו.

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- 4 There are several biblical references to a scarlet thread, i.e., Gen. 38:28, 30, in which a scarlet thread is tied to the wrist of one of Tamar's twin sons as he is born to identify him as the older one; Josh. 2:18, 21, in which Rahab, a resident of Jericho who shelters Joshua's men from danger when they come to scout out the city, ties a scarlet thread to her window as an identifying sign so that they will know to avoid harming anyone in her house during their subsequent invasion; Song of Songs 4:3, in which it is used romantically as a simile for lips; and various locations in Exodus, in which it is one of the materials used to make the priestly garments. Smolenskin seems to be referring to the warning function of the scarlet thread as it appears in Josh. 2:18, 21, but is focusing on it being only a thin thread, as the mere possibility of sin first emerges.
- 5 This is a reference to Isa. 5:18, *וְכַעֲבוֹת הָעֵגְלָה תִּשָּׂאָה*, 'הוֹי מִשְׁכֵּי הָעֶזְזִים בְּחַבְלֵי הַשָּׂוְא וְכַעֲבוֹת הָעֵגְלָה תִּשָּׂאָה' 'woe to those that draw iniquity with cords of falsehood, and sin as with the ropes of a cart'.

reliable authors become our eyes; they see with the eyes of the spirit and what they see, they tell us so that we might know, and their books become the best and most reliable teachers for us, for they guide us on the paths of life with open eyes so that we do not stumble. And the greatest of all teachers was Shakespeare; in his plays he shows us the chain of actions that sometimes unfolds from a trifling event, from a small desire of a small man's heart, which expands and grows from day to day accompanied by various events until it becomes an instrument of destruction annihilating many men. He instructs us in the ways of desire, how it leads those trapped in its corrupt snares to the depths of the pit, and how the trapped ones also pull innocent men after them into the destruction that has opened up before them; there is none like him who knows how to weigh on a scale every trifling event, every object that at first was as nothing but in the end became a disaster that lays waste at midday. Let us look at this play before us, which is one of the best that he brought into existence with his great spirit, and let us try to make a judgement about each of the characters created by his imagination that appear in it.

'Shakespeare sought to depict jealousy for us in this play, just as he depicted for us in *Hamlet* a man at his wits' end, in *Romeo and Juliet* love, and in *The Merchant of Venice* revenge.' Many of those who speak about him and his books have expressed their opinion in this manner, but in truth Shakespeare's power is not one thing, he does not show us one desire, but rather his power is in

„שעקספיר בקש לתאר לפנינו את הקנאה בחזיון הזה כאשר תאר לנו בהאמלעט איש אובד עצות, בראמעאָ ויוליעט את האהבה ובהסוחר מוויניציא את הנקמה“ כן השמיעו דעתם רבים מהמדברים אודותו ואודות ספריו, אבל באמת יד שעקספיר לא דבר אחד, לא תאוה אחת תראנו, כי ידו בכל, ובכל אשר יתאר נראה תאות האדם ורגשותיו בכל מראיהו ומסבותיהו. בחזיון הזה נראה לא רק יד קנאת איש לאשתו, אשר תכה בעורו ותוליך שולל גם ישרי דרך לעשות מעשה

everything, and in everything that he depicts we see the desire and feelings of man in all their manifestations and circumstances. In this play we see not only the power of a man's jealousy over his wife, which strikes one with blindness and leads even upright men astray, causing them to commit acts of delusion, but also a man's jealousy of his companion, which, like a maggot, eats the heart of its master and leads him astray on the paths of death; the love of false honour, which hardens the heart against even one's own offspring and turns a loving father into one as cruel as ostriches in the wilderness;⁶ innocence, which at first gives rest to the one who possesses it, for it instils within him trust in his fellows, but can change its shape like clay under a seal, and when the one who possesses it falls into the trap of a flattering tongue, then it turns into a raging staff, destroying honest men; faithful love that does not depart even if it is not repaid in kind; we see all of these together in this play, and upon all of these is the hand of fate, which weaves things of trifling worth and makes them like the ropes of a cart, pulling into a trap everyone whose leg is caught in them. A thing of trifling worth that most readers may not notice becomes here the thread that ties together the whole play from beginning to end, and is the driving force for many deeds, uniting the events that follow it, and making them together into a tall and steep mountain. This trifling thing is the curses with which Asenath's

תעתועים כי אם גם קנאת איש מרעהו, אשר כרמה תאכל בקרב לב בעליה ותתעהו בדרכי מות; אהבת הכבוד הַמְדָּקָה, אשר תקשיח הלב גם מפרי בטן ותהפך מאב אוהב לאכזרי כיענים במדבר;⁶ תם לב אשר תתן בתחלה מנוחה לבעליה, כי תתן בקרבו האמונה ברעים, אך תתהפך כחמר חותם, ובנפול בעליה בפח חלקת לשון אז תהיה גם היא כמטה זעם להכחיד ישרים; אהבה נאמנה אשר לא תמוש גם אם לא יִשְׁלַם לה כפעלה כל אלה יחד נראה בהחזיון הזה, ועל כל אלה יד המקרה אשר תארוג דברים קלי ערך ותעשה אותם כעבותות העגלה למשוך אחריה בחרמה כל אשר נלכדה רגלו בהמה. דבר קל ערך אשר רוב הקוראים אולי לא יתבוננו בו הנהו פה כחוט המשלב את כל החזיון מראשיתו עד אחריתו והוא המניע למעשים רבים, והוא יאחד את המקרים הבאים אחריו, לעשות אותם יחד להר גבה ותלול. הדבר הקל הזה הוא גדופי אבי אסנת (דעזודעמאנא) אשר חֲרָפָה ביום הפרדה מעליו ויאמר לאישה, שים עליה עינד כושי פן בגוד תבגוד גם בך כאשר בגדה באביה! הדבר הקל הזה היה לראשית חטאת לכל המקרה הנורא אשר בא אחריו. אך נשים נא בתחלה עין על הברואים ואחרי כן על המקרים אשר היו בעזרתם. נושא החזיון הוא איתיאל הכושי, אשר גם שמו נקרא עליו, ובוהו הראנו הסופר כי האיש הזה הוא תכלית מעשהו, אף כי דואג (דיעגא⁷) הוא הפועל היותר גדול בכל החזיון והוא המניע לכל המעשים אשר יַעֲשׂוּ בו, כי ראשית חפצו היה להראות בחזיון הזה איך תם דרך יִקְשַׁל בהטותו און לחלקת לשון בוגד ואת יד הקנאה העורת, אשר תהפוך שה תמימה לנמר אכזרי לבלע ולהשחית גם אהובי נפשו ביום תוכחה. איתיאל הוא איש גבור חיל במלחמה, לו אמץ לב ורוח כביר מאין כמהו, אך רק למען התיצב נגד לוחמו במלחמת תנופה אשר יראם בעיניו ויתבונן לכלי מלחמתם, לא כן נגד איש מזמות אשר בדרכו באפל יתהלך ולא יראהו. אנשים כמהו העומדים

6 This is a direct citation of Lam. 4:3. Ostriches were associated with cruelty in the Hebrew Bible as they were known for neglecting their eggs and young (Job 29:13-8; Berlin and Brettler 2004b: 1599).

(Desdemona's) father condemned her on the day she left him, when he said to her husband, 'Keep your eye on her, Cushite, lest she betray you too as she betrayed her father!' This trifling thing was the starting point for the whole terrible event that followed. But let us first turn our attention to the characters, and afterwards to the events they triggered. The subject of the play is Ithiel the Cushite, after whom it is also named, and in this the author has shown us that this man is the protagonist of his story, even though Doeg (Diego⁷) is the prime mover throughout the play, and he is the driving force for all the deeds that take place in it, for his primary desire was to show in this play how an innocent man can stumble by listening to the flattering tongue of a traitor, and the power of blind jealousy, which can turn an innocent lamb into a cruel leopard, annihilating and destroying even those who love it on the day of reckoning. Ithiel is a mighty man of valour in war, he has courage and a great spirit without equal, but only in order to position himself against his foes in an offensive war where he can see them with his eyes and observe their weapons; not so against a scheming man who goes about his business in the dark and whom he cannot see. Men like him who stand on the most elevated heights, and who have not tried to fight against everyday obstacles (which do not surround him

ברום המעלה, ואשר לא נסו ללחום את פגעי יום יום, אשר לא כלוחמים כי אם כזובי מות יעטרוננו לכאיב ולא להמית, אנשים כאלה אשר רק בשאון ותרועת מלחמה בלו ימיהם ומלחמת החיים לא ראו, בסוד רודפי תענוגי התבל לא באו ולא הכירו ארחותם, איך על מרמה תחש רגלם, אנשים כאלה אשר הסכינו כי האויב יקרא עליהם מלחמה, המה כילדים פותים ויאמינו לכל אשר תשמע אזניהם, המה יאמינו, יען כי הסכינו לראות רק עבדים לפניהם, עבדים אשר יכפו ראשם כאגמון בדברם אתם, עבדים אשר ייחלו לחסדם, עבדים אשר יפחדו וייראו מפניהם, ועל כן ידמו כי איש לא יערב לבו להוליכם בתהו, אותם, את הגבורים בעלי הזרוע אשר יתנו חתינתם בארץ חיים. ואחרי אשר בכל ימי חייהם הסכינו אך במלחמה גלויה לכן לא יבינו ערמת המורה חציו במו אפל, ואחרי אשר המה לא הונו איש מעודם, כי לא אכף עליהם הזמן, וגם לחרפה יחשבו זאת לנפשם לעשות כזאת בעוד אשר זרועם מושלה להם לכן לא יבינו למרמת ערומים, ואיש כזה היה גם איתאל. ואולם גם בזה נראה מה כביר כח החוזה הזה הנעלה בחושים, כי בחר לו⁸) איש חיל מקרב ממשלת ווינעציא, אשר בה היתה ממשלת העם ולא ממלכה. אם בחשבון או בלי חשבון עשה זאת לא נוכל לדעת, אך זאת נראה בעינים פקוחות כי רוחו הכביר הרימהו מעל כל שגיאה. הוא בחר בשר צבא מארץ אשר בה ממשלת העם ולא ממלכה, כי בארץ אשר בה מלך ישור, ומה גם בעת ההיא, היו הרוזנים ושרי הצבא הגדולים כעבדים נבזים לפני אדוניהם המלך, במרמה עלה איש מעלה מעלה, בשפת חנף לאהובי המלך, בחלקת לשון להשרות הרואות פני המלך, בלשון הרע, במלשינות ובמרמה פלס לו נתיב עד כי נתעלה, ושם התמים נשכח ואיש לא פנה אליו ואיש לא

7 Sic.

*) Although admittedly it has not escaped me that Shakespeare took this play from an Italian-language story in which almost all the characters in the play appear in identical form, nevertheless we can see in them the hand of Shakespeare who arranged them authoritatively and breathed new life into them with his greatness.

(* אם אמנם לא נכחד ממני כי את החויון הזה לקח שעקספיר מספור בשפת אטאליא שבו באו כמעט כל הברואים בהמחזה כצלמם ותבניתם, בכל זאת נראה בהם למדי יד שעקספיר אשר ערך אותם במשטר ויפח בקרבם חיים חדשים ברוחו הכביר.

like warriors but instead like deadly flies seeking to wound rather than kill), such men, who have spent all their days in the din and thundering of war and have not seen the war of life, have not been admitted to the confidence of those who pursue perverse pleasures and are not familiar with their deceitful ways, such men who are used to the enemy calling them to battle, are like gullible children and believe everything they hear; they believe it because they are used to seeing before them only servants, servants who bow their heads like reeds when they speak to them, servants who wish for their mercy, servants who fear and are in awe of them. Therefore, they think that no man would take pleasure in leading them into the void, them, the mighty warriors who instil their terror in the land of the living. And because they have been accustomed to open war their entire lives, they do not understand the cunning of the man who shoots his arrows in the dark, and since they have never deceived anyone (because circumstance has not imposed this on them), and because they would consider it a disgrace to do so while in power, they do not understand the deceit of the cunning. Ithiel too was such a man. Indeed here too we see how great is the power of this

זכר את כשרונו וחכמתו, ועל כן לוא היה איתאל שר צבא גדול בארץ אשר תעמוד למשפט מלך כי אז ידע כבר ארחות הרמיה ולא תמים לב היה, ולוא ידע ערמה ומזמה כי אז לא מהר להאמין בדברי איש מזמות כדואג, כי השיב כרגע אל לבו, אך משרה נכבדה יבקש ועל כן יחבל מזמות, אך שוחה הוא כורה על כשד (קאססיא) בקנאתו בו, כי כן יעשו כל אלה הרודפים אחרי משרה ופקודה, לא כן בארץ אשר על פי מחוקקים תשים משטרה ותקים שרים ותורידם לא על פי עצת חנפים כי אם במשפט וחשבון,*) יען כי לא אחד הוא היושב לכסא, אשר על נקלה ימשכוהו ברשת המזמה, רבים המה ועל כן כבד הדבר מאוד לשית בחלקות לכלם, אשר על כן יצליח יותר איש אשר לו כשרון, בארץ כזאת לא ראה דרכי המזמה העקלקלות, כי הוא הגיע למעלה מבלי חנופה רק בגבורתו וישרו ותמתו ובצדק נוכל לאמר עליו את אשר אמר דואג על נפשו: לוא הייתי איתאל כי אז דואג לא הייתי כי אמנם כן הוא לאו היה דואג איש המעלה כאשר אותה נפשו כי אז לא תחש על מרמה רגלו, ולוא היה איתאל דואג כי אז איתאל לא היה כי אז היה איש מזמות ולא תם, אך הוא היה איתאל איש תם ועל כן האמין בכל איש, ולא התבונן כי תאוה נמבזה תדיח את אחד מעבדיו לשים חחים באף לויתן כמהו ולשחק בו כצפור, הוא לא התבונן, יען כי איש כמהו לא יכול להתבונן לזאת, ומה גם אחרי אשר לאיש המדיחו נתכנו עלילות, דואג ידע היטיב כי נפש תמים לב כאיתאל תשנא כל רמיה, ובשמעו שם בגד ורמיה תלהט נפשו גחלים ולא ירבה לבקש חשבונות רבים, ועל כן ידע להביא בלב איתאל לאט לאט הספק בתמת

*) Although even in this republic deceit and roguery rule without end, and the hands of most of the ministers are defiled by violence, nevertheless it did have a benefit, for there was not *one man* ruling over the land, and the rulers had some slight knowledge of how to appreciate the worth of a warrior who could save the land with his strength, which did not happen – not even rarely – in governments ruled by a king, and we can see this here as well, for even Phichol, one of the counsellors of the realm, did not succeed in his desire to bring evil upon Ithiel unlawfully.

*) אף כי גם בממשלת העם הזאת שררה מרמה ונבלה לאין קץ, וידי רוב השרים נגאלו בשדד, בכל זאת יתרון היה לה, כי לא אחד משל בארץ, ודעת צרה ידעו המושלים ערוך ערך גבור אשר בידו להציל את הארץ ביטע ימינו, אשר כזאת לא קרה אף לעתים רחוקות בהממשלות אשר מלך משל בהן, וזאת נראה גם פה, כי אף ידי פיכול אחד יזעיק המלכה לא עשו חיל בחפצו להביא רעה על איתאל לא במשפט.

most exalted of playwrights, for he chose for himself") a military man from among the rulers of Venice, which had a republic rather than a monarchy. Whether he did this intentionally or unintentionally we cannot know, but we see clearly that his greatness elevated him above all error. He chose an army commander from a land which had a republic and not a monarchy, because in a land that is governed by a king, especially at that time, dukes and great army commanders were like lowly slaves before their lord the king; men advanced by means of deceit, speaking obsequiously to the king's friends, with a flattering tongue to the women of rank who have audiences with the king; they carved a path for themselves with gossip, informing on others, and paved their way with deceit until they became exalted, while the innocent were forgotten, with no one turning to them and no one remembering their talent or wisdom. Therefore, if Ithiel had been a great army commander in a land ruled by a king, he would already have been familiar with deceitful conduct and he would not have been innocent, and if he were familiar with cunning and schemes, he would not have been so quick to believe the words of a schemer like Doeg, for he would have stopped and said to himself, surely he wants an eminent position, and to this end he is devising schemes; why, he is digging a pit for Chesed (Cassio) because he envies him, for that is what those who pursue position and office do. Not so in a land which bases its government on lawmakers, appointing and dismissing ministers not according to the counsel of hypocrites, but rather by law and accounts,⁹⁾ because there is not just one

אשתו, ואחרי כן הראהו באות נאמן כי היא בוגדה היא, כי היא סבבה גם את אביה בכחש, ובדבר הזה היה די להטות לב איש כאיתיאל להאמין כי אמנם בוגדה וסוררה היא מנער. הן גם את אביה רמתה בערמת ערומים באהבתה אותו, את איתיאל, ומי זה לידו יתקע אם לא תלכוד גם אותו בפח הרמיה באהבתה את איש זר? - פה הציצו הדברים הרעים אשר דבר אבי אסנת באכזריות לבו ויעשו שרש פרה ראש ולענה. אביה העיד בו ביום עזוב בתו אותו לאמר: שים עינך עליה כושי פן תבגוד גם כך כאשר בגדה באביה, ודואג הבליעל ידע לעשות את הדברים האלה לכלי משחית בידו בהזכירו את איתיאל כי אשתו בגדה באביה, ובכך היו דברי אביה לרשת פרושה ליד מעגל בתו ואישה, אשר בה נוקשו ונלכדו ויחד למות הִכְרְעוּ. איתיאל הוא צלם דמות כל פתי מאמין לכל דבר, אשר יהיה משחק לכל זד ובליעל, וכן המה כל אלה אשר לא ידעו ארחות התבל ומזמות אנשי מרמה כי יהיו לכלי משחית לחבל נפשם ונפש ישרים באולתם, אולת כזאת תסלף דרך תמימים כרשעה ותאוה, רק כי הרשע ברשעתו ירשיע והמה ברשע אחרים יאשמו.

man sitting on the throne who could easily be drawn into a web of schemes; there are many. Therefore it is very difficult to treat them all obsequiously, and as such a man who has talent will be more successful; in such a land he has not seen the crooked paths of schemes, for he has advanced without flattery, only with his greatness, his honesty, and his innocence, and we can justly say of him what Doeg said of himself: 'If I were Ithiel, I would not be Doeg.' For indeed it is so; if Doeg were the elevated man that he wanted to be, he would not have hastened to act deceitfully, and if Ithiel were Doeg, he would not be Ithiel, for he would be a schemer and not an innocent man; but he was Ithiel, an innocent man, and therefore he believed in everyone, and it did not occur to him that a loathsome desire might drive one of his servants to put hooks in the nose of a leviathan such as himself and toy with him like a bird. It did not occur to him because such a thing cannot occur to a man such as he; especially since the man who was deposing him was destined for great things. Doeg knew well that an innocent soul like Ithiel would hate all deception, and when he heard the words treachery and deception, he would blaze with fury and he would not really take stock, and therefore he knew how to put doubt gradually into Ithiel's soul regarding his wife's innocence, and afterwards he showed him reliably that she was unfaithful, for she had deceived her father as well. This was enough to lead a man like Ithiel to believe that she had indeed been unfaithful and wayward from her youth. Why, she had deceived even her father with great cunning by

loving him, Ithiel, so who could guarantee him that she would not also trap him in the snare of deception by loving another man? – here the terrible things that Asenath's father had cruelly said sprouted and formed a root bearing poisonous fruit and wormwood. Her father had warned him on the day his daughter left him, 'Keep your eye on her, Cushite, lest she betray you as well, as she betrayed her father', and the villain Doeg knew how to make these words into an instrument of destruction in his hand by reminding Ithiel that his wife had betrayed her father. Her father's words thus became a net spread out on the path of his daughter and her husband, in which they were ensnared and trapped and together were doomed to die. Ithiel is the very image of every gullible person who believes everything, who becomes a game for every rogue and villain, and so are all of those who are not familiar with the ways of the earth and the schemes of the deceitful, for they become an instrument of destruction, annihilating themselves and honest men with their folly; such folly corrupts the path of the innocent like wickedness and lust, except that the wicked man condemns others in his wickedness, while they are found guilty by the wickedness of others.

The second character in the play, who is the first in every deed and the one who makes the whole play revolve, is Doeg. Through him, the very image of a man's envy of his companion and the symbol of treachery is displayed before our eyes. There are very many men among the living with hearts like Doeg's, half of them and perhaps even

השני בהחזיון אשר הוא הראשון בכל מעשה והמסבב את כל החזיון, הוא דואג. בו יציג לעינינו צלם דמות קנאת איש מרעהו וסמל הבגד. אנשים אשר לב להם כלב דואג רבים המה מאוד בין החיים, מחציתם ואולי עוד יותר, אנשים אשר יבקשו להיטיב מצבם בקנאתם ברעיהם ולא יסגור אחרו מפני כל מעשה רע, להלשין, להעיד שקר, לשלוח מדנים בין אחים ובין איש לאשתו, להרבות כזב על כזב אך למצוא

more; men who try to improve their situation out of envy of their companions, and who would not hold back from any wicked deed, informing, bearing false witness, sowing discord between brothers and between a man and his wife, acting with ever greater deceit, only in order to achieve their desire, or at least to bring down their companion who is too great for them to endure, for every man who is greater than them is hateful to them, and they regard him as an enemy, and therefore they wage war against him, but since he is greater than them, and hence more powerful, they hide like ambushers on his way to set snares at his foot. Such men are extremely numerous, most of the traders and merchants of the earth, most of the ministers and dukes of the land, nor is their number few among the sages and teachers of law and judgement, but not many are as clever as Doeg at making every trifling event into an instrument of destruction, and not many have the fortune to be given an instrument of destruction such as they desire, and therefore they do not gain a reputation. By contrast, those who have been trapped by circumstances gain the reputation of the most deceitful men on earth. Conversely, if circumstances are favourable to them from when they first set out on their corrupted path until they achieve their goal and attain all their desires, they do not acquire the reputation of evildoers, for if a man is successful and becomes wealthy and holds a position, then has he not gained his desire by his righteousness and honesty? So say all who

את אשר אותה נפשם, או למצער להוריד את רעם הגדול מהם משאתו, כי כל גדול מהם שנוא נפשם הוא וכאויב יחשבוהו ועל כן יערכו אתו קרב, אך אחרי כי הוא גדול ואם כן גם כחו רב, לכן יתחבאו כאורבים עלי דרכיו לשים מוקשים ברגלו, אנשים כאלה רבים המה מאוד, רב כנעני התבל וסוחריה, רב שרי הארץ ורוזניה, גם בחכמים ומורי דת ודין לא מעט מספרם רק לא רבים יחכמו כדואג לעשות כל מקרה קל לכלי משחית להם, ולא לרבים יאיר המקרה פניו לתת להם כלי משחית כאשר תאוה נפשם ועל כן לא יצא להם שם, לאלה אשר המקרה סך בעדם, כשם אנשי רמיה הגדולים אשר בארץ, או כי תהיה להפך כי המקרה יאיר אליהם פנים מראשית צאתם לדרכם הנשחתה עד תם דרכיהם כי השיגו מטרםם וכל חפציהם בידם המה, גם אלה לא ינחלו שם בני עולה, כי אם יצליח איש ויעשיר וישא משרה על שכמו אז הלא בצדקתו וישר לבבו מצא חפצו, כן יאמרו כל יודעיו, ומי יחפש אחרי הדרכים העקלקלות אשר בהן תחת שואה התגלגל⁸ עד הגיעו למחוז חפצו אם ראשית הדרך ואחריתה נסתרות מעיני כל חי? ואחרי אשר השגה חיל הלא אז אין חפץ לו עוד במרמה כי אם ביד רמה יוכל לעשות חפצו בכל, וכל יודעיו יודוהו ויאמרו כי הגדיל לעשות, וגם לוא הצליח בידי דואג ויהי לשר גם אז היה נכבד מאוד, ואיש לא העז פניו לקרוא לנדיב הזה נבל, לא כן העץ אשר המקרה הביא בידו להוציא עלילותיו לפעולות ואחרי כן בטרם יבוא לחפצו ישבור עליו חק ויסכל עצתו ויגלה ללל עונו, אותו יכירו וידעו כלם כי בוגד היה ובאחריתו יהיה נבל בפי כל יודעיו. הוא אשר אמרתי כי לב רבים כלב דואג, רק לא מרמת רבים תצא לפעל ידים ואם תצא לפעל לא תודע תמיד בקהל. רבים המה המקנאים באשר רעיהם וגדולתם, וראשית הקנאה הזאת היא העצלות; האיש אשר יאהב עבודה ועמל כפים בלב נאמן הוא יפלט לו נתיב בחיים על פי דרכו וישמח בעבודתו, עד כי לא יחפון להמירנה באחרת, ועל כן הוא שמח בחלקו, אף אם עמלו רב, כי אין נותן מנוחה לנפש ושלום בקרב ולב כהעבודה ביד חרוצים, ואלה לא יקנאו באשר

know him, and who would search for the crooked paths along which he rolled in the midst of the ruins⁸ until he achieved his desire, if the beginning and end of the path are concealed from the eyes of every living being? And since he has acquired wealth, why, is it not the case that he no longer has any desire for deceit, for instead he can boldly do whatever he wants, and everyone who knows him praises him and says that he has done great things. Thus, if Doeg had achieved his desire and had become a minister, then he too would have been greatly respected, and no one would have dared to call this nobleman a scoundrel. It is not so for the fool whom circumstance allowed to realize his ambitions, but afterwards, before he had achieved his desire, brought him to justice and foiled his plans and revealed his iniquity to everyone; everyone recognizes that he was a traitor, and in the end he is called a scoundrel by all who know him. As I said, many have a heart like Doeg's, but not many manage to carry out their deceit, and if they do, it is not always made public. There are many who are envious of their fellows' happiness and greatness, and the starting point for this envy is sloth. The man who loves hard work makes his way through life in good faith, and rejoices in his work, so much so that he does not yearn to exchange it for another. Therefore he is

רעיהם ולא יחבלו מזמות להדיחם משאתם למען רשת מקומם, כי לבם מלא מחפץ עבודתם, אך אנשים כאלה לא רבים המה, ולעמתם העצלים אשר בלי כל עמל ועבודה יבקשו טוב הארץ רבים המה, ואחרי כי נרפים המה מעבודה ולבם ריק מחפץ המעשה וידיהם לא תעשינה תושיה לפלס להם בפעל כפיהם דרך טוב בחיים, לכן יתבוננו בקנאה רק לאשר רעיהם ויהגו מזמות כל היום עליהם כמו גוזלי טובם המה. אנשים כאלה ישנאו תכלית שנאה כל עשיר ונכבד, אנשים כאלה לא יכירו טובה להעושים טוב להם, כי את הטוב אשר יקבלו יחשבו רק כחלק קטן שלומים מכל אשר גזלו מהם, באנשים כאלה לא נוכל לבטוח כי יאהבו אותנו על אשר הרבינו לעזור אותם (צלם דמות אנשים כאלה לכל משפטיהם וחקותיהם ויצרי לבבם הרע, השכיל לתאר לנו ביד חרוצים מאין כמהו הסופר הנפלא דיקענס בספרו „האהוב לכלנו“ בהציגו לפנינו את האיש המשחת סילאס וועגג), כי יבקשו וימצאו בכל עת תאנות לנו כי לא יצאנו ידי חובתנו בהטיבנו להם, אנשים כאלה נראה בדור הזה למאות, כי העצלים אשר בעצלותם הִשְׁפִּילוּ יאגדו אגודות ויקראו עצרות לבלע ולהשחית כל איש אשר בידו טובו, ומי ימנה מספר לאלה אשר רק בסתר אהלם ישנאו את כל מאשר מהם ויעוללו עלילות להביא עליו שואת פתאום. ועצלים כאלה אשר ידיהם תרפינה מעבודה לשונם לא תדע עצלות, היא תעבוד כל היום עבודתה, להפיח מדנים ולסכסך איש ברעהו ולהכות ישרים ברוח פיהם, כמעשה הנחש אשר אין לו ידים להלחם ולא קרנים לנגח כי ימחץ בלשונו לאין מרפא. ואחד מהאנשים או הנחשים כאלה הזוחלים על גחון למען מחץ פעמי העובר בטח, היה דואג; במלחמה לא רמה ידו ועל כן לא רמה קרנו, בעבודה ועמל כפים מאס ועל כן תחש על מרמה רגלו למצוא את אשר לא עלתה בידו למצוא בכשרון מעשהו. הוא חרש

8 This expression is a slightly modified citation of Job 30:14. The Hebrew in the biblical verse is somewhat enigmatic and has been translated in various ways, including 'in the desolation they rolled themselves' (King James Bible), 'amid the ruins they come rolling in' (New International Version), 'amid the crash they roll on' (New Revised Standard Version).

happy with his lot, even if he has a great deal of work, for nothing gives rest to the soul and peace to the heart like toil in the hands of the industrious. These men do not envy their fellows' happiness, and they do not plot to depose them from their high position and take their place, for their heart is full of love for their work. However, there are not many such men, and in contrast to them there are many slothful men who seek the good of the land without any toil or labour. Since they shy away from labour, have no desire to work, and are unsuccessful in forging a good path through life by means of their own toil, they look with envy upon their fellows' happiness, and all day they contemplate schemes regarding them, as if they were the ones robbing them of their prosperity. Such men have a passionate hatred for every rich and respected man; such men are not grateful to those who are good to them, because they consider the good things that they receive to be only a small fraction of the payment for everything of which they have been robbed. We cannot trust such men, for they love us because we have often helped them (the very image of such men in all their conduct, behaviour, and wicked inclinations has been described for us with incomparable diligence by the wonderful author Dickens in his book *Our Mutual Friend* when he presented us with the destructive Silas Wegg), for at every occasion they seek and find excuses to say that we have not fulfilled our obligation to be good to them. We see such men by the hundreds in this

רע על כשד אשר לא עשה לו רעה מעודו, וכל עונו היה כי הטבע חנן אותו בתאר הפנים ואמץ לב וכשרון כי על כן הצליח למשרה נכבדה על פי פעולתו. הוא שנא תכלית שנאה את איתאל אף כי הרבה להיטיב עמו, על כי לא הרימהו למעלה גבהה, ועל כן חרש מזמות להצמית שנואי נפשו אלה. אבל גם בזה נראה כביד פח לב שעקספיר וטהר עיניו לחפוש חדרי בטן, כי לא הציג לפנינו את הבליעל הזה, אף כי בליעל היה, כעושה מעשים רעים בעינים פקוחות, לא! גם הרע והנשחת הזה בקש חשבונות להצדיק נפשו בעשותו העול הנורא, הוא אמר לנפשו כי יצדק במעשהו בכרותו שוחה לאיתאל, כי לפי דברת רבים חלל איתאל את יצועו ולכן לו הצדקה לעשות בו נקמות, ואף כי לא האמין בדבה הזאת, ומי יודע אם לא מלבו הרה והגה הדבה הזאת למען השלות נפשו, בכל זאת די היה לו להשקיט בה מוסר כליותיו, אשר יתעורר לפעמים גם בלב נשחת. וכמהו כן יעשו כל חורשי רע כי יזבו בתחלה לנפשם ויתעו לבם במשאות שוא עד כי ישענו אחרי כן בכזב אשר הוליד רוחם למען התעות אחרים בדברי שקר. „היה נאמן לנפשך ותהיה נאמן לכל אדם“ – יאמר פאלאניוס ללאערטוס בנו בחזיון האמלעט. ואמנם זאת היא תורת האדם; האישי אשר לא יעשה שקר בנפשו, אשר לא ישלה את נפשו בחזיונות שוא הוא לא ישקר גם לרעיו, אך זאת היא ראשית חטאת לכל אלה המתעים אנשים באמרי פיהם כי בתחלה יכזבו לנפשם, האחד יתברך בלבו כי הוא באמת נעלה על כל רעיו ואחרי כן יחפוץ להטות אותם לחפצו; השני ישיב אל לבו כי לא כגמול ידיו ולא ככשרונו יִשְׁלֵם לו, ועל כן יחשוב כי לו הצדקה לעשוק גם אחרים, והשלישי יבקש להאמין כי אמנם הוא הנבחר לשופט רמים לנהל רב אדם בשבט ממשלתו וידכא רב אדם תחת רגליו, ואם יתפרץ איש מפניו ויבקש לפרוק עלו מעל צוארו יחשבהו כמורד בשופט רמים אשר מידו לו המשרה והגדולה, וכאלה רבות הנה הדרכים העקלקלות אשר בהן ילכדו המכזבים לנפשם למען יתעו אחרים בשקריהם. וכה השקיט גם הבליעל הזה מוסר כליותיו בתחלה ואחרי כן

generation, for slothful men who have been humiliated in their sloth gather together and unite to engulf and destroy every prosperous man; who can count the number of men that secretly hate all those happier than them, and hatch plots to bring sudden disaster upon them. Yet such slothful men who shy away from work have tongues that know no sloth; they do their work all day, stirring up quarrels and provoking one man against his fellow and striking honest men with the breath of their mouth, like the case of the serpent who had no hands for fighting and no horns for goring, so instead he inflicted irreparable wounds with his tongue. And Doeg was one of this type of men or serpents who crawl on their belly to wound the feet of the trusting passer-by; he was not mighty in battle, and therefore he did not become exalted; he despised work and manual labour, and therefore he rushed to achieve through deceit that which he had not succeeded in achieving through talent. He plotted evil against Chesed, who had never done him ill; his only iniquity was that nature had graced him with a handsome face and a courageous heart and talent, inasmuch as he had succeeded in achieving a respected position based on his actions. He hated Ithiel passionately even though he treated him very well, because he had not promoted him, and therefore he concocted schemes to destroy these men that he hated. But even in this we see how great Shakespeare's power is and how pure his eyes are in searching out the innermost depths, for he has not presented

כאשר כבר הרבה מזמות חמס אז חדל עוד מבקש חשבונות נפשו ויחשב רק דרכי מזמותיו עד כי בצע את אשר החל וַיָּבֵא רע על כל אנשי עברתו, אך גם הוא בערמתו נלכד ובעת קץ נודע מעלו ועל כן היה לאות לכל בוגד ופושע. דואג הוא צלם דמות העצלות אשר תוליד קנאת איש מרעהו ומרמה ובגד.

this villain to us – although he was a villain – as one who commits evil deeds with open eyes, no! Even this evil and corrupted man took stock, justifying himself in doing the terrible wrong; he told himself that he was justified in his deeds as he dug a pit for Ithiel, for according to what many people said, Ithiel had desecrated his bed, and therefore he had the right to exact revenge upon him. Even though he did not believe this libel – and who knows if he did not conceive and plot it on his own in order to delude himself – nevertheless, it was sufficient to silence the warnings of his conscience, which sometimes stirs even in a corrupted heart. And all those who plot evil do as he did: first they deceive themselves and lead themselves astray with false visions, and afterwards they come to rely on the deceit which they themselves had invented, so that they might lead others astray with lies. ‘Be faithful to yourself and be faithful to every man’ – Polonius says to his son Laertes in the play *Hamlet*. And indeed this is man’s teaching; he who does not deceive himself, and does not delude himself with false visions, will likewise not lie to his fellow; indeed, this is the gateway to sin for all those who delude men with their speech, for first they deceive themselves; one boasts to himself that he is truly more exalted than all his fellows, and afterwards he desires to mould them to his will; a second one says to himself that he is not being paid as he deserves and in accordance with his talent, and therefore he thinks that he has the right to exploit

others as well; and a third one wants to believe that he has been selected as a judge of elevated men to lead the multitudes with his authority and trample many men under his feet, and if a man breaks away from him and attempts to remove his yoke from his neck, he regards him as a rebel against the judge of elevated men who has dominion and majesty because of his power, and so numerous are the crooked paths upon which those who deceive themselves in order to lead others astray with their lies are caught. That is how this villain initially silenced the warnings of his conscience, and afterwards, when he had already concocted many violent schemes, he ceased taking stock of himself and he thought only about the practicalities of his schemes, until he finished what he had started and brought evil upon all the objects of his wrath. However, he too was trapped in his cunning and in the end his betrayal was revealed, and therefore he became a symbol for every traitor and criminal. Doeg is the very image of sloth, which begets envy of one man against his fellow, as well as deceit and betrayal.

The third character in the play is Phichol (Brabantio), Asenath's father, who was the starting point for all the evil that befell his daughter and her husband. Through him we are given a description of the love of false honour, which hardens the heart and blinds the one who possesses it until he cannot distinguish between good and evil or between truth and lies, and he does much evil, even if he has an honest heart, like all evildoers.

השלישי בהחזיון הוא פיכל (בראבאנטיא) אבי אסנת אשר היה ראשית חטאת לכל הרע אשר בא על בתו ואישה. בו תאר לפנינו אהבת הכבוד המדומה, אשר תקשיח הלב ותכה בעורון את בעליה עד כי לא יבחין בין טוב לרע בין אמת לשקר וירבה הרע, אף אם לב ישר לו, ככל המרעים.

Phichol, Asenath's father, was a great and wealthy minister, respected in his city and his country, and a counsellor in the government; as such, it goes without saying that since he had a daughter he intended to give her to a man as exalted as himself, and for such men, an exalted man is not one who has made a name for himself by his wisdom, courage, or talent; they honour and respect such men when they find them pleasing, but what nobleman would give his daughter to such a man? For the daughters of noblemen, a man from among the noblemen is required, whoever he may be: an unsuccessful man, a villain, someone who chases intoxication and lewdness, or is empty-headed; it does not matter, if only he has hereditary pedigree, for those with pedigree do not consider all these sins to be iniquities. Indeed, a man is called a drunkard only if he gets drunk on beer, but not if he gets drunk on champagne; in that case he is only called a lover of life, and there are many sins like these for which only men lacking a title are condemned, but not members of the elite, for ancestral pedigree purifies every impurity, cleanses all grime and makes the wise man who was clever enough to be born to noblemen privileged from the womb. So how great is the pain of Phichol, the minister and the counsellor, when he finds out that his daughter has given her heart to a man who acquired all his honour only by means of his toil and courage; consuming rage burned within him, and he forgot that he was his daughter's father, pushing her away with both hands and

פיכל אבי אסנת היה שר גדול ועשיר, נכבד בעירו וארצו ויועץ בממלכה, ואם כן מובן הדבר מעצמו כי אחרי אשר בת היתה לו חשב מחשבות לתת אותה לאיש המעלה כערכו, ואדם המעלה בעיני אנשים כאלה הוא לא איש אשר בחכמת לבו או אמץ רוחו או כשרון ידיו עשה לו יד ושם, את אנשים כאלה יוקירו ויכבדו בעת אשר ימצאו חפץ במו, אך מי מהאצילים יתן את בתו לאיש כזה? לבנות האצילים דרוש איש בן אצילים, יהיה מי שיהיה: גבר לא יצלח, או בליעל, רודף שכר וזמה או נבוב הלב, אחת היא, אם רק יחש משפחות לו, כי לבני היחש לא יחשבו כל החטאות האלה לעון. הן רק אם ביי-דגן ישכר איש אז לו שכור יאמר, אך לא אם יסבא יין שאמפניה לשכרה, לו רק אוהב החיים יאמר, וכהנה רבות הנה האשמות אשר רק על בני בלי שם תשלכנה שקוצים, אך לא על בני המעלה, כי יחש האבות תטהר כל טומאה, תנקה כל חלאה ותעשה את החכם, אשר השכיל להולד על ברכי אצילים, לנבחר מבטן. ומה רבו מכאובי פיכל השר והיועץ בהודע לו כי בתו נתנה את לבה לאיש אשר כל כבודו קנה לו רק בידיו ובאמץ לבו, חמתו בערה בו עד להשחית וישכח כי אב הוא לבתו וידחפנה בשתי ידיו ויאמר לה לעין כל: לא בתי את. הנה זאת היא אהבת רב האבות לבניהם, רק כל עוד אשר יעשו חפצם כעבדים נאמנים, רק כל עוד אשר ישלטו בגויתם גם ברוחם אז ינטלום וינשאום ויעמלו להם ויתפארו באהבתם, אך אם יעלה רגע רעיון על לב הבנים כי גם המה אנשים המה וגם להם לב ורגש ויחפצו לחיות על פי חפצם, אז לא יכירום האבות הרחמנים האלה ולא אבותיהם המה. כן יעשו רב האבות וכליותם לא ייסרום על העול הזה, כי זאת נחלו מאבותיהם ואבות אבותיהם. הן לוא השיב פיכל אל לבו מה צדקה יש לי על בתי למכרה כשפחה חרופה לאיש אשר נפשה תגעל בו? מי נתן לי המשפט לגזול את מחמד נפשה מאתה ולמרר חייה עד עולם? הן נפשה ולבה לה המה ותוכל לתתם לאשר ישר בעיניה, לוא בקש חשבונות כאלה כי אז השיב אל

saying to her in front of everyone, 'You are not my daughter.' Indeed, such is most fathers' love for their children; only as long as they do their bidding like faithful servants, only as long as they rule over their bodies as well as their souls, do they exalt them, elevate them, toil for them, and glory in their love, but if for a moment the idea enters the children's mind that they too are people and that they too have a heart and feelings and want to live in accordance with their desires, then these merciful fathers do not recognize them and are not their fathers. Most fathers act in this manner, and their conscience does not rebuke them for this iniquity, because they inherited it from their fathers and their fathers' fathers. Indeed, if Phichol had said to himself, 'What right do I have over my daughter to sell her like a contemptible maidservant to a man whom she reviles? Who gave me the authority to rob her of her heart's desire and to embitter her life forever? After all, her soul and her heart are hers, and she can give them to whomever she pleases'; if he had taken stock in this way he would have said to himself that indeed a daughter only spends a quarter of her life in her parents' house, but must spend three-quarters of her life in her husband's house, and if she is given to a man who is alien to her, why then all her days will be pain and anger, and she will prefer death to such a bitter life; if he had said such a thing to himself, perhaps he would have repented, regretted his thoughts, and had mercy on his daughter, and would not have pushed her away in anger. But like most

לבו: הן אך החלק הרביעי משני חייה תבלה הבת בבית הוריה ושלשת חלקי החיים עליה לבלות בבית אישה, ואם נתנת לאיש זר לרוחה, הלא אז יהיו כל ימיה מכאובים וכעס וייקר בעיניה המות מחיים מרים כאלה, לוא השיב כזאת אל לבו, אולי שב ונחם ממשבתו ורחם את בתו ולא הדפה בזעם אפו, אך לא חשב כזאת כאשר לא יחשבו זאת רב האבות, ואהבת נפשו הדיחתו להקשיח לבו מבתו כמו זרה היתה לו, ואת כל רחמיו ואהבתו אליה לא זכר ביום העברה ההוא: אין לי עוד בת – קרא בעברתו – ולא שב מדברו. אמנם לוא רק זאת עשה, לוא רק התנכר לה, כי אז לא רבה רעתו, אך לא! הוא העמיק שִׁחַת עוד הרבה יתר מבלי חשוב מה הוא עושה. הן לוא היתה אסנת זרה לו, האם העיז מצח לאמר לה קבל עם כי תהיה בימים הבאים לזונה, פרוצה? האם הרהיב עז בנפשו לאמר לאיש אשה נכריה לו: שים עינדך עליה כי בגוד תבגוד בך! – כזאת לא עשה, ולוא עשה כזאת כי אז נשא עונו, או חרפתו שבה כפלים לחיקו, אך האב הרחמן הזה אשר לפני רגע אמר: אין לי עוד בת! ואם כן חשב את אסנת לזרה לו, ובכל זאת לא כלא זעמו ויוסף להתגרות בה ולחרפה לעין כל, יען מה? יען כי אביה הי' ויחשוב כי עוד לו צדקה ומשפט עליה אחרי כי אביה היה שנים אחדות. ובמשפט הזה הביא עליה הרע אשר הצעידיה לבור צלמות, כי הדברים אשר דבר באפו עשו פרי לענה על תלמי לבב אית'אל, אשר גם הוא ככל האדם לא הרבה מחשבות רבות, ולא השיב אל לבו, כי שקר בפי פיכל באמרו כי בתו בגדה בו, כי היא לא בגדה בו, ולהפך הוא בגד בה ויתנכר לה. אם לבבה בחר לה איש, בזה לא בגדה כי אם עשתה כחק הטבע, ואם בה העון אשר ביום הבראה נתן לה במקרה לב אשר בו היה חדר פתוח למשכן האהבה? היא לא בגדה באביה כי היא לא אמרה לו: לא אבי אתה, כי אם הוא בגד בה ויאמר: לא בתי את! ובכל זאת לא התעורר עליו אית'אל בשמעו מפיו גדופי אשתו, יען מה? יען כי גם הוא נתעה בשוא ככל האדם לחשוב כי אמנם יש ויש להאב המשפט והצדקה לעשות בבתו כחפצו, ואחרי כי נתעה לחשוב כזאת, לכן

fathers, he did not consider such things, and his selfishness made him harden his heart against his daughter as if she were a stranger to him, and he did not remember all his mercy and love for her on that day of wrath; 'I no longer have a daughter' – he called out in his wrath – and did not repent. Indeed, if he had only done this, if he had only acted like a stranger to her, then his evil would not have been so great, but no! He wrought much more profound destruction without considering what he was doing. Indeed, if Asenath had been a stranger to him, would he have dared to tell her in public that she would become a whore, a strumpet in the future? Would he have had the nerve to tell a man that he had an adulterous wife? – 'Keep your eye on her, for she will surely betray you!' – he would not have done such a thing, and if he had done such a thing he would have been punished, and his disgrace would have returned to him twofold; but this merciful father who a moment previously had said, 'I no longer have a daughter!' and as such regarded Asenath as a stranger to him, nevertheless did not contain his fury, continuing to scold her and curse her in front of everyone, because of what? Because he *was* her father and he felt that he still had right and authority over her, since he had been her father for some years. With this judgement he brought the evil upon her that drove her to the grave, for the words that he spoke in his anger spawned a poisonous fruit in the furrows of Ithiel's heart, who, like any man, did not think much either, and did not tell himself that

חשב אותה כבוגדה באביה, ואחרי כי כבוגדה היתה בעיניו, לכן הטה אזנו לקול המלשין אשר הכה אותה בלשון לאמר: בגדה אסנת באישה כאשר בגדה באביה. זאת היא פעולת המשפטים המעקלים אשר מצאו קן בלב בני האדם וימאנו להרחיקם ממנו. המשפט המעקל הזה כי הצדקה להאבות לעשות את הבנים כחפצם השחיתה לב אביה לבל ירחם וידיח הרעה על בתו האהובה, ועל נפשו כי גם הוא מת מעצר רעה ויגון על בתו אשר חִשְׁבָה לבוגדה, ואת לב אישה לבל יחוס עליה ביום זעמו, ולבל ישיב אל לבו כי לא בגדה באביה, ולוא גם בגדה בו, אין עוד אות נאמן כי בגדה בי, כי לא כהאב האיש, את האב לא בחרה לה כחפצה, ואת האיש בחר לבה ולא תבגוד בו, אך אחרי כי המשפט המעקל הכה גם אותו בסנורים לכן שמע בקול מלשין בסתר ויורד דומה את הנקיה החפה מכל עון. פיכל הוא צלם דמות אהבת הכבוד המדמה אשר על משפטים מעקלים תחיה ותמית את בעליה.

Phichol might have been lying when he said that his daughter had betrayed him, for she had not betrayed him; on the contrary, he had betrayed her and alienated himself from her. Choosing a husband for herself did not constitute a betrayal; rather, she was acting in accordance with the law of nature. Was it her fault that on the day she was created fate gave her a heart which had an open chamber for love to settle in? She did not betray her father, in that she did not say to him: 'You are not my father'; rather he betrayed her, saying: 'You are not my daughter!' but nevertheless, Ithiel did not oppose him when he heard him insulting his wife, because of what? Because he too had been misled like every man to think that indeed the father has the authority and the right to do as he pleases with his daughter, and since he had been misled to think thus, he saw her as a traitor to her father, and since he saw her as a traitor, he paid heed to the informer who destroyed her with his speech, saying that Asenath had betrayed her husband as she had betrayed her father. This is the outcome of the perverted ruling that has become rooted in men's hearts, from which they have refused to distance themselves. This perverted ruling – that fathers have the right to do as they please with their children – corrupted her father so that he did not have mercy upon her and brought evil upon his beloved daughter, as well as upon himself (for he too died from affliction, evil, and sorrow over his daughter, whom he had considered a traitor), and her husband, so that he did not have mercy upon her

on the day of his fury, and did not tell himself: 'Indeed she did not betray her father, and even if she had betrayed him, there is no other reliable indication that she has betrayed me, for a husband is not like a father; she did not choose her father of her own free will, whereas she chose her husband, and she would not betray him.' Instead, since he too had been blinded by the perverted ruling, he listened to someone who slandered in secret and brought about the death of this blameless girl, innocent of any iniquity. Phichol is the very image of the love of false honour, which lives on perverted rulings and kills those who possess it.

The rest of the men who appear in the story are not honourable in their actions; Chesed is a naive man who fell into the net of cunning unwittingly; Raddai is an empty-headed man chasing after desire who is trapped by his desire and goes to the grave because of his desire and folly.

But Asenath is the very image of pure and faithful love, which knows no limits and sees no obstacles on its path; her love leads her to follow a man who has won over her conscience and heart; her love also sustains her to endure pain inflicted by her beloved, and her love does not abandon her even in death, and she blesses the name of her lover who destroyed her in his anger.

This is the power of Shakespeare, for all the women who appear in his plays do not speak much and do not perform great deeds, but in few words we see them as if they were living before our eyes. Ophelia (in *Hamlet*),

יתר האנשים הבאים בהספור לא נכבדים
המה במעשיהם; כשד הוא איש תם אשר נפל
ברשת הערמה מבלי דעת; רדי הוא איש נבוב
לב רודף תאוה אשר בתאוותו נלכד וירד שחת
בתאוותו וסכלותו.

אבל אסנת היא צלם דמות האהבה
הטהורה והנאמנה, אשר לא תדע כל מעצר ולא
תראה כל שטן בדרכה, אהבתה תולכנה ללכת
אחרי איש אשר קנה כליוותיה ולבה, אהבתה
תסמכנה גם לשאת ולסבול מכאובים מידי אהוב
נפשה, ואהבתה לא תעזבנה גם במות ותברך את
שם אוהבה אשר טרף נפשה באפו.

זה הוא הכח לשעקספיר כי כל הנשים
הבאות בחזיונותיו לא תרבינה דבר ולא תגדלנה
לעשות פעולות גדולות, כי אם במעט מלים
נראה אותן כמו חיות לעינינו. דברי אפעליא
(בהאמלעט), יוליא בראַמעָ ויוליא⁹, ואסנת
(דעודעמאנא) באיתיאל תדברנה אך מעט, ובכל

Julia in *Romeo and Julia*,⁹ and Asenath (Desdemona) in *Ithiel* speak only little, but nevertheless we see the power of their limitless love. Even in death she did not abandon her love, and before her soul departed, she even tried to clear her beloved of any blame, saying, 'My hands did this', and these few words were potent enough to depict the power of love for us much better than entire books intensely praising its greatness and worth.

Many have regarded Asenath's love as exaggerated, and now too many regard it as impossible, that this wretched girl who was murdered by the bridegroom of blood¹⁰ not long after her wedding, that this wretched girl should still continue to love him and should take such great blame upon herself as her soul departed, saying, 'My hands did this to me!' But they do not understand women's hearts. Almost all women and children – as well as many men – who are not used to waging war with the vicissitudes of circumstance, feel desire only as long as it is far from their reach, whereas if it is given to them without toil they do not rejoice in it. So too with their love: if they obtain it without obstacles or misfortunes, then they do not value it. Only with a multitude of obstacles in their way does their love grow, does its intensity increase without them searching out schemes to achieve their desire. Instead, they sit and quarrel with their circumstances, feeling angry

זאת נראה עזוז אהבתן עד בלי די. גם במות לא עזבה אהבתה, וטרם נפחה נפשה עוד בקשה להסיר כל אשמה מעל ראש האובה ותאמר: ידי עשו אלה, ודי פח בהמלים האחדות האלה לתאר לנו פח האהבה הרבה יתר מספרים שלמים המרבים להלל גדלה וערכה.

רבים נמצאו אשר חשבו את אהבת אסנת כנפרזה, ורבים ימצאו גם עתה אשר יחשבו זאת לנמנע, כי העלובה הזאת אשר נרצחה מידי חתן הדמים¹⁰ זמן לא כביר אחרי חפתה, כי העלובה הזאת עוד תוסיף אהבתו ותאשם אשמה גדולה כזאת כרגע אשר נפחה נפשה לאמר: ידי עשו זאת לי! אבל המה לא יבינו לב הנשים. כמעט כל הנשים כהילדים ורבים מהאנשים, אשר לא הסכינו לערוך מלחמה את הפגעים אשר ישלח בהם המקרה, המה ישגו בחפץ רק כל עוד אשר הוא רחוק מהם, ואם ינתן בידם מבלי עמל לא ישישו בו, וכן גם באהבתם, אם ימצאו אתה בלי שטן ופגע רע אז לא תיקר בעיניהם, ורק ברבות המכשולים על דרכם כן תרב אהבתם, היא תגדיל פחה בלבם מבלי אשר יבקשו תחבולות להשיג חפצם, כי אם ישבו ויריבו בהמקרים ויאנפו בהפגעים ונפשם עליהם תאבל, ואחרי אשר לא הסכינו לעשות תלכן יגבר הרעיון לחו ויקח כל הלב לעבד לו, עד כי לא ימצאו און להסיר מחשבת אהבתם מלבם אף רגע, לא כן אלה אשר נסו לערוך מלחמה את מקרי החיים, אותם יעוררו הפגעים לפעול לה, להרים כל מכשול, להסיר כל שטן מעל פניהם, ואם יצליחו בדרכם ישישו בו,

9 Sic.

10 This is a reference to Exod. 4:25. See Fifth Act, note 73.

with their misfortunes and mourning over them, and since they are not accustomed to *act*, the idea grows more and more powerful, becoming master over their whole heart, until they cannot find the strength to stop thinking about their love even for a moment; not so are those who have experience waging war against the vicissitudes of life; misfortunes spur them to *action*, to do away with every stumbling block and remove every obstacle from their way. And if they are successful they rejoice, but if they see that they have been ineffectual, and all their toil has been in vain, they say to themselves: there's nothing for it, and toiling to no end is utter futility, and in this way they find some comfort and relief. But women, who for the most part are not accustomed to physical battle, are always intoxicated in their love. And each stumbling block and misfortune stirs them not to obtain their desire by practical means, but rather to desire more intensely. Because of this, if a man shows his beloved frequent signs of love, he does not cause her love to intensify; conversely, if he treats her like a stranger and appears not to seek her love, then the love is ignited in her heart like an infernal blaze, and a woman will bear everything calmly, even condemnations and abuse, even blows from her lover's hand, especially if she sees that he did it out of jealousy, for jealousy in her lover's heart – even if it treats her very badly and embitters her life and forces her to sit at home like a bird in a cage and not to speak a word to anyone – even brings joy to her heart, as she thinks: indeed he is only

ואם יראו כי אזלת יד, וכל עמלם שיעמלו עוד יהיה לריק אז ישיבו אל לבם: הדבר הזה אין להשיב עוד ולעמול לשוא אך הבל ורעות רוח הוא ובזאת ינחמו וימצאו מנוחה בפעל כפים, הנה תשגינה באהבתן תמיד, וכל מכשול ופגע לא יעוררו אותן למעשה למצוא חפצן כי אם להגדיל את החפץ בלבן ביתר שאת, אשר על כן אם ירבה איש להראות אותות אהבה לאהובתו אז לא יגדיל האהבה בלבה, לא כן אם יתנכר לה ויתראה כמו לא יבקש אהבתה, אז תצת האהבה בלבה כמדורת שאול, ואת כל תשא אשה במנוחה גם חרפות ונאצות גם מכות מידי אוהבה, ומה גם אם תראה כי מקנאה עשה זאת, כי הקנאה בלב אוהבה, אף אם תרע לה עד מאוד ותמרר חייה ותכביד עליה אכפה לשבת בית כצפור בכלוב ולבלי דבר דבר את איש, בכל זאת תתן הקנאה הזאת גם שמחה בלבה בחשבה: הן רק מאהבתו יקנא, והרעיון הזה די לה להשקיט רוחה, וגם אהבת אסנת לא רפתה בהדיח אותה אישה, ולהפך כי גברה עוד בלבה ביתר שאת, ומה גם בהנְכָחָה כי מקנאה עשה זאת, אז סלחה לו על כל אשמתו ותהי נכונה גם לנשק את הידים אשר עשו קץ לחייה, ולא לפלא הוא כי בקשה להסיר כל אשמה מראש אישה אהובה בחשבה כי רק למען אהבתה עשה זאת, והשקר אשר דברה היה כאמת וצדק בעיניה, כי בו חפצה להציל את אישה מחרפה או ענש.

jealous because of his love, and this idea is enough for her to silence herself, and so too Asenath's love did not weaken when her husband struck her down; on the contrary, it grew even more intense, especially as she was convinced that he had acted out of jealousy, so she forgave him for all of his wrongs, and she was even prepared to kiss the hands that had brought an end to her life. It is no wonder that she tried to clear her husband of all blame, her beloved, as she thought that he had acted only out of his love for her, and the lie that she told seemed to her like truth and justice, because through it she sought to save her husband from disgrace or punishment.

But she did not tell a lie, for indeed her hands had done this to her: she had failed because of her great love and innocence; she trusted in her love too much, and because of that she pressured Ithiel to restore Chesed to his position, and it never even occurred to her that what she was saying might be a burden to him, that she might be asking something of him which should not be done even for love – namely, issuing a corrupt ruling and desecrating his honour. Only senseless youths follow love with closed eyes wherever it leads them and do everything that it commands them, performing strange deeds and uttering perversities. Not so for men who have made their mark on the world by their might and uprightness, and whose honour, which they have obtained with great toil, is more precious to them than all of life's pleasures, even more than love, even more than life. A sense of honour is extremely precious to those who understand its value, and they will forcibly remove everything from their

אולם היא לא שקר דברה, כי אמנם ידיה עשו זאת לה, כי היא ברב אהבתה ותמת לבה נכשלה; היא בטחה באהבתה יתר מדי, ועל כן הציקה לאיתאיל בדברים להשיב את כשד על כנו, וגם שמץ מחשבה לא עלה על לבה, פן יהיו דבריה עליו למשא, פן תבקש ממנו דבר אשר גם למען האהבה לא יעשה, והוא לעות משפט ולחלל כבודו. רק נערים חסרי דעה ילכו אחרי האהבה אל אשר תוליכם בעינים עצומות ויכשו ככל אשר תפקוד עליהם, יעשו מעשים זרים וידברו תהפוכות, לא כן אנשים אשר בכח ידם וישר לבם הציבו להם יד בתבל, ואשר בעיניהם כבודם, אשר ברב עמל השיגוהו, יקר מכל חפצי החיים גם מהאהבה וגם מהחיים. רגש הכבוד יקר מאוד בעיני אלה אשר יבינו לערוך חין ערכו, וכל דבר אשר בידו לחלל כבודם אף במעט יסירו מעל פניהם בחזקת היד אף אם לבם ידוה מאוד על המעשה אשר יעשו. שופט נאמן אשר יצא לו שם בצדקתו לא יהפך למכיר פנים לחלל שם כבודו אף אם האהבה תצוהו לעשות כן, גבור מלחמה אשר בעזו רוחו קנה לו שם גבורים לא ישבית מלחמה בעוד אויבו לנגדו גם אם האהבה תבקש זאת ממנו, איש הולך ברעיון לבו אשר התעורר לדבר אמת בשער להוכיח לנתעים אולתם ולחוטאים חטאתם על פניהם לא ישוב

* יעשו

path that has the power to tarnish their honour even slightly – even if the deed that they must do sickens them greatly. A faithful judge who has gained a reputation for his righteousness will not become biased, desecrating his honourable name, even if love commands him to do so; a warrior who has gained the reputation of a hero through his strength of spirit will not stop a war while his enemy is before him, even if love asks it of him; a man who has followed his conscience and stood up to speak the truth in public, rebuking misguided men for their folly and sinners for their sins, will not act deceitfully again, not even for love. Thus, no man who is sustained by a sense of honour and who found his path in life before he knew love will abandon his path for it, for the sense that had inspired him for a long time and had been like a light illuminating his path does not dim quickly; even if its voice is hidden for a day or two by the roar of love's voice, it will grow stronger in the end and will make itself heard with greater force. Only those who lack any noble yearnings in life wander after love like a beast into the valley,¹¹ going so far as to commit strange and perverse acts, for they would commit strange and perverse acts even without love, since they have not chosen a sound path for themselves. Many women fail to understand this and place too much trust in the power of love, asking of their lovers things that it is inappropriate for them to do; in this way they do themselves ill, for if once or twice the lover disregards and overrides his honour, the power of love is indeed thereby weakened, and woe to love if its

לעשות חנף גם למען האהבה, וכן כל איש אשר רגש הכבוד יחיהו ויפלו לו נתיב בחיים בטרם אשר הכיר דרכי האהבה לא יעזוב דרכו בעבורה, כי הרגש אשר מצא בלבו מסלות ימים רבים והיה לו כאור מאיר בדרכיו לא יועם עד מהרה, וגם אם יום או יומים יִחְבֵּא קולו משאון קול האהבה, יגבר לאחרונה חילים וישמיע קולו ביתר עז, רק אלה אשר לבם ריק מכל חפץ נעלה בחיים המה יתעו כבהמה בבקעה¹¹ אחרי האהבה לעשות גם זרות ותהפוכות כי המה יעשו זרות ותהפוכות גם בלעדי האהבה, אחרי כי לא ברו להם דרך סלולה, וזאת לא תבינה נשים רבות ותבטחנה בכח האהבה יתר מדי ותשאלנה מאת אוהביהן דברים אשר לא נאווה להם לעשות, ובזאת תרענה לנפשן, כי אם פעם אחת ושתיים ימחול האוהב על כבודו ויעבור על מדתו, אך בזאת ירפה כח האהבה, ואוי לה להאהבה אם כחה רפה אך מעט, כי אז תלך הלוך וחסור עד כי תסוף מלב ולא לעתים רחוקות תהפך לאיבה בהיותה למשא, אך נשים רבות לא תדענה זאת ותכרינה בידיהן קבר לאהבתן, קבר עולמים. וזאת היתה גם לאסנת, היא לא השכילה עשות בהציקה לאישה בדברים לעשות את אשר מאן לעשות, ולוא גם לא בא בעצמותיו רקב הקנאה, אשר זאת לא ידעה, גם אז לא בחכמה בקשה זאת ממנו, ולה היה לדעת כי לא לאשה להתערב במשטרי המדינה ומשפטי צבא המלחמה, לה היה לדעת זאת לוא ידעה ארחות התבל ולב הגברים, אך היא בתם לבה לא הבינה זאת, ועל כן היו לה תמתה ואהבתה לפח ולמוקש, ודואג הבליעל עשה גם אותן לכלי משחית לחבל נפשות זעומי נפשו ביעצו את כשד להרבות תחנה לפניה, ובדברו על לבה, כי תרב אמריה לאישה, ובהראותו לאיטאל כי אך מאהבתה לכשד תעשה זאת, ועל נקלה מצאו דבריו הרעים מסלות בלבב איטאל, אחרי כי דבריה היו לו למורת רוח גם בלעדי הקנאה, ולוא גם שמע לדבריה בפעם הזאת, כי אז בלי ספק קצף עליה לוא נסתה שנית לעשות כזאת. ובדברי אסנת המעטים השכיל שעקספיר מאין כמהו להורות דרך להנשים כי תדענה איך ללכת

11 See note 1.

power is weakened even slightly, for then it continues to diminish until it disappears and not infrequently turns into enmity, being a burden. However, many women are ignorant of this and dig a grave – an eternal grave – for their love with their own hands. This was the case for Asenath too; she did not act wisely in pressuring her husband to do what he had refused to do. Even if the rot of jealousy had not set into his bones (which she did not know), it still would not have been wise of her to ask this of him; she should have known that a wife must not interfere with state governance and military judgements. She would have known this if she had been familiar with the ways of the world and men's hearts, but in her innocence she did not understand this. Thus her innocence and love became a trap and a snare, and the villain Doeg made even them into an instrument of destruction to obliterate those with whom he was angry by advising Chesed to plead repeatedly to her, convincing her to speak repeatedly to her husband, and showing Ithiel that she was only doing this because she loved Chesed. His evil words easily made inroads into Ithiel's heart, since what she was saying would have caused him grief even without the jealousy, and even if he had listened to her the first time, he would have undoubtedly grown angry at her if she had tried to do such a thing a second time. And through Asenath's few words, Shakespeare managed like none other to show women how to follow love without stumbling, without trusting too much in the power of love and without digging a grave for it with their own hands, over which they would cry all the days of their lives without a future or hope.

בעקבות האהבה לבל תכשלנה, לבל תרבינה
לבטוח בכח האהבה יתר על המדה ולבל תכרינה
בידיהן לה קבר, אשר עליו תבכינה כל ימי חייהן
מבלי אחרית ותקוה.

In Milcah he has presented us with a woman on a lower level than Asenath, a woman who says decisively that she would not shy away from sin if she were to receive a great payment, and that it would not be her own fault, but rather the fault of her husband, the villain who had mistreated her (as indeed, according to her, all men do). The number of such women on earth, who are corrupted by their husbands and forget the honest way, is not small; indeed, it is much bigger than the number of women like Asenath.

Anah is a woman on the lowest level among women, equivalent to Raddai's level among men, about whom there is not much to say, and in these three we have been given a reliable portrait of almost all women, with the diversity of their characters and inclinations.

From all these, we see that this exalted play becomes like an illuminating light, like a faithful guide for the multitudes, instructing them in the ways of the world and the desires, schemes, and inclinations of men's hearts. For this playwright is not a playwright for one people or one land, he is a playwright for all peoples and all lands, for he does not show us the conduct of a member of a single people or individual men, but rather the conduct of men in general. Therefore he is like a teacher for all men, and should not be considered a stranger even to us in our language, for if we observe just a little, we see that among us too there are men like Ithiel and Phichol and Doeg and their ilk.

Although admittedly we do not have great army commanders like Ithiel, who display their prowess and courage on the battlefield, instead we have in our midst members of the elite who are innocent in

במלכה הציג לפנינו אשה במעלה שפלה מאסנת, אשה אשר תאמר בפה מלא, כי לא תסוג אחור מחטא אם שכר הרבה תקח, ולא באשמתה, כי אם באשמת אישה הבליעל אשר התעמר בה, כאשר נשמע דבריה אודות האנשים, ומספר נשים כאלה אשר באשמת בעליהן תשחחנה ותשכחנה אורח ישר לא מעט הוא בתבל, והוא יגדל הרבה יתר ממספר נשים כאסנת.

ענה היא אשה במדרגה היותר שפלה בין הנשים כמדרגת רדי בין האנשים, אשר אין לדבר אודותה הרבה, ובשלוש אלה נתן לפנינו ציור נאמן כמעט מכל הנשים לפלגות דרכיהן ויצרי לבהן.

מכל אלה נראה כי החזיון הנעלה הזה יהיה כאור מאיר, כמורה דרך נאמן לרב אדם, להורותם דרכי התבל וארחות לבב בני האדם, תאותיהם, מזמותיהם ויצרי לבם. כי החווה הזה לא חווה לעם אחד או לארץ אחת הנהו, הוא חווה לכל העמים ולכל הארצות, כי לא דרכי בן עם אחד או אנשים פרטיים יראו לנו כי אם דרכי האדם בכלל, ועל כן יהיה כמורה לכל בני האדם, וגם לנו בשפתנו לא כזר יחשב, כי אם נתבונן אך מעט אז נראה כי גם בנו יש ויש אנשים באיתאל ופיכול ודומיהם.

אם אמנם שרי צבא גדולים כאיתאל אשר יראו עוזו ורוחם ואמץ ידם על שדי קטל אין לנו, אך תחת זאת יש ויש בקרבנו בני המעלה תמימי דרך, רבנים, מורים, ראשי העדה וגבירים בעם תמימי לב, אשר יטו און קשבת לדברי מלשינים

their conduct, innocent rabbis, teachers, community leaders, and rich men who turn an attentive ear to the words of those who slander in secret, to crooked-hearted men who would guide their leaders into oblivion in order to acquire money or a position, corrupting justice, pursuing blameless men who have done no wrong, and spreading quarrels and strife in each and every community. And the Jewish people are not at all lacking in men like Doeg; in almost each and every town, in each and every community, there are men like him by the dozens, who with their lying and deception set cities aflame, sow discord, and cause destruction. One calls on the name of faith and puts a God-fearing veil over his face in order to destroy many followers of the Haskalah by making judgements against those who have forgotten God, while another carries the banner of the Haskalah on his shoulders in order to oppress those whom he considers to be fools and simpletons, as they draw water from the well of faith in order to sustain themselves; and together they all surround the great ones with their deceit and the lesser ones with their fear or their intellect, and they cause a great deal of failure wherever they go. Indeed, all such men are Doeg's friends, and they camp under his banner.

But men like Phichol, who are blinded by the desire for power, are perhaps even more numerous among the Jewish people than among all other peoples. There is almost no people on earth which regards its sons and daughters as livestock bought with its money, doing what it pleases with them, like the Jewish people do. Among all peoples we see that only their great men and leaders are

בסתר, לנעויו לב אשר למען מצוא כסף או משרה יטו בתהו ראשיהם לעות משפט ולרדוף נקיים על לא חמס עשו ולהרבות ריב ומדון בעדה ועדה, ומאנשים כדואג לא אלמן ישראל מכל וכל; כמעט בכל עיר ועיר ובכל עדה ועדה נמצא אנשים כמהו לעשרות, אשר בשקרותם ותרמיתם יפיו קריה, ישלחו מדנים וישימו שמות, זה יקרא בשם האמונה וישים מסוה יראת אלהים על פניו למען ירבה חללי ההשכלה בשומו שפטים בשוכחי אלהים, וזה ישא דגל ההשכלה על שכמו למען דכא האוילים והפתאים בעיניו, אשר מבאר האמונה ישאבו מים להם להחיות נפשם, וכלם יחד יסבבו את הגדולים בתרמיתם והקטנים ביראתם או בדעתם וירבו כושל על כל דרכיהם. הנה כל אלה חברי דואג המה ועל דגלו יחנו.

אבל אנשים כפיכל אשר תאות הכבוד תעור עיניהם רבים בבית ישראל אולי גם יתר מאשר בכל העמים. כמעט אין עם בארץ אשר יחשוב את בניו ובנותיו כמקנת כספו ויעשה בהם כחפצו כעם ישראל; בכל העמים נראה רק כי אדיריהם ומושליהם לא יפנו אל רגשות לב פרי בטניהם ויתנום לאשר ישר בעיניהם למען ינחלו כבוד ולהרבות כבוד משפחתם, ובישראל כמעט כלם מקטניהם עד גדוליהם, ממשכיליהם עד אויליהם כלם יחד בני מלכים הם וכבוד

indifferent to their offspring's feelings, marrying them off to whomever they deem suitable in order to gain honour and increase their family's honour, whereas among the Jewish people almost everyone, from the most insignificant to the greatest among them, from the wisest to the most foolish among them, are all the sons of kings, and family honour and pedigree are the things that make matches for them. But they falsely boast that no one is as merciful towards their children as they are, and that they toil their whole lives only in order to grant their children success, but in truth it is not for their children but rather for themselves, in order to increase their honour that they do so. If they were really thinking of their children's success, they would take care to make a path for them in life, to teach them a trade if they are not suited for study, and they would not constantly think about how this would ruin their pedigree. If they really wanted to grant their daughters success, they would not choose husbands for them by means of messengers and matchmakers, they would not consider familial honour, or a foolish rabbi who bestows his glory upon the whole family, or a rich man who has robbed strangers of their wealth and has become successful and bestowed the radiance of his gold upon all the members of his family.

Indeed, what is the pedigree of most Jewish families? One has become rich through deception, and has managed to buy the sixth Torah portion and *maftir*¹²

המשפחות ויחש הם המה המזוגים זוגים להם. אך שקר יתפארו כי מרחמים על בניהם אין כמהם, וכי כל ימי חייהם יעמלו רק למען יצליחו את בניהם, כי באמת לא לבניהם כי אם למען נפשם, למען הרבות כבודם יעשו זאת. לוא הביטו אל הצלחת בניהם באמת, כי אז שמו לבם לפלס להם דרך סלולה בחיים, ללמדם עבודה ומלאכה אם לא יצלחו לדעת, ולא זכרו לרגעים את יחשם אשר יחלל על ידי הדבר הזה, לו חפצו באמת להצליח את בנותיהם, כי אז לא ביד מלאכים ושדכנים בחרו להן אנשים, כי אז לא הביטו אל כבוד משפחות, אל רב אוילי אשר יאציל מהודו על כל המשפחה כלה, אל גביר אשר גול חיל זרים ויעשה חיל ויאציל מברק זהבו על כל בני משפחתו.

הן מה הוא יחש רוב משפחות בני ישראל? האחד עשה עשר ברמיה וידו מצאה לקנות ששי ומפטיר¹² שנים רבות ולעמוד בראש בבית התפלה ולקנות ספרי תורה¹³ וכנהג ויהיה לפנת

12 This refers to the practice of dividing the Sabbath Torah reading in synagogues into seven portions and giving different members of the community the honour of being called up to recite the blessings over each portion. The sixth portion is particularly esteemed and is often assigned to learned members of the community. The *maftir* portion follows the seventh portion; it consists of the last few lines of the seventh portion followed by the *haftarah*, a selection from the Prophets with links to the Torah reading.

for many years, to occupy a leading position in the synagogue, and to buy Torah scrolls¹³ and so forth, and he becomes a precious cornerstone for his entire family and all of his descendants derive their honour from him and mention his name with great pride. Another has borrowed money without repaying it on multiple occasions, yet nevertheless he is considered generous, for he is a friend of the burial societies and gives of his stolen money to charity; a third one acted corruptly and committed every indecency in his trading with partners from other lands in the days of his youth, and yet in his old age he sits in a prayer-shawl and phylacteries for two hours a day in the study-house and is called a righteous man, and all his sons and daughters boast of his honour; a fourth one made his wealth through deceit overnight on the stock market and became respected by all, and this man has a rabbi or *dayyan*¹⁴ or ritual slaughterer in his family, whose honour is as naught in his eyes, and when he speaks to them he lords it over them because he is rich and they are poor, but on the day when it comes to discussing a marriage match for his son or daughter, he puffs himself up like a frog and mentions the name of the exalted man, because he too is illuminated by the light of his honour. And they all (except a small number of people, and they are very few, who with their hearts as well as their mouths seek only their children's happiness) see their sons and daughters only as a way of increasing the family honour, and even if the girl cries out bitterly: 'I have no desire

יקרת לכל משפחתו ותלו עליו כל הצאצאים ובשמו יזיכרו וילבשו גאות כמדם. השני לזה ולא שלם פעמים ושלש ובכל זאת לו נדיב יאמר כי חבר הוא לחברות קדושות ויעניק מכסף הגזל לצדקה, השלישי שחת דרכו ועשה כל זמה בסחרו אל ארצות לרגלי מסחרו בימי עלומיו ולעת זקנותו ישב בטלית ותפלין שתי שעות ביום בבית המדרש ולו צדיק יאמר ובכבודו יתימרו כל בניו ובנותיו, ורביעי עשה עשר ברמיה בין לילה על הבארזע ויהי לנכבד לכל, ולזה רב או דיין¹⁴ או שוחט במשפחתו, אשר כבודם כאין בעיניו ובדברו אתם יגדיל עליהם עקב כי הוא עשיר והמה עניים, אך ביום שידבר בבנו או בבתו אז יתנפח כצפרדע ויזכיר בשם הגבר הוקם על אשר יפיץ מאור כבודו גם עליו. וכלם כאחד (מלבד מתי מספר והמה מעטים מאוד, אשר בלבם כמו בפיהם יבקשו רק אשר בניהם) ישאו עיניהם אך להגדיל כבוד המשפחה על ידי בניהם ובנותיהם, ואם גם נפש הנערה מר תשוע: אין חפצי אל שנוא נפשי, יקר בעיני המות מתת חיי בידי איש אשר רוחו זרה לי, ואם גם יתחנן הבן: נפשי קצה בבת הגביר או המיחש הלז אשר תארה משחת ולבה ריק ואיכה אשליך חיי מנגד לבלות ימי באנחה? תצעקנה ותהמינה הנפשות הנענות האלה כהעולה על רוחן ושומע אין להן מאת אבותיהן מרחמי ה', אשר רק למענן יחיו ולמענן ירבו עמל ועבודה, ולמענן יעשו עשר ברמיה ונלוז. פה איש חסיד נבער מדעת ילמד בתו שפה ולשון ולפרוט על פי הנבל ולצאת במחול משחקים והיא תלמד ותעשה חיל ותקנה לב ובאחריתה תהיה לאשה לנבל חסר דעת, חסיד ממשפחה מיחסת ונפשה תשוע: למה עכרתני אבי בתתך אותי ללמוד דעת ולפקוח עינים למען אראה שברי? לוא כאחת חסרות הדעת הייתי כי אז הייתי מאשרת, כי אז לא ידעתי תפארת אנשים כי אז לא הכרתי ערך האדם המעלה מן בזוי אדם ואתה הבאת שבר ברוחי בהביאך דעת בלבי ועתה תוסיף לגזול אשרי וחיי בקשרך אותי אל בול עץ! – תצעק תהמה כחפצה ואזני אביה הרחמן אטומות, כי

13 Sponsoring a scribe to produce a Torah scroll for the community is an extremely costly endeavour that is considered a great honour in Jewish society.

14 Judge in a rabbinical court.

for a man whom I despise; I would prefer to die rather than to give my life to a man who is alien to me,' and even if the son begs, 'I am repulsed by the daughter of this rich or pedigreed man who has a corrupted character and a hollow heart, so how can I endanger my life and spend my days groaning?' These afflicted souls cry out and howl how they feel, but there is no one to listen to them among their *merciful* fathers, who live only for them and toil intensively for them, and gain wealth for them through deceit and dishonesty. In one case a pious and ignorant man teaches his daughter languages, and how to strum on a harp, and how to go out to merry-makers' dances, and she studies and is successful and acquires knowledge, yet in the end she is to become the wife of an ignorant fool, a pious man from a pedigreed family, and she cries out: 'Why did you bring trouble upon me, father, by letting me acquire knowledge and open my eyes, so that I might see my destruction? If I were like one of the ignorant girls, then I would be happy, for I would not know the glory of men, I would not know the worth of an exalted man compared to a despicable man; but you have brought destruction upon me by giving me knowledge, and now you continue to rob me of my happiness and my life by tying me to a block of wood!' – She cries out and howls how she feels, but her merciful father's ears are closed, because he is doing this for her happiness. In another case a man befriends Maskilim and appears to be an enthusiast of the Haskalah in order to gain honour, and his daughter has learned since her youth to honour Maskilim and the Haskalah, seeking not wealth,

למען אשרה יעשה זאת. שם יתרועע איש את משכילים וכחובב השכלה ירְאָה למען ינחל כבוד ובתו למדה מנער לכבד משכילים והשכלה ולא תבקש עֶשֶׂר ומרכבות מרקדות והיכלי ענג כי אם איש אשר קנה כליוותיה ולבבה, וביום שידבר בה יבחר אביה באיש אוצרות אף אם לא דעת ולא תבונה ולא תאר אדם לו, ולרגלי החמור הזה ישליך את בתו כי ידרוך עליה ברגל גאווה, כי איש עשיר תאוה נפשו וצרת נפש בתו לא תרך לבו כי לאשרה והצלחתה יתן כ ס ף לה. לו קבצו הדמעות הנובעות מעיני נפשות נענות כאלה למקום אחד כי אז היו לנחל שוטף, לוא התאחדו כל האנחות היוצאות מלבות נשברים כאלה כי אז היו לרוח סערה נוראה מאוד, אך איש לא יספרן ולא יקבצן ולא ישים לב להן, וימכרו את בניהם ובנותיהם כעבדים למען מלא תאות נפשם לכבוד, ובכן ירבו האמללים, ושלוס אמת בבית איש ישראל (ומה גם בעת הזאת אשר נפלו לבות בני ישראל למפלגות היראים והמשכילים) הוא דבר יקר מאוד; בארצות אשר עוד לא החזיקו בכל דרכי העמים נשמע מצה ומריבה בין איש לאשתו, נראה יום יום באים לבתי הדינים לתת ספר כריתות לאשתם אשר נתנו אבותיהם להם, גרושות אמללות, עגונות שוממות נראה על כל צעד, ובארצות אשר שם בוש יבושו לשלח את אשתם, כי חרפה היא, יפנו איש לדרכו, אחרי עיניו ולבו, ונשותיהם גם הנה תלמדנה ארחותיהם, וזאת היא ההצלחה אשר על במותיה ירכיבו האבות הרחמנים אשר יעמלו רק למען פרי בטנם, את בניהם ובנותיהם. יראו תלמידים פיכל אלה מבני ישראל הבוחרים בדרכיו, את דרכיהם ועלילותיהם בהמחזה הזה כבראי מלטש, ואולי יבינו לאחריהם, יראו תמימי לב כאיתאיל את דרכי הנוכלים הבוגדים וידעו להזהר מהם, יראה כל העם את דרכי הבוגדים כדואג ולא יזנו אחריהם. אחת היא על כן אמרתי, כי החזיון הזה גם לנו הוא כמו לכל העמים, ועל כן עלינו להכיר טובה להמעתיק הזה בהביאו אל אוצר שפתנו כלי חמדה כזה, כלי חמדה אשר לתפארת ולחפץ יהיה לשפתנו. ומה מאוד ישמח לבי בזכרי כי אני העירותי את רוח המעתיק לעשות המלאכה

dancing chariots, or palaces of pleasure, but rather a man who has won her mind and heart. But on the day when her match is arranged, her father chooses a wealthy man, even though he is devoid of knowledge, intellect, and manly qualities, and he throws his daughter at the foot of this ass in order for him to trample on her with a prideful foot, for he desires a rich man, and his daughter's distress does not soften his heart, for he is giving her *money* for her happiness and success. If the tears welling up from the eyes of these afflicted souls were gathered into one place, they would become a flowing stream; if all the groans emanating from such broken hearts were united, they would become a very fearsome storm wind, but no one counts them, no one gathers them, no one pays attention to them; they sell their sons and their daughters like slaves in order to satisfy their own desire for honour, and therefore wretched people proliferate, and true peace in a Jew's home (especially at this time, when the hearts of the Jewish people have been divided into the camps of the God-fearing and the Maskilim) is a very precious thing. In countries where the Jews have not yet adopted Gentile ways, we hear of strife and quarrels between a man and his wife; on a daily basis we see men going to the courthouses to grant bills of divorce to their wives whom their fathers had given them; we see miserable divorcées and desolate abandoned wives at every step. Meanwhile, in the countries where men are ashamed to get rid of their wives, because it is a disgrace, each man does as he pleases, following his eyes and heart, and their wives also learn their ways, and this is the success upon whose altars

הזאת, ועל משפטי נשען להוציא פעולתו לאור, כי ימים רבים כלתה נפשי לראות פעל ידי ראש החוזים לובשים אדרת שפתנו, ימים רבים בראותי כי סופרינו, כאלה אשר להם יאות שם סופרים כן אלה אשר יקחו להם השם הזה בלי כל צדקה, יפנו איש איש לספרים זרים להלבישם בלבוש שפתנו, ספרים זרים לעמנו, לרוחנו ולשפתנו, ספרים אשר לא יביא כל תועלת ודעת, ספרים גם אשר אין שוה להדפיסם בשפה אשר נכתבו ואף כי להעתיקם לשפה אחרת, בספרים כאלה יבחרו סופרינו להעשיר בהם אוצר ספרתנו, בראותי כזאת אמרתי תמיד: האם בשגעון ה'בו כלם לבחור רק רע ומשחת ואין מתעורר לתת לנו דברים טובים ומועילים. מי יתן וימצא איש מעתיק חזיונות שעקספיר לשפתנו ועליו תבוא ברכת כל אוהבי שפתנו אשר יבינו פעלו – כן אמרתי תמיד לאוהבי, והנה זה נמצא היום גואל לשפתנו אשר החל לנסות כחו במלאכה הזאת, נסה וגם הצליח במאוד מאוד, כאשר תחזינה עיני הקוראים, ומי יתן והיה את לבבו להוסיף במלאכתו זאת להאדיר קרן שפתנו, ולקרר לב רבים מקוראיה, אשר עוד לא יבינו משפט מה טוב ומה רע, לשים עיניהם ולבם אך לספרים טובים ונעלים כמו אלה, ופעלו הטוב יהי משכרתו, כי למשכרת אחרת לא ייחל ולא יקוה, כי אם להגדיל כבוד שפתנו ולהאדירה, וידעתי נאמנה כי לא יבוש משברו, כי כל הקוראים יודוהו על פי פעלו כאשר אודהו ואברכהו אני על הטוב אשר עשה.

ויען תשיעי לירח שבט שנת תרל"ד.¹⁵
פרץ בן משה סמאלענסקין.

the merciful fathers who toil only for the benefit of their offspring place their sons and daughters. These Jewish students of Phichol who choose to follow in his footsteps will see their conduct and their actions in this play as if in a polished mirror, and perhaps they will understand what lies in store for them; innocent men like Ithiel will see how traitorous scoundrels behave and will know to be wary of them; the entire people will see the behaviour of traitors like Doeg and will not go chasing after it. It is all the same; therefore I say that this play is also for us just as it is for all peoples, and therefore we must be grateful to this translator for bringing such a precious object into the treasure-house of our language, a precious object that will be a beauty and a delight for our language. And it gladdens my heart very much when I recall that I spurred the translator on to perform this labour, and that he relied upon my judgement to bring his work to light, because for a long time I had yearned to see the work of the greatest of playwrights dressed in the mantle of our language; for a long time, when I saw that our authors – those deserving of the title of author as well as those who take this title for themselves without any justification – were all turning to foreign books and dressing them in the garment of our language, books foreign to our people, our spirit, and our language, books that bring no benefit or knowledge, books not even worth printing in the language in which they were written, let alone translating into another language, our authors were choosing such books with which to enrich the treasure-house of our literature; when I saw such things, I always said: ‘Have they all been stricken

with madness, choosing only what is evil and corrupt, with no one stirring to give us good and beneficial words? If only a man could be found to translate the plays of Shakespeare into our language, he would receive the blessing of all lovers of our language who understood his work' – I always said this to my friends, and look, today someone to redeem our language has been found, someone who has begun to try his hand at this work; he has tried it and has succeeded most greatly, as readers will see. If only he should desire to continue with this labour of his, to glorify the prestige of our language, and to draw in many of its readers, who do not yet know how to judge what is good and what is bad, paying attention only to good and exalted books like these! May his good deed be his wages, for he does not wish or hope for any other wages, other than to increase and magnify the honour of our language, and I know with certainty that he will not be put to shame in his hope, because all readers will praise him for his work just as I praise him and bless him for the good that he has done.

Vienna, the ninth of the month of
Shevat, 5634.¹⁵
Peretz ben Moses Smolenskin.

15 This date on the Hebrew calendar corresponds to 27 January 1874.

Letter from the translator to the publisher

I have fulfilled your desire, my friend, and translated *Othello* from English into Hebrew. I have also obeyed you and called it *Ithiel* in Hebrew, which resembles *Othello* only in pronunciation, and not *Athlai*¹⁶ as I had called it in the beginning, and which is its correct translation. But after I finished the work, I was disheartened, for while reading the original, each and every utterance chimed in my ears with a voice full of power and glory, like the voice of a living man emerging from Shakespeare's throat, but my translation was not like this, for its voice issued like a ghost from the ground, and my words spoke from the dust. And even though I knew well that I had translated the author's ideas faithfully and had not strayed from his thoughts to the right or the left, nevertheless the road is long between the living language emerging from the mouth of the greatest man among the Anakim¹⁷ and the Hebrew language twittered by a man such as myself. It is in no way lost on me that the man contemplating the work of his own hands resembles a woman looking at her face in a polished mirror; she cannot know whether she is beautiful or not if she has not heard so from someone else's mouth; and thus is man; he should not be judge of the work of his hands or testify about it either for good or for ill, because the judgement is for others. Therefore

מלאתי רצונך ידידי, והעתקתי את אֶטֶלֵא מאנגלית לעברית וגם שמעתי בקולך וקראתי שמו בישראל איתיאל, הדומה רק במבטא אל אטעלא ולא עֶתְלִי,¹⁶ כאשר קראתי לו בתחלה, ואשר הוא תרגומו הנכון. אך אחרי אשר כליתי את המלאכה, נפלו פני, כי מדי קראי במקור הספר, כל מאמר ומאמר מצלצל באזני בקול עז והדר, כקול איש חי היוצא מתוך גרונו של שעקספער, לא כן העתקתי, כי כאוב מארץ תתן קולה ומעפר תשח אמרתי. ואף כי ידעתי מאד, כי רעיון המחבר העתקתי באמונה ולא נטיתי ממחשבתו ימין ושמאל, בכל זאת רב הדרך, בין לשון חיה היוצאת מפי האדם הגדול בענקים¹⁷ ובין לשון עברית אשר יצפץ איש כמוני. אפס לא נעלם ממני, כי האיש המתבונן במעשה ידיו, דומה הוא לאשה, אשר תראה את פניה בראי מלוטש, היא לא תוכל לדעת, אם יפה היא או לו,¹⁸ אם לא שמעה כן מפי זולתה, וכן הוא האיש, אין לו להיות דיין ועד על מעשה ידיו, לא לטוב ולא לרע, כי המשפט לאחרים הוא. ואשר על כן הנני שולח לך בזה את ההעתקה, ואתה תחרוץ כטוב בעיניך: אם תאמר, כי בריאת בשר היא וגלגול הנפש מענגלש לעברית נעשה כהוגן, אז בידך היא להוציאה לאור ולהביאה בקהל ישראל, ואם תמצא כי טעם שעקספער לא עמד בקנקני, וריח שפת קדשנו נמר בהעתקתי, הגד לי כן בפה מלא, ואני הנני נכון לאבד מעשה ידי ונתתי את עמלי למאכולת אש, כי למה אני מכניס צפרדעים למצרים והעתקה רעה למחנה העברים? המעט להם העתקות רעות ונשחתות אשר שרצו סופרי ישראל כיאור מדור דור? או האין לי מלאכה אחרת בעולמי, בלתי להתעלל באשת יפת תאר ולתעב את יפיה, עד אשר תגעל בה נפש הרואה ונמצא שם שעקספער מתחלל

16 This minor biblical character, mentioned in Ezra 10:28, was a Judean who had intermarried but was influenced by the scribe Ezra to send away his foreign wife. See First Part, note 94. Apart from this brief statement and one editorial comment at the end of the play (see Publisher's Note, note 1), there does not seem to be any documented indication as to the extent of Smolenskin's changes to Salkinson's translation, nor as to how Salkinson might have regarded such alterations to his work.

17 'The greatest man among the Anakim' is a citation of Josh. 14:15; the Anakim or Anakites were a race of primordial giants mentioned on various occasions in the Hebrew Bible.

I am hereby sending you the translation, and you must decide as you see fit: if you say that it is healthy and that the reincarnation from English to Hebrew has been conducted appropriately, then it is in your power to publish it and introduce it to the Jewish community, but if you find that Shakespeare's flavour has not remained in my jar, and the scent of our holy tongue has been altered in my translation, tell me so decisively, and I shall be prepared to destroy the work of my hand and to hand over my toil as fuel for the fire, for why should I bring frogs into Egypt and a bad translation into the camp of the Hebrews? Do they have too few bad and corrupted translations, with which Jewish authors have been swarming like the Nile for generation after generation? Or do I have no other work to keep me occupied, other than mistreating a beautiful woman and defiling her beauty, to the point where the viewer would be repulsed by her and Shakespeare's name would be desecrated at my hand? Indeed, it is true that I translated *Paradise Lost* and printed it and took it upon myself to ensure that it would see the light of day, without taking advice from knowledgeable people, but there were two reasons for that; the first reason is that this great and important book is constructed from beginning to end on the foundation of the Holy Scriptures, and because of my great love for the books of the LORD I determined to present this voluntary offering upon the altar of our language for the good of the Jewish people; and if they scorn my offering, I shall not take it to heart because the LORD, who sees into the heart, knows that I did this for His honour.^{*)} And the

על ידי? הן אמת הדבר כי ספר *Paradise Lost* העתקתו והדפסתו על אחריותי שלי כי יצא לאור עולם, בלי קחת עצה מפי יודעי דת ודין, אך שני טעמים היו בדבר; הטעם הראשון, כי הספר הגדול והנכבד הזה, בנוי מתחלתו ועד סופו על יסוד ספרי הקדש, ומרוב אהבתי לספרי ה', אמרתי להגיש מנחת נדבה זו על מזבח שפתנו לטובת עם ישראל; ואם הם יבעטון במנחתי לא אשים לב כי השם הרואה ללבב, הוא יודע כי לכבודו עשיתי זאת^{*)}. והטעם השני כי הספר *Paradise Lost* איננו נודע כל כך בשערי ישראל, ויש רבים מראשי חכמיו וסופריו אשר שמעו את שמעו, כי מעשה ידי אמן גדול הוא, ובכל זאת לא קראו דבריו, לא ראו הודו ולא ידעו מה הוא, ועל כן נדרשתי ללא שאלוני, והעתקתי את הספר לבני עבר, למען ידעו ויכירו מה ערך האיש מילטאן הגדול בחסידי אומות העולם ומה פעל בספרו, אשר קראתיו בשם ויגרש את האדם¹⁸, כי נפלאות יחזו בו, אשר לא נבראו בכל הגוים עד היום הזה. לא כן שעקספער, ספריו נקראים בארבע כנפות הארץ בשבעים לשון, ואת חזיונותיו יראו הרואים על הבמה בכל עיר גדולה, על כן אין לי חפץ להביא ספריו בקהל ישראל בטרם אשמע מפי איש רב ושליט כמוך כי העתקתי נכונה ומותרת היא לבוא בקהל. ואם אחרי כן יבואו המבקרים וימצאו בה ערות דבר אתה ידידי לבדך תשא, ואני את נפשי הצלתי.

ידידך מוקירך ומכבדך

J.E.S.

*) If readers scorn the offering that he has brought them with his book *So He Drove Out the Man*, it is not because he was unsuccessful in his work, for all understanding readers have praised his work and have marvelled very greatly at his talent

*) אם הקוראים יבעטו בהמנחה אשר הביא להם בספרו "ויגרש את האדם" הוא לא יען כי לא הצליח במעשהו, כי כל הקוראים המבינים הוקירו פעלו ויתפלאו על כשרונו בהעתקה במאוד מאוד, אך ענין הספר לא ירצה לבן ישראל, ועל כן אם לא יתן לפעל המעתיק

second reason is that *Paradise Lost* is not so well known among the Jewish people; while there are many among its foremost sages and authors who have heard of it, and that it is the work of a great artist, nevertheless they have not read it, have not seen its glory and do not know what it is, and therefore I responded though no one had asked me, and translated the book for the Hebrews, in order that they might know and recognize the worth of Milton, the greatest of the righteous among the nations, and what he achieved with his book, which I have called by the title *So He Drove Out the Man*,¹⁸ because wondrous things can be seen in it which have not been devised in any nation until this day. It is not so with Shakespeare; his books are read in the four corners of the world in seventy languages, and viewers can see his plays on the stage in every big city; therefore I have no desire to bring his books into the Jewish community before I hear from the mouth of a great and powerful man like yourself that my translation is correct and that it is permitted to enter the community. And if afterwards the critics come and find any indecency in it, you, my friend, will bear it on your own, and I shall have rescued myself.

*Your friend who respects and
honours you
J.E.S.*

in translating, but the subject of the book is not pleasing to a Jew, and therefore, if he does not highly value the translator's work, we cannot place the blame on the translator. However, with this translation that is not the case, because its subject matter is desirable and acceptable to all readers, and moreover the translator has succeeded greatly in his work. He can trust that this translation will be a desirable offering for all those who love the language of their forefathers – The Publisher.

תעצומות ועז לא נוכל לשים אשם נפשו, לא כן בהעתקה הזאת, אשר הענין יהיה רצוי ומקבל לכל הקוראים, וגם במלאכתו השכיל מאוד, בההעתקה הזאת יוכל לבטוח, כי תהיה למנוחת רצון לכל אוהבי שפת אבותם - המו"ל.

18 The title of Salkinson's translation of *Paradise Lost* is a citation of the beginning of Gen. 3:24, in which God drives Adam and Eve out of the Garden of Eden after they eat from the tree of knowledge.

The names of the speakers

Duke	.The Prince of the Land in Venice ¹⁹
Brabantio	.Phichol counsellor at the gate of the state ²⁰
Senators	.Two other counsellors
Gratiano	.Gether Phichol's brother
Lodovico	.Lud Phichol's friend
Othello the Moor	.Ithiel the Cushite
Cassio	.Chesed his officer
Jago ²¹	.Doeg his standard-bearer
Roderig ²²	Raddai one of the noblemen of Venice
Montano	.Kenaz the governor on the island of Caphtor before Ithiel's arrival
Chlown ²³	.Clown attendant to Ithiel
Herald	.Herold ²⁴
Desdemona	.Asenath Phichol's daughter; Ithiel's wife
Emilie ²⁵	.Milcah Doeg's wife
Bianco ²⁶	.Anah Chesed's concubine

Officers, noblemen, couriers, musicians, sailors, attendants, and others.

The scene in the first part is in Venice, and the rest of the scenes are on the sea-shore on the island of Caphtor [Cyprus].

19 Salkinson provided this English cast list alongside the Hebrew one.

20 In biblical times a city's gate served as the gathering place for its judges and other authority figures.

21 Sic; this appears in Salkinson's English cast list instead of the expected 'Iago'.

22 Sic; this appears in Salkinson's English cast list instead of the expected 'Roderigo'.

23 Sic; this appears in Salkinson's English cast list instead of the expected 'Clown'.

24 Sic; this appears in Salkinson's English cast list instead of the expected 'Herald'.

25 Sic; this appears in Salkinson's English cast list instead of the expected 'Emilia'.

26 Sic; this appears in Salkinson's English cast list instead of the expected 'Bianca'.

שמות המדברים

Duke ¹⁹	נשיא הארץ בוינעצ'יא
Brabantio	פיכל יועץ בשער ²⁰ המדינה
Senators	שני יועצים אחרים
Gratiano	גֶ'טֶר אחי פיכל
Lodovico	לוד מודע לפיכל
Othello the Moor	אִיתִיאל הכושי
Cassio	קָשִׁד פקידו
Jago ²¹	דוֹאֵג נושא דגלו
Roderig ²²	רֹדִי אחד מאצילי ווינעצ'יא
Montano	קֶנז הנציב באי כפתור לפני בוא אית'אל
Chlow ²³	לֶץ משרת לאית'אל
Herold ²⁴	מכריז
Desdemona	אֶסְדֵמֹנַת בת פיכל אשת אית'אל
Emilie ²⁵	מְלִיֶה אשת דואג
Bianco ²⁶	עֵנָה פלגש כשד

פקידים, אצילים, רצים, מנגנים, מלחים, משרתים ויתר העם.
המחזה בחלק ראשון בוינעצ'יא. ויתר המחזות על חוף הים באי כפתור Cyprus

SCENE I	Venice ² – street (Raddai ³ and Doeg ⁴)	(וינעצא ² – רחוב (רדי ³ ודואג ⁴))	מחזה א'
RADDAI	Be silent! Do not speak to me further	הס! אל תוסף דבר אלי עוד	רדי
	Behold, my purse is perpetually open before you	הן כיס כספי פתוח לפניך תמיד	
	And you know this – I am deeply angry. ⁵	ואתה כזאת ידעת – היטב חרה לי. ⁵	
DOEG	But why, devil! ⁶ You are not listening to my words	אבל מדוע, שטן! ⁶ לא תשמע דברי	דואג
	If I have turned my attention to this matter	אם שמתי לבי אל הדבר הזה	
	If I have ever pondered such a thing, you may indeed abhor me.	אם הגיתי כן מעודי תעב ותתעב אתי.	
RADDAI	Why, you told me that you hate him.	הלוא הגדת לי כי שנאת אתו.	רדי
DOEG	May I be a laughingstock if the matter is not so.	תהי נפשי לבזו אם לא כן הדבר.	דואג
	Three of the great men of the city ⁷ urged him from day to day ⁸	שלושה גדולי העיר ⁷ הפצירו בו מי ום ליום ⁸	

1 Salkinson uses the Hebrew word חלק 'part' rather than a more specific term for 'act', most likely because there was no widely established Hebrew theatre terminology at the time.

2 Salkinson retains the Italian place names appearing in Shakespeare's text. While this seems to deviate from his overall Judaizing strategy, it may be rooted in his recognition of the longstanding and prominent Jewish presence in Italy and could point to a concomitant decision to interpret his characters as Italian Jews (Kahn 2017).

3 1 Chron. 2:14. Raddai was the fifth son of Jesse and older brother of King David. Salkinson most likely selected the name primarily or solely on the basis of its sound correspondence with Shakespeare's 'Roderigo'.

4 1 Sam. 22:18, 22; Ps. 52:2. Doeg was an Edomite and chief herdsman to King Saul who carried out the execution of a large number of priests. Edom was an enemy nation for biblical Israel; in rabbinic literature, it became a symbol of the Jews' Roman conquerors and of Christianity in general. In light of these points, Scolnicov (2001: 186) proposes that Salkinson selected Doeg as the equivalent of Iago in order to highlight the character's murderous proclivities and to mark him as a Christian enemy in contrast to the Jewish Ithiel (see note 94). The partial sound correspondence with Shakespeare's 'Iago' most likely also played a role.

5 Jon. 4:9.

6 Cf. Shakespeare's 'Sblood' (1.1.3). Salkinson has neutralized the Christian connotations of this oath, a contraction of 'God's blood'. While 'Sblood' was expurgated from the text of the First Folio (Honigsmann 1997: 115), it seems to have been present in the edition that Salkinson was using (which generally corresponds to the Folio in other respects). The Hebrew term typically means 'adversary' in the Bible, but takes on the sense of 'devil' or 'Satan' in postbiblical texts. Salkinson is using it in the latter meaning.

7 2 Kings 10:6.

8 Esther 3:7.

To raise me up and let me be an officer ⁹ for him	כִּי יִנְשְׂאֵנִי וַיִּתְּנֵנִי לְהִיּוֹת לוֹ לְפָקִיד ⁹
And I hereby swear by my faith that my strength is sufficient for me ¹⁰	וַהֲנִי נִשְׁבַּע בְּאַמוּנָתִי כִּי יָדִי רַב לִי ¹⁰
And I am not unworthy to bear the obligation of such an office	וְלֹא קִטְנִיתִי מִשְׂאֵת מִשְׁמֶרֶת פְּקוּדָה כְּזֹאת
But he in his arrogance has a different spirit with him ¹¹	אֲדָהּ הוּא בְּגִזְאוֹתָיו רִיחַ אַחֲרֵת אֹתוֹ ¹¹
And he replied to them with false and misleading oracles ¹²	וַיִּשָּׁב אֶת פְּנֵיהֶם בְּמִשְׁאוֹת שְׂוֹא וּמְדוּחִים ¹²
And he behaved deceitfully towards them, saying that it was a time of war	וַיִּתְּנַבֵּל לָהֶם לֵאמֹר עֵת מִלְחָמָה הִיא
And that he would not be able to fulfil that which they had urged on my behalf	וְלֹא יוּכַל לְמַלֵּא אֶת אֲשֶׁר הִפְגִּיעוּ בְעַדִּי
For he had already chosen an officer, a man after his own heart. ¹³	כִּי כָבַר בָּחַר בְּאִישׁ פָּקִיד כְּלִבּוֹ. ¹³
And who is this officer? Who is the man after his own heart?	וּמִי הוּא הַפָּקִיד הַזֶּה? מִי הוּא הָאִישׁ כְּלִבּוֹ?
A man by the name of Chesed , ¹⁴ a native of the city of Florence	אִישׁ כְּשֵׁד ¹⁴ שְׁמוֹ, יְלִיד עִיר פְּלֹאֲרֵנְצָן
Who has understanding of the times ¹⁵ and is the servant of a beautiful concubine	יֹדֵעַ בִּינָה לְעֵתִים ¹⁵ וְעֶבֶד לְפִלְגֶשֶׁת יָפָה
But to lead a troop in the field, to command an army of war	אֲדָהּ לְהוֹלִיךְ גְּדוּד בַּשָּׂדֶה, לְפָקֵד צְבָא מִלְחָמָה
He has no more knowledge than one who grasps the spindle ¹⁶	אֵין לוֹ יִתְרוֹן דַּעַת עַל תְּמִד פְּלִד. ¹⁶

9 Cf. Shakespeare's 'lieutenant' (1.1.8). The Hebrew word פָּקִיד is much more general than the English 'lieutenant'; as Dikman (in Salkinson 1874/2015: 239) has observed, Salkinson uses it to translate distinct English terms ('lieutenant' and 'officer'), thus obscuring the differences between them.

10 Deut. 33:7 יָדִיו רַב לִי רַב לִי 'strengthen his hands', i.e., 'give him the strength'.

11 Num. 14:24 הָיְתָה רִיחַ אַחֲרָת עִמּוֹ 'he had a different spirit with him'.

12 Lam. 2:14.

13 1 Sam. 13:14.

14 One of the sons of Abraham's brother Nahor mentioned in Genesis 22:22 (spelled Kesed in some English Bible translations). Salkinson most likely selected this name on the basis of its sound correspondence with Shakespeare's 'Cassio'.

15 1 Chron. 12:33 וּמִבְנֵי יִשְׁשַׁכָּר יֹדְעֵי בִינָה לְעֵתִים 'And of the sons of Issachar, who had understanding of the times'.

16 Prov. 31:19 וְכַפָּיָהּ תִּמְכּוּ פְלִד 'and her hands grasp the spindle'. Salkinson appears to have taken Shakespeare's 'spinster' (1.1.23) to mean 'one who spins'.

For he has not experienced these, and he has learned war	כִּי לֹא נִסָּה בְּאֵלֶּה וַיִּלְמֹד מִלְחָמָה
Only from the book; he has no counsel or might ¹⁷	רַק מֵעַל הַסֵּפֶר; לֹא עֲצָה וּגְבוּרָה לּוֹ ¹⁷
And no action on a day of battle ¹⁸ in the manner of a valiant man	וְלֹא עָלִילָה בְּיוֹם קָרָב ¹⁸ כְּמִשְׁפָּט לְבָן חַיִּל
Except for tongue and lips, and this is his whole lot.	בְּלִתי לְשׁוֹן וּשְׂפָתַיִם וְזֶה כָּל חֶלְקוֹ.
But he has chosen him, and placed the office on his shoulders	אֲמָנָם הוּא בָּחַר בּוֹ וַיִּתֵּן הַמְּשָׁרָה עַל שִׁכְמוֹ
Whereas I am poor and wretched; though with his eyes he has seen	וְאֲנִי דָל וְאִמְלֵל; אַף כִּי בְּעֵינָיו רָאָה
My ability and my might on the island of Caphtor ¹⁹ and Rhodes ²⁰	אֶת יָדֵי וּגְבוּרָתִי בְּאֵי כַפְתּוֹר ¹⁹ וְרֹדוֹס ²⁰
In the Christians' portion of land ²¹ and among the people of a foreign god.	בְּחֶלְקֵת שְׂדֵה ²¹ נוֹצְרִים וּבְקָרֵב בְּנֵי אֵל נֹכְרִי.
I must place a muzzle ²² on my mouth ²² and bind my face in the hidden place ²³	עָלֵי לְשׁוֹם מַחְסוֹם לִפִּי ²² וְלִחְבַּשׁ פִּנִּי בְּטָמוֹן ²³
Lest the lender and the creditor oppress me because it is too heavy for me.	פֶּן יִלְחָצְנֵי הַמְלוֹהָ וְהַנִּשְׂאָ כִּי כָבֵד מִמֶּנִּי.
Look down from heaven and see ²⁴ that I have waited for your salvation! ²⁵	הַבֵּט מִשָּׁמַיִם וּרְאֵה ²⁴ כִּי לִישׁוּעָתְךָ קוִיָּתִי! ²⁵
Chesed has become an officer, whereas I am the Cushite's ²⁶ standard-bearer!	כֶּשֶׁד הָיָה לְפָקִיד וְאֲנִי נוֹשֵׂא דָגֶל הַכּוּשִׁי! ²⁶

17 2 Kings 18:20 לְמִלְחָמָה לְגְבוּרָה עֲצָה וּגְבוּרָה 'counsel and might for the war'.

18 Ps. 78:9; Zech. 14:3.

19 A place-name mentioned in various places in the Bible, the precise location of which is unclear. It is referred to as an island in Jeremiah 47:4 and is typically thought to correspond to Crete, although some argue that it denotes the southern coast of Turkey.

20 Somewhat unusually, Salkinson has not replaced this place-name with a biblical equivalent.

21 Gen. 33:19; 2 Sam. 23:11; Ruth 2:3, 4:3; 1 Chron. 11:13.

22 Ps. 39:2 מַחְסוֹם לִפִּי אֲשָׁמְרָה לִפִּי 'I shall guard my mouth with a muzzle'.

23 Job 40:13 פְּנֵיהֶם חָבַשׁ בְּטָמוֹן 'bind their faces in the hidden place'.

24 Isa. 63:15; Ps. 80:15 (80:14 in English Bibles).

25 Gen. 49:18.

26 The Hebrew word כּוּשִׁי is a gentile adjective appearing on numerous occasions in the Hebrew Bible (e.g., 2 Sam. 18:21; Jer. 13:23; Zeph. 2:12; Num. 12:1 [in the feminine form, referring to Moses' wife]; Amos 9:7 [in the plural]). It is based on the toponym כּוּשׁ, which is first mentioned in Gen. 2:13 and appears in various other places in the Hebrew Bible (e.g., 2 Kings 19:9; Isa. 11:11; Ps. 68:32 [68:31 in English

RADDAI	To bear him in order to hang him is better than bearing his standard.	לְשֵׂאת אֹתוֹ לְתִלּוּתוֹ טוֹב מִשֵּׂאת אֶת דָּגְלוֹ.	רדי
DOEG	There is no remedy for this illness; this is the curse of those who serve	אִין מְזוֹר לְמַחְלָה זֶה, זֹאת הַמְּאָרָה לְעוֹבְדִים	דואג
	That a man is not allowed to rise up the ladder of government,	כִּי לֹא יִתֵּן לְאִישׁ לְעֵלוֹת בְּסֵלֶם הַמְּמֻשָּׁלָה,	
	Step after step, a man on the heels of his brother , ²⁷	מִדְרָגָה אַחֲרֵי מִדְרָגָה אִישׁ בְּעַקֵּב אָחִיו, ²⁷	
	But rather, by partiality ²⁸ and according to the mood of the ruler ²⁹	כִּי אִם בְּהִכָּר פָּנִים ²⁸ וְלִפֵּי רוּחַ הַמִּשְׁלָל ²⁹	
	One rises up while another stays on the lowest step	זֶה יַעֲלֶה מֵעֵלָה וְזֶה יַעֲמֹד בְּשִׁפְלַת הַמִּדְרָגָה	
	And now tell me sir, am I obliged	וְעַתָּה הִגִּידָה אֲדֹנָי הָאֵם עָלַי הַחֹבָה	
	To love the Cushite?	לְאַהֲבָה אֶת הַכּוּשִׁי?	
RADDAI	Leave him and do not continue to serve him.	עֲזַב אֹתוֹ וְאֵל תּוֹסֵף לְעַבְדּוֹ.	רדי
DOEG	Do not fear, sir; I serve him for myself	אֵל תִּירָא אֲדֹנָי, הִנְנִי עֹבֵד אֹתוֹ לְמַעְנִי	דואג
	In order that I might also happen to repay him his recompense ³⁰	לְמַעַן יֵאָמֶר לְיָדַי לְהָשִׁיב לוֹ גְּמוּלוֹ ³⁰ גַּם אֲנִי.	
	We cannot all be masters, but not every servant	לֹא נוֹכַל לְהִיּוֹת אֲדֹנִים כָּלֵנוּ וְלֹא כָּל עֶבֶד	
	Serves his master. There are senseless faithful men	עֹבֵד אֶת אֲדֹנָיו. יֵשׁ חֲסָרֵי לֵב נְאֻמָּנִים	
	That bend a knee and bear a burden all the days,	שִׁיכְרְעוּן בְּרֹד וַיִּשְׂאוּ עַל כָּל הַיָּמִים,	

Bibles]). The location to which the toponym refers is uncertain, but is generally believed to denote a region in northeastern Africa (Koehler and Baumgartner 2001, 1: 466–7), possibly Ethiopia (Schulman 2007). This uncertainty is reflected in the English translations of both the toponym and its associated adjectives. Some translations (e.g., the New English Bible, New International Version, and English Standard Version) generally prefer the terms ‘Cush’ and ‘Cushite’, while others (e.g., the King James Bible, Jewish Publication Society Tanakh, and New Revised Standard Version) favour ‘Ethiopia’ and ‘Ethiopian’. (Note, however, that there is internal inconsistency within individual translations; for example, the King James Bible uses ‘Ethiopia’ in Gen. 2:13 but ‘Cush’ in Isa. 11:11.) In the modern period, the adjective came to refer more generally to anyone of African descent. I have chosen the translation ‘Cushite’ here as it more closely resembles the Hebrew and is geographically less specific, which is in keeping with the uncertainty surrounding the meaning of Shakespeare’s ‘Moor’.

27 Gen. 25:26 עֵשָׂו בְּעֵקֵב עֵשָׂו ‘and his hand was grasping Esau’s heel’.

28 Prov. 24:23, 28:21.

29 Eccles. 10:4.

30 Psalms 28:4 הָשִׁיב לָהֶם גְּמוּלָם ‘repay them their recompense’.

They serve their masters, like asses for straw and fodder , ³¹	יִשְׂרְתוּן אֲדִינֵיהֶם, כְּחֻמּוֹרִים בְּעֵד תִּבְּן וּמִסְפּוֹא, ³¹
Who send them away in their old age like a wife forsaken ³²	אֲשֶׁר יִשְׁלְחוּם לְזִקְנָתָם כְּאִשָּׁה כִּי תִמָּאֵס ³²
And of them it is said: ' a rod for the back of fools '. ³³	וְעֲלֵיהֶם יֹאמֵר: שֹׁבֵט לְגוֹ פְּסִילִים. ³³
Whereas others appear outwardly to be as faithful servants	וּכְמוֹ עֲבָדִים נְאֻמָּנִים אַחֲרַיִם יִתְּרָאוּ לְעֵינַיִם
But they are faithful to themselves, for by their apparent service	וְהֵם נְאֻמָּנִים לְנַפְשָׁם, כִּי בְעִבְדָתָם לְמַרְאֵה עֵינָיו
They prosper before their masters, they accumulate a fortune, fill their bags	יִצְלְחוּ לִפְנֵי אֲדִינֵיהֶם, יִצְבְּרוּ הוֹן וּמִלְאוּ שְׂקֵיהֶם
And in their latter days they become masters. These are men of sense	וּבִאֲחֲרֵיתָם יִהְיוּ אֲדִינִים. אֱלֹהֵ בַעֲלֵי לֵב הֵם
And I am as one of them. On your name Raddai I swear	וְאֲנִי כְּאֶחָד מֵהֵם. בְּשֵׁמֶךָ רַדַּי נִשְׁבַּעְתִּי
If I were the Cushite, I would no longer be Doeg,	לֹא הִיִּיתִי אֲנִי הַכּוּשִׁי לֹא עוֹד דּוֹאֵג הִיִּיתִי,
And I go after him in order to arrive at my desired haven ³⁴	וְאֲנִי הוֹלֵךְ אַחֲרָיו לְמַעַן אֲגִיעַ לְמַחֲזוֹ חֻפְצִי ³⁴
Not out of love or innocence of heart – as God is my witness! ³⁵	לֹא מֵאַהֲבָה וּמִתְּם־לֵב – שֶׁהָדִי בְּמַרְזָמִים! ³⁵
But rather with a flattering mouth ³⁶ until I arrive at the target	כִּי אִם בְּפִה חֲנוּף ³⁶ עַד בּוֹאִי אֶל הַמִּטְרָה
For God forbid that I should reveal by the work of my hand and my service	כִּי חֲלֵלָה לִי מֵהֲרַאוֹת בְּמַעֲשֵׂה יָדַי וְעִבְדָתִי
What my desires and my hidden thoughts are,	מִה־מַּאֲוִי נַפְשִׁי וּמִצְפוּנֵי לִבִּי פְּנִימָה,
Let I reveal my heart in the assembly in broad daylight ³⁷	פֶּן אֲגַלֶּה אֶת לִבִּי בְּקֹהֵל נֶגַד הַשָּׁמֶשׁ ³⁷

31 Gen. 24:32.

32 Isa. 54:6 תִּמָּאֵס כִּי תִמָּאֵס 'and the wife of one's youth when forsaken'.

33 Alshekh to Prov. 10.

34 Ps. 107:30 אֶל־מַחֲזוֹ חֻפְצָם 'to their desired haven'.

35 Job 16:19.

36 Prov. 11:9.

37 Num. 25:4; 2 Sam. 12:12.

	So that ravens of the valley might pick it out, ³⁸ not thus am I with myself	וְיִקְרְאוּ עֲרָבֵי נַחַל, ³⁸ לֹא כֵן אֲנֹכִי עֹמְדִי	
	I am not the man in the heart, as you see me in the eyes. ³⁹	אֵינְנִי הָאִישׁ לְלִבָּב כַּאֲשֶׁר אַתָּה רֹאֵנִי לְעֵינַיִם. ³⁹	
RADDAI	What great wealth and riches ⁴⁰ this big-lipped one will have	מָה רַב הוּז וְעֹשֶׁר ⁴⁰ לְבַעַל שְׁפָתַיִם הַלְזֹה	רדי
	If he can carry out his plan!	אִם יִבְצַע זְמָמוֹ!	
DOEG	Call her father, wake him up from his sleep	קְרֵא אֶת אָבִיהָ, עוֹרְרָה אֹתוֹ מִשְׁנָתוֹ	דואג
	Do not let go ⁴¹ of him; put hemlock in his pleasures	אַל תִּרְפֵּה ⁴¹ מִמֶּנּוּ, שִׁים רוֹשׁ בְּתַעֲנוּגָיו	
	Proclaim his name outside and rouse all the members of her family.	הַשְׁמַע שְׁמוֹ בַחוּץ וְהַסֵּת כָּל בְּנֵי מִשְׁפַּחְתָּהּ.	
	Release flies upon him so that they bite him in a peaceful abode ⁴²	שַׁלַּח בּוֹ זְבוּבִים וְנָשְׁכוּ אֹתוֹ בְּבֵנֵה שְׁלוֹם ⁴²	
	And if his face glows from joy, may his eye grow dim from grief. ⁴³	וְאִם פָּנָיו צָהָלוּ מִשְׂשׂוֹן, תִּכְהֶה מִכְעַשׁ עֵינָיו. ⁴³	
RADDAI	This is her father's house; ⁴⁴ behold, I shall call out loud.	זֶה הוּא בֵּית אָבִיהָ, ⁴⁴ הִנֵּה אֶקְרָא בְּקוֹל.	רדי
DOEG	Call out in a sound of terror, ⁴⁵ in a sound of loud rumbling ⁴⁶	קְרֵא בְּקוֹל פְּחָדִים, ⁴⁵ בְּקוֹל רַעַשׁ גָּדוֹל ⁴⁶	דואג
	Like one who calls out while fire devours a peaceful city at night.	כְּקוֹרֵא בְּאֹכֵל אֵשׁ בְּקִרְיָה שְׁאַנְנָה בַּלַּיְלָהּ.	
RADDAI	Ho, ho, Pichol! ⁴⁷ My lord Pichol, arise!	הוּי הוּי פִּיכֹל! ⁴⁷ פִּיכֹל אֲדֹנָי, קוּם!	רדי
DOEG	Arise, Pichol, wake up! Thieves, robbers in the night! ⁴⁸	קוּמָה פִּיכֹל, הַקִּיצָה! גַּנְבִּים, שׁוֹדְדֵי לַיְלָה! ⁴⁸	דואג

38 Prov. 30:17.

39 1 Sam. 16:7 יִרְאֶה לְלִבָּב וְיִהְיֶה יִרְאֶה לְעֵינַיִם וְיִהְיֶה הָאָדָם 'man sees the outward appearance, but the LORD sees the heart'.

40 Ps. 112:3.

41 Josh. 10:6; Prov. 4:13; Ps. 138:8.

42 Isa. 32:18.

43 Ps. 6:8 (6:7 in English Bibles) עֵשֶׂה מִכְעַשׁ עֵינַי 'my eye grows dim from grief'; also Ps. 31:10 (31:9 in English Bibles).

44 Gen. 38:11; Lev. 22:13; Num. 30:17; Deut. 22:20; Josh. 6:25; Judg. 19:2, 3.

45 Job 15:21.

46 Ezek. 3:12, 3:13.

47 Commander of Abimelech's army, mentioned in Gen. 21:22, 32, 26:26. Abimelech was a Philistine king contemporaneous with the patriarch Abraham. Salkinson may have selected the name in order to evoke associations of leadership and prowess, as there is no clear sound correspondence between Pichol and Shakespeare's Brabantio.

48 Obad. 1:5.

	Thieves! Thieves!	גַּנְבִּים! גַּנְבִּים!	
	Look to your house, look to your daughter and your bags of money,	רְאֵה בֵּיתְךָ, רְאֵה בִּתְךָ וּצְרוּרוֹת כֶּסֶףְךָ,	
	Thieves, thieves!	גַּנְבִּים! גַּנְבִּים!	
	<i>(Phichol looks out through the window)</i> ⁴⁹	(פִּיכֹל נִשְׁקֵף בְּעַד הַחֹלֶן) ⁴⁹	
PHICHOL	What is the sound of shouting ⁵⁰ there? What is this I hear?	מִה־קוֹל הַצִּעֲקָה ⁵⁰ שָׁם? מִזֶּה אֲנֹכִי שׁוֹמֵעַ?	פיכל
RADDAI	Are all the members of your household, my lord, inside the house?	הֲאֵם בְּנֵי בֵּיתְךָ אֲדֹנָי, בְּלִם בְּתוֹךְ הַבַּיִת?	רדי
DOEG	Are the doors closed?	הֲאֵם הַדְּלָתוֹת סְגוּרוֹת?	דואג
PHICHOL	Why do you ask such a thing? Why do you ask such a thing?	לָמָּה תִּשְׁאַלוּ כֹּזֵאת? לָמָּה כֹּזֵאת תִּשְׁאַלוּ?	פיכל
DOEG	Why, ⁵¹ you have been robbed, my lord!	הֲלֹא ⁵¹ שִׁדְדֵת אֲדֹנָי!	דואג
	(But put on your robe, for you are naked)	(אֲדָךְ לְבַשׁ בְּתַנְתֵּךְ כִּי עֵירִם אַתָּה)	
	Your heart has been torn to pieces, and your flesh has been half consumed ⁵²	לְבָבְךָ נִקְרַע לְקַרְעִים וַיֹּאכַל חֲצֵי בְּשָׂרְךָ ⁵²	
	Behold, now at this very moment, an old black ram	הִנֵּה עֵתָה בְּרִגְעָה זֹה, תִּישׁ שׁוֹר זָקֵן	
	Is pounding your ewe purer than milk. Arise, go ⁵³	יְדוּשׁ רַחֲלֹף הַזֵּבֶה מִחֶלֶב. קוּם לָךְ ⁵³	
	With the sound of the ram's horn and shouting , ⁵⁴ and assemble the citizens	בְּקוֹל שׁוֹפָר וּתְרוּעָה ⁵⁴ וַיִּקְהַל אֶת בְּנֵי הָעִיר	
	Who are sprawled on their beds. ⁵⁵ If you wait a bit longer	הַסְּרוּחִים עַל עַרְשׂוֹתָם. ⁵⁵ אִם תּוֹחִיל עוֹד מְעַט	
	Soon you will be embracing your grandchild, that son of Azazel. ⁵⁶	מִהֵר תַּחֲבֹק אֶת נֶכְדֶּךָ, אֶת בֶּן עֲזַאזֵל ⁵⁶ . הֵהוּא.	

49 Judg. 5:28 נִשְׁקִיבָה בְּעֵד הַחֹלֶן גַּנְבִּים 'she peered out through the window' (Sisera's mother).

50 1 Sam. 4:14.

51 Cf. Shakespeare's 'Zounds' (1.1.85); Salkinson has removed the Christian oath.

52 Num. 12:12 וַיֹּאכַל חֲצֵי בְּשָׂרוֹ בְּשָׂרוֹ 'and its flesh has been half consumed'.

53 Gen. 28:2; Num. 22:20; Deut. 10:11; 1 Kings 17:9; Jer. 13:6; Jon. 1:2, 3:2.

54 2 Sam. 6:15 וּבְקוֹל שׁוֹפָר וּבְתְרוּעָה וּבְקוֹל שׁוֹפָר 'with shouting and the sound of the ram's horn'.

55 Amos 6:4.

56 The term Azazel appears in Lev. 16:8–10, in the description of the Yom Kippur ritual whereby the sins of the community were symbolically placed upon a goat that was sent out into the wilderness, 'to Azazel'.

	Arise, I proclaim to you!	קום הלא השמעתיד!	
PHICHOL	Are you mad?	האם משוגעים אתם?	פיכל
RADDAI	My chief and lord, do you recognize my voice?	אלופי ואדני, התביר את קולי?	רדי
PHICHOL	I do not recognize you; who are you?	לא אכירך; מי אתה?	פיכל
RADDAI	My name is Raddai.	רדי שמי.	רדי
PHICHOL	As such my anger and fury at your coming here is doubled,	לכן בואך הגנה על אפי וחמתי כפלים,	פיכל
	Why, I have warned you not to lie in wait at the door of my house	הן הזהרתיד לבל תארב אל פתח ביתי	
	And I have said clearly to your ears that my daughter will not be for you	ואגד באזניך מפרש כי לא לך תהיה בתי	
	Yet now you have come from your carousing, behaving like a madman from the evening's wine	ועתה באת מסבאך משתגע מיין הערב	
	With a spirit of confusion mixed within you, ⁵⁷ in order to disturb my rest.	רוח עננים מסוד בקרבך ⁵⁷ להפריע מנוחת.	
RADDAI	My lord, my lord...	אדני, אדני...	רדי
PHICHOL	Indeed know that my strength is sufficient ⁵⁸	אכן דע לך כי ידי רב לי ⁵⁸	פיכל
	And your end will be bitter.	ומרה תהיה אחריתך.	
RADDAI	Please, my lord, please, wait a little while.	בי אדני אנא, הוחילה מעט רגע.	רדי
PHICHOL	What did you tell me about quarrel and strife? ⁵⁹	מה הגדת לי על דבר שוד וחמס? ⁵⁹	פיכל

The meaning of this term is uncertain: some English Bible versions (e.g., the King James Bible and the New International Version) translate it as 'scapegoat', while others (e.g., the English Standard Version, the Jewish Publication Society Tanakh, and the New Revised Standard Version) translate it as 'Azazel'. In rabbinic literature, Azazel is interpreted variously as an area of mountainous cliffs from which the goat was pushed to its death; as the name of the goat (possibly based on a fusion of the names of two fallen angels, Uzza and Azael, whose sins it was intended to atone for); or as the name of a demon (Ahituv 2007). The thirteenth-century Jewish commentator Nahmanides supports the latter interpretation, and the association of Azazel with a demon has remained dominant in Jewish tradition. Salkinson's translation is based on this interpretation.

57 Isa. 19:14 וְרוּחַ עֲנָנִים יְהוָה מִסֹּד בְּקִרְבָּהּ רֵיחַ עֲנָנִים 'the LORD has mixed a spirit of confusion within her'.

58 Deut. 33:7 יְדִי לֹא רַב לוֹ 'strengthen his hands' (more literally: 'let his hands be sufficient for him'); i.e., 'give him the power'.

59 Hab. 1:3.

	This is, after all, the city of Venice, and my house is a wall house –	הלא זאת העיר וינעציא וביתי בית חומה –	
RADDAI	Honourable sir, with an innocent and pure heart I have come to you –	אדון נקבד, בלב תמים וטהור באתי אליך –	רדי
DOEG ⁶⁰	You, ⁶¹ my lord, are like one of the men Who afflict the mouth of the devil when he commands them To serve God. Behold, we come for your own good Yet you would make us out to be villains. Is it good in your eyes that an ass ⁶² should cleave to your daughter And they become one flesh ⁶³ and it be said of the offspring of the ass That he is your offspring?	הלא ⁶¹ אתה אדני, באחד מן האנשים הממרים פי השטן לעת יפקד עליהם לעבד את האלהים. הן נחנו באים לטובתך ואתה תתן אותנו לפני בני בליעל. הטוב בעיניך כי ידבק חמור ⁶² בבתך והיו לבשר אחד ⁶³ ועל זרע החמור יאמר כי זרעך הוא?	דואג ⁶⁰
PHICHOL	Who are you? A mouth speaking folly? ⁶⁴	מי אתה? פה דבר נבלה? ⁶⁴	פיכל
DOEG ⁶⁵	I am the man who has come to tell you: Behold, right now your daughter stands before the Cushite As if she were standing before a steer, a bull to lie with her. ⁶⁶	אני הוא האיש אשר באתי להגיד לך: הנה זה עתה בתך עמדת לפני הכושי כעמדת לפני שור פר לרבעה. ⁶⁶	דואג ⁶⁵
PHICHOL	Your mouth testifies against you ⁶⁷ that you are a villain.	פיך יענה בך ⁶⁷ כי נבל אתה.	פיכל

60 This speech is prose in the original (1.1.107–12).

61 Cf. Shakespeare's 'Zounds' (1.1.107); as previously, Salkinson has omitted the Christian oath.

62 Cf. Shakespeare's 'Barbary horse' (1.1.110), i.e., a North African horse (Honigmann 1997: 123, note 110). Salkinson has removed this geographic reference and replaced the horse with an ass. Scolnicov (2001: 187) suggests that this replacement serves to preserve Shakespeare's bestial imagery via a veiled allusion to Ezek. 23:20, וְרַמְתָּם סוּסִים וְרַמְתָּם בְּשָׂרֵם בְּשָׂרֵי־חֲמוּרִים אֲשֶׁר בְּשָׂרֵי־חֲמוּרִים אֲשֶׁר בְּשָׂרֵי־חֲמוּרִים 'for she doted upon their paramours, whose flesh is as the flesh of asses, and whose issue is as the issue of horses'.

63 Gen. 2:24 וְהָיוּ בָשָׂר אֶחָד וְהָיוּ לְבָשָׂר אֶחָד 'therefore a man leaves his father and his mother and cleaves to his wife and they become one flesh'.

64 Isa. 9:16 (9:17 in English Bibles).

65 This speech is prose in the original (1.1.114–15).

66 Lev. 18:23 וְאִשָּׁה לֹא־תַעֲמֹד לְפָנָי בְּהִמָּה לְרִבְעָה 'and a woman must not stand before a beast to lie with it'.

67 2 Sam. 1:16 כִּי פִיךָ עֵנָה בְּךָ 'for your mouth has testified against you'.

DOEG	Your mouth testifies against you ⁶⁸ that you are a counsellor.	פִּידְ יַעֲנֶה בְךָ ⁶⁸ כִּי יוֹעֵץ אַתָּה.	דואג
PHICHOL	You will bear all of these yourself, for I know you, Raddai.	לְבַדְךָ תִּשָּׂא כָּל אֵלֶּה בִּי יְדַעְתִּיךָ, רַדַּי.	פיכל
RADDAI	All of these I shall bear, just please listen to me: If this matter had been from my lord And it were the desire of your heart that your delicate daughter Should be brought in the middle of the night and the darkness ⁶⁹ by one of the sailors To set her in the bosom of the Cushite, a man of lust and desires In order that he abuse her , ⁷⁰ if it is your heart's desire Then we have erred very gravely, and our sin is too great to bear . ⁷¹ But if you were not aware of the matter, it is my opinion and my belief that Your rebuking us is not fair and not just. Please don't, my lord! I am not insane That I should come to mock you. And I hereby say further If the girl has acted on her own volition and has not sought your counsel ⁷² She is profaning her father. – How can a daughter of good sense	כָּל אֵלֶּה אֶשָּׂא, רַק אָנָּה שְׁמַעֲנִי: אִם מֵאֵת אֲדֹנָי נְהִיָּה הַדְּבָר הַזֶּה וְחַפְצְךָ לְבַדְךָ הוּא בִּי בַתְּךָ הַעֲדִינָה תּוֹבֵל בְּאִישׁוֹן לַיְלָה וְאֶפְלָה ⁶⁹ עַל יַד אֶחָד הַמַּלְחָיִים לְהוֹשִׁיבָהּ בְּחִיק הַכּוּשִׁי, אִישׁ תַּאֲוָה וְעַגְבִּים לְמַעַן יַחְטֵאָהּ בָּהּ; ⁷⁰ אִם חַפְצְךָ לְבַדְךָ הוּא הִנֵּה שָׁגַגְנוּ מְאֹד וְגָדוֹל עֲוֹנֵנוּ מִנְּשׂוֹא. ⁷¹ אֵד אִם נֶעְלַם הַדְּבָר מִמֶּךָ, עַל דַּעְתִּי וְאֶמּוֹנָתִי כִּי גַעַרְתֶּךָ בָּנוּ לֹא בִישָׁר וְלֹא בְצַדִּיק. אֵל נָא אֲדֹנָי! לֹא חָסַר דַּעַה אָנִי כִּי אָבוֹא לְצַחֵק בָּךְ. וְהִנְנִי מוֹסִיף לֵאמֹר אִם מִלְּבָבָהּ עָשְׂתָה הַנְּעִרָה וְאֵת פִּידְ לֹא שָׁאַלָה ⁷² אָבִיהָ הִיא מְחַלְלֵת. – אִיד בַּת טוֹבַת טַעַם	רדי

68 2 Sam. 1:16 בְךָ פִּידְ יַעֲנֶה 'for your mouth has testified against you'.

69 Prov. 7:9.

70 Judg. 19:25 'and they abused her all night' (as part of a gruesome incident whereby a Levite man allows the men of Gibeah to rape and kill his concubine, this reference would have had strong associations for Salkinson's readers).

71 Gen. 4:13 עֲוֹנִי מִנְּשׂוֹא 'my iniquity is too great to bear' (Cain speaking to God after killing his brother Abel).

72 Josh. 9:14 וְאֵת פִּי יְהוָה לֹא שָׁאַלוּ 'but they did not ask the LORD's counsel'.

	A beautiful, educated daughter, let herself be sold to a foreign man! ⁷³	בת יפה משפלת, תתמכר לאיש נכרי! ⁷³	
	A noble daughter ⁷⁴ like her, to a fugitive and a wanderer ⁷⁵ like a fool! ⁷⁶	בת נדיבי ⁷⁴ כמוה, לנע ונד ⁷⁵ כאחד הרקיס! ⁷⁶	
	And now see, if you can find her in the house or in the chamber	ועתה ראה אם תמצאנה בבית או בחדר	
	Pronounce me guilty at the gate of judgement for I have wearied you falsely	תרשיעני בשער משפט כי בכזב הלאיתיך	
PHICHOL	Hurry, bring out fire! – Bring light at once!	מהרו הוציאו אש! – הבו נר כרגע! –	פיכל
	Call all of my men to me – behold, this matter	קראו לי כל אנשי – הנה מקרה זה	
	Disturbs me like a bad dream; I fear lest the matter is true	כחלום רע יפעמני; יראתי פן אמת הדבר	
	Dreams do not speak in vain – light! Light!	חלומות לא שוא ידברו – נר! נר!	
	<i>(Exits from the window)</i>	(הולך מעל החלון)	
DOEG	Behold, I am going to my place, and as for you, farewell to you, Raddai	הנני הולך למקומי ואתה שלום לך רדי	דואג
	I shall not stand with you any longer lest the matter be discovered	לא אעמד עמך עוד פן יודע הדבר	
	That I am one of those who rebel against the Cushite, and I destroy my inheritance. ⁷⁷	כי ממתקוממי הכושי אני ושחתי את נחלתי. ⁷⁷	
	I know that the prince of the land writes bitter things against him ⁷⁸	את נשיא הארץ ידעתי כי יכתב עליו מרות ⁷⁸	
	But he will not depose him from his station ⁷⁹ at this time of war.	אך לא יהדפנו ממצבנו ⁷⁹ בעת מלחמה הזאת.	

73 Deut. 17:15; Eccles. 6:2.

74 Song of Songs 7:2 (7:1 in English Bibles).

75 Gen. 4:12 (referring to Cain's fate after killing Abel).

76 2 Sam. 6:20.

77 Ruth 4:6 'פן אשחית את נחלתי' 'lest I destroy my inheritance'.

78 Job 13:26 'כִּי־תִכְתֹּב עָלַי מִרְרֹת עָלַי' 'for you write bitter things against me'.

79 Isa. 22:19 'וְהִדַּפְתִּיךָ מִמַּצְבְּךָ' 'and I shall depose you from your station'.

And he has already arranged to go down with the ships to perform service ⁸⁰ in Caphtor	וּכְבֵר נֹעֵד לָרֶדֶת בְּצַיִם לְצַבָּא צָבָא בְּכַפְתּוֹר
For he is a valiant man; there is none like him in the land. ⁸¹	כִּי בֶן חַיִל הוּא אֵין כְּמוֹהוּ בְּאַרְץ. ⁸¹
And even though I despise him like the pains of Sheol ⁸²	וְאִף כִּי אֲנֹכִי שְׂנֵאתִיהוּ כְּחֶבְלֵי שְׂאוֹל ⁸² שְׂנֵאתִיהוּ
Nevertheless I sense that the matter is necessary	בְּכָל זֹאת אַחִישׁ לִי כִּי הַדָּבָר נְחוּץ
To raise the banner as a sign that his banner over me is love. ⁸³	לְהָרִים הַדָּגֹל לְאוֹת כִּי דָגְלוֹ עָלַי אֲהַבָּה. ⁸³
And you will surely find him if you instruct the guards	וְאַתָּה תִמְצָאנוּ לְנִכּוֹן כִּי תִנְחָה אֶת הַשְּׂמָרִים
And search for him in a certain inn ⁸⁴	וּתְבַקְשֶׁנּוּ בְּבֵית מְלוֹן פְּלוּנִי אֲלֻמְנִי ⁸⁴
For there you will find him and me together. (<i>Exits</i>)	כִּי שָׁם תִּמְצָא אֹתוֹ וְאֹתִי גַם יַחַד. (הוֹלֵךְ)
<i>(Phichol and servants with torches)</i>	(פִּיכֹל וּמְשֵׁרֵתִים עִם לְפִידִים)
PHICHOL This evil has surely befallen me,⁸⁵ the girl is gone ⁸⁶	רָעָה הַזֹּאת בְּאַתְנִי ⁸⁵ לְנִכּוֹן, הַיְלָדָה אֵינָנָה ⁸⁶ פִּיכֹל
What will be the end of my days except for poison and wormwood? ⁸⁷	מָה אַחֲרִית יָמֵי חַלְדֵי בְלָתִי רוּשׁ וְלַעֲנָה. ⁸⁷
Tell me Raddai! Where did you see her?	הַגִּידָה לִי רַדַּי! אֵיפֹה רָאִיתָ אֶתָּה?
Where has the wretched girl been cast? With the Cushite, you told me?	אָנָּה נִדְחָתָה הָאֲמֻלְלָה? * עִם הַכּוּשִׁי הַגִּדְתָּ לִי?
Who should want to be a father? Who would raise up maidens?	מִי יַחְפֹּץ לְהֵיוֹת אָב? מִי יְרוֹמֵם בְּתוּלוֹת? מִי יִרְאֶה לְרַאֵת שָׁם?
How did you recognize her, that it was her you saw there?	אֵיךְ הִכַּרְתָּ אֶתָּה, כִּי אֶתָּה רָאִיתָ שָׁם?

80 Num. 4:23, 8:24.

81 Job 1:8, 2:3.

82 2 Sam. 22:6; Ps. 18:6. Sheol is the biblical abode of the dead. Salkinson has found a particularly close Hebrew equivalent to Shakespeare's 'hell-pains' (1.1.52).

83 Song of Songs 2:4.

84 Salkinson has generalized Shakespeare's reference to a specific inn, the Sagittary, an inn with the sign of Sagittarius (the Centaur, mythological half-man half-horse – see Honigmann 1997: 126, note 156), which would have had little meaning to nineteenth-century Hebrew readers.

85 Rashi to Job 21:28 אשר באתני 'the evil which has befallen me'.

86 Gen. 37:30 אֵינָנָה 'the boy is gone'.

87 Deut. 29:17 (29:18 in English Bibles).

* הָאֲמֻלְלָה

	Now I know well that you have deceived me	עַתָּה יָדַעְתִּי מְאֹד כִּי כָחַשְׁתָּ לִּי	
	And you have spoken lies to me ⁸⁸ – what did she say to you?	וַתְּדַבֵּר אֵלַי כְּזָבִים ⁸⁸ – מִהֲדַבְּרָה אֵלַיִךְ?	
	Bring lamps and torches – call all my relatives! –	הַבִּיאוּ גֵרוֹת וְלִפְתִּים – קְרְאוּ לְכָל קְרוֹבָי! –	
	Do you think, Raddai, that she is also married? ⁸⁹	הֲתִחְשַׁב רַדִּי כִּי גַם בְּעוֹלָה ⁸⁹ הִיא?	
RADDAI	I think so now, that she is married.	כֵּן חֲשַׁבְתִּי עִתָּה כִּי בְּעוֹלָה הִיא.	רדי
PHICHOL	How did the daughter of a perverse and rebellious woman ⁹⁰ get out?	אֵיכָכָה יֵצְאָה הַחוּצָה בֵּת נַעֲוֹת הַמְּרֻדוֹת! ⁹⁰	פיכל
	Fathers, do not trust your daughters any more –	אֵל לְכֶם אֲבוֹת לְבָטַח עוֹד בְּבָנוֹתֵיכֶם –	
	Is the matter true, that a maiden in the days of her youth ⁹¹	הֲאֵם אִמַּת הַדָּבָר כִּי בְּתוֹלָה בִּימֵי נְעוּרֶיהָ ⁹¹	
	Might heed the voice of charmers ⁹² to hand over her honour?	תִּשְׁמַע לְקוֹל מְלַחְשִׁים ⁹² לְהַסְגִּיר אֶת כְּבוֹדָהּ?	
	Have you read, Raddai, things such as this in books?	הֲאֵם קְרָאתָ רַדִּי, בְּדַבְּרִים הָאֵלֶּה עַל הַסְּפָר?	
RADDAI	Yes, my lord, I have read such things in books.	כֵּן אֲדַנִּי, כֵּן קְרָאתִי בַסֵּפֶר.	רדי
PHICHOL	Call my brother for me – if only <i>you</i> had married her –	קְרְאוּ לִי לְאָחִי – לוֹ נָשְׂאתָ אֶתָּה אֶתָּה –	פיכל
	Go some this way, some that way –	לְכוּ אֵלֶּה לָכֶה וְאֵלֶּה לָכֶה –	
	Do you know where we may catch her and the Cushite?	הֲיָדַעְתָּ אִיפוֹ נוֹכַל לְלַכְּדַת אֶתָּה וְאֶת הַכּוּשִׁי?	
RADDAI	I shall surely find him if you give me guards	אֲנֹכִי אֶמְצְאֵנּוּ לְנִכּוֹן אִם תִּתֵּן שָׂמָרִים בְּיָדִי	רדי
	And you also go with us.	וְגַם פָּנִיד לָכוּ אִתָּנוּ.	
PHICHOL	Come, lead us.	לֵךְ נַחֵה אִתָּנוּ.	פיכל

88 Judg. 16:10.

89 In postbiblical forms of Hebrew this can also mean ‘one who has lost her virginity’ (Even-Shoshan 2003, 1: 191); Scolnicov (2001: 186) argues that Salkinson intended the latter meaning.

90 1 Sam. 20:30 בְּדִנְעוֹת הַמְּרֻדוֹת ‘son of a perverse and rebellious woman’.

91 Ezek. 16:60 בִּימֵי נְעוּרֶיךָ ‘in the days of your youth’.

92 Ps. 58:6 (58:5 in English Bibles) אֲשֶׁר לֹא יִשְׁמַע לְקוֹל מְלַחְשִׁים ‘that does not heed the voice of charmers’.

	Behold, I shall enter every house, even if with a strong hand! ⁹³	הִנְנִי אָבוֹא אֶלְכֶם בֵּית וְאֶף אִם בְּיַד חֲזָקָה! ⁹³	
	Bring weapons and guards who surround the city at night –	הָבִיאוּ כָלִי נֶשֶׁק וְשׂוּמְרִים הַסְבְּבִים בְּעִיר לַיְלָה –	
	Lead, Raddai, my friend, there is payment for your labour. (<i>Exeunt</i>)	נָחַה רַדַּי יְדִידִי, יֵשׁ שְׂכָר לְעַמְלָךְ. (הוֹלְכִים)	
SCENE 2	<i>A city street in a different place (Ithiel,⁹⁴ Doeg, and attendants)</i>	רחוב העיר במקום אחר (איתאל ⁹⁴ דואג ומשרתים)	מחזה ב'
DOEG	Even though I have killed men in the battles of war	אֶף כִּי אָנֹשִׁים הִרְגֵיתִי בְּמַעַרְכוֹת הַמִּלְחָמָה	דואג
	My heart does not permit me to kill a soul with malicious forethought	לִבִּי לֹא יִתְּנֵנִי לְהַמִּית נַפְשׁ בְּעֲדָיָה	
	For I am not wicked enough to do evil even for my own good.	כִּי יָד רְשָׁעִתִּי קָצְרָה מִהֲרַע אֶף לְטוֹבָתִי.	
	How many times have I raised my hand to strike him in the belly. ⁹⁵	כַּמָּה פְּעָמִים הִנֵּפְתִּי יָדִי לְהַכּוֹת אֶל הַחֻמֶּשׁ. ⁹⁵	
ITHIEL	It is good that you did not strike him.	טוֹב כִּי לֹא הִכִּיתָ אֹתוֹ.	איתאל
DOEG	But who can hear ridicule and disgrace from his mouth	אֵד מִי יוּכַל לְשַׁמֵּעַ לַעַג וּנְאֻצָּה מִפִּי	דואג
	As he scorned your name and spoke rebellion against you, ⁹⁶	כִּי נֹאֵץ שְׂמֵךְ וְיֹדְבֵר עָלֶיךָ טָרָה, ⁹⁶	

93 Exod. 3:19, 6:1, 13:9; Deut. 5:15, 6:21, 7:8, 9:26, 26:8; Ezek. 20:33–4; Ps. 136:12; Dan. 9:15.

94 This is the name of two minor biblical characters, a) one of two addressees of Agur's oracle, mentioned in Prov. 30:1, and b) a Benjaminite returning from Babylonian exile to Jerusalem, mentioned in Neh. 11:7. The name seems to have been selected primarily on the basis of the sound correspondence with Shakespeare's 'Othello'. Note that, as mentioned in his letter to Smolenskin directly preceding the beginning of the play, Salkinson originally planned to name his protagonist Athlai, after the minor biblical character the mentioned in Ezra 10:28, a Judean who had intermarried but was influenced by the scribe Ezra to send away his foreign wife. This likewise corresponds in sound to 'Othello', although perhaps not as closely as Ithiel. Scolnicov (2001: 186) argues that the selection of Ithiel, an Israelite name for Othello (as opposed to most of the other characters, who bear the names of non-Israelites), serves to highlight the fact that Salkinson regarded his protagonist as a Jew and used the name to underscore his foreignness in the Venetian context. If this was indeed the intention, Salkinson's initial choice would have made the point more vividly, since the biblical Athlai is known precisely for his status as a Judean with a foreign wife.

95 2 Sam. 4:6, 20:10.

96 Jer. 29:32 על־יְהוָה דָּבַר כִּי־סָרָה דָּבַר 'for he has spoken rebellion against the LORD'.

I would have **grown weary of enduring**⁹⁷ his words had the fear of heaven not prevented me

נְלֵאתִי לְהִכִּיל⁹⁷ דְּבָרָיו לִוְלֵי יִרְאת שָׁמַיִם עֲצָרְתָנִי

But I shall ask you one thing;⁹⁸ inform me whether the wedding was according to the law?⁹⁹

אֵךְ אַחַת אֲשַׁאלְךָ⁹⁸ וְהוֹדִיעַנִי אִם הִיְתָה הַחֲתֻנָּה כְּדָת?⁹⁹

You know that the counsellor is **dear and honourable**¹⁰⁰

יָדַעְתָּ אֶת הַיוֹעֵז כִּי יָקָר וְנִכְבָּד¹⁰⁰ הוּא

And he is as powerful at the gate as our lord the prince of the land

וְיָדָיו רַב לֹו בְשַׁעַר כְּנִשְׂיֵא הָאָרֶץ אֲדַנְגּוֹ

And he will force you to give a **bill of divorce**¹⁰¹ to your wife

וְהוּא יִאלֵץ אִתְּךָ לְתַת סִפָּר כְּרִיתוֹת¹⁰¹ לְאִשְׁתְּךָ

Or punishment will be meted out against you according to the laws of the land

אוּ עֲנָשׁ יוֹשֵׁת עָלֶיךָ לְפִי חֻקֵי הַמְּדִינָה

Which he has the power to impose however he desires.

אֲשֶׁר בִּידוֹ לְהִטּוֹתֶם אֶל כָּל אֲשֶׁר יִחְפֹּץ.

ITHIEL Let him do whatever is in his power.

יַעֲשֶׂה כְּכֹל אֲשֶׁר לְאֵל יָדוֹ.

אִיתִיאל

My service for the government will mollify all of his complaints.

עַבְדָּתִי לְפָנֵי הַמְּמֻשָּׁלָה תִּשְׁבִּיחַ כָּל תְּלוּנוֹתָיו.

In my heart there would also be the courage to boast in the **midst of the assembly and congregation**¹⁰²

גַּם בְּלִבִּי אִמְץ לְהִתְהַלֵּל בְּתוֹךְ קְהָל וְעֵדָה¹⁰²

If I knew that a boaster would be honoured by his own mouth.

לִי יָדַעְתִּי כִּי כְבוֹד יִנְחַל מִתְהַלֵּל בְּמוֹ פִּיו.

I am also from a family of rulers; I came out of the loins¹⁰³ of kings

גַּם אֲנִי מִמְּשַׁפַּחַת שָׂרִים מִיָּרֵךְ מְלָכִים יָצָאתִי¹⁰³

And the honour which I have taken for myself **with my sword and my bow**¹⁰⁴

וְהַכְּבוֹד אֲשֶׁר לָקַחְתִּי לִי בְּחַרְבִּי וּבְקִשְׁתִּי¹⁰⁴

97 Jer. 6:11 הִכִּיל | מְלֵאתִי נְלֵאתִי הִכִּיל | 'and I am filled with the wrath of the LORD; I am weary of enduring it'.

98 Ps. 27:4 מֵאֵת־יְהוָה | שְׁאֵלְתִי מֵאֵת־יְהוָה 'one thing I have asked of the LORD'.

99 Esther 1:8, 4:16.

100 Alshekh to Ps. 36:8.

101 Deut. 24:1.

102 Prov. 5:14.

103 Exod. 1:5 כָּל־נַפְשׁ יִצְאֵי יָרֵךְ־יַעֲקֹב | 'all the souls who came out of the loins of Jacob'.

104 Ps. 44:7 לֹא תוֹשִׁיעַנִי לֹא חַרְבִּי לֹא תוֹשִׁיעַנִי | 'for I shall not trust in my bow, neither will my sword save me'. Salkinson has inverted the meaning of this citation, but the resemblance suggests that he may have had it in mind.

	Is greater than the honour of the counsellors who boast with their head-covering.	רב מְכַבֵּד הַיְזַעִים אֲשֶׁר בְּמַגְבְּעָתָם יִתְאַמְרוּ.	
	And who would scorn me saying that I am a fugitive and a wanderer? ¹⁰⁵	וּמִי יִבְזֶנִי לֵאמֹר כִּי נֶעַ וְנָדָה ¹⁰⁵ אֲנִי?	
	Indeed I love to wander ¹⁰⁶ and to be free in the land	הֲזוֹ אֶהְבֵּתִי לְנוֹעַ ¹⁰⁶ וְלִהְיוֹת חֶפְשִׁי בְּאֶרֶץ	
	And had not the love of Asenath ¹⁰⁷ kept me dwelling at home	וְלֹא אֶהְבֵּת אֲסַנַּת ¹⁰⁷ תַּעֲצֹרֵנִי לְשֵׁבֶת בְּיֵת	
	A far-flung journey ¹⁰⁸ would be better for me than all the abundance of the sea,	טוֹבָה לִי טִלְטֵלָה זָבָר ¹⁰⁸ מִכָּל שִׁפְעַת הַיָּם,	
	But look, what are these torches coming up from there?	אֵךְ רָאָה מִה־לְפִידִים אֵלֶּה עֲלִים מִשָּׁם?	
	(<i>Chesed and attendants with torches in their hands enter from afar</i>)	(כַּשֵּׁד וּמְשֻׁרְתִים וּלְפִידִים בִּידֵיהֶם בָּאִים) (מֵרְחוֹק)	
DOEG	Her father and her relatives are coming here in anger and great wrath. ¹⁰⁹	אָבִיהָ וּקְרוֹבֶיהָ בָּאִים הִנֵּה בְּחִמָּה וְקֶצֶף ¹⁰⁹ גָּדוֹל.	דוּאג
	Please get into the house.	בּוֹאָה נָא הַבֵּיתָה.	
ITHIEL	No, rather I shall stand here	לֹא, כִּי פֹה אֶעֱמֵד	אִיתִיאל
	Should such a man as I flee? ¹¹⁰ I shall not turn away from anyone ¹¹¹	הַאִישׁ כְּמוֹנִי יִבְרַח? ¹¹⁰ לֹא אָשׁוּב מִפְּנֵי כָל־אִישׁ ¹¹¹	
	But are these the men?	אֵךְ הֵאֵם הֵם אֵלֶּה?	

105 Gen. 4:12 (referring to Cain's fate after killing Abel).

106 Jer. 14:10 אֶהְבֵּבוּ לְנוֹעַ כֵּן אֶהְבֵּבוּ לְנוֹעַ 'thus they love to wander'.

107 Asenath is Joseph's wife. In Gen. 41:45, 50, 46:20 she is identified as the daughter of the Egyptian priest Potiphara. In some places in rabbinic literature (e.g., *Genesis Rabbah*) she is said to be the daughter of Potiphara's wife, while in others (e.g., *Pirqe deRabbi Eliezer*) she is said to be the daughter of Joseph's sister Dinah. See Standhartinger (2009) for discussion of Asenath in Jewish literary tradition. Scolnicov (2001: 186) suggests that Salkinson selected this name for his version of Desdemona because Asenath was a non-Hebrew married to a prominent Hebrew; she argues that this was designed to underscore Salkinson's interpretation of Ithiel as a lone Jew among Christians, an ethnic outsider like Othello. Unlike many of the other Hebrew names in the play, there is no obvious sound correspondence between Asenath and Desdemona.

108 Isa. 22:17.

109 Deut. 29:27 (29:28 in English Bibles) וּבְחִמָּה וּבְקֶצֶף גָּדוֹל 'and in anger and in great wrath'; also Jer. 21:5.

110 Neh. 6:11.

111 Responsa of Spanish Talmudic authority Isaac ben Sheshet Perfet (1326–1408, known as Ribash), section 394. First published in Constantinople in 1546, these responsa were widely studied and would have been familiar to Salkinson.

DOEG	As my lord lives, ¹¹² these are not the men.	חַי אֲדֹנָי ¹¹² כִּי לֹא אֱלֹהִים הֵם.	דואג
ITHIEL	Why, they are the servants of the prince with my officer Chesed.	הֲלֹא הֵם עֲבָדֵי הַנְּשִׂיא עִם כְּשֹׁד פְּקִידִי.	איתיאל
	Greetings, my brothers! What news is in your mouth?	שְׁלוֹם בּוֹאֲכֶם אַחֵי! מָה תִּדְשׁוֹת בְּפִיכֶם?	
CHESED	The prince enquires after your health, army commander ¹¹³	הַנְּשִׂיא פָקֵד לְשִׁלּוּמֶיךָ שֶׁר הַצֶּבָא ¹¹³	כשד
	And asks to see you at once.	וּמִבְקֵשׁ לִרְאוֹת אֶת פְּנֵיךָ כְּרָגַע.	
ITHIEL	Do you know what he desires?	הֲיָדַעְתָּ מָה חָפְצוֹ?	איתיאל
CHESED	In my opinion it is on the matter of Caphtor	לְפִי דַעְתִּי בְּדָבָר כַּפְתּוֹר הוּא	כשד
	For regarding that the matter was urgent.	כִּי עַל כֵּן הָיָה הַדָּבָר נְחוּץ.	
	Messenger after messenger and courier after courier in the night	צִיר אַחֲרֵי צִיר וְרֵץ אַחֲרֵי רֵץ בַּלַּיְלָה	
	Went out hastened and rushed ¹¹⁴ by the men of the ships	יָצְאוּ מְבַהְלִים וְדוֹחוּפִים ¹¹⁴ מֵאֵת אַנְשֵׁי הַיָּמִים	
	And the counsellors were called and gathered before the prince in his palace	וְהַיֹּעֲצִים נִקְרְאוּ וְנֶאֱסְפוּ לִפְנֵי הַנְּשִׂיא בְּהִיכְלוֹ	
	And he also sent for you but you could not be found at home	וְגַם אֶלֶיךָ שָׁלַח וְלֹא נִמְצְאתָ בְּבַיִת	
	Therefore they again sent other messengers from the council house	לְכֵן שָׁלְחוּ עוֹד מַלְאָכִים אַחֲרֵים מִבַּיִת הַמַּעֲצָה	
	Who appointed three leaders to look for you throughout the whole city.	אֲשֶׁר שָׂמוּ שְׁלוֹשָׁה רֹאשִׁים לְבַקֵּשׁךָ בְּכָל הָעִיר.	
ITHIEL	It is good that you found me.	טוֹב כִּי אֶתָּה מִצְאתָנִי.	איתיאל
	Wait a little while so that I may give some orders to the household	הוֹחִילָה מַעֲט רָגַע וְאַצְוֶה מֵהֵיבֵיבֵית	
	And afterwards let us go together. (Exits into the house)	וְאַחֲרַי כֵּן נֵלְכָה יַחְדָּו. (הוֹלֵךְ אֶל הַבַּיִת)	

112 Salkinson has replaced Shakespeare's 'by Janus' (1.2.33) with this expression, which lacks any associations with Classical mythology but resembles the common biblical oath 'חַי יְהוָה' as the LORD lives'.
113 Cf. Shakespeare's 'general' (1.2.36); this phrase appears numerous times in the Bible; for example, 1 Sam. 17:55; 1 Kings 1:19; Jer. 52:25.
114 Esther 3:15 הַמְלִיךְ בְּדָבָר הַמְלִיךְ יָצְאוּ הָרָצִים 'the couriers went out, hastened by the king's command'.

CHESED	Tell me, standard-bearer , ¹¹⁵ what is he doing here?	הַגִּד בְּעַל הַנֵּס, ¹¹⁵ מָה הוּא עוֹשֶׂה הַלָּם?	כשד
DOEG	He captured a mighty ship ¹¹⁶ tonight	הוּא לָכַד צִי אַדִּיר ¹¹⁶ בַּלַּיְלָה הַזֶּה	דואג
	And if his action is according to the law ¹¹⁷ let him be a successful man . ¹¹⁸	וְאִם מַעֲשָׂהוּ כַּדֵּת ¹¹⁷ וְכַדִּין אִישׁ מַצְלִיחַ ¹¹⁸ יִהְיֶה.	
CHESED	Your words are too wondrous for me ; ¹¹⁹ I do not understand your language.	נִפְלְאוּ מִמֶּנִּי ¹¹⁹ דְּבָרֶיךָ לֹא אֲבִין שְׁפָתֶיךָ.	כשד
DOEG	He was married tonight.	אִשָּׁה נָשָׂא הַלַּיְלָה.	דואג
CHESED	And whose daughter is she? (<i>Ithiel re-enters from the house</i>)	וּבַת מִי הִיא? (אֵיתִיאל שֶׁב מִן הַבַּיִת)	כשד
DOEG	Will you go, army commander? Will you go right now?	הַתְּלַךְ שָׂר הַצְּבָא? הַתְּלַךְ זֶה עַתָּה?	דואג
ITHIEL	Behold, I am going, and who would stop me.	הֲנִי הוֹלֵךְ וּמִי זֶה יַעֲצֵרֵנִי.	אֵיתִיאל
CHESED	Behold, another troop is coming here to look for you.	הִנֵּה גְדוּד אַחֵר בָּא הַלּוֹם לְבַקֶּשְׁךָ.	כשד
	(<i>Phichol, Raddai and the guards who surround the city with torches and weapons</i>)	(פִּיכֹל, רַדַּי וְשׁוּמְרֵי הַסַּבִּיבִים בַּעִיר עִם לְפִידִים וְכַלֵּי נֶשֶׁק)	
DOEG	Behold, Phichol is coming; guard yourself from him, army commander	הִנֵּה פִיכֹל בָּא, הִשְׁמַר מִפְּנֵי שָׂר הַצְּבָא	דואג
	For he plots evil . ¹²⁰	כִּי הוּא חָרַשׁ רָעָה. ¹²⁰	
ITHIEL	Desist, stand!	הֲרָף, עֲמַד!	אֵיתִיאל
RADDAI	My lord Phichol, here is the Cushite.	פִּיכֹל אֲדֹנָי, הִנֵּה זֶה הַכּוּשִׁי.	רדי
PHICHOL	Behold, this is the robber! Destroy, destroy!	הִנֵּה זֶה הַשּׁוֹדֵד! הִשְׁמֹד, הִשְׁמֹד!	פִּיכֹל
	(<i>They draw their swords on either side</i>)	(שׁוֹלְפִים חֲרַבְתֶּם אֱלֹה מִזֶּה וְאֱלֹה מִזֶּה)	

115 This collocation appears in the Babylonian Talmud *Nidda* 31a, with a different meaning, namely 'someone who has experienced a miracle' (the Hebrew word נֵס can mean 'miracle' or 'banner, standard').

116 Isa. 33:21.

117 Esther 1:8, 4:16.

118 Gen. 39:2.

119 Prov. 30:18.

120 Prov. 6:14.

DOEG	Prepare yourself Raddai, come, let us face each other. ¹²¹	הכּוֹן נָא רַדִּי, בּוֹא וְנִתְרָאָה פְּנִים. ¹²¹	דואג
ITHIEL	Let each man return his sword to its sheath Lest rot appear on the blade from the droplets of dew. And you Phichol, I said a multitude of days should speak ¹²² For the mouth of an elder like you is better than the edge ¹²³ of your sword. ¹²⁴	הַשִּׁיבוּ אִישׁ חֶרְבוֹ אֶל נִדְנָה לְכַל יבּוֹא רֶקֶב בַּלְהֵב, מִרְסִיִּי טֹל. וְאַתָּה פִּיכּוֹל, אֲמַרְתִּי רַב יָמִים יְדַבְּרוּ ¹²² כִּי פִי זָקֵן כְּמוֹד, טוֹב מִפִּי ¹²³ חֶרְבְּךָ. ¹²⁴	איתיאל
PHICHOL	Kidnapper, ¹²⁵ foul barbarian! Where have you hidden my daughter? With cords of magic you have pulled her after you, man whom I have determined to destroy? ¹²⁶ For if her hands are not bound with chains of enchantment Who with sense ¹²⁷ would believe that a tender and delicate ¹²⁸ maiden Who has never desired to marry any man And who has hidden her face from the desirable young men, ¹²⁹ the honourable ones of our nation; That such a pleasant maiden would deceive her father And flee to everlasting disgrace, ¹³⁰ to lie in your bosom, despicable Cushite	גִּנְבֵי נַפְשׁ, ¹²⁵ פְּרִיץ נִמְאָס! אֵיפֹה הִסְתַּרְתָּ בִּתִּי? בַּחֲבָלֵי קֶסֶם מִשְׁכַּתְּ אֶתָּה אֶחְרִיד אִישׁ חֶרְמִי ¹²⁶ כִּי אִם יָדֶיהָ לֹא אֶסְרוֹת בְּעִבּוֹתוֹת כְּשָׁפִים מִי נְבוֹן דָּבָר ¹²⁷ יֵאֱמִין, כִּי עֲלָמָה רַכָּה וְעֲנָנָה ¹²⁸ אֲשֶׁר מֵעוֹדָה לֹא שָׁתָה לֵב לְהִנָּשֵׂא לְאִישׁ וְאֲשֶׁר הִסְתִּירָה פְּנֵיהָ מִבְּחֹרֵי חָמֵד ¹²⁹ נִכְבְּדֵי עַמָּנוּ; עֲלָמָה נְחַמְדָּה כְּזֹאת, תִּגְנֵב אֶת לֵב אָבִיהָ וְתִבְרַח לְכָלֶמֶת עוֹלָם, ¹³⁰ לְשֹׁכֵב בְּחִיקָךָ כּוֹשֵׁי נִבְזָה	פיכל

121 2 Kings 14:8; 2 Chron. 27:17 (both in the context of battle).

122 Job 32:7 הֲכִמָּה יֵדְעוּ חֲכָמָה 'I said, days should speak and multitude of years should teach wisdom'.

123 Lit. 'mouth' (play on words with 'mouth' in the beginning of the line).

124 Gen. 34:26 לְפִי־חֶרֶב 'with the edge of the sword' (referring to Jacob's sons killing Shechem for raping their sister).

125 Deut. 24:7.

126 1 Kings 20:42.

127 1 Sam. 16:18 (referring to King David).

128 Deut. 28:56 וְהָעֲנָנָה בְּךָ וְהָרַכָּה בְּךָ 'the most tender and delicate woman among you'.

129 Ezek. 23:6, 12, 23.

130 Jer. 20:11.

Whose face is like a furnace, ¹³¹ to cast dread upon children	אֲשֶׁר פָּנָיו כְּכַבְשֵׁן, ¹³¹ לְהִטִּיל אִמָּה עַל יְלָדִים	
And damsels do not love you? – Understand, judges of the earth ¹³²	וְעַלְמוֹת לֹא יֶאֱהָבוּדָ? – הַשְּׂפִילוֹ שׁוֹפְטֵי אֶרֶץ ¹³²	
Whether I have spoken truly, that he came to her with charms	אִם לֹא כֵן דִּבַּרְתִּי, כִּי בְלַחְשִׁים בָּא אֵלַיָּה	
And gave her a cup of intoxicants to drink, or a mixture from a cup of poison ¹³³	וַיִּשְׁקָהּ כּוֹס סַמִּים, אוֹ מִקְסָד מִשֶּׁף רַעַל ¹³³	
Which takes a maiden's heart and incites the flame of desire in her.	אֲשֶׁר יִקַּח לֵב נַעֲרָה וַיִּצִיֵּת בָּהּ אֵשׁ הַחֲשֵׁק.	
With this I have proven sufficiently, that the matter has substance ¹³⁴	בְּזֶה הוֹכַחְתִּי לְמַדִּי, כִּי יֵשׁ רַגְלִים לְדָבָר ¹³⁴	
And also a reliable sign that he has committed this abomination	וְגַם אוֹת נֶאֱמָן, כִּי עָשָׂה הַנְּבִלָה הַזֹּאת	
And therefore I have come to imprison him, as one who violates the laws of the state	וְלָכֵן בָּאתִי לְאַסְרוֹ, כְּפָרֵץ חֻקֵי הַמְּדִינָה	
And as one who engages in the craft of sorcery, which must not be done	וּכְעֹשֶׂה בְּמַלְאכַת הַכְּשָׁפִים אֲשֶׁר לֹא תַעֲשֶׂה	
Catch him quickly, and if he stands against you ¹³⁵	תִּפְשׂוּ אֹתוֹ מְהֵרָה וְאִם יִתְּנֵעַב בְּפָנֵיכֶם ¹³⁵	
Lay a hand on him, ¹³⁶ for his blood is on his head . ¹³⁷	שְׁלַחוּ בּוֹ יַד, ¹³⁶ כִּי דַמּוֹ בְּרֹאשׁוֹ. ¹³⁷	
ITHIEL Be silent, calm down all of you, let no man raise his hand	אִיתִיאל הַחֲרִישׁוּ, הֲרַגְעוּ כָּלְכֶם, אִישׁ אֶל יָרִים יָדוֹ	
Both on this side and that side. If I desired to fight	גַּם מֵעֵבֶר מִזֶּה וּמִזֶּה. לוֹ חָפְצָתִי לְהִלָּחֵם	
My arm would save me and I would not call for help	תּוֹשִׁיעַ לִי זְרוּעֵי וְלֹא אֶקְרָא לְעֹזְרָה	

131 An indirect reference to Shakespeare's 'sooty bosom' (1.2.70).

132 Isa. 40:23.

133 Zech. 12:2.

134 This is a postbiblical expression first appearing in the Mishnah (e.g., *Oholot* 16:3 'the matter has substance').

135 Deut. 7:24 **אִישׁ בְּפָנָיו אֵישׁ יִתְּנֵעַב אֵישׁ** 'no man will be able to stand against you'; see also Deut. 11:25.

136 i.e., with intent to kill; this is a common biblical idiom.

137 Josh. 2:19; Ezek. 33:4.

	But you choose yourselves, where must I go	אך בחרו לכם אתם, אנה עלי ללכת	
	To give a response to the judges, for my transgression and my sin ? ¹³⁸	לתת מענה לשפטים, עלי פשעי וְחַטְאֹתַי ¹³⁸	
PHICHOL	To the prison house you will go, until the appointed day comes	לבית הכלא תלך, עד בא יום נכון	פיכל
	When you stand before the judges, to prove your innocence for your life.	ועמדת לפני השפטים, להצטדק על נפשך.	
ITHIEL	If I go in compliance with your command, what will our lord the prince ¹³⁹ say	אם אלך כדברך, מהייענה הנשיא ¹³⁹ אדינו	איתיאל
	He who sent messengers to me, who stand here next to me	אשר שלח אלי מלאכים, העמדים פה אצלי	
	To bring me before him, so that he might say something to me	להביאני לפניו, למען ידבר אתי דבר	
	Regarding the affairs of state?	על אדות דברי המדינה?	
THE OFFICER	The matter is thus, honourable lord	כן הדבר אדון נכבד	הפקיד
	The prince sits here, in the company of his counselling ministers	הנשיא יושב בזה, בסוד שרי עצתו	
	And you, too, have been called to come amongst those summoned.	וגם אתה נקראת לבוא בתוך הקרואים.	
PHICHOL	The prince sits in the company of his council on this night	הנשיא בסוד עצתו יושב בלילה הזה	פיכל
	Bring him before him. My quarrel is not a small quarrel	הביאו אותו לפניו. ריבי איננו ריב קטן	
	Both the prince himself and my brothers the counsellors of the nation	גם הנשיא בנפשו גם אחי יועצי המדינה	
	Will consider this violence against me as violence and robbery ¹⁴⁰ against themselves.	יחשבו חמסי זה כחמס ושיד ¹⁴⁰ לנפשם.	

138 Exod. 34:7 עון ופשע וְחַטְאֵהָ 'iniquity and transgression and sin'; see also Lev. 16:16, 21; Ps. 32:5; Dan. 9:24 for similar collocations.

139 Cf. Shakespeare's 'duke' (1.2.14).

140 Jer. 6:7, 20:8; Ezek. 45:9; Amos 3:10.

	<p>If such deeds can be done and no one stands at the breach¹⁴¹</p> <p>Servants and foreigners will before long rule the land. (<i>All exit</i>)</p>	<p>אם מַעֲשִׂים כְּאַלֶּה יַעֲשׂוּ וְאִין עֲמַד בְּפֶרֶץ¹⁴¹</p> <p>עֲבָדִים וְנֹכְרִים יִמְשְׁלוּ עַד מְהֵרָה בְּאַרְץ. (הוֹלְכִים כֻּלָּם)</p>	
SCENE 3	<p><i>The council house (The prince and the counsellors sit at the table and attendants stand over them)</i></p>	<p>בית המועצה (הנשיא והיועצים יושבים אל השלחן ומשרתים עומדים עליהם)</p>	מחזה ג'
THE PRINCE	<p>The reports that are arriving do not correspond to each other</p> <p>And one can hardly believe them.</p>	<p>הַשְּׂמֻעוֹת הַבָּאוֹת אֵינָן מְקַבֵּלוֹת אֶחָת אֶל אֶחָת</p> <p>וְכַמְעַט אִין לְהֶאֱמִין בָּהֶן.</p>	הנשיא
COUNSELLOR I	<p>One says this way and another says that way¹⁴²</p> <p>In my letters it is written a hundred and seven ships.</p>	<p>זֹאת אֹמֶרֶת בְּכֹה וְזֹאת בְּכֹה¹⁴²</p> <p>בְּאַגְרוֹתַי כְּתוּב מֵאָה וְשִׁבְעָה צִיִּים.</p>	יועץ א'
THE PRINCE	<p>And in my letters, a hundred and forty.</p>	<p>וּבְאַגְרוֹתַי, מֵאָה וְאַרְבָּעִים.</p>	הנשיא
COUNSELLOR 2	<p>And in <i>my</i> letters, two hundred;</p> <p>Although the number is not the same, as is the way of rumours</p> <p>Regardless, they are unanimous¹⁴³ that the Turks¹⁴⁴</p> <p>Are descending on ships to Caphtor.</p>	<p>וּבְאַגְרוֹתַי שְׁלִי, מֵאֵתִים;</p> <p>אָפֶס אִם הַמִּסְפָּר אֵינָנו שׁוֹה כְּדַרְךְ הַשְּׂמֻעוֹת</p> <p>בְּכֹל זֹאת פֶּה אֶחָד¹⁴³ לָהֶן כִּי הַתּוֹגַרְמִים¹⁴⁴</p> <p>יֹרְדִים בְּאַנְיוֹת לְכַפְתּוֹר.</p>	יועץ ב'
THE PRINCE	<p>One who understands matters precisely¹⁴⁵ will admit that it is thus</p>	<p>הַמְבִיֵּן דְבַר לְאַשְׁרוּ, ¹⁴⁵ יוֹדֵה כִּי כֵן הוּא</p>	הנשיא

141 Ezek. 22:30; see also a similar collocation in Ps. 106:23.

142 1 Kings 3:23 'זֹאת אֹמֶרֶת זֶה־בְּנִי הַחַי וּבְנֵי הַמֵּת וְזֹאת אֹמֶרֶת לֹא לֹא 'one says, my son is the living one and your son is the dead one, and the other one says no'.

143 Josh. 9:2; 1 Kings 22:13; 2 Chron. 18:12.

144 The Hebrew epithet תּוֹגַרְמָה 'Togarmah' appears in Gen. 10:3, where it denotes one of Japheth's grandsons. It also appears in Ezek. 27:14 and 38:6, where it is referred to as a nation from the far north, possibly in a region corresponding to today's Armenia (Koehler and Baumgartner 2001, 2: 1688). In the medieval and Maskilic periods it became identified with Turkey (Even-Shoshan 2003, 6: 1984); this is the sense in which Salkinson is using it.

145 Prov. 14:15 'יִמְאִין לְכָל־דְבַר וְזָרִים יִבִּין לְאַשְׁרוּ' 'the simple man believes everything, but the prudent man considers his steps'.

	And who would rely on numerical errors to live in safety ¹⁴⁶	ומי יסמך על שגגות המספר ל שבת בטח ¹⁴⁶	
	It is enough for us with this report, to hurry and take heed.	די לנו בשמעה זאת, להחיש ולשית לב.	
	<i>(A sailor knocks outside)</i> Open the door for me.	(מלח דופק מבחוץ) פתחו לי הדלת.	
	<i>(An attendant brings the sailor)</i>	(משרת אחד מביא את המלח)	
THE ATTENDANT	This is a messenger sent by the men of the ships.	הנה זה ציר שלוח מאת אנשי הציים.	המשרת
THE PRINCE	What does he have to say?	מה־בפיו?	הנשיא
THE SAILOR	The Turks' army is headed for Rhodes	חיל התוגרמים פניהם מועדות לרודוס	המלח
	Thus the military commander ¹⁴⁷ ordered me to tell the prince.	כן צוני שר האלף ¹⁴⁷ להגיד לפני הנשיא.	
THE PRINCE	What do you think about this new matter?	מה־תחשבוּן אל דבר חדש תזה?	הנשיא
COUNSELLOR I	The matter is not so; it is only deceit for the eyes	אין הדבר כן רק מרמה הוא לעינים	יועז א'
	To pull us by a misleading bridle in a different direction.	למשכנו ברסן מתעה אל עבר אחר.	
	Let us first consider with good judgement and knowledge ¹⁴⁸	נתבונן נא תחלה בטוב טעם ודעת ¹⁴⁸	
	What the island of Caphtor is worth to the Turks	מה־נחשב אי כפתור לפני התוגרמים	
	And how much higher its value is than Rhodes in their eyes	ומה־מאד נעלה ערכו מן רודוס בעיניהם	
	For it is easy for them to besiege it and conquer it	כי נקל להם לצור עליו ולקבשו	

146 Deut. 12:10 וישבתם בטח 'and you will live in safety'; 1 Sam. 12:11 ותשבו בטח 'and you lived in safety'.

147 1 Sam. 18:13.

148 Ps. 119:66.

	Since a peaceful and secure people ¹⁴⁹ inhabits the island	אַחֲרֵי אֲשֶׁר יוֹשֵׁב הָאֵי עִם שְׁקֵט וּבְטָח ¹⁴⁹	
	And there is no army or weaponry to stand against the enemy.	וְאִין שָׁם חֵיל וְנִשְׁקָ לְהִתְיַצֵּב בְּפָנַי הַצָּר	
	Not so is Rhodes, a place of citadel and weapons of war	לֹא כֵן רוֹדוֹס מְקוֹם מְבָצָר וְכָלֵי מִלְחָמָה	
	And therefore if the wisdom of the Turks has not decayed ¹⁵⁰	וְלָכֵן אִם לֹא נִסְרָחָה חִכְמַת ¹⁵⁰ הַתּוֹגְרָמִים	
	They will not abandon the island which is easy for them to possess	לֹא יַעֲזוּבוּ אֶת הָאֵי אֲשֶׁר נָקַל לָהֶם לְרִשְׁתּוֹ	
	In order to go and try to take possession of Rhodes	לְלַכֵּת לְנִסּוֹת דְּבַר לְהִבְקִיעַ אֶל רוֹדוֹס	
	Because their work will be made difficult and they will not find reward there.	אֲשֶׁר תִּכְבַּד עֲבַדְתֶּם וְשִׁכָר לֹא יִמְצְאוּ שָׁם.	
THE PRINCE	My heart is resolved ¹⁵¹ that they are not advancing ¹⁵² on Rhodes.	סִמּוּד לִבִּי ¹⁵¹ כִּי לֹא לְרוֹדוֹס מַעֲמַת פְּנִיָהֶם ¹⁵² .	הַנְּשִׂיא
THE ATTENDANT	Behold, another messenger.	הִנֵּה שְׁלִיחַ אַחֵר.	הַמְּשֵׁרֵת
THE MESSENGER	Please, honourable lords! The Turks' ships Which have gone towards the island of Rhodes Have joined there with other ships.	בִּי אֲדֹנָיִם נְבָבָדִים! אֲנִיּוֹת הַתּוֹגְרָמִים אֲשֶׁר הִלְכוּ לְנֹכַח פְּנֵי הָאֵי רוֹדוֹס הִתְחַבְּרוּ שָׁמָּה עִם אֲנִיּוֹת אַחֵרוֹת.	הַשְּׁלִיחַ
COUNSELLOR I	I knew that this would happen – What is the number of additional ships?	יָדַעְתִּי כִּי כֹּאֲלֶה תִקְרָאנָה – מִה־מִסְפַּר הָאֲנִיּוֹת הַנּוֹסְפוֹת?	יְוַעֵז א'
THE MESSENGER	About thirty. But behold, now they have gone back and turned around	כְּשִׁלְשִׁים. וְהִנֵּה עֵתָה שָׁבוּ וְהִפְכוּ פְּנֵיהֶן	הַשְּׁלִיחַ

149 Judg. 18:27.

150 Jer. 49:7 נִסְרָחָה חִכְמַתָּם 'their wisdom has decayed'.

151 Ps. 112:8 יִרְא לֹא יִרְא לֵבּוֹ סִמּוּד לִבּוֹ 'his heart is resolved; he does not fear'.

152 Hab. 1:9.

	Going back towards Caphtor.	הַלּוֹדָד וְשׁוֹב לְכַפְתּוֹר.	
	And Kenaz , ¹⁵³ the bravest of the warriors ¹⁵⁴ and a faithful servant of the government	וּקְנִזֵּי אַמְיֵץ בְּגִבּוֹרִים ¹⁵⁴ וְעֶבֶד נְאֻמָּן לְהִמְמָשְׁלָה	
	Has enquired after your wellbeing, saying that you may trust his words.	פָּקֵד לְשְׁלוֹמְכֶם לְאֹמַר כִּי תִסְמְכוּ עַל דְּבָרָיו.	
THE PRINCE	It is clear to us that they are advancing towards Caphtor –	בְּרוּר הַדָּבָר לְפָנֵינוּ כִּי לְכַפְתּוֹר מְנַמְתֶּם –	הַנְּשִׂיא
	Is Marcos ¹⁵⁵ in the city?	הַאִם מַרְקוֹס ¹⁵⁵ בְּעִיר?	
COUNSELLOR I	He has gone to Florence.	הוּא הֵלֵךְ לְפְלֹאֲרֵנְץ.	יֹעֵץ א'
THE PRINCE	Write to him in my name to hurry and return on horseback.	כָּתֹב אֵלָיו בְּשֵׁמִי לְהַחִישׁ וּלְשׁוֹב עַל כַּנְּפֵי הָרֶכֶשׁ.	הַנְּשִׂיא
COUNSELLOR I	Behold, here comes Phichol with the valiant warrior the Cushite.	הִנֵּה פִיכֹל בָּא עִם הַכּוֹשִׁי גְבוּר הַחִיל.	יֹעֵץ א'
	<i>(Phichol, Ithiel, Doeg, Raddai, and attendants)</i>	(פִּיכֹל אִיתִיאל דּוּאֵג רַדִּי וּמִשְׂרָתִים)	
THE PRINCE	Ithiel, valiant warrior! Look, I hereby command you	אִיתִיאל גְּבוּר הַחִיל! רְאֵה הִנֵּה הַפְּקֻדְתִּיךָ	הַנְּשִׂיא
	To go out towards the army of the Turks, our enemies.	לְיָצֵאת לְקִרְאֵת חֵיל הַתּוֹגְרָמִים בְּעָלֵי מַלְחַמְתֵּנוּ.	
	<i>(To Phichol)</i> Greetings, dear Phichol!	(אֵל פִּיכֹל) שְׁלוֹם בּוֹאֵךְ פִּיכֹל הִיָּקֵר!	
	I am not seeing you here to seek counsel and sound wisdom ¹⁵⁶ from your mouth.	לֹא רִאִיתִיךָ בְּזֶה לְבַקֵּשׁ עֲצָה וְתוֹשִׁיָּה ¹⁵⁶ מִפִּיךָ.	

153 This is the name of three minor biblical characters, namely a son of Esau's son Eliphaz (Gen. 36:11, 15, 42; 1 Chron. 1:36, 53); Caleb's brother and the judge Othniel's father (Josh. 15:17; Judg. 1:13, 3:9, 11; 1 Chron. 4:13); and the son of Caleb's son Elah (1 Chron. 4:15). The motivation for Salkinson's selection of this name as an equivalent of Shakespeare's Montano is unclear, as there is no sound correspondence between the two and no obvious parallel in meaning.

154 Amos 2:16 וְאַמְיֵץ לְבוֹ בְּגִבּוֹרִים 'and the bravest of the warriors'.

155 Cf. Shakespeare's Marcus Luccicos (1.3.45). This is the only name in the play that Salkinson does not Hebraize (cf. Balthasar and Peter in *Ram and Jael*; see *Ram and Jael*, First Part, note 18 and Second Part, note 210 respectively). There does not seem to be a clear motivation for his decision. Salkinson has changed 'Marcus' to 'Marcos', possibly in order to echo the second name Luccicos, which he has omitted.

156 Prov. 8:14.

PHICHOL	And I too am not seeing you to ask for such things from your mouth	גם אני לא ראתיך לְבַקֵּשׁ כְּאַלֶּה מִפִּיךָ	פיכל
	Please pardon me, prince of our nation! It is not the burden of my obligation	שָׂא נָא נְשִׂיא עִמָּנוּ! לֹא מִשָּׂא מִשְׁמֶרְתִּי	
	Nor the report of war that has brought me here from my bed	וְלֹא שְׁמוּעַת מִלְחָמָה הִבִּיאַתְנִי פֹה מִמִּשְׁכְּבִי	
	And neither can I devote attention to the concerns of the state	וְגַם לְדַאגַת הַמְּדִינָה לֹא אוּכַל לְשִׂית לֵב	
	For the distress of my soul ¹⁵⁷ has engulfed me like a storm against the wall ¹⁵⁸	כִּי צָרַת נַפְשִׁי ¹⁵⁷ שְׁטַפְתָּנִי כְּגֶרֶם קִיר ¹⁵⁸	
	And all the distresses of others have sunk in the sea of my distress ¹⁵⁹	וְכָל צָרוֹת אֲחֵרִים צָלְלוּ בַיָּם צָרָתִי ¹⁵⁹	
	And I do not know anything except for pain before me.	וְאֲנִי לֹא אֲדַע מָה, בְּלִתי מִכָּאֵב לְנַגְדִּי.	
THE PRINCE	What is wrong with you? What has happened?	מַה־לְךָ? מַה־נְהִיְתָה?	הנשיא
PHICHOL	My daughter, my daughter! Oh, the fruit of my loins! ¹⁶⁰	בְּתִי, בְּתִי! אֵיךָ פָּרִי בְטִנִּי! ¹⁶⁰	פיכל
COUNSELLOR	Is she dead?	הֲאֵם מָתָה הִיא?	יועץ
PHICHOL	To me she is dead	עָלִי הִיא מָתָה	פיכל
	For she is defiled and deflowered, stolen by night ¹⁶¹	כִּי הִיא טְמֵאָה וְחֻלְלָה וְגֻנְבְּתִי לַיְלָה! ¹⁶¹	
	By magic and poison wine of spellcasters ¹⁶²	עַל יְדֵי קְסָמִים וַיַּיֵּן רַעַל חֲבָרֵי חֲבָרִי ¹⁶²	
	For an innocent, educated, and sensible soul such as her	כִּי גִפְשׁ תְּמִימָה מִשְׁכֻּלֶת וְטוֹבַת טַעַם כְּמוֹהָ	
	Would not be capable of erring by committing such follies	לֹא תוּכַל לְשַׁגּוֹת לְעֲשׂוֹת תַּעֲתוּעִים כְּאַלֶּה	

157 Gen. 42:21 צָרַת נַפְשִׁו 'the distress of his soul'.

158 Isa. 25:4.

159 Zech. 10:11.

160 Mic. 6:7.

161 Gen. 31:39 (Jacob speaking to Laban).

162 Deut. 18:11 וְחֲבָרִי חֲבָרִי 'and a spellcaster'; also Ps. 58:6 (58:5 in English Bibles).

	Except by sorcery.	בלתי על ידי כשפים.	
THE PRINCE	As I live! Indeed that man Who tricked your daughter and enticed her away from you Shall bear his guilt ¹⁶³ in judgement according to the book of statute and law Which you shall read to him well and plainly ¹⁶⁴ in his ears, Even if he is one of my own he shall not go unpunished. ¹⁶⁵	חי אָנִי! כִּי הָאִישׁ הַהוּא אֲשֶׁר הִשִּׂיא בְּתֹד וְהִדִּיחַ אֶתְּךָ מֵאַחֲרֶיךָ יֵשׂא עֲוֹנוֹ ¹⁶³ בְּפִלְיִים כְּסֵפֶר הַחֹק וְהִמְשִׁפֵּט אֲשֶׁר תִּקְרָאנוּ אֹתָהּ בְּאֵר הַיֵּטֵב ¹⁶⁴ בְּאֲזִינוֹ, וְאִם יִשְׁנוּ בְּבִנִי לֹא יִנְקָה. ¹⁶⁵	הנשיא
PHICHOL	Let me find favour in your eyes, my lord, for you have comforted me. The man is this Cushite who stands before you For you have called him regarding affairs of state.	אֲמַצָּא חֵן בְּעֵינֶיךָ אֲדֹנָי כִּי נִחַמְתָּנִי. הָאִישׁ, הוּא הַכּוּשִׁי הַזֶּה הֶעֱמַד לְפָנֶיךָ כִּי קָרָאתָ לוֹ עַל אֲדַת דְּבָרֵי הַמְּדִינָה.	פיכל
THE PRINCE AND THE COUNSELLORS	We are very sorry.	צַר לָנוּ מְאֹד.	הנשיא והיועצים
THE PRINCE	(<i>To Ithiel</i>) What do you have to say to prove yourself innocent?	(אֵל אִיתִיאל) מֵהֵי־שׁ בְּפִיד לְהַצְדִּיק* נִפְשָׁד?	הנשיא
PHICHOL	There is nothing save to confess his sin.	אִין דְּבַר בְּלִתִּי לְהַתְּוֹדוֹת אֶת עֲוֹנוֹ.	פיכל
ITHIEL	Honourable rulers, judges of righteousness and truth, ¹⁶⁶ Ones who know law and judgement! Indeed the matter is true The daughter of this elder, I took her for myself as a wife And this is the whole of my crime and my sin from root to branch	שָׂרִים נְכַבְּדִים, שׁוֹפְטֵי צְדָק וְאֵמֶת, ¹⁶⁶ יֹדְעֵי דַת וְדִין! הֵן אֵמֶת הַדְּבָר בֵּת הַזֶּקֶן הַזֶּה לְקַחְתִּיהָ לִּי לְאִשָּׁה זֶה כָּל פְּשָׁעִי וְחַטָּאתִי מִשְׂרֵשׁ וְעַד עֵנָף	איתיאל

163 Exod. 28:38.

164 Deut. 27:8.

165 Prov. 6:29; also 11:21, 16:5, 17:5, 19:5, 19:9, 28:20.

166 *Pirqe DeRabbi Eliezer* 14; Abarbanel to Exod. 22 and 2 Sam. 24 ואמת צדק ושופט 'judge of righteousness and truth'.

(* להצדיק

And there is no other iniquity. I am not a man of words ¹⁶⁷	וְעוֹן אַחַר אֵין. לֹא אִישׁ דְּבָרִים אֲנִי ¹⁶⁷
And I do not know how to speak clearly ¹⁶⁸ like the inhabitants of quiet resting places ¹⁶⁹	וְלִדְבַר צְחוֹת ¹⁶⁸ כִּבְנֵי מְנוּחוֹת שְׁאֵנָנֹת ¹⁶⁹ לֹא יִדְעָתִי
For from the days of my youth when I was seven years old	כִּי מִימֵי שְׁחֲרוּתִי בְּהִיוֹתִי בֶן שִׁבְעַת שָׁנִים
Until nine months ago, in which time I have rested,	עַד לִפְנֵי תְשַׁעָּה חֳדָשִׁים אֲשֶׁר נָחֲתִי בָהֶם
I wandered from tent to tent to teach my hands battle	הִתְהַלַּכְתִּי מֵאֵהָל לְאֵהָל לְלַמֵּד יָדַי לְקָרֵב
Upon the open field, and I know nothing on the earth	עַל פְּנֵי הַשָּׂדֶה וְלֹא יִדְעָתִי דְבַר בְּאֶרֶץ
Except the din of weapons and the noise of war	כִּי אִם שְׂאוֹן כָּלֵי נֶשֶׁק וְרַעַשׁ מִלְחָמָה
And therefore I have not come with grace of lips ¹⁷⁰ to prove my innocence here.	וְלָכֵן לֹא בָחֹן שִׁפְתָּיִם ¹⁷⁰ בָּאתִי לְהַצְטַדֵּק פֹּה.
But if you let me open my mouth ¹⁷¹ in your kindness	אִד אִם תִּתְּנֵנִי לִי פִתְחוֹן פֶּה ¹⁷¹ בְּחַסְדֶּכֶם
I shall tell the ways of love in an honest and sincere language	אֲסַפֵּר אֲרָחוֹת אֲהָבָה בְּשִׁפְהַי יִשְׂרָה וּתְמִימָה
In order that you may know the magic and the charms and the sorceries	לְמַעַן תִּדְעוּ אֶת הַקְּסָמִים וְאֶת הַלְּחָשִׁים וְהַנְּחָשִׁים
The secrecies of sorcerous wonders which have been calculated as guilt against me	סִתְרֵי פְּלִיאוֹת הַכְּשָׁפִים אֲשֶׁר נִחְשְׁבוּ לִי לְאִשְׁמָה
And according to which I enticed the heart of the lass to myself.	וְאֲשֶׁר עַל פִּיהֶן פִּתִּיתִי לִי לֵב הַנְּעִרָה.
PHICHOL A lass who has never known brazenness	נְעִרָה אֲשֶׁר עֲזוֹת לֹא יִדְעָה מְעוֹדָה פִּיכֹל
For she walks modestly in a spirit of humility and quietness	כִּי תִצַּנֵּעַ לְכַת בְּרוּחַ עֲנוּהַ וְהַשְׁקֵט

167 Exod. 4:10.

168 Isa. 32:4.

169 Isa. 32:18.

170 Prov. 22:11 חֵן שִׁפְתָּיו 'the grace of his lips'.

171 Ezek. 16:63, 29:21.

So that even at the **sound of marching**¹⁷² her face reddens from shame;

עַד גַּם לְקוֹל צְעָדָהּ¹⁷² יֵאָדִימוּ פָּנֶיהָ
מִבּוּשָׁה;

Would she risk her soul – a soft and delicate soul

הֲהִיא תִשְׁלִיךְ אֶת נַפְשָׁהּ – נֶפֶשׁ רַכָּה
וְעֵדִינָה

Forgetting **her father's house**¹⁷³ and her native land

לְשַׁכַּח אֶת בֵּית אָבִיהָ¹⁷³ וְאֶת אֶרֶץ
מּוֹלְדֹתָהּ

And all of her precious things, to cleave to the love of a man

וְאֶת כָּל מַחְמְדֶיהָ, לְדַבְקָה בְּאַהֲבַת אִישׁ

At whose face she feared to look? Such a thing has not been seen

אֲשֶׁר יִרְאֶה לְהִבִּיט בְּפָנָיו? לֹא נִרְאָתָה
כְּזֹאת

Such a thing has not been, and indeed will not be;

לֹא נְהִיטָה כְּזֹאת וְהָיָה לֹא תִהְיֶה;

And only a senseless, witless, and mindless one

וְרַק סָר טַעַם חָסַר דַּעַת וְהִשְׁכַּל

Would believe such strange things, for **there is perversity in his heart**¹⁷⁴

יֵאֱמִין זְרוֹת כְּאֵלֶּה, כִּי תִהְפְּכוֹת בְּלִבּוֹ¹⁷⁴

And by means of false tricks, deceit of demons

וְעַל יְדֵי תַחְבּוּלוֹת שְׂוֵא, גִּבְלֵי בְּגֵי שַׁחַת

He means to prove **in the sight of the sun**¹⁷⁵ that the matter is thus.

יֹאמֶר לְהוֹכִיחַ לְעֵינֵי הַשֶּׁמֶשׁ¹⁷⁵ כִּי כֵן
הַדָּבָר.

And therefore I say one thing: this is the attestation of my mouth

וְלִכֵּן אַחַת אֲמַרְתִּי: זֹאת תְּעוּדַת פִּי

That with a mixture which ignites a fire in the blood

כִּי בְמִזְג אֲשֶׁר יִבְעִיר אֵשׁ בְּדָם

Or with **water that brings a curse**¹⁷⁶ he enticed her away from me.

אוּ בְמֵיִם מְאָרְרִים¹⁷⁶ הִדִּיחַ אֶתָּה
מֵאֲחֵרַי.

THE PRINCE Such an attestation of the mouth is not like **trustworthy testimony**;¹⁷⁷

תְּעוּדַת פִּה כְּזֹאת אֵינָנָה כְּעוּדַת נְאֻמָּנָה;¹⁷⁷ הַנְּשִׂיא

172 2 Sam. 5:24.

173 Gen. 38:11; Lev. 22:13; Num. 30:17; Deut. 22:20; Josh. 6:25; Judg. 19:2, 3.

174 Prov. 6:14.

175 2 Sam. 12:11.

176 Num. 5:22.

177 Ps. 19:8 (19:7 in English Bibles) יְהוָה יְהוָה נְאֻמָּנָה 'the testimony of the LORD is trustworthy'.

	But perhaps you have stronger and more trustworthy signs	אֶךְ אֹלֵי יֵשׁ לְךָ מוֹפְתִים נְאֻמָּנִים וְחֻזְקִים	
	Than this thin and insubstantial testimony which has no basis. ¹⁷⁸	מִתְעוּדָה קִלְהָ וְרִזָּה זֹאת אֲשֶׁר אֵין לָהּ שִׁחָר־ ¹⁷⁸	
COUNSELLOR I	Pray tell, Ithiel	הֲגֵד נָא אֵיתִיאל	יֹעֵץ א'
	Whether you captured the soul of the lass by crooked paths ¹⁷⁹	הֲאִם שְׁבִית נַפֶּשׁ הַנְּעִרָה בְּאַרְחוֹת עֲקֻלְקֻלוֹת ¹⁷⁹	
	And forced her with a strong hand ¹⁸⁰ to give you her love	וְתִלְחֹץ אֹתָהּ בְּיַד חֲזָקָה ¹⁸⁰ לָתֵת לְךָ דְּרִיָּה	
	Or drew her in with pleasing words and supplications	אוּ מִשְׁכַּתְּ אֹתָהּ בְּדַבְרֵי רְצוֹן וְתַחֲנוּנִים	
	As is the custom of one person to another and the way of a man with a maiden? ¹⁸¹	כְּחֻק־נַפֶּשׁ לְנַפֶּשׁ וּכְדֶרֶךְ גֹּבֵר בְּעֻלְמָה? ¹⁸¹	
ITHIEL	Please call to the woman of a certain house ¹⁸²	קְרֵאוּ נָא לְאִשָּׁה מִבֵּית פְּלָנִי אֶלְמָנִי ¹⁸²	אֵיתִיאל
	And ask her before her father and in broad daylight ¹⁸³	וְשְׂאֵלוּ אֹת פִּיהָ נֶגֶד אָבִיהָ וְנֶגֶד הַשָּׁמֶשׁ ¹⁸³	
	If according to her words you may find iniquity in me	אִם לְפִי דְבָרֶיהָ תִּמְצְאוּ בִּי עוֹן	
	Not only may you punish me by taking me down from my station,	לֹא לְבַד מִמְצָבִי תִשְׁפֹּטוּ לְהוֹרִיד אֹתִי;	
	But also by taking my soul down to Sheol. ¹⁸⁴	כִּי אִם גַּם לְהוֹרִיד אֹת נַפְשִׁי שְׂאוּלָה. ¹⁸⁴	
THE PRINCE	Bring Asenath here.	הֲבִיאוּ אֶת אֶסְנַת הַנָּה.	הַנְּשִׂיא
ITHIEL	Go with them Doeg, for you know her location.	לְךָ דוֹאֵג עִמָּהֶם כִּי יָדַעְתָּ אֶת מְקוֹמָהּ.	אֵיתִיאל
	<i>(Doeg and attendants exit)</i>	(דוֹאֵג וּמְשֵׁרְתֵים הוֹלְכִים)	

178 Isa. 8:20 אֲשֶׁר אֵין לָהּ שִׁחָר 'which has no basis'.

179 Judg. 5:6.

180 Exod. 3:19; 6:1, 13:9; Deut. 5:15, 6:21, 7:8, 9:26, 26:8; Ezek. 20:33–34; Ps. 136:12; Dan. 9:15.

181 Prov. 30:19.

182 See note 84.

183 Num. 25:4; 2 Sam. 12:12.

184 Gen. 42:38 וְהוֹרַדְתֶּם אֶת־שִׁבְתִּי בִּגְיוֹן שְׂאוּלָה 'and you will take my grey head in sorrow down to Sheol'.

	But before she comes I shall tell some words of truth ¹⁸⁵ in your ears	אֵךְ בְּטָרֵם תְּבוֹא אֲגִיד דְּבָרֵי אֱמֶת ¹⁸⁵ בְּאָזְנוֹיְכֶם	
	I shall conceal nothing, as from God in heaven	לֹא אֶכְחַד דְּבַר כְּמִפְנֵי אֵל בְּשָׁמַיִם	
	In order that you might know how I won the heart of the gracious woman ¹⁸⁶	לְמַעַן תִּדְעוּ בְּמָה קִנִּיתִי, אֶת לֵב אִשָּׁת חַן ¹⁸⁶	
	And how she won <i>my</i> heart.	וּבְמָה קִנְתָּהּ הִיא, אֶת לְבִי גַם הִיא.	
THE PRINCE	Speak.	דַּבֵּר.	הַנְּשִׂיא
ITHIEL	Her father loved me and called me to come to his house	אָבִיָּה אָהַב אֹתִי וַיִּקְרָאֵנִי לְבוֹא לְבֵיתוֹ	אִיתִיאל
	Not once and not twice , ¹⁸⁷ for he desired to hear from my mouth	לֹא אֶחַת וְלֹא שְׁתַּיִם, ¹⁸⁷ כִּי חָפֵץ לְשָׁמַע מִפִּי	
	All the chronicles of the days of the years of my life ¹⁸⁸	כָּל דְּבָרֵי הַיָּמִים מִתּוֹלְדוֹת יְמֵי שָׁנָי חַן ¹⁸⁸	
	All the wars and the sieges and the hardships that had befallen me	כָּל הַמְלָחְמוֹת וְהַמְצוּרוֹת וְהַתְּלָאוֹת הַמְצָאוֹת אֹתִי	
	And so I fulfilled his desire and I told him of all the times	וְכֵן מִלַּאתִי רְצוֹנוֹ וְאֶסְפָּר לוֹ כָּל הַעֲתִים	
	That I had been through from the days of my childhood onwards, from beginning to end ; ¹⁸⁹	אֲשֶׁר עָבְרוּ עָלַי מִיְמֵי יְלָדוּתִי הַחֵל וְכֵלָה; ¹⁸⁹	
	Every disaster and misfortune and all the great terrors	כָּל אֲסוֹן וְפֹגַע וְכָל הַמוֹרְאִים הַגְּדוֹלִים	
	Whether by sea or on land; how I escaped from the fangs of death	בֵּין בַּיָּם בֵּין בַּיַּבְשָׁה; אֵיךְ נִמְלַטְתִּי מִשָּׁנֵי הַמָּוֶת	
	When I stood in the breach ; ¹⁹⁰ how I fell into the hand of the enemy ¹⁹¹	לָעֵת עָמַדְתִּי בַּפְּרֵץ; ¹⁹⁰ אֵיךְ נִפְלַתִי בְּיַד צָר ¹⁹¹	

185 Eccles. 12:10.

186 Prov. 11:16.

187 2 Kings 6:10.

188 Gen. 25:7, 47:9; 2 Sam. 19:35.

189 1 Sam. 3:12.

190 Ezek. 22:30 בַּפְּרֵץ וְעָמַד בַּפְּרֵץ 'and stand in the breach'; Ps. 106:23 בַּפְּרֵץ עָמַד בְּחִירוֹ מֹשֶׁה לֹאֵלֵי מֹשֶׁה בְּחִירוֹ עָמַד בַּפְּרֵץ 'had not Moses his chosen one stood in the breach'.

191 Lam. 1:7 עָמַד בְּיַד צָר 'when her people fell into the hand of the enemy'.

* יְלָדוּתִי

And was sold as a captive of the sword and how I was redeemed from the house of bondage. ¹⁹²	וּנְמַכְרְתִי כְשָׁבוּי חֶרֶב וְאִיֶּךָ נִגְדִיתִי מִבֵּית עֲבָדִים. ¹⁹²
In addition to what my eyes saw on each and every journey ¹⁹³	מִלְבַד אֲשֶׁר רָאוּ עֵינַי בְּכָל מַסַּע וּמַסַּע ¹⁹³
Huge fearsome caves and barren howling wilderness ¹⁹⁴	מַעֲרוֹת גְּדוֹלוֹת נוֹרְאוֹת וְתַהוּ יָלֵל יְשִׁמוּן ¹⁹⁴
Rock quarries, mountain ranges, rocks, and everlasting hills ¹⁹⁵	מִקְבַּת צוּרִים רֶכְסִים כְּפִים וְהַרְרֵי עֵד ¹⁹⁵
Whose peaks touch the clouds. And thus I made known that which surely was, ¹⁹⁶	אֲשֶׁר שִׂיאָם לָעֵב יִגִּיעַ. וְכֵן הוֹדַעְתִּי נֶאֱמָרָה ¹⁹⁶
For I responded to what they asked me about, about wild men in the wilderness ¹⁹⁷	כִּי נִדְרַשְׁתִּי לְאֲשֶׁר שְׂאֵלוֹנֵי עַל פְּרָאִים בַּמִּדְבָּר ¹⁹⁷
Who eat men and each man lives on the flesh of his fellow	אֲכָלִי נֶפֶשׁ אָדָם וְאִישׁ עַל בֶּשֶׂר רֵעֵהוּ יַחֲיוֹן
And strange men whose faces are like those of a hunchback	וְאֲנָשִׁים זָרִים אֲשֶׁר פְּנֵיהֶם כְּפָנַי גִּבּוֹן
And their heads are under their shoulders. These strange things	וְרֵאשָׁם מִתַּחַת לְשִׁכְמָם. דְּבָרִים זָרִים הָאֵלֶּה
Drew in the ear of Asenath to hear them from my mouth with eagerness	מִשְׁכּוֹ אֶזְנֵן אֶסְנֶת לְשִׁמְעָם מִפִּי בַחֲפִזָּן לְבָהּ
And when they summoned her to attend to the affairs of her household ¹⁹⁸	וְכֹאֲשֶׁר קָרָאוּ לָהּ לְשׁוּם עֵין לְהִלְכוֹת בֵּיתָהּ ¹⁹⁸
Thus she hastily performed all of her actions and her work	כֵּן עָשְׂתָהּ בַחֲפִזּוֹן כָּל מַעֲשֵׂיהָ וּמְלֵאכֶתָהּ
And quickly she returned like a thirsty woman to hear my words.	וְעַד מְהֵרָה שָׁבָה כְּצִמְאָה לְשִׁמַּע דְּבָרַי.

192 Exod. 13:3 and many other locations in the Hebrew Bible.

193 Leviticus Rabbah 36.

194 Deut. 32:10.

195 Hab. 3:6.

196 Hosea 5:9.

197 Job 24:5. In the biblical verse פְּרָאִים means ‘wild donkeys’; since Shakespeare does not mention donkeys but rather cannibals and men whose heads grow beneath their shoulders (1.3.143–6), it is more likely that Salkinson is using the word in the sense of ‘wild men’, which it acquired only in the medieval period (Even-Shoshan 2003, 5: 1524).

198 Prov. 31:7.

My eye saw this and I also did not delay	זאת ראתה עיני* ולא אחרתי גם אני
To find an acceptable moment ¹⁹⁹ of rest and give her the opportunity	למצוא עת רצון ¹⁹⁹ ומנוחה ולתת לה ידיים
Until she stood and implored me ardently	עד אשר עמדה ותפצר בי בחם לבבה
To tell her again the whole account of my life and my experiences	לספר לה שנית כל תולדות חיי וקרותי
As she had not heard a word spoken properly ²⁰⁰	אשר לא שמעה דבר דבר על אפניו ²⁰⁰
But rather separate parts, fragments.	כי אם חלקים נפרדים קרעים קרעים.
And I acquiesced to her and several times I succeeded	ואנכי נעתרתי לה וכמה פעמים השכלתי
In bringing forth, with that which dropped from my lips, drops of water from her eyes	להוציא בנטפי שפתי נטפי מים מעיניה
For she was filled with pity upon hearing my affliction and my misery ²⁰¹ from my youth	כי מלאה חמלה בשמעה עני ומרודי ²⁰¹ מנעורי
When my words were finished she gave me sufficient recompense	כאשר תמו דברי נחנה לי די שכרי
For she sighed from the chambers of her heart ²⁰² and spread her palms saying:	כי נאנחה מקירות לבה ²⁰² ותפרש כפיה לאמר:
'On my life, these are strange things – wondrously strange –	חי נפשי זרות הנה – זרות הנה עד להפליא –
My heart is faint ²⁰³ hearing such things – my heart is very faint –	לבי דוה ²⁰³ לשמע כזאת – דוה לבי עד מאד –
If only I had not heard such things – if only I had found such a man!	לו לא שמעתי כזאת – לו מצאתי איש כזה!
Afterwards she gave her hand to thank me for my kindness	אחר נחנה ידה להודות לי על חסדי

199 Ps. 69:14 (69:13 in English Bibles).

200 Prov. 25:11.

201 Lam. 3:19.

202 Jer. 4:19.

203 Lam. 5:17 לִבֵּנו דוה לְבַנּוּ 'for this our heart is faint'.

* עיני

	And she said further to me that if I had a friend and companion	וְתִסְפָּף לְאָמֵר לִי: אִם יֵשׁ לִי רֵעַ וּמֹדֵעַ	
	Who desired her, it would be well for me to instruct him	אֲשֶׁר נִפְשׁוּ חֲשָׁקָהּ בָּהּ, טוֹב לִי לְהוֹרֹתוֹ	
	To tell the account of my life in her ears and she would be his.	לְסַפֵּר תּוֹלְדוֹת חַיֵּי בְּאָזְנֶיהָ וְאָז תִּפְּלֵ בְּגוֹרְלוֹ.	
	And I hastened to contemplate what her words were hinting at	וְאָנִי מִהֲרָתִי לְהִתְבּוֹנֵן מִהֲיִרְזָמוֹן מִלִּיהָ	
	And I lifted my eyes to her and my soul clove to her soul; ²⁰⁴	וְאִשָּׂא עֵינַי אֶלֶיהָ וְתִדְבַק נַפְשִׁי בְּנַפְשָׁהּ; ²⁰⁴	
	She loved me for passing as a man through a sea of trouble ²⁰⁵	הִיא אֶהְבַּתָּנִי, עַל עֲבָרֵי כַּנְּבָר בְּיָם צָרָה ²⁰⁵	
	And I loved her because her compassion was stirred ²⁰⁶ for me.	וְאָנִי אֶהְבַּתִּיהָ, עַל אֲשֶׁר נִכְמְרוּ רַחֲמֶיהָ ²⁰⁶ עָלַי.	
	This is the charm and the sorcery that I worked	זֶה הוּא הַלְחָשׁ וְזֶה הַקְּסָם אֲשֶׁר קִסַּמְתִּי	
	Now behold, the woman comes before us; let her arise and testify against me.	וְהִנֵּה הָאִשָּׁה בָּאָה לְפָנֵינוּ תִּקּוּם וְתַעֲנֶה בִּי.	
	<i>(Asenath, Doeg, and attendants)</i>	(אֲסֵנַת דּוֹאג וּמְשֻׁרְתִים)	
THE PRINCE	Such a clever and smooth speech ²⁰⁷ would be powerful enough	חֲלָקָת לְשׁוֹן ²⁰⁷ מְלִיצָה כְּזֹאת רַב כְּחָה	הַנְּשִׂיא
	To entice my daughter too.	לְפָתוֹת גַּם אֶת בְּתִי.	
	Phichol my friend, I counsel you, your vessel has broken in two.	פִּיכֹל יְדִידִי אֵינְעָדָה, כְּלִיךָ נִשְׁבַּר לְשָׁנִים	
	Take the good half out of the two parts	קַח לְךָ הַחֲצִי הַטּוֹב מִתּוֹךְ שְׁנֵי הַשְּׁבָרִים	
	A broken weapon is better than empty hands in war.	טוֹב כְּלֵי נִשְׁק נִשְׁבַּר מִיָּדַיִם רְקוֹת בְּמַלְחָמָה.	
PHICHOL	Please consent to hear the testimony of her mouth. ²⁰⁸	אָנָּה הוֹאֵל נָא לְשִׁמְעַ עֵדוֹת פִּיהָ ²⁰⁸	פִּיכֹל

204 Gen. 34:3 בְּדִינָה נִפְשׁוּ בְּנַפְשָׁהּ 'and his soul clove to Dinah'; Alshekh to Gen. 34 דְּבָקָה נִפְשׁוּ בְּנַפְשָׁהּ 'his soul clove to her soul'.

205 Zech. 10:11 עָרָה בְּיָם צָרָה 'and they will pass through the sea of trouble'.

206 1 Kings 3:26.

207 Prov. 6:24.

208 Ps. 119:88 פִּיךָ עֵדוֹת 'the testimony of Your mouth'.

	If she admits before you that her hand is also among the conspirators	אם תודה לַפְּנֵיךָ כִּי גַם יָדָה בְּקִשְׁרִים	
	I shall die if I place iniquity on his head.	תָּמוּת נַפְשִׁי אִם אֲשִׁית עֹזֶן עַל רֹאשׁוֹ.	
	Listen, my daughter, my only one! ²⁰⁹ Look at the faces of those gathered here	שְׁמַעֵי בְּתִי יַחֲדָתִי! ²⁰⁹ רְאֵי פְנֵי הַנֶּאֱסָפִים פֹּה	
	Which of ours will you obey more than his fellow?	לְמִי מִשְׁלָנוּ תִשְׁמָעֵי בְּקוּלוֹ מִקוּל זֹלָתוֹ?	
ASENATH	There are two opinions before me, and I must hobble between them both ²¹⁰	שְׁתֵּי סְעִיפִים לִפְנֵי וְעָלִי לִפְסוֹת עַל שְׁתֵּיהֶן ²¹⁰	אסנת
	I am yours, as is everything that belongs to me, for you gave me life	לֵךְ אֲנִי וְכָל אֲשֶׁר לִי, כִּי נָתַתְתָּ לִּי חַיִּים	
	And also raised me, and therefore I indeed honour you ²¹¹	וְגַם גָּדַלְתָּ אֹתִי וְלָכֵן וְלָכֵן כְּבָד אֶכְבְּדֶךָ ²¹¹	
	According to the law and the commandment; ²¹² you are lord at my head	כְּפִי הַתּוֹרָה וְהַמִּצְוָה; ²¹² אַתָּה אֲדוֹן לְרֹאשִׁי	
	And I am your daughter, your maidservant. However, there is my husband in front of me	וְאֲנִי בַתְּךָ אִמְתְּךָ. אָכֵן שָׁם בְּעָלִי כְּנַגְדִּי	
	And therefore all the honour which my mother gave to you	וְלָכֵן כָּל הַכְּבוֹד אֲשֶׁר עָשְׂתָה לְךָ אִמִּי	
	As she forgot her father's house ²¹³ and went after her lord	כִּי שָׁכַחָה בַּיִת אָבִיהָ ²¹³ וַתֵּלֶךְ אַחֲרָי אֲדֹנָיָהּ	
	Such honour I too give to my lord the Cushite.	כְּכָבוֹד הַזֶּה גַם אֲנִי אֶעֱשֶׂה לְכוּשֵׁי אֲדָנִי.	
PHICHOL	Go after him in peace – there are no more words on my tongue ²¹⁴ –	לְכִי אַחֲרָיו בְּשָׁלוֹם – אֵין מִלָּה עוֹד בְּלִשׁוֹנִי ²¹⁴ –	פיכל

209 Gen. 22:2 אֶת־יְחִידְךָ קַח־נָא אֶת־בְּנֶךָ 'take your son, your only one'.

210 1 Kings 18:21 עַד־מָתִי אַתֶּם פּוֹסְחִים עָלַי שְׁתֵּי הַסְּעִפִּים 'how long will you hobble between two opinions'.

211 Num. 22:17, 24:11 ('honour' in these contexts refers to a monetary reward).

212 2 Chron. 14:3 (14:4 in English Bibles). This collocation also appears in various rabbinic and medieval Hebrew texts; in these postbiblical sources the first word, תּוֹרָה, refers to the Torah (which in its narrow definition denotes the Pentateuch and in its broader definition the whole of Jewish law and tradition), while the second word, מִצְוָה, refers to the biblical commandments as interpreted through the framework of rabbinic Judaism.

213 Gen. 38:11; Lev. 22:13; Num. 30:17; Deut. 22:20; Josh. 6:25; Judg. 19:2, 3.

214 Ps. 139:4 כִּי אֵין מִלָּה בְּלִשׁוֹנִי 'for there is no word on my tongue'.

	Bring the prince! Turn to the affairs of state.	הָבֵה נָא הַנְּשִׂיא! פָּנֶה לְדַבְרֵי הַמְּדִינָה.	
	It would be better for me to collect a son from a market than to beget offspring of my loins.	טוֹב לִי לְאַסֹּף בֶּן מְשׁוֹק מִהוֹלִיד זָרַע מִבְטָן.	
	Approach me, O Cushite! I hereby give you my daughter	גְּשָׁה לִי הַכּוּשִׁי! הִנְנִי נֹתֵן לְךָ בַּתִּי	
	Since you married her in secret,	אֲחֵרִי אֲשֶׁר קִנִּיתָ אֶתָּה לְאִשָּׁה בְּסֵתֶר,	
	For if you had not already married her, I would not give her to you now.	שְׁלֹלָא קִדְמָתָ לְקִנּוּתָהּ, לֹא נִתְּתִיהָ לְךָ עַתָּה.	
	And you, delightful daughter , ²¹⁵ have put joy in my heart ²¹⁶	וְאַתָּה בַת שְׂעֻשְׁעִים ²¹⁵ נָתַתְּ שִׂמְחָה בְּלִבִּי ²¹⁶	
	That you are my only child and I have no other daughter	עַל כִּי יְחִידָה אַתָּה וְאֵין לִי בַת אַחֶרֶת	
	For your flight from my house would have made me merciless to your sister	כִּי מִנּוּסְתְּךָ מִבֵּיתִי שְׁמַתְנִי לְאַכְזָר לְאַחֹתְךָ	
	Enclosing her with planks of cedar. ²¹⁷ – My words are finished.	לְצַוֵּר עָלֶיהָ לִזְח אֲרָז. ²¹⁷ – כָּלוּ דְבָרַי.	
THE PRINCE	Desist so that I may propose some words to be a little help ²¹⁸	הֲרַף וְאַעְרִיךָ מַלִּים לְהִיּוֹת לְעֹזֵר מְעַט ²¹⁸	הַנְּשִׂיא
	As the entrance to the dwelling of peace, to turn the heart of the father to the children. ²¹⁹	כְּמִבּוֹא לְמַעוֹן הַשְּׁלוֹם לְהָשִׁיב לֵב אָב לְבָנָיִם. ²¹⁹	
	In the absence of healing for the break, let worry and terror retreat ²²⁰	בְּאִפְסֵ אַרְכָּה לְשִׁבֵר תְּסוּר דְּאָגָה וּמִחַתָּה ²²⁰	
	For a man girds himself to bear the distress in its time;	כִּי יִתְאַזֵּר הַגִּבֹּר לְשֹׂאת הָעֲצָרָה בְּעַתָּה;	

215 Jer. 31:20 יָלֵד שְׂעֻשְׁעִים 'delightful child'.

216 Ps. 4:8 (4:7 in English Bibles) נָתַתָּה שִׂמְחָה בְּלִבִּי 'you (masc.) have put joy in my heart'.

217 Song of Songs 8:9 נְצוֹר עָלֶיהָ לִזְח אֲרָז 'we shall enclose her with planks of cedar'.

218 Dan. 11:34.

219 Mal. 3:24 (4:6 in English Bibles) וְהָשִׁיב לִב־אֲבוֹתָ עַל־בָּנָיִם 'he will turn the heart of the fathers to the children'.

220 This and the next line form a rhyming couplet, mirroring Shakespeare's 'ended/depended' (1.3.203–4).

Do not cry out with a bitter soul ²²¹ over that which has passed and is no more. ²²²	לְאִשֶׁר עָבַר וְאֵינָנוּ אֶל תִּזְעַק בְּנִפְשׁ מָרָה ^{222,221}	
For this is the way to create distress twice;	כִּי זֶה הַדֶּרֶךְ לְהִקָּים פְּעָמַיִם צָרָה;	
If the ewe has gone and the stray cannot be returned ²²³	אִם אָזְלָה הַכֶּבֶשֶׂה וְאִין לְהָשִׁיב הַנֶּדְחָה ²²³	
With long forbearance ²²⁴ the damage will turn into gain;	בְּאָרְךָ אַפַּיִם ²²⁴ יִתְהַפֵּךְ הַנֹּזֵק לְרוּחָה;	
When a robbed man laughs, he steals a portion from the plunderer ²²⁵	שָׂדוּד כִּי יִשְׁחַק חֶמֶס חֶלֶק מֵהַשׁוּלֵל ²²⁵	
But he steals from himself if he cries out like a madman.	וְהוּא חֶמֶס נִפְשׁוֹ אִם יִצְעַק כְּמִשְׁתוּלֵל.	
PHICHOL Thus if the Turks dare to go up to Caphtor ²²⁶	כִּן אִם הַתּוֹגְרָמִים לְעֵלוֹת לְכַפְתּוֹר יֵהִינּוּ ²²⁶	פיכל
It will not be torn away from us but rather our mouths will be filled with laughter ; ²²⁷	לֹא תִקְרַע מִמֶּנּוּ כִּי יִמְלֵא שִׁחֻק פִּינוּ; ²²⁷	
Happy is he who rejoices in his judgement and delights even in the inferno ^{228, 229}	אֲשֶׁר יִשְׂמַח בְּדִינּוֹ וּמִתְעַנֵּג גַּם בַּתִּפְתָּ ^{229, 228}	
From poison he extracts sweetness for himself, from wormwood he sucks pure honey;	מִרוֹשׁ יוֹצֵיא לּוֹ מִתּוֹק מִלְעֵנָה יִמֹץ נֹפֶת;	
But woe to him who has a worried heart ²³⁰ and no patience in his spirit ²³¹	וְאִין לְאִשֶׁר לּוֹ לֵב רִצּוֹן ²³⁰ וְלִרְחוֹז אֵין אָרְךָ ²³¹	

221 Job 21:25.

222 This and the next line form a rhyming couplet, mirroring Shakespeare's 'gone/on' (1.3.205–6).

223 This and the next line form a rhyming couplet, mirroring Shakespeare's 'takes/makes' (1.3.207–8).

224 Prov. 25:15.

225 This and the next line form a rhyming couplet, mirroring Shakespeare's 'thief/grief' (1.3.209–10).

226 This and the next line form a rhyming couplet, mirroring Shakespeare's 'beguile/smile' (1.3.211–12).

227 Ps. 126:2.

228 This word appears on a number of occasions in the Hebrew Bible (2 Kings 23:10; Jer. 7:31, 32, 19:6, 11–14) but as a place-name, Topheth, a location in Jerusalem where idol-worshippers would sacrifice their children; in the medieval period it became a label for hell (Even-Shoshan 2003, 6: 2030), and this is the sense in which Salkinson is employing it.

229 This and the next line form a rhyming couplet, mirroring Shakespeare's 'bears/hears' (1.3.213–14).

230 Deut. 28:65.

231 This and the next line form a rhyming couplet, mirroring Shakespeare's 'sorrow/borrow' (1.3.215–16).

For when he is judged he is tormented by pain and despondency;	כִּי יִתְעַנֶּה בְּהַשְׁפָּטוֹ מִפְּנֵי מַכָּאב וּמָרָד;
And parables, why they are as sharp as an ox-goad or a nail ²³²	וּמִשְׁלִים הֲלֵא הֵמָּה חֲדָיִם כְּדָרְבָן וּמִסְמָרָה ²³²
To one like sugar cane; to another, more bitter than gall;	לְאֶחָד כִּקְנֵה דְבַשׁ לְשֵׁנֵי מֵר מִמְרָרָה;
But what do mere words ²³³ have that they might be good medicine ? ^{234, 235}	אֵךְ מִהֲלִדְבָר שְׂפָתַיִם ²³³ כִּי יִטִּיב גְּהָה ^{235, 234}
Can healing for a broken spirit ²³⁶ go in through the ears? –	הֲיַעֲלֶה דְרָךְ אֲזִינִים אֲרָכָה לְרוֹחַ נִכְאָה? ²³⁶ –
Now please resolve to turn your attention to the affairs of state.	עַתָּה אֲנִי הוֹאֵל לְשִׁית לֵב לְדַבְרֵי הַמְדִינָה.
THE PRINCE ²³⁷ The Turks with a great army ²³⁸ are descending towards Caphtor	הַנְּשִׂיא ²³⁷ הַתּוֹגְרָמִים בְּחֵיל כְּבֹד ²³⁸ יֵרְדוּ לְקִרְאֵת כַּפְתּוֹר
And you, Ithiel, know well the citadel of that place	וְאַתָּה אִיתִיאל יָדַעְתָּ הַיִּטֵּב מִבְּצָר הַמְּקוֹם הַהוּא
And as for the governor whom we have, though he is a valiant man	וְהַנְּצִיב אֲשֶׁר לָנוּ, אֵף כִּי בֶן חַיִל הוּא
Everyone says unanimously ²³⁹ that you excel in dignity and power ²⁴⁰	יֹאמְרוּ כֻלָּם פֶּה אֶחָד ²³⁹ כִּי לֹךְ יִתָּר שְׂאֵת וְעָז ²⁴⁰
And therefore for several days you must cease taking pleasure in your light	וְלָכֵן יָמִים אֶחָדִים תִּחְדַּל מִהַתְעַנֵּג בְּאוֹרְךָ
Which is shining for you like a new star, in order to set your feet	הַזֹּרַח לְךָ כְּכּוֹכֵב חָדָשׁ, לְמַעַן תִּשִּׂים פְּעָמֶיךָ

232 This and the next line form a rhyming couplet, mirroring Shakespeare's 'gall/equivocal' (1.3.217–18).

233 2 Kings 18:20; Isa. 36:5.

234 Prov. 17:22 גְּהָה יִטֵּב לֵב שְׂמֵחַ 'a joyful heart is good medicine'.

235 This and the next line form a rhyming couplet, mirroring Shakespeare's 'hear/ear' (1.3.219–20).

236 Prov. 15:13, 17:22, 18:14.

237 This speech is prose in the original (1.3.222–9).

238 2 Kings 18:17; Isa. 36:2.

239 Josh. 9:2; 1 Kings 22:13; 2 Chron. 18:12.

240 Gen. 49:3 עָז וְיִתָּר עָז 'excelling in dignity and excelling in power'.

	On a road of snares and uneven ground and a field of din and shouting	לְדֶרֶךְ מוֹקְשִׁים וְרִכְסִים וְלִשְׂדֵה שְׁאוֹן וְתִרְוָעָה	
	For you shall go at the head of the company to command the army of war.	כִּי תֵלֵךְ בְּרֹאשׁ הַחַיִּל לְפָקֵד צָבָא הַמִּלְחָמָה.	
ITHIEL	The hand of cruel time has taught me like a nurse from youth	יַד הַזְּמַן הָאֲכֹזֵר לְמִדְתָּנִי כְּאִמְנַת מְנַעַר	אֵיתִיאל
	To lie in a field of war on a bed of iron and lead ²⁴¹	לִשְׁכַב בְּשֵׂדֶה מִלְחָמָה עַל עֵרֶשׁ בְּרִזָּל וְעִפְרָת ²⁴¹	
	As on a pillow of fur and down, and a spirit of power and might	כְּעַל כַּר שֵׁעָר וְנוֹצָה, וְרוּחַ עֹז וְגִבּוּרָה	
	Spurs me to perform any service, even to fight against the Turks.	יַפְעֵמֵנִי לְעַבְדָּךְ כָּל עֲבֹדָה, אֲפִי כִי לְהִלָּחֵם בְּתוֹגְרָמִים.	
	And therefore I hereby present my plea before the honour of the rulership ²⁴²	וְלָכֵן הִנְנִי מִפִּיל תְּחִנָּתִי לְפָנֶיךָ כְּבוֹד הַמְּמִשְׁלָה ²⁴²	
	To be a shield and protector for my wife who stands here	לְהִיּוֹת לְמִגָּן וּלְמִחְסֵה לְאִשְׁתִּי הַנֹּצֵבֶת פֹּה	
	To support her in an established house as befits the house of her birth.	לְכַלְכֵּל אֶתְּךָ בְּבַיִת נְכוֹן כְּנִכּוֹן לְבַיִת מוֹלְדָתְךָ.	
THE PRINCE	If you are willing, she may stay in her father's house . ²⁴³	אִם יֵשׁ אֵת נַפְשָׁךְ תֵּשֵׁב בְּבַיִת אָבִיךָ. ²⁴³	הַנְּשִׂיא
PHICHOL	Her father refuses to allow her to return to his house.	מֵאֵן אָבִיךָ לְתַתָּה לָשׁוּב לְבַיְתוֹ.	פִּיכֹל
ITHIEL	As do I.	כֵּן גַּם אֲנִי.	אֵיתִיאל
ASENATH	As do I; for I have no desire	וְכֵן גַּם אֲנִי; כִּי אֵין לִי חִפְצִי	אֲסֵנַת
	To disturb my father's peace whenever he sees me in his house.	לְהַפְרִיעַ שְׁלוֹם אָבִי מִדֵּי יִרְאֵנִי בְּבַיְתוֹ.	
	And to you, O prince, I raise my eyes that you might be an advocate for me	וְאֵלֶיךָ הַנְּשִׂיא נִשְׂאתִי עֵינַי כִּי תִהְיֶה לִּי לְמַלְיָן	
	To take hold of that which I ask with an innocent heart.	לְהַחֲזִיק אֶת שְׂאֵלָתִי אֲשֶׁר אֲשַׁאל בְּתָם-לֵב.	

241 Job 19:24.

242 Jer. 38:26 הַמֶּלֶךְ לְפָנֶי תְּחִנָּתִי לְפָנֶי הַמֶּלֶךְ 'I have presented my plea before the king'.

243 Gen. 38:11; Lev. 22:13; Num. 30:17; Deut. 22:20; Josh. 6:25; Judg. 19:2, 3.

THE PRINCE	What is your request, ²⁴⁴ Asenath?	מה־בְּקִשְׁתָּךְ ²⁴⁴ אֲסַנְתָּ? אֲסַנְתָּ?	הנשיא
ASENATH	That I love the Cushite in order that I might live with him	כִּי אֶהְבֵּתִי אֶת הַכּוּשִׁי לְמַעַן אֶחְיֶה עִמּוֹ	אסנת
	Is known in all the land, since I left my father	מוֹדַעַת בְּכָל הָאָרֶץ, אַחֲרֵי אֲשֶׁר אָבִי עָזַבְתִּי	
	And went out from his house in a storm, for I saw the heart of my husband ²⁴⁵	וּבִסְעָרָה יָצֵאתִי מִבֵּיתוֹ, כִּי לִלְבָב בַּעְלִי רָאִיתִי ²⁴⁵	
	And my soul clove to his soul, ²⁴⁶ until I forgot my kindred	וַתִּדְבַק נַפְשִׁי בְּנַפְשׁוֹ, ²⁴⁶ עַד אֲשֶׁר נָשִׁיתִי מוֹלְדֹתִי	
	And all of my precious things from previously, in order that I be called by his name	וְכָל מַחְמְדֵי מִקְדָּם, לְמַעַן יִקְרָא שְׁמוֹ עָלַי	
	To revel in the glory of his power, and with his honour my honour might be joined.	לְהִתְפַּאֵר בְּתִפְאֵרַת עֹזוֹ וּבְכְבוֹדוֹ יַחַד כְּבוֹדִי.	
	And now, honourable ministers! If he goes to the war	וְעַתָּה שָׂרִים נְכַבְּדִים! אִם הוּא הוֹלֵךְ לְמִלְחָמָה	
	And I stay here like a lonely bird on a rooftop ²⁴⁷	וְאֲנֹכִי אֲשָׂאָר פֹּה כְּצִפּוֹר בּוֹדֵד עַל גַּג ²⁴⁷	
	What will remain with me, of all my desire and my love?	מִה־נִּשְׁאָר עִמָּדִי מִכָּל חֲפְצֵי וְאַהֲבָתִי?	
	How can I sit many days, without a father, without a husband	אֵיכָה אֲשֵׁב יָמִים רַבִּים, בְּאִין אָב, בְּאִין בַּעַל	
	Alone, abandoned like an orphan and like a widow, a widow whose husband is alive? ²⁴⁸	גְּלוּמוֹדָה עֲזוּבָה כִּיתוּמָה וְכְאַלְמָנָה אַלְמָנוֹת חַיִּוֹת? ²⁴⁸	
	Let me go with him.	תָּנוּ לִי לְלָקֶת עִמּוֹ.	
ITHIEL	Please consent, ministers! To give her her desire;	אָנָּה הוֹאִילוּ שָׂרִים! לְתַת לָהּ חֲפְצָהּ;	איתיאל
	My witness is in heaven! That I do not yearn for this before you	עֵדִי בַשָּׁמַיִם! כִּי לֹא אוֹחִילָהּ לְפָנֶיכֶם	

244 Esther 5:3, 6, 7:2, 9:12.

245 1 Sam. 16:7 רָאָה לְלֵבָב לְרֹאֵה לְעֵינַיִם וַיִּהְיֶה יְרָאָה לְאָדָם 'man sees the outward appearance, but the LORD sees the heart'.

246 Gen. 34:3 בְּדִינָה נִפְשׁוֹ וַתִּדְבַק נַפְשׁוֹ 'and his soul clove to Dinah'; Alshekh to Ruth 1 בְּנַפְשׁוֹ 'my soul clove to your soul'.

247 Ps. 102:8 (102:7 in English Bibles).

248 2 Sam. 20:3.

Because I desire to satisfy the
hunger of my soul

בְּעִבּוֹר כִּי חִשְׁקָתִי לְמִלָּא רַעְבוֹן נַפְשִׁי

And to drink new wine from my
own vineyard for I am thirsty

וְלִשְׁתּוֹת מִכֶּרְמִי שְׁלִי יַיִן חָדָשׁ כִּי
צָמְאָתִי;

It is for nothing other than
to fulfil her wishes that
I have asked.

אִין זֹאת, כִּי אִם לְמִלָּא מִשְׁאֲלוֹתֶיהָ
שְׁאֲלָתִי.

And God forbid you should say
that when she goes with me

וְחִלְלָה לְכֶם לֵאמֹר כַּאֲשֶׁר תִּלְדוּ עִמָּדִי

I shall abandon the labour
which you have entrusted into
my hand.

פֶּן אֶעֱזֹב אֶת הַמְּלָאכָה אֲשֶׁר נָתַתֶּם
בְּיָדִי.

If I have given myself up to
**the delights of men, many
concubines,**²⁴⁹

אִם הִתְמַכְרְתִי לְתַעֲנוּגוֹת בְּנֵי אָדָם שִׂדָּה
וְשִׂדּוֹת²⁴⁹

And have become like the target
for **arrows of love**²⁵⁰ from the
hand of **an archer**²⁵¹

וְאִהְיֶה כַּמִּטְרָה לְחִצֵּי אֲהָבָה²⁵⁰ מִיַּד
רֹבֵה קִשּׁוֹת²⁵¹

Which seizes the heart of its
master and casts sluggishness
upon his delights

אֲשֶׁר יִקַּח לֵב בְּעֵלָיו וַיְפִיל עַלָּהָ
בְּשַׁעֲשֻׁעֵיו

So as not to engage in the labour
which keeps its master alive,

לְבִלִי עֲשׂוֹת בְּמִלְאכָהּ, אֲשֶׁר תַּחֲיֶה אֶת
בְּעָלֶיהָ,

**May my wife grind grain for
another man;**²⁵² may my
honour turn into shame;

תַּחֲסוּן לְאֲחֵר אִשְׁתִּי;²⁵² כְּבוֹדִי יִהְפֹּד
לְקָלוֹן;

And may **the bronze helmet
on my head**²⁵³ become the
cooking women's pot!

וְכֹבֵעַ נְחֹשֶׁת עַל רֹאשִׁי;²⁵³ יְהִי לְסִיר
הַמְּבִשְׁלוֹת!

THE PRINCE Look, you have the power to
choose as is best in your eyes

הַנְּשִׂיא רְאֵה הִנֵּה בְיָדְךָ לְבַחַר בְּטוֹב בְּעֵינֶיךָ

But choose for yourself quickly,
whether you will go or whether
you will leave off

אֲדָ מְהֵרָ בַּחַר לְךָ, אִם תִּלְדוּ וְאִם תִּתְּחַדֵּל

249 Eccles. 2:8 וְשִׂדּוֹת שִׂדָּה וְתַעֲנוּגוֹת בְּנֵי הָאָדָם שִׂדָּה וְשִׂדּוֹת 'and the delights of men, many concubines'.

250 Salkinson has deleted the reference to Classical mythology in this translation of Shakespeare's 'light-winged toys/Of feathered Cupid' (1.3.269–70).

251 Gen. 21:20.

252 Job 31:10.

253 1 Sam. 17:5 וְכֹבֵעַ נְחֹשֶׁת עַל-רֹאשׁוֹ 'and there was a bronze helmet on his head'.

	For the matter is extremely urgent, and you are due to leave tonight.	כִּי הַדְּבָר נְחוּץ מְאֹד וּבְלַיְלָה אֲתָה הוֹלֵךְ.	
ASENATH	Tonight?	בְּלַיְלָה?	אסנת
THE PRINCE	This very night.	בְּלַיְלָה הַזֶּה.	הנשיא
ITHIEL	Behold, I shall go with all my heart.	הֲנִי הוֹלֵךְ בְּכָל לִבִּי.	איתאל
THE PRINCE	Tomorrow at the morning watch ²⁵⁴ we shall gather here again	לְמָחָר בַּאֲשַׁמְרַת הַבֶּקֶר ²⁵⁴ נִתְאָסֵף פֹּה עוֹד	הנשיא
	Ithiel, please appoint one of your men to stay behind you	הַצִּיגָה נָא אִיתִיאל, אֶחָד מֵאֲנָשֶׁיךָ אֶתְרִיד	
	And he will bring to your hand our document of attestation	וְהוּא יָבִיא לְיָדְךָ כְּתַב הַתְּעוּדָה שְׁלָנוּ	
	With the rest of the supplies required for you on the way.	עִם יְתֵר הַחֲפָצִים הַדְּרוּשִׁים לָךְ עַל הַדֶּרֶךְ.	
ITHIEL	I shall appoint my standard-bearer, an honest and faithful man	הֲנִי לְהַצִּיג נֹשֵׂא דָגָלִי, אִישׁ יָשָׁר וְנֹאמָן	איתאל
	Whom I shall assign ²⁵⁵ to bring me my wife	אֲשֶׁר אֶמְסֹר ²⁵⁵ עַל יָדוֹ, לְהָבִיא לִי אֵת אִשְׁתִּי	
	With the rest of the things that you will send as is fitting in your eyes , ²⁵⁶	עִם יְתֵר הַדְּבָרִים אֲשֶׁר תִּשְׁלַחוּ כְּטוֹב בְּעֵינֵיכֶם. ²⁵⁶	
THE PRINCE	Let it be so – go in peace, each man to his house . ²⁵⁷	יְהִי כֵן – לְכוּ לְשִׁלּוֹם אִישׁ לְבֵיתוֹ. ²⁵⁷	הנשיא
	And you, noble Phichol! Listen to the wise pronouncement of the ruler	וְאַתָּה פִּיכֹל הַנְּדִיב! שְׁמַע מִשַׁל הַמֶּשֶׁל	
	Indeed I shall honour a man of valour, as long as I still have my sense ²⁵⁸	אִישׁ חַיִל כִּבֵּד אֶכְבְּדֶנּוּ, כָּל עוֹד בִּי חוּשִׁי ²⁵⁸	

254 Exod. 14:24; 1 Sam. 11:11 (sometimes translated as ‘last watch of the night’).

255 This verb appears only once in the Hebrew Bible (Num. 31:16), with unclear meaning; it becomes commonly used only in postbiblical texts starting with the Mishnah (Even-Shoshan 2003, 3: 1026).

256 Gen. 19:18; Esther 8:8.

257 Judg. 20:8; 1 Sam. 10:25; 2 Sam. 6:19; 1 Kings 12:24, 22:17; Hag. 1:9; 1 Chron. 16:43; 2 Chron. 11:4, 18:16.

258 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘lack/black’ (1.3.290–1).

	And regarding your son-in-law I hereby say: the skin of the Cushite's face shone. ²⁵⁹	ועל חתנך הנני אמר: קרן עור פני הכושני. ²⁵⁹	
COUNSELLOR I	Go in peace, Ithiel; do well by your wife Asenath.	לך לשלום איתיאל, היטיבה לאסנת אשתך.	יועז א'
PHICHOL	Keep your eye on her, Cushite, for there is deceit in her mouth ^{260, 261}	שים עיניך עליה כושי, כי מרמה בפיה. ^{260, 261}	פיכל
	Lest she cheat ²⁶² you as she cheated her father. <i>(The prince, the counsellors, and the attendants exit)</i>	פן תעלב ²⁶² בעלה כאשר עקבה אביה. (הנשיא והיועצים והמשרתים הולכים)	
ITHIEL	I shall vouch for ²⁶³ my wife with my life – my dear Doeg!	את אשתי בנפשי אטרכנה ²⁶³ – דואג יקירי!	איתיאל
	Know that I hereby give her over to your charge	דע כי על ידך הנה אני נתן אתה	
	Command your wife to stand at attendance and serve before her	צו את אשתך לעמד ולשרת לפניה	
	And as for you, bring both of them to me according to your best ability.	ואתה תביא את שתיהן כידך הטובה אלי.	
	Come to me Asenath, only a few moments	בואי אלי אסנת, רק רגעים אחרים	
	Have been given to us as a time of love, ²⁶⁴ for the appointed time cannot be moved. <i>(Ithiel and Asenath exit)</i>	נתנים לנו לעת דדים, ²⁶⁴ כי אין להעביר המועד. (איתיאל ואסנת הולכים)	
RADDAI	Doeg!	דואג!	רדי

259 Exod. 34:35 משה קרן עור פני משה 'the skin of Moses' face shone' (after speaking with God). This phrase also appears in the thirteenth-century Hebrew book of fables *Meshal haQadmoni* by the poet and scholar Isaac ben Solomon abi Sahula, where it refers to a husband whose wife has been unfaithful to him by playing on the homonymy of the word קרן, which can mean 'ray of light' or 'horn'. Sahula draws on the medieval European notion of the wronged husband wearing horns. It is possible that Salkinson was aware of the text and its interpretation, and had it in mind when selecting this particular phrase. Thanks to Marc Sapirstein for this observation.

260 Isa. 53:9 וְלֹא מִרְמָה בְּפִיו כִּי אֵין 'and there was no deceit in his mouth'.

261 This and the next line form a rhyming couplet, mirroring Shakespeare's 'see/thee' (1.3.293–4).

262 Gen. 27:36 וַיַּעֲקֹבֵנִי יְהוָה פַּעַמַּיִם 'for he has tricked me twice now'.

263 Gen. 43:9 אֲנֹכִי אֶעֱרְבֶנּוּ 'I shall be surety for him'.

264 Ezek. 16:8.

DOEG	What do you say, willing-hearted one ? ²⁶⁵	מָה אַתָּה מְדַבֵּר נְדִיב לִבִּי? ²⁶⁵	דואג
RADDAI	Tell me, what should I do now?	הַגֵּד לִי, מָה אֶעֱשֶׂה עַתָּה?	רדי
DOEG	Go to your house and lie on your bed.	לֵךְ לְבֵיתְךָ וּשְׁכַב עַל מִשְׁכְּבְּךָ.	דואג
RADDAI	I am going to drown in the river momentarily.	הֲנִי הוֹלֵךְ לְטָבֵעַ בְּנְהַר כְּרָגַע.	רדי
DOEG ²⁶⁶	If you do so, I shall not continue To love you. But why, my dear fool?	אִם בְּזֶן תַּעֲשֶׂה, לֹא אוֹסִיף עוֹד לְאַהֲבָה אֶת נַפְשְׁךָ. אֵיךְ מְדוּעַ פְּתִי יִקְרִי?	דואג ²⁶⁶
RADDAI	Because it is folly to keep myself alive Since life is cholera ²⁶⁷ and death is the doctor.	יַעַן כִּי פְתִיּוֹת הֵיא, לְהַחְיוֹת אֶת נַפְשִׁי בְּאִשֶׁר הַחַיִּים חֲלִי רַע ²⁶⁷ וְהַמּוֹת הוּא הָרֹפֵא.	רדי
DOEG	You are speaking like a shameless one. ²⁶⁸ Approximately four times seven years have passed on my head And from the day that I started to distinguish between good and evil ²⁶⁹ I have not found a single man who knew how to honour himself. As for myself, instead of going to drown because of a beautiful hen I would go to exchange my life for the life of a monkey.	כְּאֶחָד הַנְּבָלִים תְּדַבֵּר. ²⁶⁸ כְּאַרְבַּע פְּעָמִים שֶׁבַע שָׁנִים עָבְרוּ עָלַי רֵאשִׁי וּמִיּוֹם הַחֲלוּתִי לְהַבְדִּיל בֵּין טוֹב וּבֵין רָע ²⁶⁹ לֹא מְצָאתִי אִישׁ אֶחָד הַיּוֹדֵעַ לְהוֹקִיר נַפְשׁוֹ. וְאֲנִי תַחַת לְכַתִּי לְטָבֵעַ בְּגִלְלַת תְּרַנְגוֹלֶת יִפָּה הֵייתִי הוֹלֵךְ לְהַמִּיר חַיִּי בְּחַיֵּי אֶחָד הַקִּפִּים.	דואג
RADDAI	But I do not know what I should do – Shamefacedly I admit that my love has grown greater than the strength of bearing the burden ²⁷⁰	אֲבָל לֹא אֵדַע מָה אֶעֱשֶׂה – בְּבִשְׁתׁ פָּנִים אוֹדֶה כִּי אֶהְבֵּתִי גְבֵרָה מִכַּחַס הַטְּבָל ²⁷⁰	רדי

265 Exod. 35:22; 2 Chron. 29:31.

266 This and the following speeches until Raddai's line 'Where shall we see each other tomorrow' are prose in the original (1.3.307–73).

267 Cf. Shakespeare's 'to live is torment; and then have we a prescription to die' (1.3.309–10). Cholera was the most common infectious disease affecting Eastern European Jews in the second half of the nineteenth century (see Markel 1997: esp. 87–8). Cf. *Ram and Jael*, Fifth Part, note 28.

268 Job 2:10 *תְּדַבְּרִי אַחַת הַנְּבָלִיּוֹת תְּדַבְּרִי* 'you are speaking like a shameless woman'.

269 Lev. 27:12, 14 (with a slightly different meaning: 'whether good or evil').

270 Neh. 4:4 (4:10 in English Bibles).

	And I have no more spirit ²⁷¹ to extinguish the flame.	וְאֵין בִּי עוֹד רוּחַ ²⁷¹ לְכַבּוֹת אֶת הַתְּבַעֲרָה.	
DOEG	Your spirit is futility;	רוּחְךָ הֶבֶל הוּא;	דואג
	For the strength is in our hands to be thus or thus.	כִּי הַכֹּחַ בְּיַדֵינוּ הוּא, לְהִיזוֹת כֵּן אוֹ כֵּן.	
	Man's body is a garden, and the master of the garden is the will;	גּוּף הָאָדָם הוּא גֶן וּבַעַל הַגֶּן הוּא הַרְצוֹן;	
	I have the power to plant weeds in it and to sow greens in it,	בְּיָדִי לְנַטֵעַ בוֹ חֲרָלִים וְלִרְעַע בּוֹ יֵרֶק,	
	When I will it hyssop rises up, and when I will it that which my hand has planted is torn up,	בְּרִצּוֹתַי יִעֲלֶה אֶזוֹב וּבְרִצּוֹתַי יַעֲקֹר מִטַּע דָּי,	
	When I will it I sow one species, or species of different kinds , ²⁷²	בְּרִצּוֹתַי אֲזַרְעֵ מִין אֶחָד, אוֹ מִיָּנִים מְמִינִים שׁוֹנִים, ²⁷²	
	It is in my power to make it like the field of a slothful man , ²⁷³ neither pruned nor weeded ²⁷⁴	בְּיָדִי לַעֲשׂוֹתוֹ כְּשׂדֵה אִישׁ עָצֵל, ²⁷³ לֹא יִזְמֵר, לֹא יַעֲדָר ²⁷⁴	
	Or like the garden of an industrious man full of blessed fruit,	אוֹ כִגֵּן אִישׁ חָרוּץ מְלֵא פְרֵי בְרָכָה,	
	All these come into being in accordance with my desire, which is ruler over everything.	כֹּל אֵלֶּה תְּהִינֶינָה לְפִי רְצוֹנִי הַשְּׁלִיט בְּכֹל.	
	If you ponder the way of life ²⁷⁵ and there is no sense on the scale	אֲרַח חַיִּים אִם תִּפְלַס ²⁷⁵ וְאֵין שֶׁכַל בְּכַף הַמֵּאזְנִים	
	To outweigh the scale ²⁷⁶ full of desire and lusts	לְהִכְרִיעַ אֶת הַכֵּף ²⁷⁶ הַמְּלֵאָה תַאֲוָה וְעִגְבִּים	
	Who could stand up against the inclination of the heart, which is evil from one's youth! ²⁷⁷	מִי יַעֲמֹד לְפָנַי יַצֵּר הַלֵּב הָרַע מִנְעוּרָיו! ²⁷⁷	
	But indeed, our sense is with us, and the strength is in our hands	אָכֵן שֶׁכְּלָנוּ אִתָּנוּ וְהַכֹּחַ בְּיַדֵינוּ הוּא	

271 Josh. 5:1 וְאֵין בִּי עוֹד רוּחַ 'and they had no more spirit'; 1 Kings 10:5 וְאֵין בִּי עוֹד רוּחַ 'and she had no more spirit'.

272 Abarbanel to 1 Kings 11.

273 Prov. 24:30.

274 Isa. 5:6 וְאֵין בִּי עוֹד רוּחַ 'neither pruned nor weeded'.

275 Prov. 5:6 אֲרַח חַיִּים פֶּן תִּפְלַס 'lest you (or: she) ponder the way of life'.

276 Mishnah *Avot* 2:9 כּוֹלֵם אֶת כּוֹלֵם בְּכַף שְׁנַיִם מְכַרְעֵם בְּכַף אַחַד וְאֵין בְּכַף אַחַד מֵאֲזֵנָיו וְאֵין בְּכַף אַחַד מֵאֲזֵנָיו 'if all the sages of Israel were in one pan of a scale and Eliezer ben Hyrcanus were in the other, he would outweigh them all'.

277 Gen. 8:21 יַצֵּר לֵב הָאָדָם רַע מִנְעוּרָיו 'the inclination of man's heart is evil from his youth'.

	To put out the fire of lust and the desire of the life of the flesh . ²⁷⁸	לְכַבּוֹת אֵשׁ הַתְּשׁוּקָה וְתַאֲוֹת חַיִּי בְּשָׂרִים. ²⁷⁸
	And therefore the desire in your heart, which you have called by the name of love	וְלָכֵן חֲשֶׁק לִבְךָ, אֲשֶׁר בָּשֵׁם אֶהְבֵּה קְרָאתָ
	Is an alien branch in your garden and a foreign vine . ²⁷⁹	סְעִיף נֶכֶד הוּא בְּגִנְךָ וְזִמְרַת זָר. ²⁷⁹
RADDAI	God forbid, do not say such a thing.	רַדִּי חָלְלָה, אֵל תֹּאמַר כֵּן.
DOEG	The soul of desire is in the blood, and the will can rule over it;	דּוֹאגַ נַפְשׁ הַתְּאֵוָה בַּדָּם הִיא וְהָרָצוֹן יִמְשֵׁל בָּהּ,
	Arise, be a man, and do not chatter like a fool	קוּמָה הִיְהִי לְאִישׁ וְאַל תִּבְטֵא כְּסָכֵל
	About destroying yourself with your hands; throw vermin and mice ²⁸⁰ in the water	לֹא אֲבִד נַפְשִׁי בְיָדַי; הַשְׁלֵךְ שְׂקִי וְעַכְבָּר ²⁸⁰ בַּמַּיִם
	Or puppies, puppies without eyes.	אוּ יְלָדֵי כְּלָבִים, יְלָדִים בְּלֵי עֵינָיִם.
	As for me, my soul is tied to you by unbreakable bonds	וְאֲנִי נַפְשִׁי קְשׁוּרָה בְּךָ בְּעִבּוֹתוֹת לֹא יִנְתְּקוּ
	And now the time has come to help you with my love.	וְעַתָּה בֹא הַמוֹעֵד לְהוֹעִיל לְךָ בְּאַהֲבָתִי.
	Put money in your purse and go after the army of war,	שִׁים כֶּסֶף בְּכִיסֶךָ וּלְךָ אַחֲרֵי צָבָא הַמִּלְחָמָה,
	Disguise yourself with a long beard and do not forget your bag of money;	הַתְחַפֵּשׂ בְּזָקֵן אָרוּךְ וְאַל תִּשְׁכַּח צֶרֶר כֶּסֶפְךָ,
	Indeed, Asenath will not love the Cushite for long,	הֵן לֹא לְאָרֶךְ יָמִים, תִּאָּהֵב אֲסֵנַת אֶת הַכּוּשִׁי
	Therefore put money in your purse – and he will not love her forever	לָכֵן שִׁים כֶּסֶף בְּכִיסֶךָ – וְהוּא לֹא יֵאָהֲבֶנָּה לְעַד
	A love that is hasty at its beginning soon reaches its end.	אַהֲבָה מְבַהֶלֶת בְּרֵאשִׁיתָהּ קְרוּבָה לְבוֹא אַחֲרֵיתָהּ.
	And therefore, just put the money in the mouth of your sack ²⁸¹	וְלָכֵן אֵד אֶת הַכֶּסֶף תְּשִׁים בְּפִי אִמְתְּחָתְךָ ²⁸¹

278 Prov. 14:30.

279 Isa. 17:10.

280 Isa. 66:17 והַשְׂקִי וְהַעֲכָבָר 'and the vermin and the mice'.

281 Gen. 42:27 אֶת כֶּסֶפוֹ וְהֵנִיחָהּ בְּפִי אִמְתְּחָתוֹ 'and he saw that his money was at the mouth of his sack'; see also Gen. 43:21 for a similar phrasing.

Indeed the Cushites change the desire of their hearts like clothing	הלא בני הכושיים כְּלְבוּשׁ יִחְלִיפוּ חֶשֶׁק לְבָבָם
So therefore, fill your sack with money.	וְאֲשֶׁר לְזֹאת אִיפוֹ, מְלֵא אִמְתַּחֲתֶדָּה כֶּסֶף.
The food which is as sweet to him today as pure honey ²⁸²	הָאֵכֶל אֲשֶׁר יִמְתַּק לוֹ הַיּוֹם כְּנֹפֶת צֹפִים ²⁸²
Will be as bitter to him tomorrow as the venom of asps . ²⁸³	יִמַּר לוֹ לְמַחֲרָתוֹ כְּמוֹ רֹאשׁ פְּתָנִים. ²⁸³
And moreover, she is tender in years; she will desire a change and replacements	וְגַם הִיא רַכָּה בְּשָׁנֶיהָ, תִּתְאוֹרַת וְחֲלִיפוֹת לְתִמּוּרָה
When she has had her fill of his flesh, she will recognize her mistake	כְּאֲשֶׁר תִּשְׂבַּע מִבְּשָׂרוֹ כֵּן תִּכִּיר שְׂגָגָתָהּ
And she will set her sights on a change, and her change will surely come;	וְלְתִמּוּרָה תִּשְׁמַח עֵינֶיהָ וְתִמּוּרָתָהּ בּוֹא תָּבוֹא,
Therefore I say to you, prepare your bag of money.	לְכֵן אֲמַרְתִּי אֵלֶיךָ הֲכֵן לְךָ צֵרוֹר כֶּסֶף.
But if you want to send your soul down to the land of the dead	וְאִם חֲפֵץ אַתָּה לְהוֹרִיד נַפְשְׁךָ לְאֲבֵדוֹן
Choose for yourself the death of the righteous , ²⁸⁴ and do not descend into the depths	בַּחַר לְךָ מוֹת יְשָׁרִים ²⁸⁴ וּבְמִצּוֹלָה אַל תֵּרַד
Arise, collect all the money that you have to hand.	קוּם לְקַטְּ כָּל הַכֶּסֶף הַנִּמְצָא תַּחַת יָדְךָ.
Behold, my hand is stretched out and the whole assembly of the dead ²⁸⁵ is with me	הִנֵּה יָדֵי נְטוּיָה וְכָל קְהַל הָרְפָאִים ²⁸⁵ עִמִּי
To nullify the link between this foreign sojourner ²⁸⁶	לְהַפֵּר אֶת הַקֶּשֶׁר בֵּין הַגֵּר ²⁸⁶ הַלֵּוִי הַזֶּה

282 Ps. 19:11 (19:10 in English Bibles). It is unclear whether Salkinson chose this translation in order to avoid the non-kosher connotations of the original 'locusts' (1.3.349), or because he was aware of the interpretation according to which the English term refers to the sweet juice of the carob (see Honigmann 1997: 157, note 349; Crystal and Crystal 2002: 266).

283 Deut. 32:33; Job 20:16; פְּתָנִים is sometimes translated as 'cobras' or 'vipers'.

284 Num. 23:10.

285 Prov. 21:16.

286 Cf. Shakespeare's 'Barbarian' (1.3.356). In the Hebrew Bible this term denotes a resident foreigner in Israelite territory (Lieber 2007). Conversely, in rabbinic and later Jewish literature, as well as in Yiddish, it refers to a convert to Judaism (Rabinowitz and Eichhorn 2007). As Salkinson's readers would have been familiar with both meanings of the word, the translation can be understood on two levels: Ithiel is at once a foreigner residing in Venice, and a convert to a different religion, which echoes Othello's implied conversion to Christianity in the original text. See *Ram and Jael*, First Part, note 340 for a similar use of this word.

	And that deceitful soul , ²⁸⁷ the beautiful daughter of Venice	ובין נפש רמיה ²⁸⁷ זאת בת וינעצא היפה	
	And if my power is not gone , ²⁸⁸ you will go in to her and be her husband ²⁸⁹	ואם לא אָזלת יָדִי, ²⁸⁸ תבוא אליה וּבַעַלְתָּהּ ²⁸⁹	
	Therefore, prepare your money – and let your plan to drown in the river	לְכוּ הֲכוּ לָךְ בְּסֶפֶד – וְעֲצוּתְךָ לְטַבֵּעַ בְּנָהָר	
	Become a bane and a curse , ²⁹⁰ for this is not a good plan.	תְּהִי לְמֵאֲרָה וְלַקְלָלָה, ²⁹⁰ כִּי זוֹ עֲצָה לֹא טוֹבָה.	
	It is better for you to be hanged in peace and honour on a tree	טוֹב לָךְ לְהִתְלוֹת בְּשָׁלוֹם וּבְכָבוֹד עַל הָעֵץ	
	After you have drunk your fill of stolen water ²⁹¹	אַחֲרֵי אֲשֶׁר שְׁתִּיתָ מִמַּיִם גְּנוּבִים ²⁹¹ לְרוּיָה	
	Than to go die in the depths before you have tasted a thing.	מִלְכַת לְגוּעַ בְּמַצוּלָה טָרָם טַעַמְתָּ דָּבָר.	
RADDAI	If I do as you say	אם אַעֲשֶׂה כְּדַבְּרְךָ	רדי
	Will you stand at my right-hand side to grant me my desires when there is a chance ? ²⁹²	הֲתַעַמְד לְיְמִינִי לְהַפִּיק מֵאוּיִי לְעַתְּ מִצּוּא? ²⁹²	
DOEG	Let your heart be firm because you trust in me. ²⁹³	יְהִי נָכוֹן לְבָבְךָ כִּי בִי בְטוּחִי. ²⁹³	דואג
	Go and gather up all the money that you have to hand; why, I have already told you	לֵךְ וְצַרְתָּ הַכֶּסֶף בְּיָדְךָ; הֲזוֹ כְּבָר הִגַּדְתִּי	
	And I shall tell you a second time and a third time that with absolute hatred	וְעוֹד אֲשַׁנֶּה אֶשְׁלַשׁ לְהִגְדָּךְ, כִּי תְּכַלִּית שִׁנְאָה	
	I hate the Cushite , ²⁹⁴ and I do not hate him for nothing ²⁹⁵	שִׁנְאַתִּי אֶת הַכּוּשִׁי ²⁹⁴ וְלֹא עַל חֲנָם ²⁹⁵ שִׁנְאַתִּיו	

287 Prov. 19:15; in the biblical verse the word רמיה is translated as 'idle', but in Salkinson's text it has the meaning of 'deceitful', which corresponds to Shakespeare's 'super-subtle' (1.3.357, used in the sense of 'crafty'; see Honigmann 1997: 158, note 357). This latter meaning of רמיה is attested in a different collocation in Mic. 6:12 (Koehler and Baumgartner 2001, 2: 1243–4) and is also standard in later forms of Hebrew.

288 Deut. 32:36 יָד אָזלת [their] strength is gone'.

289 Deut. 21:13.

290 Abarbanel to Numbers 5 'מארה וקללה' a bane and a curse'.

291 Prov. 9:17.

292 Ps. 32:6.

293 Ps. 112:7 'his heart is steadfast, trusting in the LORD'.

294 Ps. 139: 22 תְּכַלִּית שִׁנְאָה שִׁנְאַתִּים 'I hate them with absolute hatred'.

295 This collocation is first attested in rabbinic literature; for example, Babylonian Talmud *Sanhedrin* 22b.

	Just like your hatred, the root of the matter is found for it ²⁹⁶ as well	כַּאֲשֶׁר גַּם שֵׁנֵאֲתָדָּ שֶׁרֶשׁ דְּבַר נִמְצָא בָּהּ. ²⁹⁶	
	Come, let us take counsel together in order to exact revenge upon him;	לָכֵה וְנוֹעֲצָה יַחְדָּו לַעֲשׂוֹת נִקְמָה בּוֹ,	
	If you desecrate his bed , ²⁹⁷ you will be pleased and I shall laugh.	כִּי תַחַלֵּל יְצוּעוֹ, ²⁹⁷ יִנְעַם לְךָ וְאֲנִי אֲשַׁחֵק	
	And who else then knows what the day will bring . ²⁹⁸	וּמִי אִיפֹּי יוֹדֵעַ עוֹד, מֵהַיּוֹלֵד יוֹם. ²⁹⁸	
	For much counsel runs this way and that	כִּי תַחְבּוּלוֹת רַבּוֹת כְּהֵנָּה וְכַהֵנָּה מֵתְרַצָּצוֹת	
	Until it emerges from the womb when the days of conception are complete.	עַד תִּצְאָנָה מִרְחֹם בְּמֵלֵאת יָמֵי הַהֲרִיּוֹן.	
	Go and prepare your money, and tomorrow we shall speak further.	לָכֵה וְהִכֵּן כֶּסֶףְךָ וּלְמָחָר נוֹסִיף לְדַבֵּר עוֹד.	
RADDAI	Where shall we see each other tomorrow?	אָנָּה נִרְאָה אִישׁ אֶת רֵעֵהוּ לְמָחָר?	רדי
DOEG	At my house.	בְּבֵיתִי.	דואג
RADDAI	Early in the morning I shall come to see you.	בְּבֹקֶר הַשָּׁכֶם אָבוֹא לְרֵאוֹתְךָ.	רדי
DOEG	Go in peace – do you hear me, Raddai?	לֵךְ לְשָׁלוֹם – הֲאִם שָׁמַעְתָּנִי רַדִּי?	דואג
RADDAI	What do you ask of me?	מֵה־תִּבְקֹשׁ מִיָּדִי?	רדי
DOEG	Do not talk further of drowning in the river – do you hear?	אַל תֹּאמַר עוֹד לְטָבַעַ בְּנְהָר – הֲשׁוֹמֵעַ אַתָּה?	דואג
RADDAI	My heart is turned within me , ²⁹⁹ I shall sell the field of my possession . ³⁰⁰	נִהְפָּדָ לְבִי בְּקִרְבִי ²⁹⁹ הֲנִנִי לְמַכּוֹר שָׂדֵה אֲחֻזָּתִי. ³⁰⁰	רדי
DOEG	Go in peace! Put enough money in your purse. (<i>Raddai exits</i>)	לֵךְ לְשָׁלוֹם! שִׂים דֵּי כֶּסֶף בְּכִיסְךָ. (רדי הולך)	דואג

296 Job 19:28 'וְשֶׁרֶשׁ דְּבַר נִמְצָא בִּי' 'and the root of the matter is found in me'.

297 1 Chron. 5:1 'וַיִּחַלְלוּ יְצוּעֵי אָבִיו' 'and when he defiled his father's bed' (referring to Jacob's son Reuben, who slept with his father's concubine).

298 Prov. 27:1 'כִּי לֹא יוֹדֵעַ מֵהַיּוֹלֵד יוֹם' 'for you do not know what the day will bring'.

299 Lam. 1:20.

300 Lev. 27:16, 22, 28 'מֵשְׂדֵה אֲחֻזָּתוֹ' 'of the field of his possession'.

Thus I shall find for myself a bag of money, by means of this senseless man ³⁰¹	כֹּז אֶמְצֵא לִי צִרוֹר כֶּסֶף, בְּכַנְפֵי אִישׁ בְּעֵר ³⁰¹ זֶה
For it would be a disgrace for a shrewd man like me to waste pleasant words	כִּי חֲרָפָה לְעֵרוֹם כְּמוֹנִי לְהִשְׁחִית דְּבָרִים נְהַמְדִים
In the ears of a fool like him, if not for profit and amusement.	בְּאָזְנֵי כְּסִיל כְּמוֹהוּ, אִם לֹא לְיִתְרוֹן וְשִׁעֲשֻׁעִים.
And I hate the Cushite, and many even say	וְאֲנִי שׂוֹנֵא אֶת הַכּוּשִׁי וּמִהֲגֵם כִּי רַבִּים אֹמְרִים
That he has gone up on my bed; and even though I do not know	כִּי עַל יְצוּעֵי עַלְהָ; וְאִף כִּי לֹא אֵדָע
Whether the matter is indeed true, nevertheless I shall recompense him	אִם אֶמֶת נִכּוֹן הַדָּבָר, בְּכֹל זֹאת אֶגְמַל עָלָיו
Solely for what my ears have heard , ³⁰² as if I had seen it with my eyes.	לְמִשְׁמַע אָזְנִי ³⁰² לְבַד, כְּמוֹ אִם רָאִיתִי בְּעֵינָי.
And because of his great trust in my faithfulness, as quick as lightning he will fall into my hunting-net	וַיִּרַב בְּטַחוּנוֹ בְּאַמּוֹנָנְתִּי, חֵישׁ קֵל יִפֹּל בְּמַצּוֹדֹתִי
And Chesed is the man who will be like a desired tool in my hand;	וְכֶשֶׁד הוּא הָאִישׁ אֲשֶׁר יִהְיֶה כְּכֹלִי חֶפֶץ בְּיָדִי;
But how will he be of profit to me ³⁰³ if not to dispossess him	אֵד בְּמָה יִסְכַּדְלִי ³⁰³ אִם לֹא לְהוֹרִישׁוֹ
In order to take his office and satiate my eye with vengeance	לְמַעַן קַחַת פְּקוּדָתוֹ וְלִהְשָׁבִיעַ עֵינָי נִקְמָה
Because with a desired tool like him I shall carry out a double act of deceit.	כִּי בְכֹלִי חֶפֶץ כְּמוֹהוּ אֶבְצַע מְרָמָה אַחַת כְּפָלִים.
But how will the deceit succeed? Desist – I shall ponder the matter	אֵד אִיךָ תִּצְלַח הַמְרָמָה? הֲרֵף – אֶתְבּוֹנֵן בְּדָבָר
In several days, I shall report him to the Cushite's ears, saying	כְּעֵבֶר יָמִים אֶחָדִים, אֶלְשִׁינוּ בְּאָזְנֵי הַכּוּשִׁי לְאֹמֵר
That I saw him sporting with the lady Asenath ³⁰⁴	כִּי רָאִיתִיו מְצַחֵק אֶת אֶסְנַת הַנְּבִיָּה ³⁰⁴

301 Ps. 92:7 (92:6 in English Bibles).

302 Isa. 11:3 וְלֹא לְמִשְׁמַע אָזְנִי 'and not by what his ears hear'.

303 Job 35:3 מַה־יִּסְכַּדְלִי 'what profit is it to you'.

304 Gen. 26:8 וַיֵּרָא וְיִרְא וְהִגִּה יַצְחָק מִצַּחֵק אֶת רֵבֶקָה אִשְׁתּוֹ 'and he saw Isaac sporting with his wife Rebecca'.

And the spirit of jealousy will
come upon him,³⁰⁵ thinking that
his wife has strayed

וְעָבְרוּ רוּחַ קִנְיָהּ³⁰⁵ לְחַשֵּׁב כִּי שָׁטְתָה
אֶשְׁתּוֹ

For her soul desired the officer,³⁰⁶
a man with a flattering tongue³⁰⁷
and lips

כִּי חָשְׁקָה נַפְשָׁהּ בַּפְּקִיד, ³⁰⁶אִישׁ מְחַלֵּיק
לְשׁוֹן³⁰⁷ וּשְׂפָתַיִם

As he is also handsome in form
and appearance.³⁰⁸

בְּאִשְׁרָם גַּם יָפֵה תֹאֵר וְיָפֵה מְרֻאָה³⁰⁸ הוּא.

And the Cushite in his innocence
will not recognize my cunning

וְהַכּוּשִׁי בְּתַם-לְבוֹ, אֶת עֲרַמְתִּי לֹא יָכִיר

For he considers me to be faithful, as
I appear in his eyes

כִּי לְנֶאֱמָן יִחְשַׁבְנִי, כְּאִשְׁרָה נִרְאָה אֲנִי
לְעֵינָיו

And he will go where I lead him, like
an ass pulled by the bridle.

וְאֵל אֲשֶׁר אוֹלִיכְנוּ יֵלֵךְ, כְּחֶמְזוֹר הַנִּמְשָׁךְ
בְּמָתְג.

Aha! Just now, I have conceived a
sin in the world,³⁰⁹

הֶאֱחָ! זֶה עַתָּה, הֲרִיתִי אֲוֹן בְּחֶלֶד³⁰⁹

And Sheol and the darkness
answer: behold, evil is born.

וּשְׂאוֹל וְצִלְמוֹת יַעֲנּוּ: הִנֵּה עֲמָל יוֹלֵד.

(Exits)

(הוֹלֵךְ)

End of First Part.

תם חלק ראשון.

305 Num. 5:14 וְעָבְרוּ עָלָיו רוּחַ קִנְיָהּ 'and the spirit of jealousy comes upon him'; see also Num. 5:30.

306 Gen. 34:8 תְּשַׁקָּה נַפְשׁוֹ בְּבִתְכֶם 'his soul desires your daughter'.

307 Prov. 28:23.

308 Gen. 39:6 מְרֻאָה וְיָפֵה תֹאֵר וְיָפֵה יוֹסֵף 'and Joseph was handsome in form and appearance'.

309 This and the following line form a rhyming couplet, mirroring Shakespeare's 'night/light' (1.3.402–3).

Second Part

חלק שני

SCENE I	<i>A town by the seashore on Caphtor Stage overlooking the courtyard (Kenaz and two men)</i>	מחזה א' עיר על חוף הים בכפתור במה על פני החצר (קנז ושני אנשים)
KENAZ	What do you see there on the face of the sea?	קנז מָה אַתֶּם רֹאִים שָׁם עַל פְּנֵי הַיָּם?
MAN I	I see nothing except the breakers of the stormy sea ¹ And there is no mast or ship between the heavens and the depths.	איש א' אֵינְנִי רֹאֶה מֵאוֹמָה בְּלִתֵּי מַשְׁבְּרֵי יָם סַעֲרֵי וְאִין תִּרְוֹן וּסְפִינָה בֵּין שָׁמַיִם לְתַהוֹם.
KENAZ	The storm is growing stronger over the dry land Because of it towers are trembling, rampart and wall ² are quaking And if it whirls over the sea every mast will break The strength of oak will not withstand it and the ships will split apart From the mass of great water ³ that rises and falls like mountains But what report is heard of the Turks' ships?	קנז הַסַּעַר הוֹלֵךְ הַלּוֹךְ וְחֹזֵק עַל פְּנֵי הַיַּבְשָׁה מִפְּנֵיו יִחִילוּ מִגְדָּלִים חָל וְחוֹמָה ² יִתְגַּעְשׂוּ וְאִם יִתְחַזְּלֵל עַל הַיָּם יִשְׁבֵּר כָּל תִּרְוֹן חֶסֶן אֱלוֹנִים לֹא יַעֲמֵד וְהַסְפִּינוֹת תִּתְבַּקְּעֶנָה מִחֻמַּר מַיִם אֲדִירִים ³ הָעֹלִים וְנֹפְלִים כְּהָרִים וּמַה־שְׂמוּעָה נִשְׁמַע מִן אֲנִיּוֹת הַתּוֹגְרָמִים?
MAN 2	That they have been broken in the heart of the sea and the Turks are no more. Stand here on the shore whose face is white with foam And look at the depths which are throwing their waters up to the clouds And its waves are rising to the heavens to extinguish the Pleiades and Orion ⁴	איש ב' כִּי נִשְׁבְּרוּ בְּלֵב הַיָּם וְהַתּוֹגְרָמִים עוֹד אֵינָם. עֲמֵד פֹּה עַל הַחֹף אֲשֶׁר פְּנֵיו יִלְבִּינוּ מִקְצָף וְרֹאֶה אֶת הַתְּהוֹם הַזֶּרֶק מִיָּמִיו עַד הָעֵבִים וְנָלְיוּ יַעֲלוּ שָׁמַיִם לְכַבּוֹת בְּיָמָה וּבְקַסְלֵי ⁴

1 Ps. 93:4.

2 Lam. 2:8.

3 Hab. 3:15 'a mass of great waters'.

4 Amos 5:8.

	And the Bear with its cubs ⁵ and all of the constellations of the heavens	וְעִישׁ עַל בְּנֵיהָ ⁵ עִם כָּל מְזֻרוֹת שָׁחֲקִים	
	Such a raging sea as this my eye has never seen.	יָם זַעַף כָּזֶה מֵעוֹדֵי לֹא רָאִתָּה עֵינַי.	
KENAZ	The Turks' ships have sunk if they have not reached the shore	אֲנִיּוֹת הַתּוֹגְרָמִים טָבְעוּ אִם לֹא הִגִּיעוּ לַחֹף	קנו
	For who could withstand such a storm and tempest . ⁶	כִּי מִי יַעֲמֹד לִפְנֵי סוּפָה וְסַעֲרָה ⁶ כְּזֹאת.	
	(A third man enters)	(איש שלישי בא)	
MAN 3	There are good tidings in my mouth; we are no longer at war	בְּשֵׁרָה טוֹבָה בְּפִי, מִלְחָמָה אֵין לָנוּ עוֹד	איש ג'
	The storm struck the Turks and foiled their plan	הַסַּעַר נִגַּע בַּתּוֹגְרָמִים וַיְסַכֵּל אֶת עֲצָתָם	
	The men on the ship from Venice saw their calamity from afar	אֲנָשֵׁי הַסְּפִינָה מוֹיַעֲצֵיָא רָאוּ אִידָם מִרְחוֹק	
	For they were smashed to pieces in the storm and most of their ships were broken.	כִּי הִתְפַּצְצוּ בְּסַעֲרָה וְרַב אֲנִיּוֹתָם נִשְׁבְּרוּ.	
KENAZ	What are you telling us?	מָה הַגַּדְתָּ לָנוּ?	קנו
MAN 3	The ship stands at the shore and Chesed has come up from within it,	הַסְּפִינָה עֹמֶדֶת בַּחֹף וְכֶשֶׁד עָלָה מִתּוֹכָהּ,	איש ג'
	He is the officer of Ithiel the Cushite, a mighty man of valour ⁷	הוּא הַפְּקִיד לְאִיתֵיאל הַכּוּשִׁי, אִישׁ גִּבּוֹר תָּיִל ⁷	
	And he is also crossing over the sea, to come to us, to Caphtor	וְגַם הוּא עֹבֵר בַּיָּם, לְבוֹא אֵלֵינוּ לְכַפְתּוֹר	
	For the Prince has sent him, to become leader here.	כִּי שְׁלַחוּ הַנְּשִׂיא, לְהִיּוֹת פֹּה לְרֹאשׁ.	
KENAZ	You have brought me a good report, for the man is very honourable.	שְׂמוּעָה טוֹבָה הִשְׁמַעְתָּנִי, כִּי נִכְבָּד הָאִישׁ מְאֹד.	קנו
MAN 3	But that Chesed, who told us of the destruction of the Turks	אָבֵל כֶּשֶׁד הֵהוּא, הַמְּגִיד לָנוּ שֶׁבֵר הַתּוֹגְרָמִים	איש ג'
	Is distressed about the Cushite lest a disaster befall him	נִנְעֵצַב אֶל הַכּוּשִׁי פֶן יִקְרַנוּ אֶסוֹן	
	Since he was separated from him in a great storm.	אֲחֲרָי אֲשֶׁר נִפְרַד מִמֶּנּוּ בְּסַעֲרָה גְדוֹלָה.	

5 Job 38:32.

6 Isa. 29:6.

7 Ruth 2:1.

KENAZ	If only the LORD would protect him from every woe.	אחלי לפני השם כי ישמרהו מכל צרה.	קנו
	I served in the army under the standard of this warrior,	אנכי עבדתי בצבא על דגל הגבור הזה,	
	He is very great in strength and commands like a man of war.	כביר כח הוא מאד ומפקד כאיש מלחמה.	
	But let us all go see the men of the ship	אך נלכה נא כלנו לראות את אנשי הספינה	
	On the seashore, and let our eyes look out for the Cushite's ship	על שפת הים ועינינו תצפינה לצי הכושי	
	For we shall not leave there until we can no longer distinguish	כי לא נמוש משם עד לא נכיר עוד	
	Between the blue hue of the sky and the hue of the sea's surface.	בין עין תכלת הרקיע ובין עין פני הים.	
MAN 3	Come, let us go	לכו ונלכה	איש ג'
	For new faces are soon to arrive.	כי פנים חדשים לרנעים יבואו.	
CHESED	Please take my blessing, men of valour who inhabit the island!	קחו נא ברכתי, אנשי החיל יושבי האי!	כשד
	For you have spoken well regarding Ithiel the Cushite	כי דברתם טוב על איתיאל הכושי	
	And I raise my eyes to God Most High, that He might protect him from upheavals and accidents	ואני עיני לאל עליון כי ישמרהו מרעש ופגע	
	For I was separated from him in the heart of a most raging sea.	כי נפרדתי ממנו בלב ים זעף מאד.	
KENAZ	Is his ship good and strong?	האם אניתו טובה וחזקה?	קנו
CHESED	Its planks are cedar and oak, and the oarsmen and captain	לוחותיה ברושים ואלונים, והשטים ורב החבל	כשד
	Are all wise and experienced in dealing with great waters.	כלם נבונים מלמדי מלאכה במים רבים	
	Therefore I have not lost hope that he will indeed arrive safely.	לכן לא אבדה תקותי כי בוא יבוא בשלום.	
	<i>(A voice from outside, Ship coming, ship!)</i>	<i>(קול מחוץ, אניה באה, אניה!)</i>	
	<i>(A fourth man enters)</i>	<i>(איש רביעי בא)</i>	
CHESED	What is this voice?	מה הקול הזה?	כשד

MAN 4	The town is abandoned⁸ and empty, and a crowd of many people	הָעִיר עֲזוּבָה ⁸ וְרִיקָה וְהַמּוֹן אֲנָשִׁים רַבִּים	איש ד'
	Is standing on the seashore and shouting, 'ship, ship'.	עֹמְדִים עַל שֵׁפֶת הַיָּם וּמְרִיעִים אֲנִיָּה אֲנִיָּה.	
CHESED	Perhaps the army commander is arriving, for I have waited for him.	אוּלַי בָּא שָׂר הַצֶּבָא כִּי קוֹיֵתִי לוֹ.	כשד
	(<i>Sound of cannons</i>)	(קול כלי המורים)	
MAN 2	Behold, the sound of the cannons to welcome him with honour	הִנֵּה קוֹל כְּלֵי הַמּוֹרִים לְקַדֵּם פְּנֵיו בְּכַבּוֹד	איש ב'
	And if he is not there, it is our allies who are coming.	וְאִם הוּא אֵינְנוּ שָׁם, בְּעַלֵי בְרִיתָנוּ הֵם הַבָּאִים.	
CHESED	Go see and tell us who the ones coming are.	לֵךְ רְאֵה וְהַגֵּד לָנוּ מִי הֵמָּה הַבָּאִים?	כשד
MAN 2	I am your servant. (<i>Exits</i>)	הֲנִי עַבְדְּךָ. (הולך)	איש ב'
KENAZ	Tell me officer, is your master married?	הַגֵּד לִי הַפְּקִיד, אִם אֲדוֹנְךָ בְּעַל אִשָּׁה הוּא?	קנו
CHESED	He found a good woman whose graceful proportion⁹ is beyond description	הוּא מֵצֵא אִשָּׁה טוֹבָה חַיִּן עֲרֻכָּה ⁹ אֵין לְמַלְל	כשד
	And the pen of a scribe¹⁰ is not enough to praise her splendour and majesty,¹¹	וְלִהְלֵל הַזֶּדֶה וְהַדְרָה ¹⁰ עַט סֹפֵר ¹¹ אֵין דִּי,	
	She is unique among women, there is none like her among the daughters of the land¹²	אֶחָת הִיא בְּנָשִׁים בְּבָנוֹת הָאָרֶץ ¹² אֵין כְּמוֹתָהּ.	
	(<i>To man 2 as he reenters</i>) Who is coming there in the ship?	(אל איש ב' בשובו) מִי בָא שָׁם בְּאֲנִיָּה?	
MAN 2	A man called Doeg, the army commander's standard-bearer.	אִישׁ דּוֹאֵג שְׁמוֹ, נוֹשֵׂא הַדָּגֵל לְשָׂר הַצֶּבָא.	איש ב'
CHESED	He set out on his way beforehand and has succeeded in arriving safely.	הוּא הִקְדִּים ¹³ לַעֲשׂוֹת דְרָכּוֹ וַיִּצְלִיחַ לְבוֹא בְּשָׁלוֹם.	כשד

8 Jer. 4:29 כָּל־הָעִיר עֲזוּבָה 'each town is abandoned'.

9 Job 41:4 (41:12 in English Bibles) וְתֵינ עֲרֻכּוֹ 'and his graceful proportion' (referring to the mythological sea creature Leviathan).

10 Ps. 45:2 (45:1 in English Bibles).

11 Ps. 45:4 הַדְרָךְ וְהַדְרָךְ 'Your splendour and majesty'; Ps. 21:6 הָדוּד וְהָדוּד 'splendour and majesty', also Ps. 96:6, 104:1, 111:3; Job 40:10; 1 Chron. 16:27.

12 Gen. 34: 1.

* הקדים

	A storm wind , ¹³ a raging sea, and a great upheaval	גַּם רוּחַ סַעֲרָה ¹³ יָם זַעַף וְרַעַשׁ גָּדוֹל
	Teeth of rock, cliffs, and heaps of sand and mud	שֵׁנֵי קָלְעִים מְצוּקִים וְעַרְמוֹת חוֹל וְרַפָּשׁ
	That lie in wait to hunt ships, have all forgotten to lay waste this time	הָאוֹרְבִים לְצוּד אֲנִיּוֹת, שָׁכְחוּ לְהַשְׁחִית הַפַּעַם
	Because they had mercy on a beautiful woman of good judgement	כִּי נָשְׂאוּ פָנִים לְאִשָּׁה יָפָה טוֹבַת טַעַם
	And they let the happy Asenath pass safely.	וַיְנַיְחוּ לְעֵבֶר בְּשָׁלוֹם אֶת אֲסֵנַת הַמִּצְרַיִם.
KENAZ	Who is this Asenath?	מִי אֲסֵנַת הַזֹּאת?
CHESED	She is the woman whom I mentioned, a crown for the Cushite's head ¹⁴	כִּשְׁד הִיא הָאִשָּׁה אֲשֶׁר אֶמְרֵתִי, עֲטֹרַת לְרֹאשׁ הַכּוּשִׁי ¹⁴
	And who was given to Doeg for him to bring her here	וְאִשָּׁר נְתַנָּה עַל יַד דּוֹאֵג לְהַבִּיאָהּ הֵלֶם
	And he came quickly, a week before I imagined.	וְהוּא מֵהָר לְבֹא שָׁבוּעַ בְּטָרְם אֲשֶׁר דְּמִיתִי.
	God of the sea and the dry land! ¹⁵ Grant the shield of Your salvation ¹⁶ to Ithiel	אֱלֹהֵי הַיָּם וְהַיַּבֶּשֶׁת ¹⁵ תִּנְהַ מְנוּ יִשְׁעֶךָ ¹⁶ לְאִיתִיאל
	And with the spirit of Your noble breath guide his ship safely	וּבְנִשְׁמַת רוּחְךָ הַנְּדִיבָה נַחַה אֶת אֲנִיּוֹתוֹ בְּשָׁלוֹם
	So that he arrives at the port, at this desired haven of his ¹⁷	לְמַעַן יָגִיעַ לְחֹף אֲנִיּוֹת, לְמַחֲזוֹ הַפְּצוּז ¹⁷ הַזֶּה
	To embrace the bosom of his beloved, to enjoy himself with his wife Asenath	לְחַבֵּק חֵיקוֹ אֶהוּבָתּוֹ, לְהִתְעַלֵּס בְּאֲסֵנַת אִשְׁתּוֹ
	And to restore the breath of life to all of us, for our soul has sunk down into the dust ¹⁸	וּלְהַשִּׁיב רוּחַ חַיִּים לְכֻלָּנוּ, כִּי שָׁחָה לְעָפָר נַפְשֵׁנוּ ¹⁸
	And to be a sign of blessing to all inhabitants of this island.	וּלְהִיּוֹת לְאוֹת בְּרָכָה, לְכָל יוֹשְׁבֵי הָאֵי הַזֶּה.

13 Ezek. 1:4; Ps. 107:25, 148:8.

14 Prov. 12:4 אִשְׁת־חַיִל עֲטֹרַת בַּעֲלָהּ 'a woman of valour is her husband's crown'.

15 Cf. Shakespeare's 'great Jove' (2.1.77); Salkinson has replaced the reference to a Classical deity with one to the monotheistic God.

16 2 Sam. 22:36; Ps. 18:36 (18:35 in English Bibles).

17 Ps. 107:30 אֶל־מְחֹזוֹ הַפְּצוּם 'to their desired haven'.

18 Ps. 44:26 (44:25 in English Bibles).

	(Asenath, Milcah, ¹⁹ Doeg, Raddai, and attendants enter)	אסנת מלכה ¹⁹ דואג רדי ומשרתים (באים)
	Behold the treasure-house of a precious vessel ²⁰ from the ship on the dry land	ראו אוצר כלי חמדה ²⁰ מן האניה ביבשה
	Bend your knee before her, all inhabitants of the island	כרעו ברכו לפניה כל יושבי האי
	Welcome, lady! Welcome to Caphtor!	ברוך בואך הגבירה! ברוך בואך לכפתור!
	May the God of the heavens be gracious to you and crown you with mercy and compassion. ²¹	יחנך אלהי השמים ויעטרכי חסד ורחמים. ²¹
ASENATH	Thank you, ²² dear and honourable Chesed!	תשאות חן חן ²² לך, כשד היקר והנכבד!
	Can you tell me about the health of my husband and lord?	הידעת להגיד לי, משלום אישי אדני?
CHESED	I know nothing, except that he is well And he is indeed coming and will not delay. ²³	כשד לא ידעתי דבר, בלתי בי שלום לו ובוא יבוא לא יאחר. ²³
ASENATH	My heart trembles within me – how were you separated from him?	לבי חרד בקרבי – איך נפרדת ממנו?
CHESED	Storms of the heavens on the sea separated me from him. But listen to the voice of the crowd – (Voice from outside: Ship, ship! Afterwards the sound of the cannons)	כשד סערות שחקים ביים, הפרידו ביני ובינו. אך שמעי קול ההמון – קול מחוץ: אניה אניה! אחרי כן קול (המורים)
MAN 2	The sound of the cannons from a ship before the citadel	קול כלי המורים מאניה, לנכח פני המצודה

19 This is the name of two biblical characters, a) Abraham's brother Nahor's wife, mentioned in Gen. 11:29, 22:20, 23, 24, 24:15, 24, 47 and b) one of Zelophehad's daughters, mentioned in Num. 26:33, 27:1, 36:11; Josh. 17:3. Salkinson is likely to have selected the name based on its partial sound correspondence with Shakespeare's Emilia, as well as perhaps because of the qualities of strength and independence associated with Zelophehad's daughters: in the biblical narrative they made a successful public protest against the unjustness of the law barring daughters from inheriting land, and are recognized for their bravery in subsequent Jewish tradition (e.g., the Babylonian Talmud, *Bava Batra* 119b).

20 Hosea 13:15 חמדה כלי חמדה הוא ישתה אוצר כלי חמדה 'he will plunder the treasure-house of every precious vessel'.

21 Zech. 7:9; Ps. 103:4.

22 Zech. 4:7; lit. 'shouts of grace, grace'. This expression was used in the sense of 'thank you' in the medieval and early modern periods, as well as in early revernacularized Modern Hebrew (Even-Shoshan 2003, 2: 580).

23 Hab. 2:3.

	As a sign that they are our trusted friends . ²⁴	לְאוֹת כִּי אַנְשֵׁי שְׁלוֹמֵנוּ ²⁴ הֵם.	
CHESED	Go see who the ones coming are? (<i>Man 2 exits</i>)	לָךְ רְאֵה מִי הֵם הַבָּאִים? (אִישׁ ב' הוֹלֵךְ)	כשד
	Greetings, standard-bearer! (<i>To Milcah</i>) Greetings, woman of valour! ²⁵ Let it not be displeasing in your eyes , ²⁶ Doeg,	הַשְּׁלוֹם נוֹשֵׂא הַדָּגֶל! (אֵל מַלְכָּה) שְׁלוֹם בּוֹאֵךְ אִשָּׁת קָהִיל! ²⁵ אֵל יַרְע בְּעֵינֶיךָ ²⁶ דּוֹאֵג	
	That I honour your wife, for I have been educated to do so from my youth (<i>Kisses her</i>)	כִּי אֶכְבֵּד פְּנֵי אִשְׁתְּךָ כִּי כֹן לְמַדְתִּי מִנְעוּרַי (נוֹשֵׁק אוֹתָהּ)	
DOEG	If she responds to you with her lips as she is accustomed to respond to me with her tongue	לֹו תִשָּׁב לָךְ בְּשִׁפְתֶיהָ, כְּדַרְכָּהּ לְהִשָּׁב לִי בְלִשׁוֹנָהּ	דואג
	You will have more than enough.	יְהִיֶה לָךְ דֵּי וְהוֹתֵר.	
ASENATH	Why, there is not a word on her tongue . ²⁷	הֲלֵא אֵין מִלָּה בְלִשׁוֹנָהּ. ²⁷	אסנת
DOEG	She has an endless number of words;	מִלֵּיהָ רַבּוֹת לְאִין קֵץ;	דואג
	For I have found her thus, when I want to give sleep to my eyes ²⁸	כִּי מְצֵאתִיהָ כֹן. בְּחִפְצִי לְחַת שְׁנָת לְעֵינַי ²⁸	
	But before you, my lady, her tongue cleaves to the roof of her mouth ²⁹	אֶדְ לְפָנֶיךָ גְּבִרְתִּי, תִּדְבֵּק לְשׁוֹנָהּ לְחִכָּה ²⁹	
	And only in her heart does she rebel, but her voice is not heard . ³⁰	וְרַק בַּלְבָּבָהּ תִּתְקוּטֵט וְקוֹלָהּ לֹא יִשְׁמַע. ³⁰	
MILCAH	You attack me baselessly, for you have found no fault in me . ³¹	חָנַם תִּתְגַּלֵּל עָלַי, כִּי לֹא מְצֵאתָ בִּי מֵאוּמָה. ³¹	מלכה
DOEG	A woman in the streets and squares ³² resembles a picture on a scroll;	אִשָּׁה בַּשְּׁוּקִים וּבְרַחֲבוֹת, ³² דְּמִתָּה לְתִמוּנָה עָלֵי גְלִיזֹן	דואג

24 Jer. 38:22 שְׁלֹמֵךְ 'your trusted friends'; also Obad. 1:7.

25 Prov. 12:4, 31:10; Ruth 3:11.

26 Gen. 21:12; 2 Sam. 11:25.

27 Ps. 139:4 בְלִשׁוֹנִי 'for there is no word on my tongue'.

28 Prov. 6:4 לְעֵינֶיךָ 'do not give sleep to your eyes'.

29 Ps. 137:6 לְחִכִּי | תִּדְבֵּק לְשׁוֹנִי 'may my tongue cleave to the roof of my mouth'.

30 1 Sam. 1:13.

31 1 Sam. 29:3 וְלֹא־מְצֵאתִי בוֹ מֵאוּמָה 'and I have found no fault in him'.

32 Song of Songs 3:2.

	At home, clanging cymbals , ³³ and in the cooks' house an evil beast ; ³⁴	בבית לְצִלְצְלֵי תְרוּעָה ³³ וּבבֵּית הַמְבִשְׁלוֹת לְחִיָּה רָעָה, ³⁴	
	She is too modest to rebuke others but a villain when she herself is rebuked.	מְנוּעָה הִיא לְיִסֵּר אַחֲרֵים וּבֵת בְּלִיעַל בְּהוֹסֵר נִפְשָׁה.	
	She plays during her work, and she is a woman of valour ³⁵ in bed.	מִשְׁחֻקֶת בְּעֵת מְלֹאכֶתָהּ וְאִשֶׁת חַיִּל ³⁵ הִיא בַמֶּטָה.	
ASENATH	How do you know no shame, talebearer ! ³⁶	אִיךָ לֹא תִדַע כְּלָמָה, הוֹלֵךְ רָקִיל! ³⁶	אסנת
DOEG	May I be called a Turk if the matter is not so.	יִקְרָא שְׁמִי תוֹגְרָמִי אִם לֹא כֵן הַדָּבָר.	דואג
	You arise from your sleep to play and go to bed for work.	מִשְׁנַתְּכֵן תִּקּוּמְנָה לְצַחֵק וְעַל הַיְצוּעַ תִּעְלִינָה לְמִלְאכָה	
MILCAH	I shall not ask my praise to be written in the book by <i>your</i> hand.	לֹא מִיָּדְךָ אֲבַקֵּשׁ לְכַתֵּב תְּהִלָּתִי בְּסֵפֶר.	מלכה
DOEG	Do not ask me, for I shall not do it.	אַל תִּבְקֹשֵׁי מִמֶּנִּי, כִּי לֹא אַעֲשֶׂה זֹאת.	דואג
ASENATH	What would you write about me, if you wanted to praise me?	מִה־תִּכְתֵּב עָלַי, לֹו חִפְצָתְךָ לְהִלֵּל אֶתִּי?	אסנת
DOEG	Do not urge me , ³⁷ my lady, to come with the tool of a scribe ³⁸	אַל תִּפְגְּעֵי בִּי ³⁷ גְּבִרָתִי, לְבוֹא בְּשֵׁבֶט סֵפֶר ³⁸	דואג
	For I have no power save with the staff of punishment.	כִּי אֵין כֹּחִי, כִּי אִם בְּשֵׁבֶט בְּקָרְתִּי.	
ASENATH	Please try with all that is in your power –	נִסְּ נָא כָּל אֲשֶׁר בְּכַחֲךָ –	אסנת
	Has anyone gone to the shore?	הֲאִם הִלְךְ אִישׁ אֶל הַחוֹף?	
DOEG	Yes, my dear lady, one man has gone from here.	הוֹ, גְּבִרָתִי הִיקָרָה, אִישׁ אֶחָד הִלְךְ מִזֶּה.	דואג
ASENATH	My heart is not at peace, but I disguise myself with a laughing face	לְבִי לֹא יִשְׁקֵט, אֲדָ אֶתְחַפֵּשׂ בְּפָנַי שְׂחֻקִים	אסנת
	Let it be discovered that I am sad of spirit –	לְבַל יוֹדַע כִּי עֲצוּבַת רוּחַ אָנִי –	

33 Ps. 150:5.

34 Gen. 37:20, 33; Lev. 26:6; Ezek. 14:15, 34:25.

35 Prov. 12:4, 31:10; Ruth 3:11.

36 Prov. 11:13, 20:19.

37 Ruth 1:16.

38 Judg. 5:14; שֵׁבֶט typically means 'staff' or 'rod'.

	Say what kind of commendation and praise you would give me with your mouth?	דְּבַר מֵהִתְתֵּן לִי שִׁבַּח וְתִהְיֶה בְּפִידֶךָ?	
DOEG	Right now your servant is indeed pondering from the depths of the heart	עַתָּה זֶה הִנֵּה עֹבְדֶךָ, הִגּוּ מִלֵּב עִמֶּךָ	דואג
	And conceiving as a woman conceives and goes into labour, and now I have come to the moment of birth ³⁹	וְהָרָו כְּאִשָּׁה הָרָה מְצַרָה וְהִנֵּה בָאתִי עַד מִשְׁבֶּר ³⁹	
	And this is what I have given birth to:	וְזֶה הוּא אֲשֶׁר יִלְדַתִּי:	
	If the woman is beautiful and wise – wisdom and beauty are friends ⁴⁰	אִם הָאִשָּׁה יָפָה וּמְשֻׁכֶּלֶת – הַשְּׂכֵל וְיָפִי חֲבֵרִים ⁴⁰	
	Wisdom is pleasing to the soul, and beauty to the soul of others.	הַשְּׂכֵל לִנְפֶשׁ יִנְעַם וְיָפִי לִנְפֶשׁ אֲחֵרִים.	
ASENATH	Your praise is fitting , ⁴¹ but what if she is black and wise?	נְאוּנָה תִהְלָתֶךָ, ⁴¹ אֵךְ אִם הִיא שְׁחֹרָה וּמְשֻׁכֶּלֶת?	אסנת
DOEG	If she is as black as a Cushite woman and she has a portion of wisdom ⁴²	אִם הִיא כְּכוּשִׁית שְׁחֹרָה וְחֶלֶק לָהּ בְּבִינָה ⁴²	דואג
	A man with white on his wing will cover her like a shield . ⁴³	אִישׁ לָבָן בְּאַבְרָתּוֹ, יִסְדֵּךְ לָהּ כְּעֹנָה. ⁴³	
ASENATH	Stop, lest you go from evil to evil.	הֲרָף, פֶּן תִּצֵּא מֵרַע אֶל רָע.	אסנת
MILCAH	And what would you say about a beautiful and senseless woman?	וּמַה־תֹּאמַר עַל אִשָּׁה יָפָה וְסָרַת טָעַם?	מלכה
DOEG	There is no beautiful woman without the sense to do good and evil ⁴⁴	אִין אִשָּׁה יָפָה, בְּבִלִי דַעַת לְהִיטִיב וּלְהָרַע ⁴⁴	דואג
	For even in her folly, she is wise enough to produce offspring.	כִּי גַם בְּאוֹלְתָהּ, תִּשְׁכִּיל לְהַזְרִיעַ זָרַע.	
ASENATH ⁴⁵	These are old sayings, to serve as amusement for fools	מִשְׁלִים יִשְׁנִים הֵם, לְהִיּוֹת לְצַחֵק לְאוֹיְלִים ⁴⁵	אסנת ⁴⁵

39 2 Kings 19:3; Isa. 37:3 באו בנים עדי-משבר 'children have come to the moment of birth'.

40 This and the next line form a rhyming couplet, mirroring Shakespeare's 'wit/it' (2.1.129–30).

41 Ps. 33:1 לְיִשְׁרָיִם נְאוּנָה תִהְיֶה לְהֵלָה 'praise is fitting for the upright'; also Ps. 147:1.

42 This and the next line form a rhyming couplet, mirroring Shakespeare's 'wit/fit' (2.1.132–3).

43 Ps. 91:4 אִמְתָּוּוּ | יִסְדֵּךְ לְךָ וְתַחַת־כְּנָפָיו תִּחְסֶה עֲנָה וְסִתְרָה אִמְתָּוּוּ 'with his wing he will cover you and under his wings you will find shelter; his faithfulness will be your shield and buckler'.

44 This and the next line form a rhyming couplet, mirroring Shakespeare's 'fair/heir' (2.1.136–7).

45 This speech is prose in the original (2.1.138–40).

	And melodies to drinkers of alcohol; but what wicked slander ⁴⁶	וּנְגִינֹת לְשֵׁתֵי שָׁכָר; אֲבָל מֵהֲדָבָה רָעָה ⁴⁶	
	Would you bring forth with the lash of your tongue , ⁴⁷ concerning a despised and foolish woman?	תּוֹצִיא בְּשׁוֹט לְשׁוֹנְךָ, ⁴⁷ עַל שְׁנוּאָה וּפְתִיחָה?	
DOEG	There is no despised and foolish woman innocent of sin and folly ⁴⁸	אִין שְׁנוּאָה וּפְתִיחָה, נִקְיָה מֵאֵוֹן וְאִוְלָת ⁴⁸	דואג
	For she twists and turns on her ways ⁴⁹ like a beautiful wise woman.	כִּי מְשַׁרְכֶת דְּרָכֶיהָ ⁴⁹ כִּיפַת תֵּאָר מְשַׁכֶּלֶת.	
ASENATH ⁵⁰	This way of yours is wickedness of folly , ⁵¹ for you favour the wicked woman	זֶה דְּרָכְךָ רָשָׁע כָּסָל, ⁵¹ כִּי תִהְדָּר פָּנַי הָרָעָה	אסנת ⁵⁰
	Over her better. But tell me, do not conceal ⁵²	מִן הַטּוֹבָה מִמֶּנָּה, אִוְלַם הִגַּד אֵל תְּכַזֵּב ⁵²	
	What is fitting praise for a happy, honourable woman	מֵהִתְהַלָּהָה נְאוּה לְאִשָּׁה כְּבוֹדָה מֵאִשְׁרָה	
	For whom even injustice shuts its mouth ⁵³ before the righteousness of her soul?	אֲשֶׁר לִפְנֵי יִשְׁרַת נִפְשָׁה, גַּם עֹלָתָהּ תִּקְפָץ פִּיהָ? ⁵³	
DOEG	A woman of perfect beauty ⁵⁴ but a stranger and alien ⁵⁵ to pride ⁵⁶	אִשָּׁה בְּלִילַת יָפִי ⁵⁴ וְלִנְאוּה מוֹזָרָה וְנִבְרִיָה ^{56,55}	דואג
	Her tongue is a learned tongue ⁵⁷ and she is not wayward or riotous	לְשׁוֹנָה לְשׁוֹן לְמוֹדִים ⁵⁷ וְאִינְנָה סִרְרָה וְהַמִּיָּה	
	Wealth and riches are in her house , ⁵⁸ yet she does not have many jewels or sashes ⁵⁹	הֵזֶן וְעוֹשֶׁר בְּבֵיתָהּ ⁵⁸ וְלֹא תִרְבֶּה עֲדֵי וּקְשׁוּרִים ⁵⁹	

46 Ecclesiastes Rabbah 9.

47 Job 5:21 בְּשׁוֹט לְשׁוֹן 'from the lash of the tongue'.

48 This and the next line form a rhyming couplet, mirroring Shakespeare's 'thereunto/do' (2.1.141–2).

49 Jer. 2:23.

50 This speech is prose in the original (2.1.143–7).

51 Eccles. 7:25.

52 Josh. 7:19 וְהִגַּדְנָא לִי מַה עָשִׂיתָ אֶל־תִּכְחַד מִמֶּנִּי 'and tell me what you have done; do not conceal it from me'.

53 Job 5:16 וְעֹלָתָהּ קִפְצָה פִּיהָ 'and injustice shuts its mouth'.

54 Ezek. 27:3; Lam. 2:15.

55 Ps. 69:9 (69:8 in English Bibles) וְנִבְרִי לְבָנֵי אִמִּי 'I have become a stranger to my brothers, an alien to my mother's sons'.

56 This and the next line form a rhyming couplet, mirroring Shakespeare's 'proud/loud' (2.1.148–9).

57 Isa. 50:4.

58 Ps. 112:3 הֵזֶן וְעוֹשֶׁר בְּבֵיתוֹ 'wealth and riches are in his house'.

59 This and the next line form a rhyming couplet, mirroring Shakespeare's 'gay/may' (2.1.150–1).

	She scorns the grapes of lust even when it is the time of the first ripe fruits ⁶⁰	תָּבוּז עֲנָבֵי תֵאֵוָה וְהַיְמִים יָמִי בְכוּרִים ⁶⁰	
	And even in anger and jealousy and destructive revenge that has already been decreed ^{61, 62}	וְגַם בְּקֶזֶף וּקְנָאָה וּנְקָמָה נִחְרָצָה וְכָלָה ^{62, 61}	
	She says to her anger, ‘desist’, and to her jealousy ‘be gone’	תֹּאמֶר לְקֶצֶף הָרָף וּלְקְנָאָתָה גְּשִׁי הַלְאָה	
	And her mind examines in order to know what is elevated and low ⁶³	וּלְבָה יִבְחַן לְדַעַת מָה רָמוּם וּשְׁפָלִים ⁶³	
	For the tail of lions is better than the head of foxes ⁶⁴	כִּי זֶנֶב לְאַרְיֹת טוֹב מֵרֹאשׁ לְשׁוּעָלִים ⁶⁴	
	And she has counsel and sound wisdom ⁶⁵ yet does not disclose her words ⁶⁶	וּלְהָ עֵצָה וְתוֹשִׁיָּה ⁶⁵ וְלֹא תִגְלֶה דְּבָרֶיהָ ⁶⁶	
	And she does not look back if there are bachelors behind her –	וְלֹא תִבִּיט אַחֲרֵינִי אִם בְּחוּרִים אַחֲרָיָה –	
	Such a woman is one in a thousand – and it is her due ⁶⁷ –	אִשָּׁה כְּזֹאת אַחַת מֵאַלְפֵי – וְלָהּ יְאֻתָּה ⁶⁷ –	
ASENATH	And what is her due?	וּמָה יְאֻתָּה לָּהּ?	אסנת
DOEG	To uncover a breast to suckle fools and to serve drinkers of alcohol.	לְחַלֵּץ שֵׁד לְהַנִּיק אֲוִלִים וּלְשָׂרֵת אֶת שְׁתֵּי שִׁכְרֵי.	דואג
ASENATH ⁶⁸	Who has heard such perverse words? Milcah, do not learn his ways, even though he is your husband.	מִי שָׁמַע דְּבָרֵי סִלְף כְּאֵלָה מִלְכָּה אֵל תִּלְמָדֵי אַרְחוּתָיו, אַף כִּי בַעֲלָךְ הוּא.	אסנת ⁶⁸
	What do you say Chesed, to this bad counsellor and villain?	מַה-תֹּאמַר כְּשֵׁד, לְיוֹעֵץ רָע וּבַלְיַעַל הַזֶּה?	
CHESED ⁶⁹	There is one who speaks like the piercings of a sword; ⁷⁰ but it is as a soldier	יֵשׁ בּוֹטֵה כְּמִמְקֻרֹת חֶרֶב; ⁷⁰ אָבֵל הוּא כְּאִישׁ חֵיל ⁶⁹	כשד ⁶⁹

60 Num. 13:20 עֲנָבִים יָמִי בְכוּרֵי עֲנָבִים ‘now it was the time of the first ripe fruits of the grape’.

61 Isa. 10:23, 28:22; Dan. 9:27.

62 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘nigh/fly’ (2.1.152–3).

63 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘frail/tail’ (2.1.154–5).

64 Mishnah Avot 4:20 רֹאשׁ לְשׁוּעָלִים, וְאֵל זֶנֶב לְאַרְיֹת, וְהוּי זֶנֶב לְאַרְיֹת, רַתְּרָן מִרֹאשׁ לְשׁוּעָלִים. This is comparable in meaning to the English ‘be a small fish in a big pond rather than a big fish in a small pond’.

65 Prov. 8:14 לִי-עֵצָה וְתוֹשִׁיָּה ‘I have counsel and sound wisdom’.

66 This and the next line form a rhyming couplet, mirroring Shakespeare’s ‘mind/behind’ (2.1.156–7).

67 Jer. 10:7 לָךְ יְאֻתָּה ‘it is your due’.

68 This speech is prose in the original (2.1.161–4).

69 This speech is prose in the original (2.1.165–6).

70 Prov. 12:18.

	That he will please you, my lady, and not as a scholar.	יפיק רצון ממך גברתי, ולא כידע ספר.	
DOEG ⁷¹	(Speaking to herself) He holds her hand and whispers in her ears	(מדבר אל עצמו) הוא אחז בידה ולוחש באזניה	דואג ⁷¹
	With these spider-webs, I shall hunt a fly as big as Chesed.	בקורי עכביש אלה, אצוד זבוב גדול כקשד.	
	Make your face shine at her⁷² and babble pleasantries into her ears	הצהל לה פנים⁷² והטף נעימות באזניה	
	And prepare for yourself the trap in which your soul will be caught.	והכן לך את הפח, בו תלכד נפשך.	
	If you knew your end, that another will take your office	לו ידעת את אחרייתך כי פקודתך יקח אחר	
	You would not touch her hand and you would not kiss your fingers in front of her	לא נגעת בידה ולא נשקת אצבעותיך נכהה	
	But you err, fool, by kissing your fingers again	ואתה סכל תשגה, לנשק אצבעותיך שנית	
	It would be better for you, if your thumbs were cut off. ⁷³	טוב היה לך, לו בהנות ידיך קצצו ⁷³ .	
	(Sound of a blast)	(קול תרועה)	
	Behold, this is the Cushite, for I know the blast of that horn.	הנה זה הכושי כי ידעתי תרועת הקרן.	
CHESED	I also know the sound of that blast.	גם אני יודע קול התרועה.	כשד
ASENATH	Come, let us go receive him.	לכו ונלכה לקדם פניו.	אסנת
CHESED	Behold, he is coming towards us.	הנה הוא הולך לקראתנו.	כשד
	(Ithiel and his men)	(איתאאל ואנשיו)	
ITHIEL	Greetings, my love, ⁷⁴ daughter of valour on the day of battle! ⁷⁵	השלום רענתי ⁷⁴ , בת חיל ביום נשק! ⁷⁵	איתאאל
ASENATH	Greetings, Ithiel, my beloved!	שלום איתאאל ידיד נפשי!	אסנת
ITHIEL	To the wonderment of my heart and to my joy, you have arrived here first.	לתמהון לבבי ולשמחתי, קדמת לבוא הנה.	איתאאל

71 This speech is prose in the original (2.1.167–78).

72 Ps. 104:15 משמן פנים להצהיל 'to make one's face shine from oil'.

73 Judg. 1:7 ורגליהם מקצצים 'with their thumbs and big toes cut off'.

74 Song of Songs 1:9, 15, 2:2, 10, 13, 4:1, 7, 5:2, 6:4.

75 Ps. 140:8 (140:7 in English Bibles).

	See, my soul's delight, if after every storm	רְאֵי חֲמַדַּת נַפְשִׁי, אִם אַחֲרַי כָּל סְעָרָה	
	Such a pleasant calm as this should arise, I would laugh at storm and tempest ⁷⁶	תִּקְוִים דְּמָמָה נְעִימָה כְּזֹאת, אֲשַׁחֵק לְסַעַר וְסָעַר ⁷⁶	
	I would not fear if the earth gave way , ⁷⁷ and Sheol would not terrify me	לֹא אֶפְחַד בְּהִמּוֹר אָרֶץ ⁷⁷ וְשְׂאוּל לֹא יִבְעַתְנִי	
	For I would be at peace in my ship, even if it rose up towards the heavens	כִּי אֲשַׁקֵּט בְּאַנְיָתִי, אִף כִּי תִעָלֶה שָׁמַיִם	
	Went down to the depths, or was like to break apart ⁷⁸ in the heart of the sea . ⁷⁹	תִּרְדַּ תְּהוֹמוֹת וּתְחַשֵּׁב לְהִשְׁבֵּר ⁷⁸ בְּלִבֵּי־ים. ⁷⁹	
	If my end were to come today, I would die in peace now	לֹוּ בָּא קִצֵּי הַיּוֹם, בְּשָׁלוֹם אָמוּתָהּ הַפֶּעַם	
	For I fear very much that such a great delight	כִּי יֵרֵאתִי מְאֹד פֶּן עֲנֹג רַב כְּזֶה	
	I shall not see again in all the days to come.	לֹא אֶרְאֶה עוֹד בְּכָל הַיָּמִים הַבָּאִים.	
ASENATH	May the One Who Dwells on High forbid it!	חַלְלָה לְשׁוֹן שְׁחָקִים!	אסנת
	I trust in Him, that just as He multiplies our days	בוּ בְּטַחָה נַפְשִׁי, כִּי כַּאֲשֶׁר יִרְבֶּה יָמֵינוּ	
	So He will continue to multiply our love with delights . ⁸⁰	כִּן יוֹסֵף לָנוּ, רַב אֶהְבֶּה בְּמַעֲנוּגִים. ⁸⁰	
ITHIEL	Amen! – May God say so –	אָמֵן! – כִּן יֵאמֶר אֱלֹהִים –	איתאל
	How inadequate my heart is to contain this great delight	אֵיךְ קָצַר לִבִּי מִהִכִּיל הָעֲנֹג הַגָּדוֹל הַזֶּה	
	And how weak my tongue is to tell the excitement of my joy	וְאֵיךְ רַפָּה לְשׁוֹנִי מִהִגֵּד רִגְשֵׁת שְׂמֵחַתִּי	
	I cannot speak further, for my soul yearns ⁸¹ (<i>Kisses her</i>)	לֹא אוּכַל דַּבֵּר עוֹד, כִּי כָלְתָה נַפְשִׁי ⁸¹ (נִשְׁקָה אוֹתָהּ)	

76 Ps. 55:9 (55:8 in English Bibles) מְרִיחַ סְעָה מְסָעַר 'from the stormy wind and tempest'.

77 Ps. 46:3 (46:2 in English Bibles) לֹא יִירָא בְּהִמּוֹר אָרֶץ 'we will not fear, though the earth give way'.

78 Jon. 1:4 וְהָאֲנִיָּה חֲשְׁבָה לְהִשְׁבֵּר לְהִשְׁבֵּר 'and the ship was like to break apart'.

79 Exod. 15:8; Prov. 23:34, 30:19.

80 Song of Songs 7:7 (7:6 in English Bibles).

81 Ps. 84:3 (84:2 in English Bibles).

	<p>If only our hearts might be undivided for eternity</p> <p>Let only the sound of rejoicing⁸² and jubilation be heard in our land</p> <p>The sound of lovers' kisses, like this and like this...</p>	<p>מי יתן ולא יחלק לבנו עד עולם</p> <p>רק ישמע בגבולנו קול ששון⁸² ורנה</p> <p>קול נשיקות דודים, כזאת וכזאת...</p>	
DOEG	<p>(Speaking to himself) Your heart is set on rejoicing, but I swear on my faith</p> <p>That I shall set the strings for a song of mourning rather than of joy.</p>	<p>(מדבר אל עצמו) לבכם נכון לרנן ואני נשבעתי באמונותי</p> <p>כי אכונן המיתרים לקינה ולא לרנה.</p>	דואג
ITHIEL	<p>Let us go to the palace; haven't you heard, my brothers</p> <p>We are no longer at war, the Turks have been drowned in the sea.⁸³ –</p> <p>How fare my companions of old, all my acquaintances on this island? –</p> <p>I know that they will greet you with love and favour,⁸⁴ my love⁸⁵</p> <p>For since I sojourned with them they have loved me greatly.</p> <p>See, the one whom my soul loves,⁸⁶ from my much musing and joy in you</p> <p>My speech is disordered and my lips are like the lips of those who sleep.⁸⁷</p> <p>Go Doeg, bring the baggage from the ship</p> <p>The captain will also come with you to the palace</p> <p>In order that I might do him kindness and honour him according to his great worth.</p>	<p>לכה נא אל הארמון, הלא שמעתם אחי</p> <p>מלחמה אין לנו עוד, התוגרמים טבעו בים.⁸³</p> <p>השלום לרעי מקדם, לכל מידעי באי הזה? –</p> <p>ידעתי כי באהבה ורצון⁸⁴, יקדמו פניך רעיתי⁸⁵</p> <p>כי מאז גרתי עמם גדלה אהבתם אלי.</p> <p>ראי שאהבה נפשי⁸⁶, מרב הגיגי ושמחתי בך</p> <p>שיחי בלא סדרים ושפתי כשפתי ישנים.⁸⁷</p> <p>לכה דואג הביאה את הכלים מן הספינה</p> <p>גם רב החבל יבוא אתך אל הארמון</p> <p>למען אעשה עמו חסד וכבודתיו כערכו הרב.</p>	איתאל

82 Jer. 7:34, 16:9, 25:10, 33:11.

83 Exod. 15:4 **בַּיַם-סוּף טָבְעוּ בְּיַם-סוּף** 'and his choicest officers were drowned in the Sea of Reeds'.

84 Alshekh to Lev. 20.

85 Song of Songs 1:9, 15, 2:2, 10, 13, 4:1, 7, 5:2, 6:4.

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

87 Song of Songs 7:10 (7:9 in English Bibles).

	And now I call again, welcome, Asenath!	וְהִנְנִי קֹרֵא עוֹד הַפְּעַם, בְּרוּךְ בּוֹאֵךְ אֲסֵנַת!	
	Welcome to Caphtor!	בְּרוּךְ בּוֹאֵךְ לְכַפְתּוֹר!	
	(<i>Ithiel, Asenath, and their attendants exit</i>)	(אִיתֵיאל אֲסֵנַת וּמִשְׁרֵתֵיהֶם הוֹלְכִים)	
DOEG ⁸⁸	(<i>To Raddai</i>) Go forth to the shore and let us meet together there.	(אל רדי) צֵא אֶל הַחוֹף וְשָׁם נִפְגְּשָׁה יַחְדָּו.	דואג ⁸⁸
	If you are brave of heart (as they say,	אִם אַמִּיץ לֵב אֶתָּה (כַּאֲשֶׁר יֹאמְרוּ הָאֹמְרִים	
	Love increases bravery even in a wicked and corrupt heart)	אֲהַבָּה תוֹסִיף אַמִּץ גַּם בְּלֵב רָע וְנִשְׁחָת)	
	Then you will understand my words. You see, the officer Chesed	אִז תֵּבִין דְּבָרַי. הִנֵּה כְּשֵׁד הַפְּקִיד	
	Will be standing before the citadel on his guard duty tonight –	יַעֲמֵד לִפְנֵי הַמְּצוּדָה עַל מִשְׁמֶרְתּוֹ בְּלַיְלָה –	
	But you must first know that Asenath loves him.	רַק עֲלֶיךָ לְדַעַת בְּתַחֲלָה, כִּי אֲסֵנַת אֲהָבָת אֹתוֹ.	
RADDAI	She loves <i>him</i> ? This cannot be so. ⁸⁹	אֹתוֹ הִיא אֲהָבָת – זֹאת לֹא זֹאת. ⁸⁹	רדי
DOEG	Put your hand on your mouth ⁹⁰ and take heed of my wisdom: ⁹¹	שִׁים יָדְךָ עַל פִּיךָ ⁹⁰ וּלְבָבְךָ תְּשִׁית לְדַעְתִּי: ⁹¹	דואג
	She loves the Cushite with a powerful and strong love	בְּאֲהָבָה עֲזָה וְחִזְקָה אֲהָבָה אֶת הַכּוּשִׁי	
	Only on account of the moving of his lips ⁹² and worthless words of wonder	רַק בְּעֵבּוֹר נִיד שְׁפָתָיו ⁹² וְדַבְּרֵי נִפְלְאוֹת שְׂאֵל	
	So now, then, do you think that her love will continue?	וְעַתָּה הֲתַחֲשַׁב אִיפוֹ, כִּי אֲהָבָתָה תִּמְשָׁךְ?	
	Do not think thus, if you have understood a little.	אַל יִהְיֶה לְבָבְךָ כֵּן, אִם נִבְּנֹת מְעֵט.	
	Why, this woman seeks to satisfy her eyes	הֲזֵה הָאִשָּׁה הַזֹּאת מְבַקֶּשֶׁת לְהַשְׁבִּיעַ עֵינֶיהָ	

88 This and the following speeches until Raddai's exit are prose in the original (2.1.212–83).

89 Ezek. 21:31 (21:26 in English Bibles).

90 Judg. 18:19.

91 Alshekh to Prov. 22 and Song of Songs 7.

92 Job 16:5 'שְׁפָתַי וְנִיד שְׁפָתַי' 'and the moving of my lips' (sometimes translated as 'the solace of my lips').

So what could she see in the Cushite, what could she see in the face of Azazel? ⁹³	ומה־תִּחַזֶּה בְּבוּשִׁי, מֵה־תִּחַזֶּה בְּפָנַי הַעֲזָאזֵל? ⁹³
When the fire of her love goes out and her blood is cold within her	בְּכֹלוֹת אֵשׁ אֶהְבֶּתָה וְדָמָה קָר בְּקִרְבָּהּ
She will seek a new face to refresh the hunger of her soul	תִּבְקֹשׁ פָּנִים חֲדָשִׁים לְחֹדֶשׁ רַעְבוֹן נַפְשָׁהּ
And only a man young in years,⁹⁴ handsome in form and appearance⁹⁵	וְרִק אִישׁ נָעַר בְּשָׁנָיִם ⁹⁴ יִפָּה תֹאֵר וּמְרֵאָה ⁹⁵
And resplendent with grace and glory, he is the man that she will choose	וְהַדּוֹר בָּחוּן וְתַפְאֲרָתוֹ, הוּא הָאִישׁ אֲשֶׁר תִּבְחַר
And not this Cushite who lacks all of these;	וְלֹא הַכּוּשִׁי הַזֶּה אֲשֶׁר יַחְסֵר כָּל אֵלֶּה;
For a woman of good sense like her will grow sick of a man	כִּי טוֹבֵת טַעַם כְּמוֹהָ תִקְוֶן מִפְּנֵי גֵבֶר אֲשֶׁר מִגְרַעוֹת בּוֹ וְאִין לוֹ יִתְרוֹן מְאוּמָה,
Who has flaws and not a single advantage	וְחִישׁ קָל תִּנְחַם וְתֵאֵנַח בְּמַר נַפְשָׁהּ ⁹⁶
And quick as lightning she will regret and sigh with the anguish of her spirit⁹⁶	וְתַחַת הַכּוּשִׁי הַנִּמְאָס תִּבְקֹשׁ לָהּ אִישׁ כְּלִבָּבָהּ. ⁹⁷
And instead of the scorned Cushite she will seek for herself a man after her own heart.⁹⁷	וְעַתָּה מִי הַקְּרוֹב לָהּ אֲשֶׁר יִלְכְּדֶנָּה בְּגִרְלוֹ
And now who is the one closest to her, whose lot it will be to seize her	אִם לֹא כֶּשֶׁד הַזֶּה, אִישׁ חֲרוּץ ⁹⁸ וּבְלִיעֵל,
If not this Chesed, an industrious man⁹⁸ and a villain,	אִישׁ אֲשֶׁר לְעֵינָיִם, רֹדֵף תָּם וַיִּשֶׁר
A man who appears to pursue innocence and honesty	וּבְקִרְבוֹ יִשִּׁים אֲרָבוֹ, ⁹⁹ לַעֲשׂוֹת כָּל תּוֹעֵבֹת לְבוֹ?
But inwardly he sets his ambush,⁹⁹ to perform every abomination of his heart?	

93 See note 56.

94 Abarbanel to 1 Kings 14 and the introductions to Jeremiah and Ezekiel.

95 Gen. 39:6 מְרֵאָה וְיִפָּה תֹאֵר וְיֹסֵף יִפָּה תֹאֵר וְיֹסֵף יִפָּה תֹאֵר 'and Joseph was handsome in form and appearance'.

96 Job 7:11, 10:1 בְּמַר נַפְשִׁי 'with the anguish of my spirit'.

97 1 Sam. 13:14 אִישׁ כְּלִבָּבוֹ 'a man after his own heart'.

98 Ibn Ezra to Prov. 12; Alshekh to Prov. 22.

99 Jer. 9:7 (9:8 in English Bibles).

	Who could seize her other than him? There is no man, there is no man!	מי ילְכַדְנָהּ בְּלִתּוֹ? אֵין אִישׁ, אֵין אִישׁ!	
	For there is none as quick in cunning and schemes ¹⁰⁰ as he	כִּי אֵין כְּמוֹהוּ מְהִיר עֲרָמָה וְתַחְבּוּלָה! ¹⁰⁰	
	Who knows how to keep his appointed time and utter a word in due season ¹⁰¹	הַיּוֹדֵעַ לְשֹׁמֵר מוֹעֲדוֹ וְלֹהוֹצִיא דְבָר בְּעֵתוֹ! ¹⁰¹	
	And even from absolutely nothing ¹⁰² can find advantage and great reward . ¹⁰³	וְגַם מֵאֵפֶס וְאֵין יִמְצָא לוֹ יִתְרוֹן וְעִקָּב רַב. ¹⁰³	
	And only he is the adversary ¹⁰⁴ for us, because he is still young in days	וְרַק הוּא הַשְׂטָן לָנוּ כִּי עוֹדֵנוּ צְעִיר לַיָּמִים	
	With beautiful eyes, a comely appearance ¹⁰⁵ and he is perfect in his splendour! ¹⁰⁶	יָפָה עֵינָיִם טוֹב רֵאִי ¹⁰⁵ וְכָלִיל הוּא בְּהַדְרֹו! ¹⁰⁶	
	Whom foolish young damsels seek to love	אֲשֶׁר עֲלָמוֹת רְכוֹת פּוֹתוֹת תְּבַקְשָׁנָה לְאַהֲבָהּ	
	And the woman has already raised her eyes to this villain.	וְהָאִשָּׁה כְּבַר נִשְׂאָה עֵינֶיהָ אֶל בְּוֹבְלֵי־עַל הַזֶּה.	
RADDAI	I cannot believe this wicked slander ¹⁰⁷ about her	לֹא אוֹכַל לְהֶאֱמִין דְּבָהּ רָעָה ¹⁰⁷ זוֹ עָלֶיהָ	רדי
	For she is honourable, and full of blessings of heaven . ¹⁰⁸	כִּי כְבוֹדָהּ הִיא וּמְלֵאָה בְּרִכּוֹת שָׁמַיִם. ¹⁰⁸	
DOEG	Full of false blessings –	מְלֵאָה בְּרִכּוֹת שְׂוֹא –	דואג
	The wine that she drinks, even it is grape juice. ¹⁰⁹	הַיַּיִן אֲשֶׁר תִּשְׁתֶּה, גַּם הוּא מֵיַיִן עֲנָבִים. ¹⁰⁹	

100 Abarbanel to Gen. 32, Exod. 30, 2 Sam. 24.

101 Prov. 15:23.

102 Alshekh to Job 40.

103 Ps. 19:12 (19:11 in English Bibles).

104 Alternatively, 'devil' (based on the postbiblical meaning of the word).

105 1 Sam. 16:12 רֵאִי גָטוֹב וְיָפָה עֵינָיִם וְטוֹב רֵאִי 'with beautiful eyes and a comely appearance' (referring to King David in his youth).

106 *She'ilat Yaveş* part 2, 143 (a well-known work of responsa by the prominent German rabbi Jacob Emden [1697–1776]).

107 Ecclesiastes Rabbah 9.

108 Gen. 49:25.

109 Cf. Shakespeare's 'the wine she drinks is made of grapes' (2.1.249–50), which may be a mocking reference to sacramental wine (Schwarz 2004: 101) but is somewhat vague and subject to interpretation (Honigsmann 1997: 179, notes 249–50); Salkinson has transformed this into an unambiguous and religiously neutral example of falseness.

	If she were full of blessings of heaven , ¹¹⁰ she would not cling to the Cushite;	לו מְלֵאָה בְּרֻכּוֹת שָׁמַיִם, ¹¹⁰ לֹא דִבְקָה בְּבוּשִׁי;	
	And what are her blessings? Didn't you see	וּמָה הִנֵּה בְּרֻכּוֹתֶיהָ? הֲאֵם לֹא רָאִיתָ	
	How she placed her fingers smoothly on his palm?	אֵיךְ שָׂתָה אֶצְבְּעוֹתֶיהָ עַל כַּפּוֹ לְמִשְׁעִי?	
	Didn't you see this? –	הֲזֹאת לֹא רָאִיתָ? –	
RADDAI	She did this as a sign that he pleased her.	זֹאת עָשְׂתָה לְאוֹת, כִּי מִצָּא חֵן בְּעֵינַיהָ.	רדי
DOEG	As a sign of lewdness and lusts, and this is the opening for indecent behaviour . ¹¹¹	לְאוֹת זְמָה וְעִגְבִּים וְזָה – פֶּתַח דְּבַר עָרוּהָ. ¹¹¹	דואג
	When they spoke mouth to mouth, they brought their lips close	כְּאֲשֶׁר דִּבְרוּ פִּה אֶל פִּה, הִקְרִיבוּ שִׁפְתוֹתֶיהֶם	
	As if for lovers' kisses, and that is enough to understand, Raddai,	כְּמוֹ לְנִשְׁיֻקוֹת דּוֹדִים וְדִי בְּזָה לְהִבִּין רַדִּי,	
	That they are plotting evil, and after secret love . ¹¹²	כִּי הֵם חֲרָשִׁים רָעָה וְאַחֲרֵי אֶהְבָּה מִסְתֵּרָת. ¹¹²	
	They will of course carry out their plot and become one flesh . ¹¹³	הֲלֹא יִבְצְעוּ וְזָמָם וְהָיוּ לְבֶשֶׁר אֶחָד. ¹¹³	
	And now listen to me, for this is why I brought you from Venice.	וְעַתָּה שְׁמַע בְּקוֹלִי, כִּי לְזֹאת הִבְאֵתִיךְ מִוִּנְעֵצְיָא	
	Stand watch tonight as I shall show you	עֲמַד עַל הַמִּשְׁמֵר בַּלַּיְלָה הַזֶּה כְּאֲשֶׁר אֶרְאֶךָ	
	For I shall keep guard opposite and shall not go far from you.	כִּי אֲנִי אֲשַׁמֵּר מִנְּגַד וְלֹא אֶרְחַק מִמֶּךָ.	
	And when you see the officer, who will consider you a stranger,	וְהָיָה בְּרְאוֹתְךָ אֶת הַפְּקִיד, אֲשֶׁר לְזֶר 'חֲשָׁבְךָ	
	Look for a pretext to provoke him and anger him	תִּבְקֶשׁ לְךָ תַּאֲנָה, לְהִמְרוֹת עֵינָיו וּלְהַכְעִיסוֹ	
	With harsh and bitter words, or with mockery and lies	בְּדַבָּרִים קָשִׁים וּמְרִים, אוֹ בְּשׂוֹחַק וּמַהֲתַלּוֹת	
	Whatever you find occasion for. ¹¹⁴	כְּאֲשֶׁר תִּמְצָא יָדְךָ. ¹¹⁴	

110 Gen. 49:25.

111 Mishnah *Gittin* 9:10.

112 Prov. 27:5.

113 Gen. 2:24 (referring to Adam and Eve).

114 Judg. 9:33.

RADDAI	And afterwards –	– וְאַחֲרַי כֵּן –	רדי
DOEG	He is quick to anger and his rage rises up within a moment	הוא מהיר חמה וקצפו יעלה כרגע באפו	דואג
	And when he lifts his hand against you, provoke him with words	וכאשר ירים ידו עליך, התגרה בו בדברים	
	So that he strikes you with his staff. As for my part, this blow will be enough for me	למען יךד במטהו. ואני די לי במכה זו	
	To rouse the inhabitants of Caphtor to conspire to rebel	לעורר יושבי כפתור להתקשר למרד מרד	
	And they will not be at peace and will not rest ¹¹⁵ until Chesed is banished from here.	ולא ישקטו ולא ינחו ¹¹⁵ עד הגרש כשד מזה.	
	And thereby your hope will come, for I am going to help you	ובזאת תבוא תקותך, כי הנני לעזר לך	
	For after the obstacle is gone and there is no more adversary or misfortune ¹¹⁶	כי אחרי סור המוקש ואין שטן ופגע ¹¹⁶ עוד	
	Who will stop me from fulfilling your soul's every desire?	מי יעצר אתי, למלא כל תאות נפשך.	
RADDAI	I shall do as you say if I can find the opportunity.	כן אעשה כדברך אם אמצא לי ידים.	רדי
DOEG	Take my palm, for you will succeed on your way.	הא לך כפי כי תצליח בדרכך.	דואג
	Go to the citadel and there we shall speak further	לך אל המצודה ושם נדבר עוד	
	And as for me, I am going to bring his baggage from the ship.	ואני הנני הולך להביא כליו מן הספינה.	
RADDAI	Go in peace. (<i>Raddai exits</i>)	לך לשלום. (רדי הולך)	רדי
DOEG	How easy to believe that Chesed desires to take her to his bed	מהנל להאמין, כי כשד מתאנה לדעתה	דואג
	And who would vouch for her that she might not desire as well	ומי יערבנה כי לא תוכל להתאות גם היא	
	But the Cushite, who is hateful in my eyes, is a dear and innocent man	והכושני הנמאס בעיני הוא איש יקר ותמים	

115 Job 3:26 'and I have no peace and no rest'. ולא שקטתי ולא נחתתי

116 1 Kings 5:18 (5:4 in English Bibles) 'there is no adversary and there is no misfortune'. אין שטן ואין פגע רע

And the expression of his face testifies to ¹¹⁷ his love and faithfulness for his wife.	והִכָּרְתָּ פָּנָיו תַּעֲנֶה בֹרָאֵהֶבְתּוֹ וְאַמֻּנָתוֹ לְאַשְׁתּוֹ. ¹¹⁷
And I am determined to love her as well;	וְאָנִי הֲנִי נָכוֹן לְאַהֲבָהּ אֶתָּה גַם אָנִי;
Not out of passion and lust, like the sins of my youth ¹¹⁸	לֹא מִחֲמַדָּה וְתַאֲוָה, כִּפִּי חַטָּאוֹת נְעוּרַי ¹¹⁸
But rather out of the spirit of jealousy, after hearing the slander of many ¹¹⁹	כִּי אִם מֵרוּחַ קִנְיָאָה, אַחֲרֵי שָׁמְעֵי דְבַת רָבִים ¹¹⁹
Saying that the Cushite desecrated my bed in secret.	לֵאמֹר חֲלַל הַכּוּשִׁי אֶת מִשְׁכְּבִי בִסְתֵר.
And this spirit of jealousy has stirred like rot in my bones ¹²⁰	וְרוּחַ קִנְיָאָה הַזֹּאת נֹסְסָה כְּרָקֶב בְּעַצְמוֹתַי ¹²⁰
And I cannot calm it until I am avenged of it	וְלֹא אוּכַל לְהַרְגִיעַ עַד אֲשֶׁר אֶנְקָם מִמֶּנּוּ
With the seah ¹²¹ that he has measured for me – a wife for a wife. ¹²²	בְּסִאָה ¹²¹ אֲשֶׁר מִדֵּד לִי – אִשָּׁה תַּחַת אִשָּׁה. ¹²²
And if I do not succeed in this desire	וְאִם חֲפַץ זֶה לֹא יִצְלַח בְּיָדִי
I shall ignite the fire of jealousy in the heart of this man whom I have appointed for destruction ¹²³	אֲצִית אֵשׁ הַקִּנְיָאָה בְּלִבְבֵי אִישׁ חֲרָמִי ¹²³
Until the waters of his wisdom are unable to extinguish the blaze.	עַד אֲשֶׁר מִי תְבוּיָתוֹ לֹא יוּכְלוּ לְכַבּוֹת הַתְּבַעֲרָה.
And the fool of Venice, instead of chasing the east wind ¹²⁴	וְהַכֹּסֵל מִיְּנֵעֵצָא, תַּחַת רֹדְפוֹ קֳדָיִם ¹²⁴
Is prepared for the rod of punishment, ¹²⁵ and he will be the instrument of my scheme,	נָכוֹן לְשֵׁבֶט מִוְסָר ¹²⁵ וְהוּא יִהְיֶה הַכְּלִי לְמִזְמָתִי,

117 Isa. 3:9 הִכָּרְתָּ פָּנֵיהֶם עֲנָתָהּ בָּם ‘the expression of their faces testifies against them’.
118 Ps. 25:7.
119 Jer. 20:10; Ps. 31:14 (31:13 in English Bibles).
120 Hab. 3:16.
121 A measurement used in the Hebrew Bible and rabbinic literature, equivalent to approximately 13.3 litres.
122 Exod. 21:24 רָגַל תַּחַת רָגַל; אֵין תַּחַת אֵיךְ יָד תַּחַת יָד רָגַל תַּחַת רָגַל; Lev. 24:20 אֵין שֵׁן תַּחַת שֵׁן שֵׁן תַּחַת שֵׁן אֵין שֵׁן תַּחַת שֵׁן שֵׁן תַּחַת שֵׁן אֵין שֵׁן תַּחַת שֵׁן אֵין שֵׁן תַּחַת שֵׁן ‘an eye for an eye, a tooth for a tooth, a hand for a hand, a foot for a foot’; Lev. 24:20 שֵׁן שֵׁן תַּחַת שֵׁן שֵׁן תַּחַת שֵׁן אֵין שֵׁן תַּחַת שֵׁן ‘a breach for a breach, an eye for an eye, a tooth for a tooth’.
123 1 Kings 20:42.
124 Hosea 12:2 (12:1 in English Bibles) אֶפְרַיִם רֵעַה רֵיחַ וְרֹדֵף קֳדָיִם ‘Ephraim feeds on the wind and chases the east wind’ (denotes pointlessness).
125 Prov. 22:15.

	For if he stands on his watch as I instructed him	כִּי אִם יַעֲמֵד עַל מִשְׁמַרְתּוֹ כְּאִשָּׁר הוֹרִיתִיהוּ	
	Chesed will fall into my hunting- net, he who stands as an adversary against me on the way ¹²⁶	יִפֹּל כְּשֵׂד בְּמִצּוֹדוֹתַי, הַנֹּצֵב לְשָׂטָן לִי בְּדַרְדָּר ¹²⁶	
	For I shall strike him down with my tongue and incite the Cushite to destroy him	כִּי אֶבְהוּ בְלִשׁוֹן וְאָסִית אֶת הַכּוּשִׁי לְבַלְעוֹ	
	And he will love me more and will give me my sufficient reward	וְהוּא יֶאֱהָבֵנִי עוֹד וְנָתַן לִי דֵי שְׂכָרִי	
	In exchange for managing to lead him like a beast into the valley ¹²⁷	תַּחַת אֲשֶׁר הִשְׂכַּלְתִּי לְהַנְחוֹתוֹ בְּבַהֲמָה בְּבִקְעָה ¹²⁷	
	And disturbing his peace and his rest until he goes mad.	וְלֹהֲפָרִיעַ שְׁלוֹמוֹ וּמְנוּחָתוֹ עַד לְהִשְׁתַּגֵּעַ.	
	Here my scheme is yet, confused in desolation by night ¹²⁸	פֹּה עוֹד מְזֻמָּתִי, נְבוּכָה בְשׂוֹאָה וְאִמְשׁ ¹²⁸	
	Like every deceit and abomination, before it emerges into the light of the sun. ¹²⁹ (<i>Exits</i>)	כְּכֹל מַרְמָה וְנִבְלָה, טָרָם תֵּצֵא לְאוֹר הַשֶּׁמֶשׁ. ¹²⁹ (הוֹלֵךְ)	
SCENE 2	(<i>Herald on the town street with many people before him</i>)	(מכריז ברחוב העיר ועם רב לפניו)	מחזה ב'
HERALD ¹³⁰	In the name of the army commander, our lord the leader Ithiel, Be informed that the Turks' ships have been destroyed in the sea And therefore today is for you a day of feasting and joy ¹³¹ A day of celebrations and delights, bonfires and dances For each man as his soul desires . ¹³² And this joy for you is doubled	בְּשֵׁם שַׂר הַצָּבָא, אִיתִיאל אֲדַנְנִי הָרֵאשׁ הַתְּבַשְּׂרוּ כִּי אָנִיחַת הַתּוֹגְרָמִים אֶבְדוּ בַיָּם וְלִכֵּן הַיּוֹם הַזֶּה לָכֶם, יוֹם מְשֻׁתָּה וְשִׂמְחָה ¹³¹ יוֹם הַלּוּלִים וְתַעֲנָגִים, מְדוּרוֹת אֵשׁ וּמַחֹלוֹת לְאִישׁ אִישׁ כְּאֹת נַפְשׁוֹ. ¹³² וְשִׂמְחָה זו לָכֶם לְמִשְׁנָה	מכריז ¹³⁰

126 Num 22:22: *לִּי שָׂטָן לִּי בְּדַרְדָּר יִהְיֶה מִלְּאָד יְהוָה* 'and the angel of the LORD stood on the way as an adversary against him'.

127 Isa. 63:14. Like Smolenskin (*Ithiel*, Preface, note 1), Salkinson seems to be using this citation to denote ignorance, whereas in Isaiah it refers to effortlessness.

128 Job 30:3 *וּמִשְׂאָה וּמִשְׂאָה* 'by night in desolation and waste'.

129 This and the next line form a rhyming couplet, mirroring Shakespeare's 'confused/used' (2.1.309–10).

130 This speech is prose in the original (2.2.1–12).

131 Esther 9:17, 18.

132 Alshekh to Prov. 21.

For on this day you will celebrate the army commander's wedding	כי ביום הזה תחגו חג חתונת שר הצבא
And you will rejoice with him at the head of his joy, in all the chambers of the palace	ותעלו עמו בראש שמחתו, בכל חדרי הארמון
For they will be open for all those who come	כי פתוחים יהיו, לקראת כל הבאים
To eat, to drink, and to laugh there, until the middle of the night.	לאכל לשתות ולצחק שם, עד חצות הלילה.
Long live the inhabitants of Caphtor! Long live Ithiel the army commander! (<i>Exeunt</i>)	יחיו יושבי כפתור! יחי איתאל שר הצבא! (הולכים)

SCENE 3	<i>The innermost chamber¹³³ of the palace (Ithiel, Asenath, Chesed, and attendants)</i>	דביר ¹³³ בארמון (איתאל אסנת כשד ומשרתים)	מחזה ג'
ITHIEL	Pay attention, Chesed, on the watch tonight	שים עיניך כשד, על המשמר בלילה	איתאל
	We would do well to be careful, to fulfil all service and duty	טוב לנו להזהר, למלא כל עבודה ומשמרת	
	Even in times of pleasure, lest we forget what our task is.	וגם בתענוגים בל נשכח מהפקודתנו.	
CHESED	I have appointed Doeg to do the things that must be done	את דואג הפקדתי לעשות את אשר תעשינה	כשד
	And I am also with him, and my eyes are upon all his ways. ¹³⁴	וגם אני עמו ועיני על כל דרכיו. ¹³⁴	
ITHIEL	He is a loyal man in his service. Go in peace, Chesed	הוא איש נאמן בעבדתו. לך לשלום כשד	איתאל
	Tomorrow early in the morning come appear before me. ¹³⁵	למחר בבקר השכם תבוא לראות את פני. ¹³⁵	
	(<i>To Asenath</i>) And you whom my soul loves! ¹³⁶	(אל אסנת) ואת שאהבה נפשי! ¹³⁶	

133 This word is attested in the Hebrew Bible, but assumes the sense of 'innermost chamber in a palace' only from the medieval period onwards (Even-Shoshan 2003, 1: 291).

134 Jer. 16:17 **עיני על כל דרכיהם** 'my eyes are upon all their ways'.

135 Exod. 34:24 **אתפני יהוה** 'to appear before the LORD'; also Deut. 31:11.

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

	Come, let us satiate ourselves from the tree which we planted with the sweat of our brow ^{137, 138}	בֹּאִי וְנִשְׂבַּעַה מֵעֵץ נֹטְעָנוּ בְּזַעַת אֶפְסִים ^{138, 137}	
	The tree is desirable to look upon and the fruit is a delight for the eyes. ¹³⁹	הָעֵץ נְחָמֵד לְמַרְאֵה וְהַפְּרִי תִאֲוָה לְעֵינַיִם. ¹³⁹	
	<i>(Ithiel, Asenath, and their men exit and Doeg enters)</i>	איִתִּיאל אֲסַנַת וְאֲנֹשִׁיהֶם הַיְלָכִים וְדוֹאגַּ (בא)	
CHESED	Greetings Doeg; let us make our way to the watch duty.	שְׁלוֹם בּוֹאֵד דּוֹאגַּ, נְשִׁימָה אֶל הַמְשָׁמֵר פְּעַמְיָנוּ.	כשד
DOEG ¹⁴⁰	Not on this watch; the commander ordered us to go	לֹא בְּאֲשֵׁמוּרָה זוֹ; הַשָּׂר צִוָּנוּ לְלָכֶת	דוואג ¹⁴⁰
	Before the appointed time, for the love of Asenath was pressing upon him.	טָרַם בָּא הַמוֹעֵד, כִּי אֶהְבַּת אֲסַנַת הַצִּיקְתָּהוּ	
	But we shall not condemn him in this night of his pleasure ¹⁴¹	וְאֶנְחֹנוּ לֹא נִרְשִׁיעֵנוּ בְּנִשְׂפֵי חֶשְׁקוֹ הַזֶּה ¹⁴¹	
	The first-night marital pleasures for a loving and graceful doe ¹⁴²	עוֹנַת לַיְלָה הָרֵאשׁוֹנָה לְיַעֲלַת חַן וְאֶהְבִּים ¹⁴²	
	Whose graceful proportion ¹⁴³ is so great as to cheer God and men. ¹⁴⁴	אֲשֶׁר חֵין עֶרְכָּה ¹⁴³ רַב לְשִׂמַח אֱלֹהִים וְאֲנָשִׁים. ¹⁴⁴	
CHESED	She is a woman very much praised for her beauty. ¹⁴⁵	הִיא אִשָּׁה יָפָה לְהַלֵּל עַד מָאֵד. ¹⁴⁵	כשד
DOEG	And she has a heart for laughter and delights.	וְלָהּ לֵב לְצַחֵק וְשִׂעִשׂוּעִים.	דוואג
CHESED	She is tender and delicate, ¹⁴⁶ like a budding rose.	רַכָּה הִיא וְעֻנְגָה, ¹⁴⁶ כְּשׁוֹשְׁנָה בְּאֶבֶה.	כשד

137 Gen. 3:19 אֶפְסֵיךָ תֹאכַל לֶחֶם 'by the sweat of your brow you shall eat bread' (referring to Adam after eating from the tree of knowledge).

138 This and the next line form a rhyming couplet, mirroring Shakespeare's 'ensue/you' (2.3.9–10).

139 Gen. 3:6 הָעֵץ טוֹב לְמֵאֲכָל וְכִי תִאֲוָה הוּא לְעֵינַיִם וְנְחָמֵד הָעֵץ 'the tree was good for food and it was a delight to the eyes and the tree was desirable'.

140 This and the following speeches until Chesed's exit are prose in the original (2.3.13–44).

141 Isa. 21:4 לְחֶרֶדָה שָׁם לִי לְחֶרֶדָה 'my night of pleasure he has turned to terror'.

142 Prov. 5:19 וְיַעֲלַת־חַן וְיַעֲלַת־חַן 'a loving hind and graceful doe'.

143 Job 41:4 (41:12 in English Bibles) וְחֵין עֶרְכּוֹ 'and his graceful proportion' (referring to the mythological sea creature Leviathan).

144 Judg. 9:13 וְאֲנָשִׁים וְאֲנָשִׁים הַמְשַׂמֵּחַ אֱלֹהִים 'should I leave my wine, which cheers God and men?' This is Salkinson's translation of Shakespeare's 'she is sport for Jove' (2.3.17), with the Classical reference removed.

145 2 Sam. 14:25 בְּכָל־יִשְׂרָאֵל לְהַלֵּל מָאֵד 'but in all Israel there was none to be so much praised as Absalom for his beauty'.

146 Isa. 47:1 וְעֻנְגָה, רַכָּה וְעֻנְגָה 'for you shall no longer be called tender and delicate'.

DOEG	How beautiful her eyes are, like arrows she shoots in the heart of those who see her.	מה־נֶאֱוָו עֵינֶיהָ, כְּחֵצִים תּוֹרָה בְּלֵב רְאִיָּה.	דואג
CHESED	Her eyes radiate grace and humility together.	עֵינֶיהָ מְפִיקוֹת חֵן וְעֲנוּה יַחְדָּו.	כשד
DOEG	And how pleasant her speech is, like a herald ¹⁴⁷ of love.	וּמִה־נְעִים מְדַבְּרָה, כְּקוֹל קְרֹא ¹⁴⁷ לְאַהֲבָה.	דואג
CHESED	She is wholly beautiful, and she is without blemish . ¹⁴⁸	כְּלָה יְפָה וּמוֹם אֵין בָּהּ. ¹⁴⁸	כשד
DOEG	Let them take their pleasure on their bed in peace.	יִתְעַנְּגוּ עַל מִשְׁכְּבוֹתֵם בְּשָׁלוֹם.	דואג
	And now, officer, listen to me; I have a little wine here	וְעַתָּה הַפְּקִיד שְׁמַעֲנִי, הִנֵּה מְעַט יַיִן אֵתִי	
	And the desirable young men ¹⁴⁹ of the town are standing there outside	וּבַחֲוָרֵי הַמָּד ¹⁴⁹ מִבְּנֵי הָעִיר עֹמְדִים שָׁם בַּחוּץ	
	And want to drink a cup to the life of the lord and the lady.	וּמִבְּקָשִׁים לְשִׁתּוֹת כּוֹס לַחַיִּי הָאָדוֹן וְהַגְּבִירָה.	
CHESED	Not this night, my dear; I cannot drink wine	לֹא בַלַּיְלָה הַזֶּה יִקְרִי; לֹא אוּכַל לְשִׁתּוֹת יַיִן	כשד
	It is too strong for me. If only a different pleasure	חֶזֶק הוּא מִמֶּנִּי. מִי יִתֵּן וְעֲנֵג אַחֵר	
	Could be found instead of drinking wine to make life merry . ¹⁵⁰	יִמְצָא תַּחַת יַיִן לְשִׂמְחַת חַיִּים. ¹⁵⁰	
DOEG	Do not refuse me ; ¹⁵¹ behold, there are beloved companions outside	אַל תִּשָּׁב פְּנֵי; ¹⁵¹ הִנֵּה רְעִים אֱהוּבִים בַּחוּץ	דואג
	Won't you drink one cup, and I shall drink the rest instead of you.	הֲלֹא תִשְׁתֶּה כּוֹס אַחַת וְהַנּוֹתֵר אֶשְׁתֶּה אֲנִי תַּחֲתֶיךָ.	
CHESED	Indeed I have already drunk one cup tonight mixed with water . ¹⁵²	הֵן שָׁתִיתִי הַלַּיְלָה כּוֹס אַחַת מֵהוּל בְּמַיִם ¹⁵²	כשד
	And my insides are turning over like fire for the wine inflames me	וּבְקִרְבִי יִתְהַפֵּד כְּמוֹ אֵשׁ כִּי הֵיזוּ יְדֵלִיקֵנִי	

147 This expression derives from Isa. 40:3 קוֹל קוֹרֵא בַּמִּדְבָּר 'a voice crying out in the wilderness', but the meaning of 'herald' is thought to have originated in the modern period (Even-Shoshan 2003, 5: 1638). It could alternatively be translated 'a voice crying out for love', following the biblical meaning.

148 Num. 19:2 (a description of the red heifer, a cow brought to the priests for sacrifice and whose ashes were used for ritual purification).

149 Ezek. 23:6, 12, 23.

150 Eccles. 10:19 וַיִּין יִשְׂמַח חַיִּים 'and wine makes life merry'.

151 Ps. 132:10; 2 Chron. 6:42.

152 Isa. 1:22.

	One cup is too much for me; I am no champion in drinking.	כוס אחת רב ממני; גבור לשקות אינני.	
	This is a weakness of my soul, and I cannot violate my rule.	זה רפיון נפשי ולעבר חקי לא אוכל.	
DOEG	Why are you babbling pointlessly? Indeed, tonight is a night of celebrations	למה תבטא חנם הן הלילה ליל הלולים	דואג
	And you cannot abstain from the wishes of the desirable young men . ¹⁵³	ומחפץ בחורי חמד ¹⁵³ לא תמנע אתה.	
CHESED	So where are they?	ואנה איפה הם?	כשד
DOEG	They are standing at the door; go bring them into the house.	הם עומדים לפתח לכה נא הביאם הביתה.	דואג
CHESED	I shall do so without desire . ¹⁵⁴ (<i>Chesed exits</i>)	בלא חמדה ¹⁵⁴ אעשה כן. (כשד הולך)	כשד
DOEG	If I manage to give him one cup to drink	אם יעלה בידי להשקותו כוס אחת	דואג
	In addition to the first cup that he drank this evening	נוסף על הכוס הראשונה אשר שתה בערב	
	He will hasten to quarrel and fight like the small dog in my mistress' lap	יחיש לריב ולהתקוטט בכלב הקטן בחיק גברתי	
	And Raddai, who in the sickness of his love sees strange things and perversities ¹⁵⁵	ורדי אשר בחלי אהבתו יראה זרות ותהפכות ¹⁵⁵	
	Has emptied bottles of wine to Asenath's life not once or twice	הריק אשישי יין לחיי אסנת לא אחד ושנים	
	And he stands on the watch with the three lads	והוא יעמד על המשמר עם שלשת הבחורים	
	The noblest of the sons of Caphtor, proudly exulting ¹⁵⁶ and easily angered ¹⁵⁷	אצילי בני כפתור עליזי גאונה ¹⁵⁶ ובעלי אף ¹⁵⁷	
	Whom I have already given drink until their heart was warm.	אשר כבר השקיתים עד כי חם לבם.	

153 Ezek. 23:6, 12, 23.

154 2 Chron. 21:20.

155 Prov. 23:33 תהפכות ידבר ותהפכות 'your eyes see strange things, and your heart utters perversities'.

156 Isa. 13:3 עליזי גאונתי 'my proudly exulting ones'; Zeph. 3:11 גאונתי 'your proud exulting ones'.

157 Prov. 22:24 אף 'do not associate with one easily angered'.

	And among this gang of drunkards I shall stir up Chesed	ובין עַדַּת שְׂכוּרִים אֵלֶּה אָעִיר אֶת כְּשֵׁד לַעֲשׂוֹת דְּבַר לְמוֹרַת רוּחַ כָּל בְּנֵי הָאֵי.
	To do something to anger all the inhabitants of the island.	וְהִנֵּה הַנֶּס בָּאִים כְּלֵם תָּעוּ בַּשִּׁכָּר ¹⁵⁸ –
	And behold, here they all come; they stagger from strong drink ¹⁵⁸ –	אִם חֲלוּמֵי אֲמַת וּפְתָרוֹנֹו יֵצֵא לְאוֹר ¹⁵⁹
	If my dream is true and its meaning emerges into the light ¹⁵⁹	יְחִישׁ לְבוֹא כְּכֹלֵי שֵׁט שֶׁיֵּט בְּרוּחַ וְשֵׁטֶף הַיָּאֹר
	It will come quickly like a boat in the wind and the flow of the stream	(כֶּשֶׁד שֶׁב עִם קִנּוּ וּבַחֹרֵי הָעִיר)
	(Chesed returns with Kenaz and the lads of the town)	
CHESED	As I live! They have already given me too much to drink.	כֶּשֶׁד חַי אֲנִי! כְּבֵר הַשְּׁקוּנֵי יִתֵּר עַל הַמֶּדָּה.
KENAZ ¹⁶⁰	On my word and my faith! One small measure	עַל דְּבָרַי וְאֶמוּנָתַי! מֶדָּה אַחַת קִטְנָה ¹⁶⁰
	Not more than a log. ¹⁶¹	לֹא יִתֵּר מִלֹּג. ¹⁶¹
DOEG	Bring wine. (<i>Holds a cup in his hand and sings</i>)	דּוּאָג הֵבּוּ יַיִן. – (אוּחֹז כּוֹס בִּידּוֹ וּמוֹמֵר)
	Drink my spiced mixed drink sweeter than song ¹⁶²	שְׁתּוּ מִסְכֵּי מִתּוֹק מְזֻמָּר ¹⁶²
	Do not be bitterness for the chief cupbearer ¹⁶³	לִשְׂר הַמְּשַׁקִּים ¹⁶³ אַל תְּהִי לְמִמֶּר;
	A man of valour, a man of palate and throat	אִישׁ חֵיל, אִישׁ חֵיד וְגִרְגָּרַת
	And the measure of the days of a man's life is a little finger	וּמִדַּת יָמֵי חַיֵּי אִישׁ, זָרַת
	And therefore a man of valour must drink wine. –	וְלָכֵן אִישׁ חֵיל יִשְׁתֶּה חֶמֶר. –
	Bring wine! (<i>Wine is brought</i>)	הֵבּוּ יַיִן! (יַיִן מוּבָא)

158 Isa. 31:11 תָּעוּ וּבַשִּׁכָּר תָּעוּ 'and they stagger from strong drink'.

159 This and the next line form a rhyming couplet, mirroring Shakespeare's 'dream/stream' (2.3.59–60).

160 This and the following speeches (except the two songs) until Chesed's exit are prose in the original (2.3.62–115).

161 A small liquid measure equivalent to a sixth of a litre.

162 This song is composed of two pairs of rhyming lines. It differs substantially from the original, which reads 'And let me the cannikin clink, clink/And let me the cannikin clink./A soldier's a man./O, man's life's but a span./Why then let a soldier drink!' (2.3.65–9).

163 Gen. 40:2, 9, 20; 41:9.

CHESED	How dear and pleasant is the song.	מה־יָקָר וְנָעִים הַזְמָר.	כשד
DOEG	I learned this song in England	זָמַר זֶה לְמִדְתִּי בְּעַנְגְלָאנְד	דואג
	For the men of England are heroes in drinking wine . ¹⁶⁴	כִּי אֲנֹשֵׁי עַנְגְלָאנְד גְּבוּרִים לְשִׁתּוֹת יַיִן. ¹⁶⁴	
	Next to them the men of Germany, Denmark, or Holland	לְנִגְדָם אֲנֹשֵׁי אֶשְׁכְּנֵי דְעַנְמָאָרְק אֹו הַאֶלְלָאנְד	
	Are all as naught and nothing . ¹⁶⁵	כְּלָם כְּאֵפֶס וּכְאֵין. ¹⁶⁵	
CHESED	Do the men of England have great power in drinking?	הֲאִם אֲנֹשֵׁי עַנְגְלָאנְד רַב כְּחֵם בְּשִׁתְיָהּ?	כשד
DOEG	Who can withstand a native of England?	מִי יַעֲמֹד לְפָנַי יְלִיד עַנְגְלָאנְד?	דואג
	Why, a man of Denmark would spin around, sway, and fall down like a dead man	הֲזֵן אִישׁ דְּעַנְמָאָרְק יְחַג יְנוּעַ וַיִּפֹּל כְּמַת	
	A man of the land of Germany would wallow under the table	אִישׁ אֶרֶץ אֶשְׁכְּנֵי יִתְגַּלֵּל תַּחַת הַשֻּׁלְחָן	
	And a man of Holland would surely spew vomit and filth with no place untouched . ¹⁶⁶	וְאִישׁ הַאֶלְלָאנְד יִקִּיא קִיא צוֹאָה בְּלִי מְקוֹם ¹⁶⁶	
	Before the Englishman had opened the second bottle.	טְרָם יִפְתַּח בֶּן עַנְגְלָאנְד בְּקִבּוּק הַשֵּׁנִי	
CHESED	I hereby raise my glass to the life of the army commander.	הִנֵּה אֶשָּׂא כּוֹסֵי לְחַיֵּי שַׂר הַצְּבָא.	כשד
KENAZ	As do I; my mouth is like your mouth; I shall not deceive.	וְכֹן גַּם אֲנִי; פִּי כְּפִיךָ לֹא אֶכְזֵב.	קנו
DOEG	Dear England! (<i>Sings</i>)	עַנְגְלָאנְד אֶרֶץ יִקְרָה הִיא! (מזמר)	דואג
	A man of many deeds was King Split ¹⁶⁷	אִישׁ רַב פְּעֻלִים הָיָה הַמֶּלֶךְ פְּקַע ¹⁶⁷	
	And he wore cloth trousers, two for a silver shekel ¹⁶⁸	וּמְכַנְסֵי בַד לְבַשׁ בְּשָׁקֶל כֶּסֶף ¹⁶⁸ שְׁנַיִם	

164 Isa. 5:22.

165 Isa. 41:12 כְּאֵין וּכְאֵפֶס 'as nothing and naught'.

166 Isa. 28:8 מְקוֹם בְּלִי צוֹאָה קִיא לְכָל־שֻׁלְחָנוֹת מְלֵאוֹ קִיא צוֹאָה בְּלִי 'for all the tables are filled with vomit and filth with no place untouched'.

167 In the Hebrew this song forms an ABAB rhyme. The king's name, which is a nonsensical replacement for Shakespeare's 'Stephen' (2.3.85), appears to have been chosen because it rhymes with the last word of the third line.

168 A shekel is a biblical weight (commonly used with reference to silver and gold) corresponding to approximately ten grams.

	And he complained because half a shekel had been added to his price	וַיִּתְאוּנֶנּוּ כִּי הוֹסִיף עַל מְחִירוֹ בְּקַע	
	And he called the trousers' tailor a dirty dog.	וַיִּקְרָא לְתוֹפֵר הַמְּכַנְסִים.	
	He was mighty and elevated in the highest places of the city ¹⁶⁹	הוּא הָיָה אֲדִיר וְנִשְׂאָ בְּמַרְמֵי קִרְיָת ¹⁶⁹	
	Whereas you sit in a low place; ¹⁷⁰ you were born for labour and toil,	וְאַתָּה יֹשֵׁב בְּשֹׁפֵל ¹⁷⁰ נִוְלַדְתָּ לְעֵמֶל וּתְלָאָה,	
	Land after land is ruined because of pride	אֶרֶץ אַרְצַי אֶרֶץ אַרְצַי מִפְּנֵי גִאווָה נִעְכְּרָת	
	Arise, don your coat, a worn and patched coat.	קוּם לְבַשׁ אֲדִרְתְּךָ אֲדִרְתְּ בְּלֵה וּמְטִלְאָה.	
	Bring wine. –	הָבֹו יַיִן. –	
CHESED	This song is even more pleasant than the first.	הַמְזֻמֹּר הַזֶּה נְעִים גַּם מִן הָרִאשׁוֹן.	כשד
DOEG	Do you want to hear it again?	הֲתַחְפֹּץ לְשָׁמְעוֹ שֵׁנִית?	דואג
CHESED	I do not wish it –	לֹא תַחְפֹּצְתִי בּוֹ –	כשד
	A man who does this will not be prepared to stay at his post –	אִישׁ הַעֲשֵׂה זֹאת לֹא יְכוּן לְהִשָּׂאֵר עַל מַעְמָדוֹ –	
	The heavens are above us – many will inherit eternal life	הַשָּׁמַיִם מִמַּעַל לָנוּ – רַבִּים יִירְשׁוּ חַיֵּי עוֹלָם	
	But many will not inherit it.	וְרַבִּים לֹא יִירְשׁוּ.	
DOEG	You have spoken well, ¹⁷¹ dear and pleasant officer.	כֵּן דִּבַּרְתָּ ¹⁷¹ פְּקִיד יָקִיר וְנְעִים.	דואג
CHESED	And I expect to be one of the inheritors	וְאֲנִי מִצְפֵּה לְהִיּוֹת אֶחָד מִן הַיֹּרְשִׁים	כשד
	Not to the bitterness of spirit ¹⁷² of either the army commander or one of the ministers.	לֹא לְמַרְתַּי רֹחַ ¹⁷² שֶׁר הַצָּבָא וְלֹא לְאֶחָד הַשָּׂרִים.	
DOEG	And so do I.	וְכֵן גַּם אֲנִי.	דואג
CHESED	You will not come into your inheritance before I have inherited	לֹא תָבוֹא לִירְשָׁתְךָ טְרָם יִרְשָׁתִי אֲנִי	כשד

169 Prov. 9:3.

170 Eccles. 10:6 יֹשְׁבוּ בְּשֹׁפֵל 'while the rich sit in a low place'.

171 Exod. 10:29.

172 Gen. 26:35.

	For the officer comes before the standard-bearer.	כי הפקיד ראשון לנושא הדגל.	
	But that's enough for us – let us go on our way	אד רב לנו – נלכה נא לדרכנו	
	Forgive all iniquity! Each man to his work –	כל עון תשא! איש איש למלאכתו –	
	Do not think, my brothers, that I am drunk,	אל תחשבו אחי, כי משתכר אני,	
	This is my standard-bearer – this is my right hand –	זה נושא דגלי – זאת היא ימיני –	
	And this is my left hand – I am not an intoxicated drunk now	וזאת היא שמאלי – שתה שכור אינני עתה	
	Why, I am standing and not swaying, and my lips speak clearly.	הן אעמד ולא אנוע ושפתי ברור תמללנה.	
ALL	Your speech is comely ¹⁷³ and pleasant.	מדברך נאה ¹⁷³ אף נעים.	כלם
CHESED	If so, then do not consider me drunk. (<i>Exits</i>)	אם כן איפו למשתכר אל תחשבוני. (הולך)	כשד
KENAZ	Arise, let us go to the camp and set the watch.	קומו ונלכה המערכה וערכנו את המשמר.	קנו
DOEG	Did you see the man who went out from here?	הראית את האיש אשר יצא מזה?	דואג
	He is a man of valour; he could stand before kings ¹⁷⁴	הוא איש חיל לפני מלכים יתעב ¹⁷⁴	
	But his carousing destroys him, for his soul contains good and evil	אד סבאו ישחיתנו, כי נפשו תכיל טוב ורע	
	Like light and darkness ¹⁷⁵ in turn, this against that –	כאור וחשך ¹⁷⁵ חליפות, זה לעמת זה –	
	My compassion is stirred for him , ¹⁷⁶ and I also worry about the army commander	נבמרז נחומי ¹⁷⁶ עליו וגם לשר הצבא דאגתי	
	Lest he be put to shame because of his hope , ¹⁷⁷ as he has placed much trust in him	פן יבוש ממבטו ¹⁷⁷ אשר בטח בו עד מאד	

173 Song of Songs 4:3.

174 Prov. 22:29. Cf. Shakespeare's 'He is a soldier fit to stand by Caesar' (2.3.118). Salkinon has replaced the culturally specific 'Caesar' with a more generic biblical reference to royalty.

175 Job 38:19.

176 Hosea 11:8.

177 Isa. 20:5 מבטם ויבושו ויבושו ויבושו 'and they will be afraid and put to shame because of Cush their hope'.

	For with misfortune he will bring about confusion in the land.	כִּי בַמִּקְרָה לֹא טוֹב יַעֲשֶׂה לְאַרְץ תּוֹעָה.	
KENAZ	Is this his usual way?	הֲאִם בְּכֹן דְּרָכּוֹ כָּפַעַם בְּפַעַם?	קנו
DOEG	This is always his way; before he lay down on his bed	זֶה יְדִרְכּוֹ תָּמִיד; טָרָם יִשְׁכַּב עַל מִשְׁכְּבוֹ	דואג
	He would be able to keep a second watch	יֵשׁ לְאֵל יְדוֹ לְשָׁמֵר מִשְׁמֶרֶת מִשְׁנֵה	
	If only the drinking did not cast sleep over his eyelids . ¹⁷⁸	לֹא־לֵא תַפִּיל הַשְׂתִּיָּה תְנוּמָה עַל עַפְעַפָּיו. ¹⁷⁸	
KENAZ	In my opinion the obligation is upon us to inform the army commander of the matter.	לְדַעְתִּי הַמְצָוָה עָלֵינוּ הַלְהוֹדִיעַ הַדָּבָר לְשָׂר הַצָּבָא	קנו
	Maybe he is unaware of this, or he closes his eyes	אוּלַי נִעְלָם זֶה מִמֶּנּוּ, אוֹ עִצַּם עֵינָיו	
	Against seeing the shame of his officer, instead of the good that is in him;	מִרְאוֹת בְּקִלּוֹן פְּקִידוֹ, תַּחַת הַטּוֹב הַנִּמְצָא בוֹ,	
	What do you think? (Raddai enters)	מִה־יִהְיֶה לְךָ? (רדי בא)	
DOEG	(In a whisper) What is wrong with you, Raddai? Go hurry after the officer. (Raddai exits)	(בלחש) מִה־לָּךְ רַדִּי? לָךְ מִהֵר אַחֲרַי הַפְּקִיד. (רדי הולך)	דואג
KENAZ	I am very sorry to see that the noble Cushite	צָר לִי מְאֹד לְרֹאוֹת כִּי הַכּוּשִׁי הַנְּדִיב	קנו
	Has chosen as his second-in-command a man who has a grievous evil ¹⁷⁹ within him	בָּחַר לְמִשְׁנֵה לוֹ אִישׁ אֲשֶׁר רָעָה חוֹלָה ¹⁷⁹ בּוֹ	
	Surely, it is good and upright ¹⁸⁰ to reveal the matter to his ears.	הֲלֹא טוֹב וַיִּשָּׂר ¹⁸⁰ לְגַלוֹת הַדָּבָר לְאָזְנָיו.	
DOEG	Even if you gave me the island as my payment, I would not do this	אִם תַּתֶּנּוּ לִי הָאִי בְשִׁכְרִי לֹא אֶעֱשֶׂה זֹאת	דואג
	For I am a friend to Chesed and seek a cure for his illness.	כִּי אֲנִי אֶהֱבֶה לְכַשֵּׁד וּמִבְּקֶשׁ מְזוֹר לְמַחֲלָתוֹ.	
	But what is this voice? –	אֵךְ מָה הַקּוֹל הַזֶּה? –	

178 Prov. 6:4 רַדַּדַּי לֵעֵינֶיךָ וְתְנוּמָה לְעַפְעַפֶּיךָ 'do not give sleep to your eyes, nor slumber to your eyelids'.

179 Eccles. 5:12 (5:13 in English Bibles).

180 Ps. 25:8.

	(A voice from outside, Save us, save us! Chesed is chasing Raddai!)	קול מחוץ הושיעה, הושיעה! כשד רודף) (אחרי רדי)	
CHESED	Scoundrel! Villain! ¹⁸¹ –	כשד נבל! בליעל! ¹⁸¹ –	
KENAZ	What is wrong with you, officer? What is this?	קנו מהלך הפקיד? מזה?	
CHESED	I shall strike and wound this scoundrel.	כשד את הנבל הזה אכה ופצע.	
RADDAI	Strike me, please strike me.	רדי הכני נא הכני.	
CHESED	Do you still open your mouth wide, scoundrel? (<i>Strikes Raddai with a powerful blow</i>)	כשד העוד תרחיב פיה נבל? (מכה את רדי מכה עזה)	
KENAZ	Please don't, officer! Stay your hand! (<i>Grasps his hands</i>)	קנו אל נא הפקיד! השב את ידך! (מאחו בידיו)	
CHESED	Let go; why should I strike a blow to the cheek to you as well?	כשד הרפה, למה אכה מכת לחי גם אותך?	
KENAZ	Go out, go out, why, you are drunk –	קנו צא צא, הלא שכור אתה –	
CHESED	I am drunk? (<i>They fight each other with their swords</i>)	כשד שכור אני? (נלחמים יחדו בחרבותם)	
DOEG	(<i>In a whisper to Raddai</i>) Go quickly outside and call mutiny, mutiny! (<i>Raddai exits</i>)	דואג (בלחש אל רדי) צא מהר החוצה וקרא קשר קשר! (רדי הולך)	
	Please don't, officer, my friend! Please don't, sirs! –	אל נא הפקיד ידידי! אל נא אדנים! –	
	Help, help us! Desist, Chesed! Kenaz, my lord! –	עזרו עזרו לנו! הרף כשד! קנו אדני! –	
	Desist, my lord! – Help, rescue – why are you silent?	הרף אדני! – עזרו הושיעו – למה תחרישו?	
	Is this the watch? – (<i>Sound of the tower bell clamouring</i>)	הזה הוא המשמר? – (קול פעמון המגדל הומה)	
	Who is making a rumbling sound? ¹⁸² – Why, the whole town is astir! ¹⁸³	מי משמיע קול רעש? ¹⁸² – הלא תהום כל העיר! ¹⁸³	
	Desist Chesed, let go! Lest you become a disgrace	הרף כשד הניחה! פן תהיה לבשת	

181 Cf. Shakespeare's 'Zounds, you rogue! you rascal!' (2.3.141); Salkinson has omitted the Christian oath.

182 Ezek. 3:12.

183 Ruth 1:19 ותהם כל־העיר¹⁸³ 'and the whole town was astir'.

	And your shame can never be erased. ¹⁸⁴	וְחִרְפָּתְךָ לֹא תִמְחָה. ¹⁸⁴	
	<i>(Ithiel and his men enter)</i>	<i>(איתאל ואנשיו באים)</i>	
ITHIEL	What is this?	מה־זאת?	איתאל
KENAZ	My blood is spilling onto the earth, ¹⁸⁵ he stabbed me with deathly cuts	דְּמֵי מוֹגְרִים אֲרָצָה, ¹⁸⁵ הוּא דָּקְרַנִּי מִדְּקֵרוֹת מוֹת	קנו
	Indeed he will also die –	מוֹת יָמוּת גַּם הוּא –	
ITHIEL	Stay your hands, for your lives depend on it.	הִשְׁיבוּ יְדֵיכֶם, כִּי בְנַפְשְׁכֶם הוּא.	איתאל
DOEG	Stay your hand, officer! My lord Kenaz! –	הֲשֵׁב יְדֶיךָ הַפְּקִיד! קִנּוּ אֲדֹנָי! –	דואג
	Look, sirs! –	רְאוּ אֲדֹנָיִם! –	
	Do you not have the sense to know what you and your deeds are?	הֲאֵין לְכֶם לֵב לְדַעַת, מָה אַתֶּם וּמַעֲשֵׂיכֶם?	
	And do you not have an eye to see before whom you stand? ¹⁸⁶	וְאֵין לְכֶם עֵין לְרְאוֹת, לְפָנָי מִי אַתֶּם עֹמְדִים? ¹⁸⁶	
	You have gone too far, men – the army commander is speaking here –	רַב לְכֶם אֲנָשִׁים – שֵׁר הַצָּבָא מְדַבֵּר פֹּה –	
	How do you know no shame –	אֵיךְ לֹא תִדְעוּ כְלִמָּה –	
ITHIEL	Ah, what is this? From whence has this woe come upon us?	אָהָה מִה־זֹּאת? מֵאֵין בְּאַתְנּוּ הַצָּרָה הַזֹּאת?	איתאל
	Have we risen up instead of the Turks to swallow each other	הֲתַחַת הַתּוֹגֵרְמִים קִמְנוּ לְבָלוּעַ אִישׁ אֶחָיו	
	Since they have been powerless to do us ill?	אֲחֵרֵי אֲשֶׁר הֵם אֶזְלַת יָדָם מִהֲרַע לָנוּ?	
	Feel shame, feel humiliation because of your waywardness, cease to do evil ¹⁸⁷	בוֹשׁוּ וְהַכְּלִמוּ מִמְּשׁוֹבְתֵיכֶם, חֲדְלוּ הֲרַע ¹⁸⁷	
	The man who causes further disturbances will be condemned to death ¹⁸⁸	הָאִישׁ הַפְּרַעַת פְּרַעוֹת עוֹד, בְּזֵן מוֹת ¹⁸⁸ הוּא	

184 Prov. 6:33 וְחִרְפָּתוֹ לֹא תִמְחָה 'and his shame will never be erased'.

185 Cf. Shakespeare's 'Zounds, I bleed still' (2.3.160); Salkinson has removed the Christian oath.

186 Babylonian Talmud *Berakhot* 28b.

187 Isa 1:16.

188 1 Sam. 20:31; 2 Sam. 12:5.

	If he lifts his hand and his foot, he will surely be put to death within a moment.	אם ירים ידו ורגלו, מות ימות כרגע.	
	Bring down the man who is ringing the tower bell,	הורידו את האיש המצלצל בפעמון המגדל,	
	This tumult of this bell is frightening all the inhabitants of the town.	הולם פעמון הזה יחריד כל יושבי העיר.	
	And you, dear Doeg, I see that your face	ואתה דואג היקר, ראה אני את פניך	
	Has fallen from sadness and grief, say who had a hand in this disloyalty?	כי נפלו מעצב ויגון, דבר מי במעל הזה	
	Do not conceal anything from me; ¹⁸⁹ indeed I command you.	אל תכחד ממני דבר ¹⁸⁹ הלא אני צויתיד.	
DOEG	I know nothing; in the beginning they were sitting together	לא ידעתי מאומה, בתחלה ישבו יחדו	דואג
	Friends like a groom and bride before they go to their bed,	חברים כחתן וכלה טרם ילכו למשכבם,	
	But within a moment the wheel turned, and led them astray	וכרגע נהפך הגלגל ויולך אתם שולל	
	For they drew their flashing swords ¹⁹⁰ and they struck each other	כי הריקו ברק חרפם ¹⁹⁰ ויכו איש ברעהו	
	Until blood spilled upon them and their swords devoured flesh ¹⁹¹	עד שפך דם עליהם וחרפם אכלה בשר ¹⁹¹	
	And I still do not know what the grievance between them was.	ועודני לא אדע, מהדין ודברים ביניהם.	
	If only I could have died on the battlefield with honour	מי יתן מותי בשדה המלחמה בכבוד	
	Before I came to see such indecency in our camp.	טרם באתי לראות ערות דבר כזה במחננו.	
ITHIEL	What was wrong with you, Chesed, that you did this?	מה היה לך כשד, כי עשית זאת?	איתיאל
CHESED	Please forgive me, my lord! I cannot speak.	שא נא אדני! דבר לא אוכל.	כשד

189 Jer. 38:14.

190 Deut. 32:41 'אם-שנותי ברק חרפי' 'when I sharpened my flashing sword'.

191 Deut. 32:42 'תאכל בשר' 'and my sword devours flesh'.

ITHIEL	Kenaz! Indeed you have long been dear and honourable	קנז! הלא יקר ונכבד היית מאז	איתאל
	Blameless and good-hearted in the land, and wise men have mentioned your name	תמים ובר-לבב בארץ ושמך נשאו חכמים	
	What came over you that you sullied your reputation ¹⁹² within a moment	מה היה לך כי הבאשת ריחך ¹⁹² כרגע	
	You cast down your name which was like precious ointment, ¹⁹³ and you made another name for yourself	שמך כשמן הטוב ¹⁹³ מגרת ותעש לך שם אחר	
	As a man of contention ¹⁹⁴ and blows? Will you not answer, Kenaz!	כאיש מרחן ¹⁹⁴ ומהלמות? הלא תענה קנז!	
KENAZ	Look, honourable Ithiel, I have been struck a mortal blow	ראה איתאל הנכבד, מכת מות הכיתי	קנז
	Your servant Doeg saw, and will surely tell you everything	דואג עבדך ראה והגד יגיד לך כל	
	Whereas I shall refrain from speaking, ¹⁹⁵ for speech is difficult for me;	ואני אעצר במלין ¹⁹⁵ כי הדבר קשה לי;	
	Only this I shall say, that I have not done wrong tonight	רק זאת אגידה, כי לא העויתי הלילה	
	And I have not sinned with a word of the mouth nor with a deed of the hand	ולא חטאתי בדבר פה ולא במעשה יד	
	If it is not considered a sin for a man to save himself	אם לא חטא יחשב, לאיש המציל את נפשו	
	And an iniquity for one to guard his life from violence and murder.	ועון לשמר את חייו, מפני חמס ורצח.	
ITHIEL	My heart grows hot within me, ¹⁹⁶ I have no more rule over my spirit ¹⁹⁷	חם לבי בקרבי ¹⁹⁶ אין מעצר לרוחי ¹⁹⁷ עוד	איתאל

192 Exod. 5:21 את-ר-יחנו 'you have sullied our reputation'.

193 Eccles. 7:1 טוב שם משמן טוב 'a good name is better than precious ointment'.

194 Jer. 15:10.

195 Job 4:2 יבול מי יבול 'but who can refrain from speaking'.

196 Ps. 39:4 (39:3 in English Bibles).

197 Prov. 25:28 אין מעצר לרוחו 'a man who has no rule over his spirit'.

	And instead of justice my soul's unrest rises up there;	ובמקום המשפט שם תעלה רגשת נפשי;	
	If I now arise ¹⁹⁸ and raise my outstretched arm	אם עתה אקום ¹⁹⁸ ואשא זרועי הנטויה	
	Even the best of you will perish; from my rebuke he will become as nothing.	גם הטוב בכם יאבד, מגערתני יהי לאין.	
	Speak, how did the quarrel break out? Whose hand has been first in the trespass? ¹⁹⁹	דברו איך פרץ הריו? יד מי במעל ראשונה? ¹⁹⁹	
	And the man whose iniquity is in him, even if he is my brother,	והאיש אשר עונו בו, אף אם אחי הוא	
	I shall by no means clear him , ²⁰⁰ for I shall not favour a brother or friend.	נקה לא אנהו, ²⁰⁰ כי אף אח ואהב לא אכיר.	
	Is it really possible in a time of war, in a town full of terror and fear	היתכן בעת מלחמה, בעיר מלאה מגור ונפחד	
	To stir up a quarrel at night, before the guards in the citadel?	לעורר ריב בלילה, לפני השמרים במצודה?	
	It is an outrage and a disgrace; Doeg, who started the outburst?	נבלה היא ושמעורה, דואג, מי החל בפרץ?	
KENAZ	If out of love and brotherhood , ²⁰¹ you add to a word of truth	אם מאהבה ואהבה, ²⁰¹ תוסיף על דבר אמת	קנו
	Or take away from it, you are not a man of valour.	או תגרע ממנו, לא איש חיל אתה.	
DOEG	That's enough from you. –	רב לך. –	דואג
	May my tongue cleave to the roof of my mouth ²⁰² if I speak a word	תדבק לשוני לחכי , ²⁰² אם אדבר דבר	
	To cause pain to Chesed's heart; God forbid that I should do him ill	להכאיב לב כשד, תללה לי מהרע לו	
	But nevertheless my heart is resolved ²⁰³ that I shall not deceive.	ובכל זאת סמוך לבי , ²⁰³ כי לא אכזב.	

198 Cf. Shakespeare's 'Zounds, if I once stir' (2.3.203); Salkinson has omitted the oath.

199 Ezra 9:2 **ויד השרים והסגנים היתה במעל הזה ראשונה** 'and the hand of the princes and rulers has been first in this trespass'.

200 Exod. 34:7 **ונקה לא ינקה** 'and He will by no means clear [the guilty]'.

201 Babylonian Talmud *Berakhot* 16b and elsewhere in rabbinic and medieval Hebrew literature.

202 Ps. 137:6.

203 Ps. 112:8 **ירא לבו לא ירא** 'his heart is resolved; he does not fear'.

So now, listen, commander! The matter was thus:	וְעַתָּה שָׁמַע הַשָּׂרָ! כֵּן הָיָה הַדָּבָר:
I was sitting and talking with Kenaz	אֲנִי הִיְתִי יוֹשֵׁב וּמְדַבֵּר עִם קִנֹּז
When all of a sudden a man came, crying out to save him	וַהֲנֵה אִישׁ בָּא פְתָאִם, מִצָּעֶק לְהוֹשִׁיעַ לוֹ
While Chesed, with drawn sword, was chasing after him in order to strike him	וְכַשֵּׁד בְּחָרֵב שְׁלוּפָה רִדְף אַחֲרָיו לְהַכּוֹתוֹ
Then Kenaz approached and urged him to put his sword back in its sheath	וַיִּגַּשׁ קִנֹּז וַיִּפְצַר בּוֹ לְהָשִׁיב חֶרְבוֹ אֶל תַּעֲרָה
And meanwhile the man had fled outside	וּבֵין כֵּה וְכֵה וְהָאִישׁ בָּרַח חוּצָה
Crying out in a loud voice as he fled, and I ran after him	בְּרוֹחַ וּמִצָּעֶק בְּקוֹל גָּדוֹל וְאֲנֹכִי רָצַחְתִּי אַחֲרָיו
In order that he not make his voice heard, lest he frighten the inhabitants of the town,	לְבַל יִשְׁמַע קוֹלוֹ פֶּן יַחְרִיד יוֹשְׁבֵי הָעִיר,
But he, light on his feet, fled from me and was gone,	אֲדָּהּ הוּא קָל בְּרַגְלָיו נָס מִפְּנֵי וַאֲיַנְנוּ,
And I was in a rush to come back into the house	וְאֲנִי נִחְפָּז הִיְתִי לָשׁוּב וּלְבֹא הַבַּיִתָּה
Since I heard the sound of quarrelling and the sound of weapons	אַחֲרֵי אֲשֶׁר שָׁמַעְתִּי קוֹל רִיב וְקוֹל נְשָׁק
And curses and condemnations from Chesed; I had never heard such things.	וּנְאָצוֹת וְגִדּוּפִים מִפִּי בְּשֹׁד, לֹא שָׁמַעְתִּי כֵן מֵעוֹדִי.
And when I arrived I found the two of them with their swords against each other ²⁰⁴	וּבְבוֹאִי מִצְּאֵתִי אֶת שְׁנֵיהֶם תְּרַב אִישׁ בְּרִיעָה ²⁰⁴
As you saw with your own eyes when you arrived as well.	כַּאֲשֶׁר רָאִיתָ בְּעֵינֶיךָ בְּבוֹאֶךָ גַּם אֶתָּה.
With this I have told you everything that I know	בְּזֹאת הִגַּדְתִּי לְפָנֶיךָ כֹּל אֲשֶׁר יָדַעְתִּי
For I know nothing more than this.	כִּי יֵתֵר מִזֹּאת אֵינֶנִּי יוֹדֵעַ מֵאוֹמָה.
Indeed, this is the way of men, and even the most upright among them	אֲמָנָם זֶה דְרָךְ אַנְשִׁים וְגַם הַיֹּשֵׁר בֵּיהֶם

204 Judg. 7:22; 1 Sam. 14:20.

	Stumbles when there is a chance. ²⁰⁵ Indeed, it is true that Chesed	יְכַשֵּׁל לְעֵת מְצָא. ²⁰⁵ הִן אָמַת כִּי כֶשֶׁד
	Strayed from the righteous path and rushed to raise his hand against Kenaz	נָטָה מִדְרָךְ הַיָּשָׁר וּנְמָהַר לְהָרִים יָדוֹ בְּקִנּוֹ
	As a man does to his fellow, in his anger and rage	כְּאִשֶּׁר יַעֲשֶׂה גֹבֵר לְרֵעֵהוּ, בְּזַעַמּוֹ וּחְרוֹן אָפוֹ
	Despite this, in my opinion the iniquity is on the head of the man that fled	בְּכָל זֹאת לְדַעְתִּי, הָעוֹן בְּרֹאשׁ הָאִישׁ הַנֶּסֶס
	Who aroused his rage and his fury until there was no remedy. ²⁰⁶	אֲשֶׁר הֶעֱלָה אָפוֹ וּחְמָתוֹ עַד לְאִין מְרַפָּא. ²⁰⁶
ITHIEL	I know Doeg, that in your love and your faithfulness to Chesed	אִיתִיאל יְדַעְתִּי דוֹאֵג, כִּי בְּאַהֲבַתְךָ וּבְאִמּוּנָתְךָ לְכֶשֶׁד
	You are trying to make light of his iniquity. –	תַּתְּאֲמִץ לְהַקְלֵ עוֹנוֹ. –
	Listen to me, Chesed! I love you with all my heart	שְׁמַעֲנִי נָא כֶשֶׁד! בְּכָל לְבִי אֶהֱבִיתִיךָ
	But you will no longer be my officer from this time forth and forevermore. ²⁰⁷	אֲךְ פְּקִידִי לֹא תִהְיֶה עוֹד מֵעַתָּה וְעַד עוֹלָם. ²⁰⁷
	Because I am making you an example for many.	כִּי מוֹפֵת שְׁמִיתִיךָ לְרַבִּים.
	<i>(Asenath and attendants)</i>	(אסנת ומשרתיה)
ASENATH	What has happened here, my dear one?	מַה־נִּהְיִיתָ פֹּה יְקִירִי?
ITHIEL	Rest has been restored; ²⁰⁸ let us return to our rest.	אִיתִיאל הַמְנוּחָה שָׁבָה לְאִיתָנָה, ²⁰⁸ נְשׁוּבָה נָא לְמִנוּחֹתֵינוּ.
	And as for your wounds, Kenaz, I shall heal them	וְאֵת פְּצְעֶיךָ קִנּוֹ, אֲנִי אֲרַפָּא אֹתָם
	Lead the man off from here. – <i>(They lead Kenaz off)</i>	הוֹלִיכוּ אֶת הָאִישׁ מִזֶּה. – (מוֹלִיכִים אֶת קִנּוֹ)
	Doeg, guard the town, quieten quarrel and strife. ²⁰⁹	שְׁמֵר דוֹאֵג עַל הָעִיר, הַשְׁקֵט רִיב וּמְדוֹן. ²⁰⁹

205 Ps. 32:6.

206 2 Chron. 36:16.

207 Isa. 9:6, 59:21; Mic. 4:7; Ps. 113:2, 115:18, 121:8, 125:2, 131:3.

208 Exod. 14:27 וַיָּשָׁב הַיָּם לְפָנָיו בַּקֹּר לְאִיתָנוּ' and in the morning the sea returned to its normal course'.

209 Hab. 1:3.

	Come back, Asenath my love , ²¹⁰ let us return to our bed. –	שובי אֶסְנַת רַעְיָתִי, ²¹⁰ נְשׁוּבָה אֵל עַרְשֵׁנוּ. –	
	This is the lot of man, the lot of one who bears his weapon ²¹¹	זֶה חֶלֶק לְאִישׁ, חֶלֶק לְנוֹשֵׂא נֶשֶׁקוֹ ²¹¹	
	That the sound of tumult ²¹² and shouting should wake him up in his night of pleasure . ²¹³	קוֹל שְׂאוֹז ²¹² וְתַרוּעָה, יַעֲרִנּוּ בְנֶשֶׁף חֶשְׁקוֹ. ²¹³	
	(All exit, but Doeg and Chesed remain)	(כֻּלָּם הוֹלְכִים וְדוּאָג וְכַשְׁד נִשְׁאָרִים)	
DOEG	What is wrong with you, officer? Is there a wound in your flesh?	מַה-לָּךְ הַפְּקִיד? הֲיֵשׁ פְּצַע בְּבֶשְׂרְךָ?	דוּאָג
CHESED	There is indeed, but there is no remedy for my wound.	יֵשׁ וַיֵּשׁ וַאֲיֵן מְזוֹר לְפַצְעִי	כַּשְׁד
DOEG	God forbid.	חֲלָלָה לָךְ מֵאֱלֹהִים.	דוּאָג
CHESED ²¹⁴	My honourable name, my honourable name, woe, for I have lost it!	שֵׁם כְּבוֹדִי, שֵׁם כְּבוֹדִי, אֹזִי כִי גָלָה מִמֶּנִּי!	כַּשְׁד ²¹⁴
	My only glory in life has gone and is no more	תְּהִלָּתִי יְחִידָתִי בַחַיִּים, אֲזִלָּה לָהּ וַאֲיִנָּה	
	And what remains in my flesh is unclean like the flesh of a beast	וְהַנּוֹתֵר בְּבֶשְׂרִי, פְּגוּל הוּא כְּבֶשֶׂר בְּהֵמָה	
	My honourable name, Doeg, oh, my honourable name!	שֵׁם כְּבוֹדִי, דוּאָג, הֵה שֵׁם כְּבוֹדִי!	
DOEG	By my faithful life! Indeed I thought that you had been struck	חַי נֶפְשִׁי הַנֶּאֱמָנָה! אָמור אָמַרְתִּי כִי הִכִּיתָ	דוּאָג
	Or had borne a severe wound which causes more pain than any blow to the soul.	אוּ נְשֹׂאתָ פְּצַע רַע, הַמְכַאֵיב מִכָּל נֶגַע בְּנַפְשׁ.	
	Of what account ²¹⁵ is an honourable name? Why, it is pointlessness and futility ! ²¹⁶	בְּמָה נֶחְשָׁב ²¹⁵ שֵׁם כְּבוֹד הֲלֵא שְׂוֵא וְהֶקְלָל ²¹⁶ הוּא!	
	Many acquire one without a price, and are stripped of it for no reason	רַבִּים יִקְנוּהוּ בְלֹא מַחִיר וַיִּתְנַצְּלוּ אֹתוֹ חֲנָם	

210 Song of Songs 1:9, 15, 2:2, 10, 13, 4:1, 7, 5:2, 6:4.

211 This and the next line form a rhyming couplet, mirroring Shakespeare's 'life/strife' (2.3.253–4).

212 Isa. 13:4, 66:6.

213 Isa. 21:4 לְחֶרֶדֶה שֵׁם לִי לְחֶרֶדֶה 'my night of pleasure he has turned to terror'.

214 This and the following speeches until Chesed's exit are prose in the original (2.3.258–330).

215 Isa. 2:22 כִּי-בְמָה נֶחְשָׁב הוּא 'for of what account is he?'

216 Alshekh to Job 7.

	And your honourable name has not departed unless you announce so yourself.	וְשֵׁם כְבוֹדְךָ לֹא סָר לִילָא תְשַׁמִּיעַ בְּךָ אֶתְהָ.
	Get up, be a man, many ways are open for us	קוּמָה הֲיֵה לְאִישׁ, רַבִּים דְּרָכִים פְּתוּחִים לְנוּ
	To make amends with the army commander; he removed you from your position	לְכַפֵּר פְּנֵי שַׂר הָעֶבְרָא; הוּא הִדְפֶּד מִמְצַבְּךָ
	Not out of enmity and hate , ²¹⁷ but for a different reason	לֹא מֵאַיְבָה וְשִׂנְאָה, ²¹⁷ רַק מִסְּבָה אַחֲרֵת
	Like a man who strikes his dog that has not sinned against him	כְּאִישׁ הַמִּכֶּה אֶת כְּלָבוֹ אֲשֶׁר לֹא חָטָא לוֹ
	Just in order to scare the lion. And now entreat him	רַק לְהַפְחִיד אֶת הָאֲרִי. וְעַתָּה חַל אֶת פְּנֵיו
	And he will favour you and be well disposed towards you.	וְהוּא יִחַנְד וְיִרְצֶד.
CHESED	It would be better for me become a disgrace than to be an officer to Ithiel	כִּשְׁד תְּהִי נַפְשִׁי לְבִשְׂתָּ, מִהֵיֹת פְּקִיד לְאַיְתִיאל
	Desecrating his honour with a servant as drunk, worthless, and despicable as me.	לְחַלֵּל כְּבוֹדוֹ בְּעֶבֶד בְּשׁוֹר, קַל וְנִבְזָה כְּמוֹנִי.
	For what am I now? A drunken, reviling, and blaspheming ²¹⁸ man	כִּי מָה אֲנִי עַתָּה? אִישׁ שְׂכוֹר מַחְרֵף וּמְגַדֵּף ²¹⁸
	A man of strife ²¹⁹ and blows, stammering in a tongue that cannot be understood ²²⁰	אִישׁ רִיב ²¹⁹ וּמַהֲלָמוֹת, נִלְעַג לְשׁוֹן אִין בִּינְיָה ²²⁰
	Like a crane or a swallow chattering with its mouth ²²¹ or like a madman playing with his shadow.	כְּסוּס עֲגוּר מְצַפְצֵף בְּפִיו ²²¹ וּכְסָר טַעַם מְשַׁחֵק בְּצִלוֹ.
	Oh, evil and destructive spirit that hides within wine!	הוּי רוּחַ רָע וּמְשַׁחֵת הַמְסֻתֶתָר בְּקֶרֶב הַיַּיִן!

217 Abarbanel to Gen. 32 and numerous other locations therein.

218 Ps. 44:17 (44:16 in English Bibles).

219 Isa. 15:10.

220 Isa. 33:19.

221 Isa. 38:14 אֶצְפֹּץ 'Like a crane or a swallow I chatter'.

	Indeed I can imagine you and describe you, though I do not know you ²²² by name	הוּ אֲדַמְּךָ אֲכַנְךָ וְלֹא יִדְעֶתִיךָ בְּשֵׁם	
	If your name is not Satan. –	אִם לֹא הַשָּׂטָן שְׁמֶךָ. –	
DOEG	Who was the man whom you were chasing with your sword?	מִי הָיָה הָאִישׁ אֲשֶׁר רָדַפְתָּ אַחֲרָיו בְּחַרְבְּךָ?	דואג
	What evil did he do to you?	מָה עָשָׂה לְךָ רָעָה?	
CHESED	I do not know.	אֵינִי יוֹדֵעַ.	כשד
DOEG	The matter is very strange.	זֶר הַדְּבָר מְאֹד.	דואג
CHESED	Like a dream from too much activity , ²²³ and nothing is clear to me	כַּחַלֹּם בְּרַב עֲנָנִי ²²³ וְאִין דְּבַר בְּרוּר לִי	כשד
	I remember words of a quarrel, but I do not know what about.	הִנְנִי זָכַר דְּבָרֵי רִיב וְלֹא יִדְעֵתִי עַל מָה.	
	How can a man bring a foe and enemy ²²⁴ inside himself	אֵיךְ יָבִיא אָדָם צָר וְאוֹיֵב ²²⁴ אֶל קִרְבוֹ	
	Which captures his heart? How can we rejoice at the wine banquet	אֲשֶׁר יִקַּח אֶת לְבוֹ? אֵיךְ נָשִׂישׁ בְּמִשְׁתֵּה הַיַּיִן	
	And leap and dance ²²⁵ so that we resemble a beast?	וְנִפְּזוּ וְנִכְרְכְרוּ ²²⁵ עַל אֲשֶׁר נִדְמִינוּ לַבְּהֵמָה?	
DOEG	Why are you still complaining, when the wine has left you?	לְמָה תִּתְאוּנֵן עוֹד וְהַיַּיִן יָצָא מִמֶּךָ?	דואג
	See how quick as lightning your soul has become upright within you. ²²⁶	רָאָה אֵיךְ חַיֵּשׁ קָל, יִשְׁרָה נִפְשְׁךָ בְּךָ. ²²⁶	
CHESED	The wine, one evil spirit, has indeed left me	הַיַּיִן, רוּחַ רַע אֶחָד, יָצָא יָצָא מִמֶּנִּי	כשד
	But another spirit has come instead of it; it is anger and rage	וְרוּחַ אַחֵר בָּא תַּחְתָּיו, הוּא רָגַז וְכַעַס	
	One transgression brings another transgression , ²²⁷ and therefore I despise myself.	עֲבָרָה גֹרֶרֶת עֲבָרָה ²²⁷ וְלָכֵן מֵאֲסֵתִי נִפְשִׁי.	

222 Hymn of Glory, a twelfth-century acrostic hymn appearing at the end of the Shabbat morning liturgy. The hymn is attributed to Judah the Pious or to his father Samuel the Pious. Judah the Pious was an extremely prominent medieval scholar based in Speyer and Regensburg.

223 Eccles. 5:2 (5:3 in English Bibles) עֲנָנִי בְּרַב עֲנָנִי 'for a dream comes from too much activity'.

224 Lam. 4:12; Esther 7:6.

225 2 Sam. 6:16 הִיזָה וְהָלַךְ דָּוִד מִפְּנֵי וּמִכַּרְכַּל לִפְנֵי יְהוָה 'and she saw King David leaping and dancing before the LORD' (referring to David's wife Michal, watching him receive the Ark in Jerusalem).

226 Hab. 2:4 הוּא לֹא יִשְׁרָה נִפְשׁוֹ בּוֹ 'his soul is not upright within him'.

227 Mishnah Avot 4:2.

DOEG	Desist, that's enough from you, do not chastise yourself too much	הָרַף, רַב לְךָ, אֵל תִּסְרַר נִפְשְׁךָ יְתָר מְדִי	דואג
	If only that which happened to us had not happened	מִי יִתֵּן וְלֹא קָרָה אֶת אֲשֶׁר קָרָה לָנוּ	
	But be insightful and wise, and turn the incident into good.	אֵד הַשְׂכִּילָה וְחָכְם וְהִפֵּד הַמְקָרָה לְטוֹבָה.	
CHESED	When I entreat him to return me to my position	כִּי אֲחַלָּה אֶת פְּנָיו, לְהוֹשִׁיבֵנִי עַל כְּנִי	כשד
	And he says to me: 'Why, you're a drunkard':	וְהוּא יֹאמֵר אֵלָי: הֲלֹא שָׂכֹר אַתָּה:	
	What shall I answer him with my mouth? Even if I had a thousand mouths ²²⁸	מָה אֲשִׁיב לוֹ בְּפִי? וְאִם אֶלְף פִּיּוֹת לִי ²²⁸	
	Why, every mouth would be blocked, for I cannot find a response.	הֲלֹא יִסְכַּר כָּל פֶּה, כִּי לֹא אֲמָצָא מַעֲנָה.	
	Who would have said to a man of sense that he should turn into a brute!	מִי מִלֵּל לְבַעַל דַּעַת, כִּי יִתְהַפֵּד לְבַעַר!	
	Cursed be the cup which is not according to the law! ²²⁹ Its wine is the wine of sea-serpents! ²³⁰	אָרוּרָה הַכּוֹס אֲשֶׁר לֹא כַדָּת! ²²⁹ יֵינָהּ יַיִן תַּיִנִּים! ²³⁰	
DOEG	Please don't, Chesed, do not curse the wine	אֵל נָא כְּשֹׁד אֵל תֹּאֵר אֶת הַיַּיִן	דואג
	For it is very good if it goes down smoothly. ²³¹	כִּי טוֹב הוּא מְאֹד אִם יִתְהַלֵּךְ בְּמִישָׁרִים. ²³¹	
	And of course you know that I love you with a pure heart.	וְאַתָּה הָלֹא יָדַעְתָּ כִּי אֶהְבֶּתִּיךָ בְּלֵב תָּמִים.	
CHESED	And as a sign, I satisfied your desire and drank the cup from your hand.	וְלֵאוֹת מְלֵאתַי רְצוֹנְךָ וְאַשְׁתֵּי הַכּוֹס מִיָּדְךָ.	כשד
DOEG	This way or that, a man may get drunk two or three times	כִּזְאֵת וְכִזְאֵת יִשְׁתַּכֵּר אָדָם פַּעַמַּיִם שְׁלֹשׁ	דואג
	Nonetheless he is not a drunkard. And now come, I shall advise you	בְּכֹל זֹאת סָבֵא אֵינְנוּ. וְעַתָּה לְךָ אֵיעֲצֶךָ	

228 Cf. Shakespeare's 'had I as many mouths as Hydra' (2.3.299); Salkinson has neutralized the Classical mythological reference.

229 Esther 4:16.

230 The translation 'sea-serpents' (which appears in the Creation story in Gen. 1:21 and in various other locations in the Hebrew Bible) seems to be intended as an equivalent to Shakespeare's 'devil' (2.3.303).

231 Prov. 23:31.

	Behold, the lady Asenath rules over the army commander	הִנֵּה אֲסֵנַת הַגְּבִירָה מְשַׁלֶּת בְּשַׂר הַצָּבָא
	For her beauty captures his heart and her splendour is like a spell over him	כִּי יִפְיֶה יָקַח לְבוֹ וְהִדְרָה כְּקֶסֶם לְנִגְדּוֹ
	Pour out your heart in her bosom, and you will be saved by her.	שִׁפְדֹף לִבְךָ בְּחִיקוּהָ וְעַל יָדָהּ תִּשָּׁעַ.
	For she is most merciful, and she has a willing spirit ²³²	כִּי רַבַּת חֶסֶד הִיא וְרוּחָהּ רוּחַ נְדִיבָה ²³²
	And if you urge her, to sew up the bond of love	וְאִם תִּפְצָר בָּהּ, לְתַפֵּר קֶשֶׁר הָאֲהָבָה
	Whose threads have been severed, between you and her husband	אֲשֶׁר נִתְקַוּ חוּטָיו, בִּינְךָ וּבֵין בַּעֲלָהּ
	I warrant you that the bond will be twice as strong	אֲנֹכִי עֲרַבְתִּי לָךְ, כִּי יִתְחַזַּק הַקֶּשֶׁר
	As it was before.	כַּפְּלִים מֵאֲשֶׁר הָיָה לְפָנַיִם.
CHESED	Your advice is good.	כַּשֵּׁד עֲצָתְךָ טוֹבָה.
DOEG	My advice stems from my honesty, from a source of faithful love.	דוּאָג עֲצָתִי נִבְעַת מִתְּמִתִּי, מִמְקוֹר אֲהָבָה נְאֻמָּה.
CHESED	So my heart tells me; tomorrow early in the morning	כַּשֵּׁד כֵּן לְכָבִי יֵאָדָר לִי, לְמֹחַר בְּבֹקֶר הַשָּׁבָס.
	I shall come to beseech her to help me in my wretchedness	אָבֹא לְהִתְחַנֵּן אֵלֶיהָ, לְעֶזֶר לִי בְּעִנְיִי
	And if my request does not come to pass, I shall know that I am lost.	וְאִם לֹא תָבֹא שְׂאֵלָתִי, אֲדַע כִּי אֶבְדֹתִי.
DOEG	Thus your path is straight ahead. Go to your bed in peace.	דוּאָג כֵּן דְרָכְךָ לְנֹכַח; לָךְ אֵל מִשְׁכְּבְּךָ בְּשָׁלוֹם.
	Meanwhile, I'll go to my watch.	וְאֲנִי הִנְנִי הוֹלֵךְ אֶל מִשְׁמֶרְתִּי.
CHESED	Go in peace, faithful Doeg. (<i>Chesed exits</i>)	כַּשֵּׁד לָךְ לְשָׁלוֹם דוּאָג הַנְּאֻמָּן. (כַּשֵּׁד הוֹלֵךְ)
DOEG	Who would say of me, that I am a villain? –	דוּאָג מִי יֹאמֵר עָלַי, כִּי בֵּן בְּלִיעַל אֲנִי? –
	Why, I have given him good and sound advice ²³³	הֲלֹא עָצָה טוֹבָה וְנִכְוֹנָה ²³³ נָתַתִּי לוֹ

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

233 Ibn Ezra to Exod. 18; *Sefer Ḥasidim* section 134 (a twelfth- or thirteenth-century work by Judah the Pious on the daily life of medieval German Jews; it was well known among later Ashkenazic Jewish readers and would have been familiar to Salkinson).

Of how he might regain favour with ²³⁴ the Cushite, for how easy it would be	בְּמָה יִתְרַעַה אֵלַי ²³⁴ הַכּוּשִׁי, כִּי מִה־נִּקְלַ
To persuade Asenath to intercede on his behalf	לְפָתוֹת אֶת לֵב אֲסֵנַת אֲשֶׁר תִּפְגַּיעַ בְּעַדוֹ
And if she intercedes, the Cushite will not turn her away	וְאִם הִיא תִּפְגַּיעַ לֹא יָשִׁיב הַכּוּשִׁי אֶת פָּנָיָהּ
For he is ensnared in her love and after she speaks he will not change anything. ²³⁵	כִּי נִלְכַּד הוּא בְּאַהֲבָתָהּ וְאַחֲרֵי דְבָרֶיהָ לֹא יִשְׁנֶה. ²³⁵
And if she told him to separate himself from the congregation of the LORD ²³⁶	וְכִי תֹאמֶר אֵלָיו, לְהִבָּדֵל מִקְהַל אֲדֹנָי ²³⁶
Or to risk his life, ²³⁷ he would not refuse her	אוֹ לְהִשְׁלִיךְ נַפְשׁוֹ מִנְּגֵד, ²³⁷ לֹא יִמְנַע מִמֶּנָּה
For he is weak and she rules over him. ²³⁸	כִּי רַפָּה כַּח הוּא וְהִיא תִמְשָׁל בּוֹ. ²³⁸
And since I have given Chesed sound advice to help him,	וְאַחֲרַי אֲשֶׁר יַעֲצֵתִי לְכַשֵּׁד, יַעֲצֶה נְכוֹנָה לְעִזְרָתוֹ
Who would consider me a bad counsellor and villain? –	מִי זֶה יִחְשְׁבֵנִי, לְיוֹעֵץ רָע וּבִלְיַעַל? –
Except that my paths are the way to Sheol, going down to the chambers of death ²³⁹	אֶפְסֵי דְרָכַי שְׂאוֹל נְתִיבָתִי, יוֹרְדוֹת חֲדָרֵי מָוֶת ²³⁹
For both the devil and I put on righteousness as a cloak ²⁴⁰	כִּי כִשְׁטָן כְּמוֹנִי, נִלְבַּשׁ כַּמַּעֲלֵל צְדָקָה ²⁴⁰
So that we might do evil. For when this simpleton in his innocence	לְמַעַן נוּכַל לְהָרַע. כִּי פְתִי הִזָּה בְּחִמָּתוֹ
Beseeches Asenath to restore him to his position	כַּאֲשֶׁר יִתְחַנֵּן אֵל אֲסֵנַת, לְהָשִׁיבוֹ עַל כְּנוֹ

234 1 Sam. 29:4 וּבְמָה יִתְרַעַה זֶה אֵלַי אֲדֹנָיו 'and how might he regain favour with his master'.

235 Job 29:22 יִשְׁנֶה לֹא יִשְׁנֶה דְבָרִי לֹא יִשְׁנֶה 'after I spoke they did not speak again'; Ps. 89:35 וְמוֹצָא שְׂפָתַי לֹא יִשְׁנֶה 'and I shall not alter what has gone forth from my lips'.

236 Salkinson has removed the explicitly Christian content of Shakespeare's 'to renounce his baptism' (2.3.338).

237 Judg. 9:17 וַיִּשְׁלַךְ אֶת־נַפְשׁוֹ מִנְּגֵד 'and he risked his life'.

238 Gen. 3:16 וְהִיא תִמְשָׁל בְּךָ 'and he will rule over you' (God speaking to Eve about her husband Adam).

239 Prov. 7:27 דְרָכַי שְׂאוֹל בֵּיתָהּ 'יֹרְדוֹת אֶל־חֲדָרֵי־מָוֶת' 'her house is the way to Sheol, going down to the chambers of death'.

240 Isa. 59:17 וַיִּלְבַּשׁ צְדָקָה כִּשְׂרוֹן [...] וַיַּעַט כַּמַּעֲלֵל מִנְּאָה [...] 'he put on righteousness as a breastplate [...] and wrapped himself in zeal as a cloak'.

And she intercedes on his behalf to her husband the Cushite,	וְהִיא תִפְגִּיעַ בְּעֵדוֹ, אֶל בַּעֲלָהּ הַכּוּשִׁי
Then I shall whisper in his ears that it is only because she desires him	אֶלְחֹשׁ אֲזוּ בְּאָזְנוֹ, כִּי רַק מֵאֲשֶׁר חִשְׁקָהּ בּוֹ
That she intercedes on his behalf like this, and the more determined she is	תִּפְגִּיעַ בְּעֵדוֹ כְּזֹאת, וְכָל עוֹד אֲשֶׁר תִּתְאַמֵּץ
To do kindness to Chesed, the more she will fall in her husband's eyes	לְגַמֵּל חֶסֶד לְכֶשֶׁד, כֵּן תִּפֹּל בְּעֵינֵי בַּעֲלָהּ
And the kindness which she planned to do, will be a snare for her	וְהַחֶסֶד אֲשֶׁר חִשְׁבָה לַעֲשׂוֹת, יִהְיֶה לָּהּ לְמוֹקֵשׁ
And her goodness will become brimstone and all her kindness will become pitch	וְנִהְפְּדוּ טוֹבָהּ לְגַפְרִית וְכָל חֶסְדָּהּ לְזִפְתִּים
And from there fire will come out and devour them all. –	וּמִשָּׁם תֵּצֵא אֵשׁ וְתֹאכַל אֶת כָּלֶם. –
(<i>To Raddai as he enters</i>) Are you well, Raddai?	(אל רדי בבואו) הַשְּׁלוֹם לָךְ רָדִי?
RADDAI ²⁴¹ I am running here and there, not like a dog hunting prey	הֲנִי רָץ כֹּה וְכֹה, לֹא כְּכֹלֵב לְצוֹד צִיד
But rather barking at the hunters.	כִּי אִם בִּלְתִּי לְנַבַּח מֵאַחֲרֵי הַצִּידִים.
Indeed I have been struck this night, blows to the innermost parts of the belly ²⁴²	הֵן הִכִּיתִי בְּלִילָה הַזֶּה, מִכּוֹת חֲדָרֵי בֶטֶן ²⁴²
And my money has gone from my purse, so why should I wait any longer? ²⁴³	וְכֶסֶפִּי אָזַל מִכִּיסִּי וּמָה אוֹחִיל עוֹד? ²⁴³
Is this the fruit of my labour, that I should return to Venice	הֲזֶה הוּא פְרִי עַמְלִי, כִּי אָשׁוּב לְוִינֵעִינְא
With the benefit of little knowledge, with a cruel chastisement , ²⁴⁴ and with no money.	בִּיתְרוֹן דַּעַת מְעַט, בְּמוֹסָר אֲכֹרִי ²⁴⁴ וְאִין כֶּסֶף.

241 These lines are prose in the original (2.3.358–64).

242 Prov. 20:30.

243 2 Kings 6:33 מָה אוֹחִיל לִיהוָה עוֹד 'why should I wait for the LORD any longer?'

244 Jer. 30:14.

DOEG	How wretched is man, if he has no patience?	מָה אֲמָלָל הָאִישׁ, אִם אֵין לוֹ אַרְךָ רוּחַ? דוּאג
	Who can cure the sick man, if not gradually?	מִי יִרְפֵּא אֶת הַחֹלֶה, אִם לֹא עַל יַד עַל יָד?
	And after all, you know that we are bringing our work to light	וְאַתָּה הֲלֹא יָדַעְתָּ, כִּי נוֹצִיא פְעֻלָּתֵנוּ לְאוֹר
	By counsel, wisdom, and cunning, and not by witchcraft	בְּעֵצָה חֲכָמָה וְתַחְבוּלָה וְלֹא עַל יְדֵי כְשָׁפִים
	And therefore our work must take its time, and must not be rushed	וְלָכֵן תִּמְשָׁד פְּעֻלָּתֵנוּ וְלֹא מִבְּהֵלֶת תִּהְיֶה
	Lest its end not be blessed. Has your way not been successful?	פֶּן לֹא תִבְרָךְ אַחֲרֵיתָהּ. הֲאִם דְּרָכְךָ לֹא צָלְחָה?
	Chesed struck you a small blow and you deposed him from his position	כִּשְׂדֵּי הַכָּד מָכָה קִטְנָה וְאַתָּה הוֹרְדִתָּהוּ מִמַּצְבּוֹ
	And what is wrong with you, that you cried out? ²⁴⁵ Plants grow in the sun	וּמַה־לְךָ כִּי נִזְעַקְתָּ? ²⁴⁵ נְטִיעִים לִפְנֵי שֶׁמֶשׁ וְצִמְחוּ
	But their fruit does not ripen before they bud and bloom.	אֵד לֹא יִבְשִׁילוּ פְרִים, טָרָם יִצְיֵצוּ וְיִפְרִיחוּ.
	Wait a moment and you will eat the fruit of your deeds. ²⁴⁶	הוֹחִילָה מַעֲט רִגַע וּפְרִי מַעֲלִיָּד תֹּאכַל. ²⁴⁶
	But look, the morning has dawned, ²⁴⁷ with much work and joy	אֵד רְאֵה הַבֶּקֶר אוֹר, ²⁴⁷ בָּרַב עֲבָדָה וְשִׂמְחָה
	The night is over and gone, ²⁴⁸ quick, return to the place of your watch	הַלַּיְלָה חֹלְף הַלֵּךְ לוֹ, ²⁴⁸ מְהֵרָ שׁוּב לְמָקוֹם מִשְׁמִרְתְּךָ
	And I shall tell you the rest of the pleasing words ²⁴⁹ at the appointed time.	וְיִתֵּר דְּבָרֵי חֲפִזָּה, ²⁴⁹ אֲשֶׁמִּיעֵד לְעֵת מוֹעֵד.
	Why do you still hesitate? Hurry, do not stay standing.	לָמָּה תִּתְמַהֵמָה עוֹד? חוּשָׁה אֶל תַּעֲמֹד.

245 Judg. 18:23. Although the meaning of the root *ק.ע.ז* means 'gather' or 'assemble' in the *nif'al* stem, Salkinson seems to have had in mind the meaning of the *qal*, 'cry out'; the likelihood of this is reinforced by the fact that he uses the same expression in other contexts where it clearly has the sense of 'cry out' (see Fifth Part, note 19 and *Ram and Jael*, First Part, note 315).

246 Isa. 3:10 יֹאכְלוּ פְרִי מַעֲלֵיהֶם 'they will eat the fruit of their deeds'.

247 Gen. 44:3.

248 Song of Songs 2:11 לֵךְ הַלֵּךְ הַלֵּךְ 'the rain is over and gone'.

249 Eccles. 12:10.

(Raddai exits)

(רדי הולך)

With two things my plan will be
complete, I shall send my wife

בשְׁתֵּים תְּכוֹן עֲצָתִי, אֶת אִשְׁתִּי אֲשַׁלְּחָה

To convince her lady to go out to
save Chesed

לְדַבֵּר עַל לֵב גְּבֵרָתָהּ, לְצִאתָ לְהוֹשִׁיעַ לְכֶשֶׁד

And as for the Cushite, I shall lead
him astray, **by speaking to him
privately**²⁵⁰

וְאֵת הַכּוּשִׁי אֶטְהוּ, לְדַבֵּר אִתּוֹ בְּשֵׁלִי²⁵⁰

And bring him without knowledge
to a place where he will
find Chesed

וְלִהְבִּיאֹו בְּבִלִי דַעַת, בְּאֲשֶׁר יִמְצָא אֶת כֶּשֶׁד

Pleading before his wife. –

בְּהִתְחַנְּנוּ לְפָנַי אִשְׁתּוֹ. –

This is the way and the gate,²⁵¹
to execute a scheme and a
deception²⁵²

זֶה הַדֶּרֶךְ וְהַשַּׁעַר,²⁵¹ לְבַצֵּעַ מְזִמָּה וְרַמְיָה²⁵²

And indeed the appointed time is
close, **and my hands will achieve
success.**²⁵³

וְהֵן הַמוֹעֵד קָרוֹב וְיָדַי תַּעֲשִׂינָהּ תוֹשִׁיָה.²⁵³

(Exits)

(הולך)

End of Second Part.

תם חלק שני.

250 2 Sam. 3:27.

251 Isa. 30:21 זֶה הַדֶּרֶךְ 'this is the way'; Ps. 118:20 זֶה הַשַּׁעַר לַיהוָה 'this is the gate of the LORD'.

252 This and the next line form a rhyming couplet, mirroring Shakespeare's 'way/delay' (2.3.382–3).

253 Job 5:12 וְיָדֵיהֶם תוֹשִׁיָה 'and their hands do not achieve success'.

Third Part

חלק שלישי

SCENE I	<i>In front of the citadel (Chesed and musicians)</i>	לפני המצודה (כשד ומנגנים)	מחזה א'
CHESED	Musicians, I shall pay your wages and you will play well	מְנַגְּנִים אֲנִי אֶתֶן שְׂכָרְכֶם וְאַתֶּם הִיטִיבוּ נָגַן	כשד
	Receiving the army commander with a song of blessing for the dawn.	לְקֹדֶם פְּנֵי שַׁר הַצֶּבֶא בְּשִׁיר בְּרִכַּת הַשַּׁחַר.	
	<i>(The musicians cheer and the clown emerges from the house)</i>	(המנגנים מרעים והלץ יוצא מן הבית)	
THE CLOWN ¹	What are these instruments in your hand, are they from Naples	מָה הַכְּלִים הָאֵלֶּה בְּיָדְכֶם, הַמִּן גֵּיאַפֶּל הֵם	הלץ ¹
	That they issue their sound like a sound coming out of the nostrils?	כִּי יִתְּנוּ קוֹלָם כְּקוֹל הַיּוֹצֵא מִן הַנְּחִירִים?	
THE MUSIC DIRECTOR	What is wrong with you, my friend, that you ask such a thing?	מַה־לָּךְ רַעִי, כִּי תִשְׁאַל כְּזֹאת?	המנצח
THE CLOWN	Tell me, are these called wind instruments?	הַגִּידָה לִּי הָאֵלֶּה כְּלֵי תְרוּעָה נְקָרָאִים?	הלץ
THE MUSIC DIRECTOR	Yes, my friend, that is what they are called.	כֵּן רַעִי, בֵּן הֵם נְקָרָאִים.	המנצח
THE CLOWN	I know that their wind is futility and has no benefit.	יָדַעְתִּי כָּל אֲשֶׁר בְּרוּחָם, הַבֵּל הוּא וְאֵין מוֹעִיל.	הלץ
THE MUSIC DIRECTOR	Our spirit² is willing within us,³ and we are not planning evil.	רוּחַנוּ ² נְכוֹנָה בְּקִרְבָּנוּ ³ וְאֵין אָנוּ חֹרְשִׁים רָעָה.	המנצח
THE CLOWN	The wind instruments release all their wind, and hot air ⁴ comes out of their mouths.	כְּלֵי הַתְרוּעָה כָּל רוּחָם יּוֹצִיאֻוּ וְהַבֵּל ⁴ יֵצֵא מִפִּיהֶם,	הלץ
	But here is money for you, sufficient for your wages	אֵךְ הֵא לָכֶם כֶּסֶף דֵּי שְׂכָרְכֶם	

1 This and the following speeches until Doeg's entrance are prose in the original (3.1.3–4).

2 This is a play on words referring back to 'wind' in the previous line, as the word רִיחַ means both 'wind' and 'spirit'.

3 Ps. 51:12 תְּדַשׁ בְּקִרְבִּי³ וְרִיחַ נְכוֹן וְרִיחַ נְכוֹן תְּדַשׁ בְּקִרְבִּי³ 'and renew a willing spirit within me'.

4 Can also mean 'futility'.

	Now the army commander said that the sound of your playing is very pleasant	וְשֵׁר הַצֶּבֶא אָמַר, כִּי קוֹל זְמֵרְתְּכֶם עָרֵב מְאֹד	
	Therefore save it for another day, and do not play it today.	לָכֵן חֲשַׁבּוּ אוֹתוֹ לַיּוֹם אַחֵר וְהַיּוֹם אַל תִּשְׁמְעוּהוּ.	
THE MUSIC DIRECTOR	If it does not please him, we shall not continue further.	אִם לֹא יִנְעֵם לוֹ לֹא נֹסִיף עוֹד.	הַמְנַצֵּחַ
THE CLOWN	If you know how to play without making a sound, Do as is best in your eyes, but if the sound of song ⁵ is heard	אִם מִבְּלֵי הַשְּׁמֵעַ קוֹל לִנְגֹן תִּשְׁכִּילוּ עֲשׂוּ כַטּוֹב בְּעֵינֵיכֶם, אֲדָ קוֹל זְמֵרָה ⁵ כִּי יִשְׁמַע	הַלֵּץ
	It will not please the ears of the army commander, so those who know him say.	לֹא יַעֲרֵב לְאַזְנֵי שֵׁר הַצֶּבֶא, יוֹדְעֵיו יֹאמְרוּ.	
THE MUSIC DIRECTOR	We do not know how to play as you wish.	לִנְגֹן כַּחֲפֻצָּד לֹא יִדְעֵנוּ.	הַמְנַצֵּחַ
THE CLOWN	If so, then put your instruments in your sacks For I shall go from here, and as for you, watch and do as I do. <i>(The musicians exit)</i>	אִם כֵּן אֵיפּוֹא שִׁימוּ כְלֵיכֶם בְּאַמְתְּחוֹתֵיכֶם כִּי אֵלֶכָה מִזֶּה וְאַתֶּם רְאוּ וְעֲשׂוּ כַמִּנִּי. (הַמְנַגְּנִים הוֹלְכִים)	הַלֵּץ
CHESED	Please listen to the word of my mouth, my honest friend. ⁶	שְׁמַעָה נָא דְבַר פִּי רַעִי הַיֵּשֶׁר. ⁶	כַּשֵּׁד
THE CLOWN	I shall listen to the word of your mouth and not the mouth of your honest friend. ⁷	דְּבַר פִּיךָ אֲנִי שֹׁמֵעַ וְלֹא פִי רַעֲדֵ הַיֵּשֶׁר. ⁷	הַלֵּץ
CHESED	Do away with laughter and deceit, and take this shekel ⁸ from my hand; And if the woman who attends the lady rises from her bed Say to her that Chesed is asking to see her.	הֲסַר צַחֵק וּמַהֲתַלּוֹת וְקַח שֶׁקֶל ⁸ זֶה מִיָּדִי; וְאִם הָאִשָּׁה הַמְשֻׁרְתֶּת אֶת הַגְּבִירָה קָמָה מִמִּשְׁכְּבָהּ אָמַר אֵלֶיהָ כִּי כָשֵׁד מִבְּקֵשׁ לְרֹאוֹת אֶת פְּנֵיהָ.	כַּשֵּׁד

5 Isa. 51:3; Ps. 98:5.

6 This is a double-entendre; it could also mean 'the word of the mouth of your honest friend'.

7 This response is based on the double-entendre from the previous line; it is a close parallel of Shakespeare's 'Dost thou hear, mine honest friend?/No, I hear not your honest friend, I hear you' (3.1.21–2).

8 Cf. Shakespeare's 'a poor piece of gold' (3.1.23–4). A shekel is a biblical weight (commonly used with reference to silver and gold) corresponding to approximately ten grams.

	Will you do this for me?	הַתַּעֲשֶׂה לִּי זֹאת?	
THE CLOWN	She is rising from her bed, and when she arises to come here	הֲלֵץ הִיא קָמָה מִמִּשְׁכַּבָּהּ וְכִי תָקוּם לָבוֹא הִנֵּה	
	I shall indeed tell the matter to her.	הִגַּד אֲגִיד לָהּ הַדְּבָר.	
CHESED	Go and do as you say, my friend. <i>(The clown exits and Doeg enters)</i>	כִּשְׁד לֵךְ עֲשֵׂה כַּדְּבָרָךְ יְדִידִי. (הֲלֵץ הוֹלֵךְ וְדוּאג בֹּא)	
	You have come at a favourable time , ⁹ Doeg.	בַּעֲת רְצוֹן ⁹ בָּאתָ הִנֵּה דוּאג.	
DOEG	Have you not lain down on your bed all night?	דוּאג הֲאִם לֹא שָׁכַבְתָּ עַל מִשְׁכַּבְּךָ כָּל הַלַּיְלָה?	
CHESED	No, for the morning had dawned ¹⁰ before we parted.	כִּשְׁד לֹא, כִּי הַבֹּקֶר אוֹר ¹⁰ טָרַם נִפְרָדְנוּ.	
	Just now I sent for your wife to be called to me	הִנֵּה זֶה שְׁלַחְתִּי, לְקַרְא לִי אֶת אִשְׁתְּךָ	
	So that I might ask her whether she can take me	לְמַעַן אֶשְׁאַל אֶת פִּיהָ, אוּלַי תוּכַל לְהִבְיָאֵנִי	
	To see the lady Asenath.	לְרִאוֹת אֶת פְּנֵי אִסְתַּת הַגְּבִירָה.	
DOEG	I shall send her to you immediately	דוּאג הִנְנִי אֶשְׁלַחְנָה אֵלֶיךָ כְּרַגַע	
	And I shall seek a pretext to lead the Cushite somewhere else	וְתִאָּנֶה אֲבַקֵּשׁ לְהוֹלִיךְ אֶת הַכּוּשִׁי לְעִבְרָא אַחֵר	
	In order that you might speak with the lady, according to everything which is in your heart , ¹¹	לְמַעַן תִּדְבַּר עִם הַגְּבִירָה, כְּכֹל אֲשֶׁר בְּלִבְךָ, ¹¹	
	And there will be no stranger with you. <i>(Exits)</i>	וְאִין זָר אֶתְכֶם. (הוֹלֵךְ)	
CHESED	With all my heart I thank you for this great kindness of yours	כִּשְׁד בְּכָל לְבִי אוֹדָה לְךָ חֶסֶדְךָ הַגָּדוֹל הַזֶּה	
	For such a man of great kindness and such a faithful friend in sorrow as you	כִּי אִישׁ רַב חֶסֶד וְיָדִיד נֶאֱמָן בְּצָרָה כְּמוֹךָ	
	I have not found even in Florence, my native city.	גַּם בְּפְלֹרֵנֶץ עִיר מוֹלְדֹתִי, לֹא מָצָאתִי.	

9 Isa. 49:8.

10 Gen. 44:3.

11 1 Kings 10:2 עִם לִבְבָהּ הָיָה עִם לִבְבָהּ הָיָה אֶת כָּל אֲשֶׁר הָיָה עִם לִבְבָהּ הָיָה אֶת כָּל אֲשֶׁר הָיָה עִם לִבְבָהּ הָיָה and she spoke to him about everything that was in her heart.

MILCAH	Welcome, dear officer!	מלכה ברוך בואך, פקיד יקר!
	Your sorrow is my sorrow and I am distressed at your distress	יגונך יגוני הוא ובצרתך לי צר
	But quickly, go out into a spacious place¹² and sorrow and sighing will flee. ¹³	אך מהר תצא למרחב ¹² ונסו יגון ואנחה. ¹³
	The army commander and his wife are speaking about you	שר הצבא ואשתו מדברים על אדונך
	She is striving with all her might to have you acquitted	היא מתאמצת בכל מאדה להצדיק את נפשך
	And he is responding that the man whom you gave many wounds	והוא משיב כי האיש אשר הרבית פצעיו
	Is honourable among his people and his family is exalted in the land	נכבד הוא בעמו ומשפחתו רמה בארץ
	Therefore he has pronounced his sentence, to remove you until the anger passes. ¹⁴	לכן חרץ משפטו להרחיקך עד יעבר זעם. ¹⁴
	However, he is saying that you are dear in his eyes	אכן הוא מגיד כי נפשך יקרה בעיניו
	And his love for you will supplicate on your behalf even without any entreating	ואהבתו אליך תעתיר בעדך גם מבלי מפגיע
	And indeed he will wait for an appropriate time to restore you to your position.	וחכה יחכה ליום מועד להשיבך אל כנך.
CHESED	Indeed, if only you would listen to me, do me a kindness	אך אם את לו שמעני, עשי עמי חסד כשד
	And ask that I be given the opportunity to see the lady	ובקשי לתת לי ידים לראות את הגבירה
	In order that I might speak a few words with her alone.	למען אוכל דבר דברים אחרים עמה לבדה.
MILCAH	Come into the house; I shall give you the opportunity	בא נא הביתה הנני אתן לך ידים מלכה
	So that you might pour out your lament¹⁵ which is in your heart.	למען תשפך שיחך ¹⁵ כְּאֲשֶׁר עִם לְבָבְךָ.

12 2 Sam. 22:20 ויצא למרחב אתי 'and He brought me out into a spacious place'.

13 Isa. 35:10.

14 Isa. 26:20.

15 Ps. 102:1 יהוה ישפך שיחו 'and he pours out his lament before the LORD'.

CHESED	I shall never forget this kind deed of yours. (<i>Exeunt</i>)	גְּמוּלָךְ זֶה לֹא אֶשְׁכַּח כָּל הַיָּמִים. (הוֹלְכִים)	כשד
SCENE 2	<i>A chamber in the citadel (Ithiel, Doeg, and a few noblemen)</i>	חדר במצודה (איתאל דואג ואצילים אחדים)	מחזה ב'
ITHIEL	Give these letters, Doeg, to the ship's captain	הַמְּכַתְּבִים הָאֵלֶּה דּוֹאג, תֵּן לְרֵב הַחֵבֶל	איתאל
	So that he might give them to our lord the prince of the nation	לְמַעַן יִמְסַר אֹתָם, לְנָשִׂיא הָאָרֶץ אֲדַנְנוּ	
	As for me, I am going to inspect the ramparts and walls ¹⁶ in the citadel	וְאֲנִי הַנְּנִי הוֹלֵךְ לְבַקֵּר חָל וְחוּמָה ¹⁶ בַּמְּבָצָר	
	And there you will find me.	וְשָׁם תִּמְצְאוּנִי.	
DOEG	Yes, my lord.	הַנְּנִי אֲדַנִּי.	דואג
ITHIEL	Will you go with me, ministers, to see the citadel?	הַתְּלַכוּ עִמִּי שָׂרִים לְרֵאוֹת אֶת הַמְּבָצָר?	איתאל
THE NOBLEMEN	We shall follow our lord. (<i>Exeunt</i>)	הַנְּנוּ הוֹלְכִים אַחֲרַי אֲדַנְנוּ. (הוֹלְכִים)	האצילים
SCENE 3	<i>In front of the citadel (Asenath, Chesed, and Milcah)</i>	לפני המצודה (אסנת כשד ומלכה)	מחזה ג'
ASENATH	Do not fear, dear Chesed, may your heart be confident	אַל תִּירָא כְּשֵׁד הִיקָר יְהִי לִבְךָ בְּטוֹחַ	אסנת
	That I shall do everything which is in my power to save you.	כִּי כָכָל אֲשֶׁר בְּכַחִּי אֶעֱשֶׂה לְהוֹשִׁיעַ לְךָ.	
MILCAH	Do so, my lady, for my husband is greatly distressed	עֲשִׂי כֵן גְּבֵרְתִּי כִּי צָר לִבְעָלִי מְאֹד	מלכה
	And it grieves his heart ¹⁷ just like the anguish of his own soul.	וְהוּא מַחְטַעֵב אֶל לִבּוֹ ¹⁷ כְּעַל צָרַת נַפְשׁוֹ.	
ASENATH	It is a testimony to your husband that he is faithful of spirit.	עֵדוּת לִבְעָלְךָ כִּי נֶאֱמָן רוּחַ הוּא.	אסנת

16 Lam. 2:8.

17 Gen. 6:6 וַיִּחְטַעֵב אֱלֹהִים לִבּוֹ 'and it grieved His heart' (referring to God's regret at having made humans after seeing how wicked they had become).

	As for you, Chesed, do not fear, for I shall make peace	וְאַתָּה כְּשֹׁד אֶל תִּירָא, כִּי שְׁלוֹם אֶעֱשֶׂה	
	Between you and my husband, and you will be friends as before.	בֵּינְךָ וּבֵין בַּעְלִי וְאַהֲבִים תִּהְיוּ כְּקִדְמָם.	
CHESED	My generous lady! Your generosity has made me great; ¹⁸	גְּבַרְתִּי הַנְּדִיבָה! נְדִבְתְּךָ תִּרְבֵּנִי, ¹⁸	כשד
	Consider me your faithful servant, and let come on me what may. ¹⁹	לְעַבְדְּךָ נֶאֱמָן לְךָ תְּשִׁימֵנִי וַיַּעֲבֵר עָלַי מָה. ¹⁹	
ASENATH	I give you my thanks, for you are a friend to my husband	תּוֹדֹתַי לְךָ נִתּוֹנָה, כִּי אֶהֱב אֶתָּה לְבַעְלִי	אסנת
	And you have been a man of his confidence and faithful to his house for many days	וְאִישׁ סוּדוֹ וְנֶאֱמָן בֵּיתוֹ הֵייתָ מִיָּמַיִם רַבִּים	
	And although he may be acting as a stranger to you, his heart is not distant from you	וְאִם יִתְנַבֵּר לְךָ, לֹא רָחַק לְבוֹ מִמֶּךָ	
	Other than by outward appearance. ²⁰	כִּי אִם בְּלִתִּי לְמַרְאֵה עֵינַיִם. ²⁰	
CHESED	So it is, my lady;	כֵּן הוּא גְּבַרְתִּי;	כשד
	Except that the outward appearance may continue for many days	אֶפְסָ מַרְאֵה עֵינַיִם, יוּכַל לְהַמְשִׁיךְ לַיָּמִים רַבִּים	
	For it grazes on wind and fills its stomach with the east wind ²¹	כִּי יִרְעֶה רוּחַ וַיִּמְלֵא קֳדָיִם בְּטֶגֶן ²¹	
	Or he might find a new pretext not to bring back his banished one ²²	אוּ יִמְצֵא תַּאֲנָה חֲדָשָׁה, לְבַלְתִּי הָשִׁב אֶת נְדָחוֹ ²²	
	And since I have been abandoned and another is taking my office	וְאַחֲרַי אֲשֶׁר נִעְזַבְתִּי וּפְקוּדָתִי יִקַּח אַחֵר	
	The army commander will forget my love and will no longer remember my service.	יִשְ�כַּח שׂר הַצְּבָא אֶת אֶהְבֹּתַי וְעַבְדָּתִי לֹא יִזְכְּרֵ-עוֹד	
ASENATH	God forbid, do not say such a thing; behold, I stand as surety	חָלָלָה אֵל תֹּאמַר כֵּן, הִנֵּה עֹרְבָה נַפְשִׁי	אסנת

18 2 Sam. 22:36 תִּרְבֵּנִי וְנֶעֱתַדְךָ 'and Your gentleness has made me great'; also Ps. 18:36 (18:35 in English Bibles).

19 Job 13:13.

20 This phrase derives from Eccles. 6:9, where it appears with the meaning 'what the eye can see', but seems to be used here with the meaning of a similar collocation מַרְאִית עֵין 'outward appearance', which appears numerous times in rabbinic and later Hebrew literature and denotes a principle of Jewish law whereby one should refrain from engaging in behaviour that, although permissible, might mistakenly appear to an onlooker to constitute a prohibited activity.

21 Job 15:2 יִרְעֶה רוּחַ וַיִּמְלֵא קֳדָיִם בְּטֶגֶן 'would a wise man answer with windy knowledge, and fill his stomach with the east wind?'

22 2 Sam. 14:13 אֶת-נְדָחוֹ לֹא-יָבִיחַ הַמֶּלֶךְ 'in that the king does not bring back his banished one'.

	In the sight of this Milcah that you shall return to your position	לְעֵינֵי מַלְכָּה הַזֹּאת, כִּי תָשׁוּב אֶל כְּנֶדֶד	
	And let your heart be resolute; if a word has gone out of my mouth	וְלִבְךָ יְהִי סְמוּד אִם יֵצֵא דְבַר מִפִּי	
	That I shall ensure to fulfil it, and I shall not alter what has gone out of my lips ²³	כִּי אֲשַׁמֵּר לְמַלְאוֹתָיו וּמוֹצֵא שְׁפִתַי לֹא אֲשַׁנֶּה ²³	
	For I shall urge my husband and I shall not give him rest	כִּי אֶפְצֵר בְּבִעְלִי וְלֹא אֶתֵּן מְרִגּוּעַ לוֹ	
	But rather I shall pressure him with words and I shall make his bed like a school	כִּי אֲצִיקֶהוּ בְּדַבְרִים וְאֶעֱשֶׂה מִטָּתוֹ כְּבַיִת סֵפֶר	
	And his table like a set table ²⁴ filled with chastisement and rebuke	וְשֻׁלְחָנוֹ כְּשֻׁלְחָן עֲרוּד ²⁴ מְלֵא מוֹסֵר וְתוֹכֵחָה	
	And everywhere that he turns he shall hear Chesed's case from my mouth,	וּבְכָל אֲשֶׁר יִפְנֶה יִשְׁמַע רִיב כְּשֵׁד מִפִּי,	
	Therefore make your heart merry for your salvation is near	לְכֵן הֵיטִיבָה לְבָבְךָ כִּי תִשְׁוַעֲתֶדָּ קְרוּבָה	
	For I shall give myself over to death rather than abandon arguing your case.	כִּי אֶתֵּן לְמָוֶת נַפְשִׁי, מִעֲזֹב לְרִיב רִיבְךָ.	
	<i>(Ithiel and Doeg enter from afar)</i>	(אִיתִיאל וְדוֹאג בָּאִים מֵרְחוֹק)	
MILCAH	My lady, my lord is coming towards us over there.	גְּבִרְתִּי הִנֵּה אֹדְנִי בָּא שָׁמָּה לְקִרְאוֹתֵנוּ.	מלכה
CHESED	My lady, I shall go from here.	גְּבִרְתִּי הִנְנִי הוֹלֵךְ מִזֶּה.	כשד
ASENATH	But why are you going? Stay, so that I might speak about you.	וְלָמָּה אֶתָּה הוֹלֵךְ? הֲתִיַּעֵב וְאֶדְבַר עֲלֶיךָ.	אסנת
CHESED	I can stay no longer, for my soul is terrified	לֹא אוּכַל לְעַמֵּד עוֹד, כִּי נַפְשִׁי נִבְהָלָה	כשד
	And my spirit is not prepared within me to please my lord.	וְרוּחִי לֹא נִכּוֹנָה בְּקִרְבִּי לְהִפְקֵר רְצוֹן מֵאֲדֹנָי.	
ASENATH	If so, turn around and go in accordance with your heart's desire. <i>(Chesed exits)</i>	אִם כֵּן סֹב וְלֵךְ-לְךָ לְפִי חִפְזָךְ לְבָבְךָ. (כשד הולך)	אסנת

23 Ps. 89:35 (89:34 in English Bibles).

24 Ezek. 23:41; this phrase is also the title of Joseph Caro's authoritative code of Jewish law (first published in Venice, 1564–5).

DOEG	This matter is not good in my eyes.	לא טוב הדבר הזה בעיני.	דואג
ITHIEL	What is this that you said?	מה־זה אַמַּרְתָּ?	איתיאל
DOEG	Nothing, commander, or I do not know what I said.	אין מאומה הֵשֶׁר, אוֹ לֹא יָדַעְתִּי מָה אַמַּרְתִּי.	דואג
ITHIEL	Is that not Chesed, who parted from my wife there?	הֲאִין זֶה כְּשֵׁד, אֲשֶׁר נִפְרַד שָׁם מֵאִשְׁתִּי?	איתיאל
DOEG	Chesed? No, my lord! My heart does not allow me to consider	כְּשֵׁד? לֹא אֲדַנִּי! לְבִי לֹא יִתְּנֵנִי לְחֹשׁוֹב	דואג
	That upon seeing your face, he would steal away to leave here	כִּי בְּרֹאוֹתוֹ אֶת פְּנֵיךָ, יִתְּגַבֵּב לְצֵאת מִזֶּה	
	Like a criminal and guilty man.	כַּפְשֵׁעַ וְאָשָׁם.	
ITHIEL	Yet my heart tells me that he was there.	וְלִבִּי יִגִּיד לִי, כִּי הוּא הִיָּה שָׁם.	איתיאל
ASENATH	Listen to me, my husband, my lord! Behold, I have just spoken here	שְׁמַעֲנִי אִישִׁי אֲדֹנָי! הִנֵּה דִבַּרְתִּי בְּזֶה	אסנת
	With a sad and wretched man who yearns for you ²⁵	עִם אִישׁ נֶעֱצַב וְאִמְלַל, הַנִּשְׂא נַפְשׁוֹ אֱלֹהִים ²⁵	
	For he despairs from your rebuke and is dying in your anger.	כִּי נִמַּס הוּא מִנִּזְמַרְתְּךָ וְגֹועַ בְּחֶרוֹן אַפָּיִךְ.	
ITHIEL	And who is this about whom you are speaking?	וּמִי הוּא זֶה, אֲשֶׁר תִּדְבְּרִי עָלָיו?	איתיאל
ASENATH	Why, it is your officer Chesed. If I have found favour in your eyes	הֲלֹא הוּא כְּשֵׁד פְּקִידְךָ. אִם מִצָּאתִי חֵן בְּעֵינֶיךָ	אסנת
	And if I have power to guide you, won't you grant his request	וְאִם כַּח בֵּי לְהַטּוֹתְךָ, הֲלֹא תִשָּׂא פְּנֵי	
	For he went astray in error, and not with wilful intent ²⁶ or deceit	כִּי הֶעֱוָה בְּשִׁגְגָה וְלֹא בְּזִדּוֹן ²⁶ וּבְמַרְמָה	
	For if you have not found his heart to be faithful before you	כִּי אִם אֶת אֶת לִבּוֹ לֹא מִצָּאתָ נֶאֱמָן לְפָנֶיךָ	
	Who is he, and where is he, ²⁷ who is faithful in the land?	מִי הוּא זֶה וְאֵי זֶה הוּא ²⁷ נֶאֱמָן בְּאַרְצְךָ?	
	So now, please, my dear one, please call upon him to return.	וְעַתָּה אֲנִי יְקִירִי, קְרֵא נָא לּוֹ לְשׁוֹב.	

25 Ps. 86:4 אֲשֶׁא אֲדַנִּי נַפְשִׁי אֱלֹהִים 'because I yearn for You, O LORD'.

26 The terms בשגגה 'in error' and בזדון 'with wilful intent' are concepts in Jewish law discussed in various sources including the Babylonian Talmud, in Moses Maimonides' twelfth-century legal guide *Mishneh Torah* (*Hilkhot Teshuva* 1:1), and in the Yom Kippur liturgy.

27 Esther 7:5.

ITHIEL	Has he gone from here?	האם הוא הלך מְזָה?	איתאל
ASENATH	With a broken heart ²⁸ he went from me and left his grief in my bosom. And I am very distressed at his distress. Please, the one whom my soul loves ²⁹ Summon him to return.	בְּלֵב נִשְׁבֵּר ²⁸ הָלַךְ מִמֶּנִּי וַיַּעֲזֹב יָגוֹנוֹ בְּחִיקִי וּבְצַרְתּוֹ צָר לִי מְאֹד. נָא שְׂאֵהֲבָה נַפְשִׁי ²⁹ קְרָא לוֹ לָשׁוּב.	אסנת
ITHIEL	Not now, pleasant Asenath, but at another time.	לֹא עַתָּה אֶסְנַת הַנְּעִימָה, כִּי אִם לְעֵת אַחֲרָת.	איתאל
ASENATH	But when? Will he come soon?	אֵד לְמַתִּי? אִם בְּקֶרֶב יָבוֹא?	אסנת
ITHIEL	He will come quickly, for your sake.	בְּמַהֲרָה יָבוֹא לְמַעַנְךָ.	איתאל
ASENATH	This evening at mealtime?	בְּעֶרֶב הַזֶּה לְעֵת הָאֶכְלָ?	אסנת
ITHIEL	Not this evening.	לֹא בְּעֶרֶב הַזֶּה.	איתאל
ASENATH	Tomorrow for the noontime meal?	לְמַחֵר אֶל לַחֵם הַצֹּהֲרִים?	אסנת
ITHIEL	At noon I shall not sit at home For I shall dine with the military men ³⁰ in the citadel.	כִּי אֶסְעַד עִם חֲלוּצֵי הָעִבָּא ³⁰ בְּמִצְדָּה.	איתאל
ASENATH	If so, then tomorrow in the evening Or on Tuesday in the morning, at noon, or in the evening Or on Wednesday morning. Please set the appointed time But do not postpone it more than three days. On my life! Indeed he confesses and repents ³¹ with all his heart Even though his iniquity is trivial in men's eyes. Indeed the matter is true that punishing one who is dear and honourable Is good and proper at a time of war, to make him an example for many	אִם כֵּן אֵיפֹא, לְמַחֵר בְּעֶרֶב אוּ בַיּוֹם הַשְּׁלִישִׁי בְּבֹקֶר, בְּצֹהֲרִים אוּ בְּעֶרֶב אוּ בְּבֹקֶר הָרְבִיעִי. נָא הִגְבֵּל אֶת הַמוֹעֵד אֵד אֶל תִּרְחִיקֵנוּ יוֹתֵר מִשְׁלֹשֶׁת יָמִים. חַי נַפְשִׁי! כִּי מוֹדָה וְעָנָב ³¹ הוּא בְּכָל לֵב אִף כִּי עֲוֹנוֹ קָל הוּא בְּעֵינֵי בְּנֵי הָאָדָם. הֵן אִמַּת הַדָּבָר, כִּי עֲנֵשׁ לִיקָר וְנִכְבָּד טוֹב וְנִכּוֹן בְּעֵת מִלְחָמָה, לְתַתּוֹ מוֹפֵת לְרַבִּים	אסנת

28 Ps. 51:19 (51:17 in English Bibles).

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

30 Josh. 4:13.

31 Prov. 28:13.

	But the rebuke is enough for him, on account of his small mistake.	אֵד דִּי לוֹ הִגְעָרָה, עֵקֶב שְׁגָגָתוֹ הַקְטָנָה.	
	Speak, Ithiel, when may he come? As for me, I wonder ³² very much	דַּבֵּר אִיתִיאל, מָתִי יְבוֹא? וְאֲנִי אֶתְפַּלֵּא ³² מֵאֵד	
	If you were to ask something of me, whether I would be able to refuse you	לוֹ שְׁאַלְתָּ דָּבָר מִמֶּנִּי, אִם יִכְלֵתִי הָשֵׁב פְּנֶיךָ	
	And turn here and there like you. Is it not Chesed	וּלְפָנוֹת כֹּה וְכֹה כְמוֹךָ. הֲאִם לֹא כְשֵׁד הוּא	
	Who came with you to bring me into the covenant of your love	אֲשֶׁר בָּא עִמָּךְ לְהַבִּיאֵנִי בְּבְרִית אֶהְבְּתֶךָ	
	And whenever I refused, he guided my heart towards you	וּבְכָל עֵת אֲשֶׁר מֵאָנָחִי, הִטָּה אֶת לְבִי אֵלֶיךָ	
	So how is the matter to be atoned for now so weighty?	וְאִיךָ כִּבְד הַדָּבָר לְכַפֵּר עָלָיו עֲתָה?	
	If it were me instead of you, believe me –	לוֹ הִיִּיתִי אֲנִי תַחֲתֶיךָ הָאֲמֵן לִי –	
ITHIEL	Please, that's enough from you! Indeed he can come at any time;	אָנָּה רַב לְךָ! הֵן יוּכַל לְבוֹא בְּכָל עֵת;	אִיתִיאל
	For I cannot refuse you.	כִּי לֹא אֲשִׁיב אֶת פְּנֶיךָ.	
ASENATH	It is not kindness from you; just as if I had implored you	לֹא חֶסֶד הוּא מִיָּדְךָ; כְּמוֹ לוֹ הַפְצִרְתִּי בְּךָ	אִסְנַת
	To eat food, to put on a garment, and to protect yourself from cold	לְאֹכֵל-לֶחֶם, לְלִבֵּשׁ בְּגָד וּלְשָׂמֵר נַפְשְׁךָ מִקָּר	
	Or to do something for your own good	אוֹ לַעֲשׂוֹת דָּבָר לְמַעַן טוֹב לְךָ	
	Who would consider it kindness, that you did this?	מִי יַחְשׁוֹב לְךָ לְחֶסֶד, כִּי עָשִׂיתָ זֹאת?	
	But if I should come to seek kindness and compassion from you	אֲבָל אִם חֶסֶד וְחַנּוּנִיָּה, אָבוֹא לְדַרֵּשׁ מִיָּדְךָ	
	To test the power of your love, I would not come with a small matter	לְנִסּוֹת כֹּחַ אֶהְבְּתֶךָ, לֹא בְדָבָר קָטָן אֲבוֹאָה	
	But rather I would seek to ask difficult and weighty things	כִּי אִם אֶקְשֶׁה לְשִׂאוֹל קְשׁוֹת וְנִכְבְּדוֹת	

32 This meaning of the verbal root פ.ל.א. in the *hitpa'el* stem is first attested in the medieval period (Even-Shoshan 2003, 5: 1483). While the form occurs in the Hebrew Bible, it has a different meaning, 'to display marvellous power' (Job 10:16).

	Until terror seized your soul ³³ to fulfil my request.	עַד אֲשֶׁר לְמִלְאֵי שְׂאֵלְתִי, תֵּאָחַז נַפְשִׁי פְּלִצוֹת. ³³	
ITHIEL	I shall deny you nothing – Just one thing I ask of you; grant me this request of mine Wait for me a little bit so that I may speak with myself alone.	לֹא אֶמְנַע דְּבַר מִמֶּךָ – רַק אַחַת שְׂאֵלְתִי מֵאַתָּה, תְּנֵי לִי שְׂאֵלְתִי זֹאת חַכֵּי לִי מְעַט רְגַע וְאֶשְׁיַחֶה עִם נַפְשִׁי לְבַדִּי.	אִיתִיאל
ASENATH	Shall I deny you anything? I am going.	הֲאֵנִי אֶמְנַע דְּבַר מִמֶּךָ? הֲנִנִי הוֹלֵכָה.	אִסְנַח
ITHIEL	Go in peace. I shall come to see you quick as lightning.	לְכִי לְשָׁלוֹם. חִישׁ מְהֵרָה אָבוֹא לְרֵאוֹת פְּנֶיךָ.	אִיתִיאל
ASENATH	Do as you desire, my husband For everything which you say, I shall do and obey. ³⁴ <i>(Exits with Milcah)</i>	עֲשֵׂה בְעֲלֵי כְרִצוֹןךָ כִּי כָל אֲשֶׁר תֹּאמַר נִפְשֶׁךָ, בִּן אֲנִשְׂתָּה וְאֶשְׁמָעָה. ³⁴ (הוֹלַכְתָּ עִם מִלְכָּה)	אִסְנַח
ITHIEL	Beautiful and wretched one! May death destroy me if I do not love you; Your love is stored in my heart, and if I should not love you any longer Then everything would revert to void.	יָפָה וְאִמְלֵלָה! מוֹת יִקְטְבֵנִי אִם לֹא אֶאֱהַבְךָ, אֶהְבֶּתְךָ בְּלִבִּי צְפוּנָה, וְאִם לֹא אֶאֱהַבְךָ עוֹד אִז יָשׁוּב הַכֹּל לְתוֹהוּ.	אִיתִיאל
DOEG	Noble-spirited ³⁵ lord –	אֲדוֹן יָקָר רוּחַ ³⁵ –	דּוּאָג
ITHIEL	What do you say, Doeg?	מָה אַתָּה מְדַבֵּר, דּוּאָג?	אִיתִיאל
DOEG	Did Chesed know before you married the lady That you desired her?	הֲאִם כָּשָׁד יָדַע, בְּטַרְסִם נִשְׂאֵת אֶת הַגְּבִיּוֹרָה כִּי חִשְׁקֶתָּ בָּהּ?	דּוּאָג
ITHIEL	He was my man of confidence from the beginning to the end. But why do you ask such a thing?	הוּא הָיָה אִישׁ סוּדֵי מִהֶחֱלִל וְעַד כֵּלָה. אֵךְ לָמָּה תִּשְׁאַל כִּזֹּאת?	אִיתִיאל
DOEG	I wanted to know this in order to calm the thoughts of my heart	חִפְצָתִי לְדַעַת זֹאת, לְהַשְׁקִיט מִחֲשֻׁבוֹת לְבִי	דּוּאָג

33 Job 21:6 וְאִחֲזוּ בְּשָׂרֵי פְּלִצוֹת ‘and terror seizes my flesh’.

34 Exod. 24:7 וַיֹּאמְרוּ כָּל אֲשֶׁר-דִּבֶּר יְהוָה נַעֲשֶׂה וְנִשְׁמָע ‘and they said, “Everything which the LORD has spoken to us we shall do and obey”’; in rabbinic Judaism this phrase serves as a model for the way in which Jews should follow Jewish law, by observing the laws even when their significance is unclear.

35 Prov. 17:27.

	And there is nothing to disturb your spirit.	ואין דְּבַר לְהַפְרִיעַ אֶת רוּחְךָ.	
ITHIEL	And what are the thoughts of your heart?	ומה הִנֵּה מִחֻשְׁבוֹת לִבְךָ?	איתיאל
DOEG	I did not imagine that Chesed had known her since then.	לֹא דַמְיַתִּי, כִּי כִשְׁד יָדַע אֶתָּה מֵאָז.	דואג
ITHIEL	It is so, and he was also the messenger between us Whom we sent from time to time.	כֵּן הוּא, וְגַם הוּא הָיָה הַצִּיר בֵּינֵינוּ אֲשֶׁר שְׁלַחְנוּהוּ כְּפַעַם בְּפַעַם.	איתיאל
DOEG	He was the messenger? –	הוּא הָיָה הַצִּיר? –	דואג
ITHIEL	He was the messenger! He and not another – What strange things do you see here? Is he not faithful?	הוּא הָיָה הַצִּיר! הוּא וְלֹא אֲחֵר – מַה-זָּרוֹת תִּרְאֶה פֹה? הֲאִם לֹא נֶאֱמַן הוּא?	איתיאל
DOEG	Faithful?	נֶאֱמַן? –	דואג
ITHIEL	Faithful, I said.	נֶאֱמַן אָמַרְתִּי.	איתיאל
DOEG	According to what I think, my lord –	לְפִי אֲשֶׁר אֲנֹכִי חֹשֵׁב, אֲדַנִּי –	דואג
ITHIEL	What do you think?	מָה אֶתָּה חֹשֵׁב?	איתיאל
DOEG	What do I think, my lord?	מָה אֲנִי חֹשֵׁב, אֲדַנִּי?	דואג
ITHIEL	‘Think, my lord’ As I live, it is like a heavenly echo, ³⁶ he is repeating my words As if his heart were full of strange and terrible thoughts. If thoughts have arisen in your heart, tell them in the sight of the sun. ³⁷	„חֹשֵׁב, אֲדַנִּי“ חִי אֲנִי כִּי כָּבַת קוֹל, ³⁶ הוּא שׁוֹנֵה אֶת דְּבָרֵי כְּמוֹ אִם לְבוֹ מְלֵא מִחֻשְׁבוֹת זָרוֹת וְנוֹרָאוֹת. אִם מִחֻשְׁבוֹת עָלוּ עַל לִבְךָ, הַגֵּד לְעֵינַי הַשֶּׁמֶשׁ. ³⁷	איתיאל
	When Chesed went away from my wife, I heard you say That ‘the matter is not good’; what is not good in your eyes? And when you heard that he was my man of confidence in my love	בְּאֲשֶׁר הִלַּךְ כִּשְׁד מֵאִשְׁתִּי, כֵּן שָׁמַעְתִּיךָ אָמַר כִּי „לֹא טוֹב הַדְּבָר“ מֵה לֹא טוֹב בְּעֵינֶיךָ? וְכַאֲשֶׁר שָׁמַעְתָּ, כִּי הוּא הָיָה אִישׁ סוּדִי בְּאַהֲבָתִי	

36 The heavenly echo (Hebrew *bat qol*, lit. ‘daughter of a voice’), is a concept in the Mishnah, Talmud, and other rabbinic literature, denoting a divine voice that reveals God’s will to humans (see Rothkoff 2007).

37 2 Sam. 12:11.

	And he was the messenger between us, you called out in bewilderment of heart , ³⁸	וְהוּא הָיָה הַצִּיר בֵּינֵינוּ, קָרָאתָ בְּתַמְהוֹן לִבְּךָ ³⁸	
	'He was the messenger?' And your face pursed up suddenly ³⁹	הוּא הָיָה הַצִּיר? וּפְנֵיךָ קָמְטוּ פְתָאִם ³⁹	
	As if a terrible idea had arisen in your heart and led your thoughts astray.	כְּמוֹ רָעִיוֹן נוֹרָא עָלָה עַל לִבְּךָ וַיִּתְעָה עֲשֵׂתְנוֹתֶיךָ.	
	If you love me truly and sincerely , ⁴⁰ tell me your thoughts.	אִם אַהֲבַתְנִי בְּאֵמֶת וּבְתָמִים, ⁴⁰ הֲגִד לִי מַחְשְׁבוֹתֶיךָ.	
DOEG	You know, my lord, that I love you.	אַתָּה אֲדֹנָי יְדַעְתָּ, כִּי אַהֲבַתֶּיךָ.	דואג
ITHIEL	I know that it is so;	יְדַעְתִּי כִּי כֵן הוּא;	איתאל
	And because I trust that your love is pure	וַיַּעַן כִּי בְטוֹחַ אָנִי, כִּי אַהֲבַתְךָ זָכָה	
	And because you weigh your words on a scale before they pass your lips	וְכִי תִשְׁקַל דְּבָרֶיךָ בַּפֶּלֶס, טָרַם יַעֲבִרוּן שְׁפָתֶיךָ	
	Therefore the signs of your face and your few words frighten me.	לְכֵן אוֹתוֹת פְּנֵיךָ וּדְבָרֶיךָ הַמְעַטִּים יַפְחִידוּנִי.	
	If a cunning man and a scoundrel does such a thing it is deception	עָרוֹם וְנָבֵל אִם יַעֲשֶׂה כְזֹאת מְרָמָה הִיא	
	As these are his ways, continually to deceive and lead astray his fellow;	וְאַלֶּה דְרָכָיו תָּמִיד לְהוֹנוֹת וּלְהִתְעוֹת רֵעֵהוּ;	
	But in a pure-hearted ⁴¹ man like you, they are a faithful testimony	אָכֵן בְּבֵר לִבְּךָ ⁴¹ כְּמוֹךָ, יַעֲיֶדוּ עֵדוֹת נְאֻמָּנָה	
	That there is a war within you which you cannot sustain.	כִּי מַלְחָמָה בְּקִרְבְּךָ שְׂכַלְכֵל אוֹתָהּ לֹא תוּכַל.	
DOEG	I can trust in Chesed and can also say on oath	בְּקֶשֶׁד אוּכַל לְבַטֵּחַ וְגַם לְהִגִּיד בְּשִׁבוּעָה	דואג
	That he is faithful.	כִּי נְאֻמָּן הוּא.	
ITHIEL	I also think him to be so.	כֵּן חֲשַׁבְתִּיהוּ גַם אָנִי.	איתאל
DOEG	A man should always be in secret as in the open	לְעוֹלָם יִהְיֶה אָדָם בְּסֵתֶר כְּמוֹ בְּגֹלִי	דואג

38 Deut. 28:28.

39 This verb originates in the rabbinic period (Even-Shoshan 2003, 5: 1675); although the root in this stem is attested in the Hebrew Bible (in Job 22:16), it has a different meaning, 'to be snatched'.

40 Judg. 9:16, 19.

41 Ps. 24:4.

	And not one man in the open and another man in secret.	וְלֹא אֶחָד בְּגִלּוּי וְאִישׁ אַחֵר, בְּסֵתֶר.	
ITHIEL	To be one man in mouth and heart, this is the instruction for mankind. ⁴²	לְהִיּוֹת אֶחָד בִּפֶּה וּבִלְבָב, זֹאת תּוֹרַת הָאָדָם. ⁴²	אִתִּיאל
DOEG	Therefore my heart thinks that Chesed is faithful.	לָכֵן יַחְשׁוֹב לִבִּי, כִּי כֶּשֶׁד נֶאֱמָן הוּא.	דוּאג
ITHIEL	But apart from that, there are other things in your heart	אָבֵל זֹלַת זֹאת, יֵשׁ בְּלִבְךָ נֹסְפוֹת עוֹד	אִתִּיאל
	Please tell me everything that your heart whispers	הֲגֵד נָא לִי, כָּל אֲשֶׁר יִרְחַשׁ לְבָבְךָ	
	Let your lips utter clearly even an evil and bitter matter	וְגַם דְּבַר רָע וּמָר, בְּרוּר תִּבְעֵנָה שְׁפָתֶיךָ	
	For evil tidings should only be made known with bitter words.	כִּי בְשׂוֹרָה רָעָה רַק בְּדְבָרִים מְרִים תִּנְדַּע.	
DOEG	Please forgive me, my noble lord:	שָׂא נָא אֲדֹנָי הַגְּדִיב:	דוּאג
	Indeed I am prepared to keep all your commandments ⁴³	אֲמַנָּם נִכּוֹן אֲנֹכִי לְשֹׁמֵר אֶת כָּל מִצְוֹתֶיךָ ⁴³	
	But not to do something which even a despicable slave would not do.	וְלֹא לַעֲשׂוֹת דְּבַר אֲשֶׁר גַּם עֶבֶד נִבְזֶה לֹא יַעֲשֶׂנוּ.	
	Shall I reveal the hidden treasures of my heart, if my heart is pondering calamities?	הֲגַם אֲגַלֶּה מִצְפוּנֵי לִבִּי, אִם לִבִּי יַחְשׁוֹב הוֹת?	
	And shall I not restrain the fruit of my lips , ⁴⁴ if I have conceived destruction and disaster?	וְלֹא אֶכְלֵא נֵיב שְׁפָתַי, ⁴⁴ אִם הִרִיתִי שְׂוֵא וְאֹן?	
	Where is the palace through which an unclean thing has not passed?	אִיָּה הוּא הַהֵיכָל, לֹא עָבַר בּוֹ דְּבַר טָמֵא	
	Or a pure heart which has never turned aside to accuse	אוֹ לֵב טָהוֹר, לֹא נָטָה לְהַרְשִׁיעַ מֵעוֹדוֹ	
	And has not made a perverted judgement ⁴⁵ like a truthful and righteous judge?	וּמִשְׁפָּט מְעֻקָּל ⁴⁵ לֹא הוֹצִיא כְּדִין אֱמֵת וְצִדֵּק?	

42 2 Sam. 7:19.

43 Cf. Shakespeare's 'every act of duty' (3.3.137); Salkinson has replaced this with an explicitly Jewish formulation of duty, mitzvot, or commandments.

44 Isa. 57:19 נֵיב שְׁפָתַי 'the fruit of the lips'.

45 Hab. 1:4.

<p>ITHIEL If you are thinking in your heart that a man has done me an injustice</p> <p>And you do not reveal it to me, you too, Doeg, are among the conspirators.</p>	<p>אם תהגה בלבבך כי איש עשה לי עול ואינך גלה את אזני, גם אתה דואג בקשרים.</p>	<p>איתאל</p>
<p>DOEG I admit before you, commander, regarding my affliction and my pain</p> <p>That this is my way at times, to spy out with an evil eye</p> <p>And to find iniquity in men who are innocent of any iniquity</p> <p>For out of my great zeal for my lord, or also out of sorrow of heart⁴⁶</p> <p>I see the shadow of mountains as mountains;⁴⁷ therefore I beg of you</p> <p>Do not take heed of my words and do not make trouble for yourself</p> <p>For my knowledge is very trivial and the visions of my heart lead me astray</p> <p>And you will not find rest in my words, nor benefit to you</p> <p>Nor is it an advantage or wisdom for me to inform you of what is in my ponderings.</p>	<p>אודה לפניך השר, עלי נגעי ומכאבי כי זה דרכי לעתים, לתור בעין רעה ולמצוא עון באנשים, הנקיים מכל עון כי מרב קנאתי לאדני, או גם מרע לב⁴⁶ אחזה על הרים כהרים;⁴⁷ לכן אוחילה לפניך אל תשים לבך לדברי ולא תביא עמל לנפשך כי דעתי קלה מאד וחסיון לבי יתעני ולא תמצא דברי למנוחה וגם לא להועיל לך ולא ליתרון ולחכמה לי, להודיעך את אשר בהגיגי.</p>	<p>דואג</p>
<p>ITHIEL What do your words hint at?⁴⁸</p>	<p>מה־ירזמון מלידך?⁴⁸</p>	<p>איתאל</p>
<p>DOEG A reputation is better for a man and a woman than any glory or jewel.</p> <p>The one who steals my bag of money steals dirt and dust</p> <p>For it is as naught and nothing, the money was in my hand</p> <p>And now it is in his hand, as it was in the hands of others before me.</p>	<p>טוב שם לאיש ולאשה, מכל פאר ועדי לנפשם. הגנב צרור בספי, הוא גנב עפר ואבק כי כאפס ובלזמה הוא, הכסף היה בידי ועתה בידי הוא, כאשר היה בידי אחרים לפני.</p>	<p>דואג</p>

46 Neh. 2:2.

47 This expression denoting paranoid exaggeration is thought to have originated in the modern era (Even-Shoshan 2003, 2: 422), but is based loosely on Judg. 9:36 כַּאֲנָשִׁים רָאָה אֶתְּהָ צֶלַל הַהָרִים אֶתְּהָ צֶלַל הַהָרִים 'you see the shadow of the mountains as if they were men' (which is uncertain in meaning; see Amit 2004: 532).

48 Job 15:12 עֵינֶיךָ עֵינֶיךָ עֵינֶיךָ 'and what do your eyes wink at?' Cf. Shakespeare's 'Zounds! What dost thou mean?' (3.3.157).

	But the one who sullies my reputation ⁴⁹ wrongs my soul,	אֵד הַמְבַאֵשׁ אֶת רֵיחִי, ⁴⁹ הוּא חָמָס נַפְשִׁי,	
	For the wrong does not enrich him and he has made me like an empty vessel. ⁵⁰	כִּי הַחָמָס לֹא יַעֲשֶׂרֵנוּ וְאֵתִי הִצִּיגֵנִי כְּכֵלִי רֵיק. ⁵⁰	
ITHIEL	As I live, I shall not turn aside until I know your thoughts.	אֵתִיאֵל כִּי אֲנִי אִם אֶסְוֶרָה, עַד אֲדַע עֲשֵׂתְנוֹתֶיךָ.	
DOEG	You will not be able to know them, not even if my heart were in your hand As long as I am still master over it.	לֹא תוּכַל לְדַעְתָּן, לֹו גַם הִיָּה לְבִי בְיָדְךָ וְאִף כִּי בְעוֹדֵנִי אֲנִי אֲדוֹן לֹו.	דוּאג
ITHIEL	Indeed?	הֲאֵמָנָם?	אֵתִיאֵל
DOEG	Guard yourself from the spirit of jealousy, for it comes like rot And like a maggot it scorns the food upon which it lives. Happy is the one who turns a blind eye to his wife, if she is adulterous, He does not warm himself in her love, yet the fire of jealousy does not devour him But woe to the husband who loves and is jealous over his wife Both his love and his jealousy become, like death and Sheol, an abode for him.	הַשְּׁמֵר לְךָ מֵרוּחַ קִנְאָה, כִּי כְרָקֵב תָּבוֹא וּכְרָמָה תִשְׁקֹץ אֶת הַלֶּחֶם, אֲשֶׁר תֹּחֲיָה עָלָיו. אֲשֶׁרִי הַמַּעֲלִים עֵינָיו מֵאִשְׁתּוֹ, אִם הִיא נֹאֲפָת, בְּאַהֲבָתָהּ לֹא יִתְחַמֵּם וְאִשׁ קִנְאָה לֹא תֹאכְלֵנוּ וְאִוִי לֹו לְבַעַל הָאֵהָב וְהַמְקַנָּא אֶת אִשְׁתּוֹ גַּם אֶהְבְּתוֹ וְקִנְאָתוֹ, כְּמָוֶת וְכִשְׂאוֹל לְזָבוּל לֹו.	דוּאג
ITHIEL	Woe is me, wretched man!	אִוִי לִי אֶמְלֵל!	אֵתִיאֵל
DOEG	Poor and happy in his lot, he is the man of great wealth But the man of great wealth who constantly fears lest he become poor There is none so poor as he. – O God of the spirits! ⁵¹ Please save my tribe ⁵² from the spirit of jealousy.	דַּל וְשִׂמַח בְּחֶלְקוֹ, הוּא הָעָשִׁיר הַגָּדוֹל אֵד הָעָשִׁיר הַגָּדוֹל, הַמִּפְחָד תָּמִיד פֶּן יִדַּל אִין דַּל כְּמוֹהוּ. – אֵל אֱלֹהֵי הָרוּחֹת! ⁵¹ הַצִּילָהּ נָא אֶת בְּנֵי בְרִיתִי ⁵² מֵרוּחַ קִנְאָה.	דוּאג

49 Exod. 5:21 אֶת רֵיחֵנוּ אַתְּ יִרְחֹנוּ 'you have sullied our reputation'.

50 Jer. 51:34 רֵיק כְּלִי הִצִּיגֵנִי כְּכֵלִי 'he has made me an empty vessel'.

51 Num. 16:22 לְכָל־בָּשָׂר לֵאלֹהֵי הָרוּחֹת לְכָל־בָּשָׂר 'God of the spirits of all flesh', also Num. 27:16.

52 Salkinson has chosen to translate Shakespeare's 'my tribe' (3.3.177) with an expression that is used in rabbinic and later literature to refer specifically to Jews (Even-Shoshan 2003, 1: 211); see, for example, Mishnah *Bava Qamma* 1:2.

ITHIEL	Why are you speaking your words? Does jealousy graze on my soul?	לְמָה תְּדַבֵּר דְּבָרֶיךָ? הַקְּנָאָה תִרְעָה נַפְשִׁי?	איתאל
	Or do I change my face in the mornings, like the changes of the face of the moon	אוֹ אֲשַׁנֶּה פָּנַי לְבִקְרִים, כְּחֲלִיפּוֹת פְּנֵי הַיָּרֵחַ	
	To search here and there, in case I might find some indecent thing ? ⁵³	לְבַקֵּשׁ כֹּה וְכֹה, אוֹלֵי אֲמַצֵּא עֲרוֹת דְּבָרֶיךָ? ⁵³	
	It is not so, Doeg; if my wife has caused me	לֹא כֵן דּוֹאָג, אִם אֲשֵׁתִי הִסְבִּיחַ לִי	
	To fear whether she has been unfaithful to me, then I have already made my judgement.	לְפַחַד אוֹלֵי מַעֲלָה בִי, כִּבֵּר מִשְׁפָּטִי חֲרָצְתִּי.	
	It is better for me to be like a goat in the forest	טוֹב לִי לְהִיּוֹת, כְּאֶחָד הַשְּׁעִירִים בַּיַּעַר	
	Than to watch after a woman lest she go whoring away from me . ⁵⁴	מֵהִבֵּט אַחֲרַי אִשָּׁה, פֶּן זָנְהָ תִזְנֶה מֵאַחֲרָי. ⁵⁴	
	If it is said in my ears that my wife is beautiful	אִם יֵאמָר בְּאָזְנִי, כִּי אֲשֵׁתִי יָפָה הִיא	
	Loves banquets and companions, her mouth is open to speak clearly ⁵⁵	אֶהְבֵּת מִשְׁתֵּה וְרַעִים, פִּיהָ פְּתוּחַ לְדַבֵּר צֹחֹת. ⁵⁵	
	And she knows how to play well, to sing and to dance	וַיֹּדַעַת לִנְגֹן הַיָּטִב, לְשִׁיר וְלַחֹל בְּמַחֲלוֹת	
	All this will not arouse the spirit of jealousy within me	כֹּל זֹאת לֹא תַעֲזֹרֵר רוּחַ קְנָאָה בְּקִרְבִּי	
	For these additions add charm to an honest woman.	כִּי נוֹסְפוֹת אֱלֹהִים, לְאִשָּׁה יוֹסִיפוּ חֵן.	
	Nor is it because I am unworthy that I fear lest she betray me	גַּם לֹא מֵאֲשֶׁר קִטְנֵתִי אֶגְוֶרָה פֶּן תִּבְגַּד בִּי	
	Going after strangers who are greater than me in my worth	לְלַכֵּת אַחֲרַי זָרִים הַגְּדוֹלִים מִמֶּנִּי בְּעֵרְכִי	
	For she saw me with her eyes and she chose me with her soul's desire,	כִּי הִיא רָאֵתָנִי בְּעֵינֶיהָ וַתִּבְחַר בִּי בְּאֹת נַפְשָׁהּ,	
	Therefore I say one thing: I shall not judge her	לְכֵן אֶחֶת אֲמַרְתִּי: לֹא יִדוֹן רוּחִי בָּהּ	

53 Deut. 23:15 (23:14 in English Bibles), 24:1.

54 Hosea 1:2 יהוה 1:2 יהוה 'for the land goes whoring away from the Lord'.

55 Isa. 32:4.

Until I see what disgrace is found in her ⁵⁶	עד אשר אראה, מה־שִׁמְן דְּבַר נִמְצָא בָּהּ ⁵⁶	
And when I find some flaw in her, then I shall investigate and enquire	וְכַאֲשֶׁר אֶמְצָא בָּהּ מְאוֹם, בֵּן אֶחָקֵר וְאֶדְרֹשׁ	
And if there is iniquity in her, there will be no more discussion	וְאִם יֵשׁ בָּהּ עוֹן, אִין דִּין וְדְבָרִים עוֹד	
For destruction will be decreed , ⁵⁷ and love and jealousy will be no more.	כִּי כָלָה וְנִתְרַצָּה ⁵⁷ וְאַפְסֵ אַהֲבָה וְקִנְיָה.	
DOEG I am happy to hear this from your mouth, for now I am prepared	שְׂמֵחָתִי לְשִׁמְעַ זֹאת מִפִּיךָ, כִּי עֵתָה הִנְנִי נָכוֹן	דואג
To show you my love and my service, without obstacles or hindrances.	לְהַרְאוֹתְךָ אַהֲבָתִי וְעִבְדוּתִי, בְּלִי מְכַשֵּׁל וּמַעְצָר.	
So now, listen to my word and I shall tell everything which is in my heart	וְעַתָּה שְׁמַעְהָ דְבָרֵי וְכֹל אֲשֶׁר בְּלִבִּי אֲגִידָה	
But I shall not present my case ; ⁵⁸ what evidence is in my hand?	וְלֹא אֲשִׁים דְּבָרְתִי ⁵⁸ מֵהַ עֵדוּת יֵשׁ בְּיָדִי	
But I shall say at the start, keep your eye on your wife	כִּי אִם אֶמַר בְּתַחֲלָה, שִׁים עֵינֶיךָ עַל אִשְׁתְּךָ	
And observe her when she is sitting together with Chesed	וְהִתְבּוֹנֵן בָּהּ בְּשִׁבְתָּהּ עִם כְּשֵׁד יַחְדָּו	
Not with a jealous eye, nor with too much trust	לֹא בְּעֵין קִנְיָה וְלֹא בְּבִטְחוֹן יִתֵּר מְדִי	
For I fear that a sinful thing might be done	כִּי תֵרַד אָנֹכִי, לְבַל יַעֲשֶׂה דְבַר נְבִלָה	
To a noble-hearted man such as you, and therefore I say guard yourself.	לְגִידִיב לֵב כְּמוֹדךָ וְלָכֵן אֶמְרָתִי הִשְׁמַר לָךְ.	
For the women of Venice do things in secret	וּבְנוֹת וְיַנְעֻצִיָּא, תַּעֲשִׂינָה מַעֲשִׂים בְּסֵתֵר	
Which they would not do before their husbands' eyes	אֲשֶׁר לֹא תַעֲשִׂינָה לְפָנֵי עֵינֵי בַעֲלֵיהֶן	
And every meditation of their hearts ⁵⁹ is only to hide their deeds	וְכֹל הַגּוֹת לִבָּן ⁵⁹ , רַק לְהַסְתִּיר מַעֲשֵׂיהֶן	

56 Job 26:14 נִשְׁמַע־בּוֹ דְּבַר נִשְׁמַע־בּוֹ 'and how faint (or: whispering) a word is heard of Him'; Salkinson seems to have been using the word שִׁמְן in its medieval sense of 'condemnation' or 'disgrace' (Even-Shoshan 2003, 6: 1921).

57 Isa. 10:23, 28:22; Dan. 9:27.

58 Job 5:8.

59 Ps. 49:4 (49:3 in English Bibles) לִבִּי וְהִגּוֹת לִבִּי 'and the mediation of my heart'.

	And not to keep iniquity far away.	וְלֹא לְהִרְחִיק אָוֶן.	
ITHIEL	Is this the testimony of your mouth?	הֲכֵן עֵדוֹת פִּיךָ?	איתִיאל
DOEG	Why, she deceived her father when she married you	הֲלֹא אֶת לֵב אָבִיהָ גָּנְבָהּ, בְּהַנְשְׂאָה לְךָ	דואג
	And while she was acting as a stranger, as if she were afraid	וְלֵעֵת אֲשֶׁר הִתְנַכְרָה, כְּמוֹ אִם יִרְאֶה	
	To look you in the eye, she already desired you.	לְהֵבִיט אֵלֶיךָ עֵינֵי בַעֲזוֹ, כְּכָר חֲשָׁקָה נִפְשָׁה בְּךָ.	
ITHIEL	The matter is true.	אֲמַת הַדָּבָר.	איתִיאל
DOEG	If one as tender in years as she is possesses such cunning	אִם רַכָּה בְּשָׁנִים כְּמוֹהָ, עֵמְדָה לָהּ עֲרַמְתָּהּ	דואג
	To cover her father's eyes with a blanket lest he see anything	לְכַסּוֹת עֵינֵי אָבִיהָ בְּשִׁמְכָהּ, לְבַל יִרְאֶה דָּבָר	
	Until he believed that it was witchcraft –	עַד אֲשֶׁר הֶאֱמִין, כִּי מַעֲשֵׂה כְשָׁפִים הוּא –	
	Indeed I fear greatly, lest I have sinned with my lips,	אֲמַנָּם אֲגוֹרָה מְאֹד, פֶּן חֲטָאתִי בְּשִׁפְתַי,	
	Forgive me my lord, for your great love has pressured me.	סָלַח לִי אֲדֹנָי, כִּי רַב אֲהַבְתָּךְ הַצִּיקְתָּנִי.	
ITHIEL	I shall never forget your great love and kindness for all days.	רַב אֲהַבְתָּךְ וַחֲסִדְךָ, לֹא אֲשַׁכַּח כָּל הַיָּמִים.	איתִיאל
DOEG	I see that your heart has sunk.	רָאָה אָנִי, כִּי נָפַל לְבָבְךָ עָלֶיךָ.	דואג
ITHIEL	No, no, it is nothing.	לֹא לֹא, אִין דָּבָר.	איתִיאל
DOEG	But I see that you are saddened,	וְאָנִי הִנְנִי רָאָה, כִּי נִעְצַבְתָּ,	דואג
	Indeed I hope that you will have the wisdom to see	אֲמַנָּם תִּקְוָה נִפְשִׁי, כִּי תִשְׁכִּיל לְרְאוֹת	
	That my words spring from a source of love and friendship,	כִּי דְבָרֵי נִבְעִים מִמְקוֹר אֲהֶבָה וַיְדִידוּת,	
	But I am distressed to see you grieved in your heart ⁶⁰	אֲךָ צַר לִי לְרְאוֹתְךָ, מִתְעַצֵּב אֵל לְבָבְךָ ⁶⁰	
	And therefore please, my lord, do not think deeply in order to find in my words	וְלָכֵן אֲנִי אֲדֹנָי, אַל תַּעֲמַק לְמִצּוֹא בְּדְבָרֵי	
	A different notion and interpretation; I have only come to warn you.	רַעֲיוֹן וּפְתוּרוֹן אַחֵר; בְּלַתִּי לְהַזְהִיר נִפְשְׁךָ בְּאֵתִי.	

60 Gen. 6:6 וַיִּתְעַצֵּב אֱלֹהֵי לְבָבוֹ 'and it grieved His heart' (referring to God's regret at having made humans upon seeing how wicked they had become).

ITHIEL	I do not seek a different interpretation.	לא אֶבְקֹשׁ פְּתוֹן אַחֵר.	איתאל
DOEG	For a different interpretation would lead you into the wasteland where there is no path ⁶¹	כִּי פְתוֹן אַחֵר יוֹלִיכֶךָ בְּתֵהוּ לֹא דָרָךְ ⁶¹	דואג
	Which my words do not contain and which has not occurred to me	אֲשֶׁר דְּבָרַי לֹא יָכִילוּ וְלֹא עָלְתָה עַל לִבִּי	
	As Chesed is my faithful friend – but I see	וְכֹשֶׁד הוּא אֶהְיֶה הַנְּאֻמָּן – אֵד הַנְּנִי רֵאָה	
	That my lord's face has fallen, and your spirit is troubled ⁶² within you.	כִּי נָפְלוּ פְּנֵי אֲדֹנָי וְרוּחְךָ תִּפְעַם ⁶² בְּקִרְבֶּךָ.	
ITHIEL	Only very little –	אֵד מְעַט מִזְעֵר –	איתאל
	For in my opinion, Asenath's spirit is faithful to me.	כִּי לִפִּי דַעְתִּי, רוּחַ אֲסֵנַת נְאֻמָּנָה אֶתִּי.	
DOEG	If only it were so, and so may it be in your eyes	מִי יִתֵּן וְהִיְתָה כֵן וְכֵן תִּהְיֶה בְּעֵינַיִךְ	דואג
	For all time.	לְאַרְךָ יָמִים.	
ITHIEL	But the heart is devious ⁶³ and easily turns away from the path . ⁶⁴	אֵד הַלֵּב עֹקֵב ⁶³ וְעַל יְקֻלָּה יִסּוּר מִנִּי אֶרֶץ. ⁶⁴	איתאל
DOEG	This is the stumbling block ; ⁶⁵ and therefore I also say	זֹאת הִיא אֶבֶן הַנְּגִיף; ⁶⁵ וְלָכֵן גַּם אֲנִי אֲשִׁיחָה	דואג
	That the woman is baffling in my eyes, and she has a strange way about her.	כִּי פְלִיאָה הָאִשָּׁה בְּעֵינַי וְאַרְחַ זֶר לָהּ.	
	Indeed many desirable young men ⁶⁶ possessing good looks and splendour	הֵן בְּחוּרֵי חֶמֶד ⁶⁶ רַבִּים, בְּעֵלֵי תֹאֵר וְהֶדָר	
	From among the most honourable men of her native land, urged her to marry them	מִנְּכַבְדֵי אֶרֶץ מוֹלַדְתָּהּ, הִפְצִירוּ בָּהּ לְקַחְתָּהּ	
	But she turned her back and refused to look at them	וְהִיא פָּנְתָה עֵרְף וַתִּמָּאֵן לְהִבִּיט בָּם	
	Not in the manner of damsels and not according to the manner of all the earth ⁶⁷	לֹא כְאֶרֶץ עֲלֻמוֹת וְלֹא כְדָרָךְ כָּל הָאֶרֶץ ⁶⁷	

61 Ps. 107:40.

62 Gen. 41:8 רוחו ותפעם 'and his spirit was troubled'; also Dan. 2:3.

63 Jer. 17:9.

64 Isa. 30:11 מני-אֶרֶץ הָסוּ מִנִּי-דָרָךְ הָסוּ מִנִּי-דָרָךְ 'turn away from the road; go off the path'.

65 Isa. 8:14.

66 Ezek. 23:6, 12, 23.

67 Gen. 19:31.

	So who would not say that there is a spirit of confusion within her? ⁶⁸	ומי לא יאמר, כי רוח עושים בקרבה. ⁶⁸	
	But please forgive me my lord, I am not a slanderer	אך שא נא אדני, לא מוציא דבה אני	
	And I would not disparage her, if I were not very worried	ודפי לא אתון בה, לולא דאגתי מאד	
	Let she open her eyes to weigh on the balance of her mind	פן תפקח את עיניה, לשקל במאזני שכלה	
	The men of her land against your worth, and deduct from your worth.	את אנשי ארצה בערבוד וגרעה מערבוד.	
ITHIEL	Go in peace –	לך-לך לשלום –	איתאל
	If you find anything else, please tell me	אם תמצא עוד דבר, הגד תגיד לי	
	Order your wife to keep her watch with open eyes.	צו את אשתך לשמר משמרתה בעינים פקחות.	
	And now go and leave me alone.	ועתה לך והגיחני לבדי.	
DOEG	I am going, my lord. (<i>He makes to exit</i>)	הנני הולך אדני. (הפץ ללכת)	דואג
ITHIEL	Why did I take a wife for myself?	למה זה לקחתי לי אשה?	איתאל
	This blameless man uncovers a handbreadth and covers two handbreadths ⁶⁹	ואיש תמים הזה, מגלה טפח ומכסה טפחים ⁶⁹	
	And out of what he has seen or knows, he has not told me the half. ⁷⁰	ומאשר ראה או ידע, לא הגיד לי החצי. ⁷⁰	
DOEG	Please let me entreat you; please do not question either in the depths	אנה אחלה פניך, אל נא תעמק שאלה	דואג
	Or in the heights above; ⁷¹ every unknown thing will be made known	ואל תגבה למעלה; ⁷¹ כל נטלם יודע	
	And will be revealed in time. And if you have determined	ויגלה בקרב הימים. ואם חרצת אמר	
	To restore Chesed, for he is a man of valour,	להשיב את כשד, כי איש חיל הוא	
	And keeps his watch in faith, it would be better after a few days	ושומר משמרתו באמונה, טוב לאחר ימים אחרים	

68 Isa. 19:14 'יהוה מסד בקרבה רוח עושים' 'the LORD has mixed a spirit of confusion within her'.

69 Babylonian Talmud *Nedarim* 20b טפח ומכסה טפח 'he uncovers a handbreadth and covers a handbreadth'. Cf. Shakespeare's 'sees and knows more – much more – than he unfolds' (3.3.247).

70 1 Kings 10:7 'לא הגיד לי החצי' 'not even the half had been told to me'.

71 Isa. 7:11 'העמק שאלה או הגבה למעלה' 'ask either in the depth or in the heights above'.

	So that you might familiarize yourself with him in his ways, because he will make himself known by his actions ⁷²	לְמַעַן תִּכְרֶנּוּ בְדַרְכָיו, כִּי בַמַּעֲלָלָיו יִתְנַבֵּר ⁷²	
	And examine your wife as well when she intercedes on his behalf	וְגַם אֶת אִשְׁתְּךָ תִּבְחַן לְעַת תִּפְגִּיעַ בְּעֵדוּ	
	And observe her, how she pressures you intensely to restore him	וְתִתְבּוֹנַן בָּהּ אִיךָ תִּצְיַקְדָּהּ בְּחִזְקָה לְהַשִּׁיבוּ	
	For with this touchstone ⁷³ her heart can be well examined.	כִּי בְאַבְנֵן בְּחִן ⁷³ הַזֹּאת יִבְחַן לְבָבָהּ הַיָּטִב.	
	But you will do well if you consider me hasty	אֲדָּ טוֹב תַּעֲשֶׂה, אִם לְנִמְהָר תִּחְשַׁבְנִי	
	And mock my fear, because I am afraid for nothing,	וְתִלְעַג עַל חֲרָדְתִּי, כִּי חֲרָדְתִּי חִנָּם,	
	For she is pure and there is no iniquity in her	כִּי נְקִיָּה הִיא וְעוֹן לֹא נִמְצָא בָּהּ	
	And regarding this I beseech you to listen to the voice of your servant.	וְעַל זֹאת אֶתְחַנֵּן, כִּי תִשְׁמַע בְּקוֹל עַבְדְּךָ.	
ITHIEL	I know how to control my spirit; do not worry about me.	יָדַעְתִּי לְמַשׁוֹל בְּרוּחִי, אֵל תִּדְאָג לִי.	אִיתִיאל
DOEG	Now I am going, in accordance with your words. (<i>Exits</i>)	עַתָּה הֵנֵנִי הוֹלֵךְ כְּדַבְּרֶךָ. (הוֹלֵךְ)	דּוֹאג
ITHIEL	This man is honest and faithful, and he has a proud soul ⁷⁴	הָאִישׁ הַזֶּה יָשָׁר וְנֹאמָן וְלוֹ נִפְשׁ רָקִיבָה ⁷⁴	אִיתִיאל
	Understanding the ways of men and their deeds, both small and large.	לְהַשְׂכִּיל דְרָכֵי בְנֵי אָדָם וְעִלְיוֹתָם כְּקִטּוֹן כְּגֹדוֹל.	
	If I find that my wife has strayed from me	אִם אֶמְצָא כִּי שָׁטְתָה אִשְׁתִּי תַחְתִּי	
	Even though I have kept her close to me, like a seal on my heart ⁷⁵	אִף כִּי הִדְבַקְתִּי אִתָּה, כְּחוֹתֶם עַל לִבִּי ⁷⁵	
	And I have tied her with bonds of love, like frontlets on my arm ⁷⁶	וְאַקְשָׁרָהּ בְּחַבְלֵי אֲהָבָה, כְּפִטְפוֹת עַל זְרוּעֵי ⁷⁶	

72 Prov. 20:11.

73 This expression derives originally from Isa. 28:16, but the meaning of 'touchstone' or 'acid test' is thought to be a modern innovation (Even-Shoshan 2003, 1: 8).

74 Mishnah Avot 5:19.

75 Song of Songs 8:6 שִׁימְנִי כְּחוֹתֶם עַל-לִבֶּךָ 'place me like a seal on your heart'.

76 Cf. Shakespeare's 'jesses' (3.3.265), straps attached between a hawk's leg and the falconer's wrist (Honigsmann 1997: 225, note 265; Crystal and Crystal 2002: 247). Salkinson has domesticated this image by replacing the falconry term with an allusion to the Jewish commandment of tying *tefillin*, or phylacteries, on the arm for weekday morning prayers.

I shall sever the ties from my arms like thread ⁷⁷	אָנְתַק אֶת הַקְּשָׁרִים מֵעַל זְרוּעוֹתַי כְּחוּט ⁷⁷
And send her away like a swallow to fly where the wind is.	וּשְׁלַחְתִּיהָ כְּדָרוֹר לְעוֹף אֶל אֲשֶׁר יִהְיֶה שָׁם הַרוּחַ.
Maybe all of this has come upon me because I am black and a Cushite	אוּלַי כָּל זֹאת בָּאתַנִּי, כִּי שָׁחַר וְכוּשִׁי אֲנִי
And there is no honey under my tongue⁷⁸ to speak flattery and smoothness;	וְאִין דְּבֶשׁ תַּחַת לְשׁוֹנִי ⁷⁸ לְדַבֵּר חֲנֹף וְחֻלְקוֹת;
Or because I am old, past half my days and more,	אוּ מֵאָשֶׁר בָּאתִי בַיָּמִים, מִחֻצֵי יָמִי וּמְעַלָּה,
But despite this it is not right that she should have been unfaithful to me.	אֲדָּ בְּכָל זֹאת לֹא תִצְדַּק כִּי מְעַלָּה בִּי.
Woe is me, woe is me! The unfaithful girl is not mine –	אוֹי לִי, אוֹי לִי! הַשׁוֹבֵבָה לֹא לִי הִיא –
And all my comfort in my wretchedness⁷⁹ is that I might loathe her.	וְכָל נַחֲמָתִי בְּעָנְוִי, ⁷⁹ כִּי תִגְעַל נַפְשִׁי בָּהּ.
I took her for myself as a curse, and her beauty is a heartache to me	לְקַלְלָהּ לְקַחְתִּיהָ לִי וַיְפִיָּה לִי לְכָאֵב לֵב
I am ashamed that I trusted, for she is not mine. –	בוֹשָׁתִי כִּי בִטַחְתִּי, כִּי לֹא לִי הִיא. –
It would be better for me to be a locust, to hop over the earth⁸⁰	טוֹב לִי לִהְיוֹת חֲנָב, לְנַתֵּר עַל הָאָרֶץ ⁸⁰
Or to live on mist and steam in a prison	וְלַחְיוֹת עַל אֵד וְקִיטוֹר, בְּאֶחָד בְּתֵי כְּלָאִים
Than to dwell with my soul's beloved one when strangers have a share of her	מִשְׁבֶּת עִם אֲהוּבַת נַפְשִׁי וַיֵּשׁ לְזָרִים חֶלֶק בָּהּ
This is the lot of commanders and the inheritance of the earth's great men,	זֶה גּוֹרֵל הַשָּׂרִים וְנַחֲלָה לְגִדּוּלֵי אָרֶץ,
Because it is not for us to live in safety⁸¹ , like the poor masses	כִּי לֹא לָנוּ לְשִׁבֶת בְּטָח, ⁸¹ כְּהַמּוֹן דִּלְת הָעָם

77 Cf. Shakespeare's 'I'd whistle her off' (3.3.266); as previously (see preceding note), Salkinson has exchanged Shakespeare's falconry reference for an image of Jewish prayer with *tefillin*.

78 Song of Songs 4:11 וְחֵלֶב תַּחַת לְשׁוֹנֶךָ דְּבֶשׁ וְחֵלֶב תַּחַת לְשׁוֹנֶךָ 'there is honey and milk under your tongue'.

79 Ps. 119:50.

80 Lev. 11:21 אֲדָ אֵת-זֶה תֹאכְלוּ מִכָּל שֶׁרֶץ הָעוֹף הַהֹלֵךְ עַל-אַרְבַּע אֲשֶׁר-לֶוּ כַרְעִים מִמֶּעַל לְרַגְלָיו לְנַתֵּר בָּהֶן עַל-הָאָרֶץ 'but these you may eat of every flying creeping thing that goes on all four, which has legs above its feet with which to hop upon the earth'.

81 Deut. 12:10 וַיִּשְׁבְּתוּ בְּטָח 'and you lived in safety'; 1 Sam 12:11 וַיִּשְׁבְּתוּ בְּטָח 'and you will live in safety'.

	And as soon as we have left the womb, evil pursues us	וּכְמַעַט יִצְאֵנוּ מִרְחֹם, תִּרְדֹּף רָעָה נַפְשָׁנוּ	
	And lies in wait like death at the door – but Asenath is at the door.	וְתֹאֲרֵב כְּמוֹת לְפֶתַח – אֵד אֲסֵנַת בְּפֶתַח.	
	<i>(Asenath enters with Milcah)</i>	(אסנת באה עם מלכה)	
	If she is unfaithful, even the heavens are not pure in my eyes ⁸²	אם היא בְּגוֹדָה, גַּם שָׁמַיִם לֹא זָכוּ בְּעֵינַי ⁸²	
	But I shall not yet plan evil for her without cause.	אֵד עוֹד לֹא אַחֲרֵשׁ עֲלֶיהָ רָעָה חֲנָם.	
ITHIEL	Ithiel, my beloved, what is wrong with you?	אִיתִיאל יְדִיד נַפְשִׁי מַה־לְּךָ?	אסנת
	The noontime meal is prepared, and the honourable men of the town who have been invited	לָחֵם הַחֲהָרִים עָרוּף וְנִכְבְּדֵי הָעִיר הַקְּרוּאִים	
	Are waiting for your arrival.	שׁוֹמְרִים אֶת בּוֹאֶךָ.	
ITHIEL	It was not right of me to be late.	לֹא צְדָקָתִי כִּי אַחֲרָתִי.	איתאל
ASENATH	What is wrong with you, my husband, that you speak so seriously ? ⁸³	מַה־לְּךָ בְּעַלִּי, כִּי תִדְבֵר בְּכִבֹּד רֹאשׁ? ⁸³	אסנת
	Do you not feel well?	הֲאֵין שְׁלוֹם בְּעַצְמֶיךָ?	
ITHIEL	My head, my head ⁸⁴ –	רֹאשִׁי רֹאשִׁי ⁸⁴ –	איתאל
ASENATH	Because you are often wakeful and do not sleep enough;	יַעַן כִּי תִשְׁקֹד הַרְבֵּה וְלֹא תִישָׁן דִּיךָ,	אסנת
	Let me bind your head with my handkerchief, ⁸⁵ and your pain will pass in a moment.	אֶחְבֹּשֶׁה רֹאשְׁךָ בְּמִטְפַּחְתִּי ⁸⁵ וְכֹאבְךָ יַעֲבֹר כְּרִנְעָה.	
ITHIEL	Your handkerchief is too small to bind my head	מִטְפַּחְתְּךָ קֹטֵנָה מְחֻבֶּשֶׁת אֶת רֹאשִׁי	איתאל
	Come into the chamber; I shall come after you.	בּוֹאִי נָא הַחֲדָרָה, הֲנִנִי אָבוֹא אַחֲרֶיךָ.	
	<i>(Removes the handkerchief from his head and drops it on the ground)</i>	(מסיר המטפחת מעל ראשו ומפילה) ארצה)	

82 Job 15:15 בְּעֵינַי לֹא זָכוּ שָׁמַיִם 'even the heavens are not pure in His eyes'.

83 Mishnah *Berakhot* 5:1 (also appears in the Tosefta and in later rabbinic literature).

84 2 Kings 4:19.

85 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.

ASENATH	I am sorry for your pain. (<i>Ithiel and Asenath exit</i>)	צָר לִי בְּמִכְאוּבְּדִי. (אִיתִיאל וְאַסְנַת הוֹלְכִים)	אסנת
MILCAH	To my heart's joy I have found this handkerchief here	לְשִׁמְחַת לִבִּי מָצְאתִי פֹה הַמְטֻפַּחַת הַזֹּאת	מלכה
	It is the first present that he gave her as a sign of their covenant. ⁸⁶	הִיא הַמְתָּנָה * הָרֵאשׁוֹנָה נְתָנָה לָּהּ לְאֹת בְּרִית. ⁸⁶	
	My fickle and strange husband has urged me a hundred times	בְּעָלִי הַפְּכַפֵּד וְזָר הַפְּצִיר בִּי מֵאָה פְּעָמִים	
	To steal it and give it to him; but it is precious in her eyes	לְגַנְבָּהּ וּלְתַתָּהּ לוֹ; אֲדָּ יִקְרָהּ הִיא בְּעֵינֶיהָ	
	In keeping with the Cushite's oath for her to keep it as an eternal memento ⁸⁷	כְּשִׁבוּעַת הַכּוּשִׁי עָלֶיהָ, לְשִׁמְרָהּ לְמִזְכָּרֶת ⁸⁷ עוֹלָם	
	And she carries it by her bosom continually and keeps it like a precious amulet	וְהִיא תִשְׁאַנְנָה בְּחִיקָהּ תָּמִיד וְתִשְׁמְרָנָה כְּסִגְלָה יִקְרָהּ	
	And she also utters words to it and kisses it in her love	וְגַם תּוֹצִיא לָּהּ מְלִין וְתִנְשֵׁק אֹתָהּ בְּאַהֲבָתָהּ	
	But now that I have found it, I shall give it to my husband Doeg.	וְעַתָּה כִּי מָצְאתִיהָ אֶתְנֶנָּה לְדוֹאֵג בְּעָלִי.	
	I cannot understand what he will do with the stolen item –	לֹא אוֹכֵל לְהַבִּין, מִה־יַעֲשֶׂה אֶת הַגְּנֵבָה	
	God alone knows, and I do not know what	הָאֱלֹהִים לְבַדּוֹ יוֹדַע וְאֲנִי אֵינְנִי יוֹדַעַת מָה	
	But I shall do this, in order to calm his spirit.	אֲדָּ אַעֲשֶׂה זֹאת, לְהַשְׁקִיט אֶת רוּחוֹ.	
DOEG	What are you doing here by yourself?	מִה־תַּעֲשֶׂי פֹה לְבַדְּדִי?	דואג
MILCAH	Do not argue with me, when in my hand there is something to give you.	אַל תִּתְקוּטֵט בִּי וּבִידֵי דָבָר לְתַתּוֹ לָּךְ.	מלכה
DOEG	Something for me? Something wherein there is no pleasure ⁸⁸ –	דָּבָר לְמַעֲנִי? דָּבָר אֵין חֶפֶץ בּוֹ ⁸⁸ –	דואג
MILCAH	In what do you have no pleasure?	בְּמָה אֵין חֶפֶצְךָ?	מלכה

86 Gen. 9:13, 17:11.

87 This noun is attested in Num. 5:15, but the sense of 'memento' in which Salkinson is using it is thought to be a medieval innovation (Even-Shoshan 2003, 3: 924).

88 Jer. 22:28, 48:38; Hosea 8:8.

* הַמְתָּנָה

DOEG	In a foolish wife. ⁸⁹	בְּאִשָּׁת כְּסִילוֹת. ⁸⁹	דואג
MILCAH	And therefore you find pleasure in the tongue of the sly ⁹⁰ and destructive words ⁹¹	וְלָכֵן תִּמְצָא חֶפְזִי, בְּלִשׁוֹן עֲרוּמִים ⁹⁰ וְדַבָּרֵי בְּלַע ⁹¹	מלכה
	But what would you say if I gave you the handkerchief?	אֵד מֵה־תֹּאמַר, אִם אֶתֶּן לְךָ הַמְטַפַּחַת?	
DOEG	Which handkerchief?	אִיזוֹ מֵטַפַּחַת?	דואג
MILCAH	The handkerchief that the Cushite gave to Asenath as a memento	הַמְטַפַּחַת אֲשֶׁר נָתַן הַכּוּשִׁי לְאַסֶּנַת לְזִכְרוֹן	מלכה
	And which you have urged me several times to steal.	וְאֲשֶׁר הִפְצַרְתָּ בִּי, כַּמָּה פְּעָמִים לְגַנֹּבָהּ.	
DOEG	And you have stolen it.	וְאֵת גָּנַבְתָּ אֹתָהּ.	דואג
MILCAH	God forbid that I steal it, it only happened to fall	חָלָלָה לִּי מִגָּנֹב, רַק בְּמִקְרָה נִפְלָה	מלכה
	And I was summoned here and found the lost item	וְאֲנֹכִי נִקְרָאתִי פֹה וְאִמְצָא אֶת הָאֲבֵדָה	
	Look; here it is in my hand.	רְאֵה הִנֵּה בְיָדִי.	
DOEG	I knew that you were a woman of valour ⁹² – give it to me.	יָדַעְתִּי כִּי אִשָּׁת חַיִּל ⁹² אַתְּ – תְּנִיָּהּ לִּי.	דואג
MILCAH	But tell me, what does the handkerchief have to do with you?	אֵד הַגָּד לִּי, מָה לְךָ וְלַמְטַפַּחַת?	מלכה
	What do you want to do with it, that you persuaded me to obtain it?	מָה חִפְצְךָ לַעֲשׂוֹת בָּהּ*, כִּי פָתִיתֵנִי לְהַשִּׁיגָהּ?	
DOEG	What's it to you to know that? (Snatches the handkerchief from her hand)	מֵה־לְךָ לָדַעַת זֹאת? (יִחַטֵּף הַמְטַפַּחַת מִיָּדָהּ)	דואג
MILCAH	What gain is there for you in this handkerchief? Give it back to me	מֵה־בְּצַע לְךָ בְּמֵטַפַּחַת זוֹ? הַשִּׁיבָהּ לִּי	מלכה
	Let my lady lose her wits when she sees that it is gone.	פֶּן תִּשְׁתַּלֵּל גְּבִרְתִּי, בְּרֹאוֹתָהּ כִּי אֵינְנָהּ.	
DOEG	See that no one finds out, lest you become a disgrace	רְאֵי לְבַל יוֹדַע לְאִישׁ, פֶּן תִּהְיֶי לְבִשָּׁת	דואג
	But I want it; get up and go. (She exits)	וְאֲנִי יִשְׁ-לִי חֶפֶץ בָּהּ; קוּמִי וּלְכִי לְךָ. (הוֹלְכַת)	

89 Prov. 9:13.

90 Job 15:5.

91 Ps. 52:6 (52:4 in English Bibles).

92 Prov. 12:4, 31:10; Ruth 3:11.

* בה

	I shall throw this handkerchief into Chesed's chamber when no one is looking	המטפחת הזאת אשליך בחדר כֶּשֶׁד בְּאֵין רֹאֶה	
	And he will find it there. A jealous man believes	וְהוּא יִמְצְאֶנָּה שָׁם. בְּעַל קִנְיָהּ יֵאֱמִין	
	In signs more trifling than vapour as in wonders more reliable than the heavens.	בְּאוֹתוֹת קְלִים מִהֶבֶל, כְּמוֹפְתִים נְאֻמִּים מִשָּׁמַיִם.	
	And this will thus provide a small benefit and will not come back empty-handed,	וְזֹאת אֵיפֹא תוֹעִיל מְעַט וְלֹא תָשׁוּב רִיקָם,	
	As the cup of reeling ⁹³ which I have poured for the Cushite has already started to take its effect	וְכֹס הַתְּרַעְלָה ⁹³ מִסְכֵּתִי לְכוּשֵׁי כְּבָר הַחִלָּה פְּעוּלָתָהּ	
	For deceitful words, like poisoned water, are pleasing to the palate	כִּי דְבָרֵי רַמְיָהּ, כְּמֵי רַעַל עֲרָבִים לְחֵיד	
	Until they mix with the blood and turn into a stream of brimstone. ⁹⁴	עַד אֲשֶׁר יִתְעַרְבוּ בְּדָם וְנִהְפְּכוּ לְנַחַל נְפְרִית. ⁹⁴	
	<i>(Ithiel enters)</i>	(אִיתִיאל בא)	
	Behold, he comes towards me – no intoxicating water or mixed wine	הִנֵּה הוּא בא לְקִרְאתִי – כֹּל מֵי רוּשׁ וּמְמֻסָּד	
	And no balm or remedy ⁹⁵ will bring the sleep to your eyes	וְכֹל צִרִי וּמְרַפָּא, ⁹⁵ לֹא יִתְּנוּ שְׁנַת לְעֵינֶיךָ	
	Nor the slumber to your eyelids ⁹⁶ which was so sweet for you last night.	וְלֹא תִגְוֵמָה לְעַפְפְּעִיךָ, ⁹⁶ אֲשֶׁר מִתְקָה לְךָ אִמְשׁ.	
ITHIEL	Has she indeed betrayed me? Has she betrayed me? –	הֲבִגֹּד בְּגָדָה בִּי? בִּי הִיא בְּגָדָה? –	אִיתִיאל
DOEG	That's enough from you, army commander, of speaking about this matter.	רַב לְךָ שֵׁר הַצָּבָא, לְדַבֵּר בְּדָבָר הַזֶּה.	דּוּאג
ITHIEL	Stand back! ⁹⁷ After all, you are the one who has brought the distress upon me;	נָשׂ הַלָּאָה! ⁹⁷ הֲלֹא אַתָּה הִבֵּאתָנִי בְּמִצְרִים,	אִיתִיאל

93 Isa. 51:17.

94 Isa. 30:33.

95 Alshekh to Exod. 13, Deut. 4, Prov. 6, 18, 19.

96 Prov. 6:4 אֶל־תִּתְּנֵן שְׁנָה לְעֵינֶיךָ וְתִגְוֵמָה לְעַפְפְּעִיךָ 4:4 'do not give sleep to your eyes, nor slumber to your eyelids'.

97 Gen. 19:9.

	I swear, I would prefer the woman's infidelity to be in secret	בִּי נִשְׁבַּעְתִּי, טוֹב לִי מֵעַל הָאִשָּׁה בְּסֵתֶר	
	Than to hear about the infidelity, its edge but not all of it. ⁹⁸	מִשְׁמוֹעַ דְּבַר הַמַּעַל אֶפֶס קִצְהוּ וְלֹא כֻלּוֹ. ⁹⁸	
DOEG	What is my lord talking about?	מָה אֲדִנִּי דֹבֵר?	דואג
ITHIEL	I knew nothing of her harlotry ⁹⁹ in secret	מִן נְאֻפוּתֶיהָ ⁹⁹ בְּמִסְתָּרִים לֹא יָדַעְתִּי מְאוּמָה	איתיאל
	I did not notice or take heed, and I lacked for nothing,	לֹא שָׁמַתִּי עֵינַי וְלִבִּי וְלֹא חֲסַרְתִּי דְבַר,	
	I was calm previously and my sleep was pleasant ¹⁰⁰	שְׁלוֹ הָיִיתִי מִתְמוּל וּשְׁנָתִי עֵרְבָה לִי ¹⁰⁰	
	And I did not find the kisses of Chesed's mouth upon her lips.	וּנְשִׁיקוֹת פִּי כֶּשֶׁד, לֹא מִצְאָתִי עַל שִׁפְתֶיהָ.	
	A robbed man who does not recognize what has been stolen from him	שָׁדוּד אֲשֶׁר לֹא יָבִיר מִה־שָׁדָד מִיָּדוֹ	
	Is not a robbed man, unless an informant has told him.	אִין זֶה שָׁדוּד, בְּלִתִּי אִם הִגִּיד לוֹ הַמְּגִיד.	
DOEG	I am sorry to hear your words.	צַר לִי לִשְׁמֹעַ דְּבָרֶיךָ.	דואג
ITHIEL	If only the men of the army, each insignificant and honourable man in the camp,	לֹא אֲנִשֵׁי הַצֵּבָא, כָּל נִקְלָה וְנִכְבָּד בְּמַחֲנֶה	איתיאל
	Tasted bread in secrecy from my bread and stolen water ¹⁰¹ from my well	טָעַמְנוּ לֶחֶם סְתָרִים מִלֶּחֶמִי וּמַיִם גְּנוּבִים ¹⁰¹ מִבְּאֵרִי	
	And I did not know anything, I would be calm and quiet in my happiness	וְנִפְשִׁי לֹא יָדָעָה מָה שְׁלוֹתִי וְשִׁקְטִי בְּאֲשָׁרִי	
	But now my heart fails me, ¹⁰² I cannot continue to rejoice in my lot. –	אֵךְ עֵתָה עֲנֻבְנִי לִבִּי, ¹⁰² לֹא אוֹסִיף לְשִׂמְחַת בְּחֻלְקִי. –	
	What do I have to do with you any more, all armed men carrying bows! ¹⁰³	מָה לִּי וְלָכֶם עוֹד, כָּל נוֹשְׁקֵי רוּמִי קִשְׁתִּים! ¹⁰³	

98 Num. 23:13 תִּרְאֶה וְכֻלּוֹ לֹא תִרְאֶה 'you will see its edge, but you will not see all of it'.

99 Hosea 2:4.

100 Jer. 31:26.

101 Prov. 9:17 יָנַעַם וְלֶחֶם סְתָרִים יִנְעַם 'stolen water is sweet, and bread eaten in secret is pleasing'.

102 Ps. 40:13 (40:12 in English Bibles).

103 Ps. 78:9.

	What do I have to do with you any more, all of my glorious troops	מה־לִי וְלָכֶם עוֹד, כֹּל גְּדוּדֵי תַפְאֲרָתִי	
	Which take pleasure in battles and boast with sword and spear! ¹⁰⁴	אֲשֶׁר קִרְבוֹת תְּחַפְּצוּן וּבְהֶרֶב וְחַיִּית ¹⁰⁴ תִּתְיַמְרוּ!	
	Remove, take away from me the sound of the horses' neighing	הֲרַחֲקוּ הַסִּירוּ מִמֶּנִּי, קוֹל מִצְהָלוֹת הַסּוּסִים	
	The sound of timbrel and cymbals and all the thundering of weapons of war.	קוֹל תֵּף וּמִצְלָתִים וְכָל תְּרוּעַת כְּלֵי מִלְחָמָה.	
	Remove from me standard and banner ¹⁰⁵ and all the shields of gold ¹⁰⁶	הַסִּירוּ מִמֶּנִּי, גִּס וְדָגֵל ¹⁰⁵ וְכָל שְׁלֹטֵי הַזָּהָב ¹⁰⁶	
	Remove my splendid chariots ¹⁰⁷ and all my glorious beauty , ¹⁰⁸	הַסִּירוּ מִרַכְבּוֹת כְּבוֹדֵי ¹⁰⁷ וְכָל צְבִי תַפְאֲרָתִי, ¹⁰⁸	
	And you, instruments of the angels of death, from whose mouth arrogance comes out ¹⁰⁹	וְאַתֶּם כְּלֵי מַלְאָכֵי מוֹת אֲשֶׁר עֲתָק מִפִּיכֶם יֵצֵא ¹⁰⁹	
	Like the lightning of the God of the heavens ¹¹⁰ and like the roar of His mighty thunder	כְּבָרַק אֱלֹהֵי שָׁמַיִם ¹¹⁰ וְכִשְׂאוֹן רַעַם גְּבוּרָתוֹ	
	Turn away, leave me alone! For the might of Ithiel is finished.	סוּרוּ חֲדָלוּ מִמֶּנִּי! כִּי כָלוּ גְבוּרוֹת אִיתִיאל.	
DOEG	Who would believe it, hearing such a thing?	מִי הֶאֱמִין לְשִׁמְעַע כֹּזֵאת?	דוּאג
ITHIEL	Look, villain! You must establish That my beloved is committing adultery. (<i>Seizes him by his neck</i>) For if it is not so, I swear by the One who lives forever ¹¹¹	רְאֵה בֶן בְּלִיעַל! עֲלִיד לְהַקִּים הַדָּבָר כִּי אֶהוּבַת נַפְשִׁי מִנְאָפֶת. (יאחו אותו בערפו) כִּי אִם לֹא זֹאת, בְּחֵי הָעוֹלָם נִשְׁבַּעְתִּי ¹¹¹	אִיתִיאל
	That your end will be bitter. It would be much better for you	כִּי מָרָה תִהְיֶה אַחֲרֵיָךְ. טוֹב טוֹב הָיָה לָךְ	

104 1 Sam. 17:45, 47.

105 Alshekh to Isa. 59.

106 1 Sam. 8:7; 1 Chron. 18:7.

107 Isa. 22:18 מִרַכְבּוֹת כְּבוֹדֵךְ 'your glorious chariots'.

108 Isa. 28:1 צְבִי תַפְאֲרָתוֹ 'its glorious beauty', also Isa. 28:4.

109 1 Sam. 2:3 יֵצֵא עֲתָק מִפִּיכֶם 'let [not] arrogance come out of your mouth'.

110 Cf. Shakespeare's 'Jove's dread clamours' (3.3.359); Salkinson has replaced this with a reference to the monotheistic God.

111 Dan. 12:7 וַיִּשְׁבַּע בְּחֵי הָעוֹלָם 'and he swore by the One who lives forever'.

	To have been a dog from the womb, than to stand before my wrath.	להיות כֶּלֶב מִבֶּטֶן, מִמְעַמַּד לִפְנֵי זַעְמִי.	
DOEG	Have we come to this?	הַזֹּאת הִיְתָה לָנוּ?	דואג
ITHIEL	Show me the vile thing ; ¹¹² give me a reliable sign	הֲרֹאֵנִי דְבַר הַנְּבִלָה; ¹¹² תִּנְּלִי אוֹת נֶאֱמָן	איתאל
	Which cannot be criticized; and if there is no such thing	אֲשֶׁר אֵין לְבַקֵּר אַחֲרָיו; וְאִם אֵין זֹאת	
	Woe to you, woe to you!	אוי לְךָ אוי לְךָ! –	
DOEG	My noble lord! –	אֲדֹנָי הַנְּדִיב! –	דואג
ITHIEL	If you have slandered her in order to torture me	אִם הִבַּאתְךָ דְבַתָּה רָעָה, בְּעִבּוּר לְעִנּוֹת אֶתִי	איתאל
	Do not implore favour any more. Go frowardly in the way of your heart! ¹¹³	אַל תִּתְחַנֵּן עוֹד. לְךָ שׁוֹכֵב בְּדַרְךָ לְבָבְךָ! ¹¹³	
	Add horror to horror with a high hand ; ¹¹⁴	הוֹסֵף בְּיָד רָמָה ¹¹⁴ שְׁעוּרָה עַל שְׁעוּרָה;	
	Shake the heavens , ¹¹⁵ make the earth tremble ¹¹⁶ with your iniquity	הַרְעֵשׂ שָׁמַיִם ¹¹⁵ הַרְגִזוּ אֲרָץ ¹¹⁶ בְּעוֹנֶיךָ	
	And all these things will not add guilt to your guilt.	וְכָל אֵלֶּה לֹא יוֹסִיפוּ אֶשְׁמָה עַל אֶשְׁמְךָ.	
DOEG	Hurry, angels of mercy come to protect me!	מִלְאָכֵי רַחֲמִים חוֹשׁוּ, בּוֹאוּ לְהִגֵּן בְּעַדִּי!	דואג
	Are you a man? Do you have a soul and a spirit?	הֲאִם אִישׁ אַתָּה? הֲיֵשׁ לְךָ נֶפֶשׁ וְרוּחַ?	
	Take my office from me – and may God help you.	קַח אֶת פְּקוּדָתִי מִמֶּנִּי – וְאֱלֹהִים יִהְיֶה בְּעִזְרְךָ.	
	Whereas I am a fool and a wretch, for I have lived ¹¹⁷	וְאֲנִי סָכָל וְאִמְלָל, כִּי חִיִּיתִי עַד הַיּוֹם ¹¹⁷	
	To see my honesty considered as a sin.	לְרֹאוֹת אֶת אֲמוּנָתִי, נְחֹשֶׁבֶה לִי לְחַטָּאָה.	
ITHIEL	But wait a bit more, perhaps you are honest and faithful.	אָבֵל חֲכָה עוֹד מְעַט, אוֹלֵי יִשְׂרָאֵל וְנֶאֱמָן אַתָּה.	איתאל

112 Judg. 19:24.

113 Isa. 57:17 וַיֵּלֶךְ שׁוֹכֵב בְּדַרְךָ לְבָבוֹ 'but he went frowardly in the way of his heart'.

114 Exod. 14:8; Num. 15:30, 33:3.

115 Hag. 2:21 אֲנִי מוֹרְעֵשׂ אֶת־הַשָּׁמַיִם 'I am going to shake the heavens'.

116 Isa. 14:16 הָאִישׁ מְרַגֵּז הָאָרֶץ 'the man who made the earth tremble'.

117 The source text has a rhyming couplet here 'hence/offence' (3.3.382–3) which Salkinson has not reproduced.

DOEG	But I am not wise, because the honest man is a fool	אָבֵל לֹא נְבוֹן אָנֹכִי, יַעַן הַיֵּשֶׁר סָכַל הוּא	דואג
	And does not obtain that which he seeks.	וְלֹא יִשְׂוֶה אֶת אֲשֶׁר יִבְקֹשׁ.	
ITHIEL	Sometimes I believe that my wife is faithful	פֶּעַם אֲנִי מֵאֲמִין בְּאִשְׁתִּי, כִּי נֶאֱמָנָה הִיא	איתיאל
	And sometimes not; sometimes I believe	וּפֶעַם לֹא כֵן; פֶּעַם אֲנִי מֵאֲמִין בָּךְ	
	That you are honest, and sometimes not.	כִּי יֵשֶׁר אַתָּה וּפֶעַם לֹא כֵן.	
	Therefore I say one thing; you must prove the matter to my eyes.	לְכֹן אַחַת אֶמְרָתִי, אֶלֶיךָ לְהוֹכִיחַ הַדָּבָר לְעֵינַי.	
	Indeed there are sufficient fetters with me, a knife and a deathly wrath	הֵן דֵּי כְבָלִים אֵתִי, מֵאֲכָלֶת וְחַמַּת מוֹת	
	And also enough fire and water to exact revenge upon those who despise me ¹¹⁸	וְגַם בְּדֵי אֵשׁ וּמַיִם, לְקַם נֶקֶם מִמְנַאֲצֵי ¹¹⁸	
	For I have grown tired of bearing it; I cannot endure it any longer	כִּי נִלְאִיתִי נְשֹׂא, לְהִכִּיל לֹא אוֹכֵל עוֹד	
	I seek only a true investigation at the start.	רַק בְּקִרְתַּת אֱמֶת, תִּבְקֹשׁ נִפְשִׁי בְּתַחֲלָה.	
DOEG	Look, your heart burns like an oven, and fire consumes your bones	רְאֵה לִבְךָ בֵּעַר כְּתַנּוּר * וְאֵשׁ אֲכָלֶת עֲצָמוֹתֶיךָ	דואג
	I regret that I ignited this fire for you	נַחַמְתִּי כִּי אֲנִי הִבְעַרְתִּי לְךָ אֶת הַבְּעֵרָה	
	But after all, you seek a true investigation.	אָךְ בְּקִרְתַּת אֱמֶת, הֲלֹא תִבְקֹשׁ נִפְשֶׁךָ.	
ITHIEL	I seek it, and I shall not desist until I find it.	אֶתָּה אֲנִי מְבַקֵּשׁ וְלֹא אֶרְךָ עַד אֶמְצְאָנָה.	איתיאל
DOEG	Indeed you may find it as you seek, but what might suffice for you?	הֵן תִּמְצָא כְּאֲשֶׁר תִּבְקֹשׁ, אָךְ מִהֲיִשְׁפֹּק לְךָ?	דואג
	Would you stand watching with your eyes, while Chesed bends over her?	הֲתַעַמְד לְרֵאוֹת בְּעֵינֶיךָ, לְעַת כְּשֶׁד יִכְרַע עָלֶיהָ?	

118 Salkinson has omitted Shakespeare's 'Her name, that was as fresh/As Dian's visage, is now begrimed and black/As mine own face' (3.3.389–91), which appears directly before this sentence in the Folio editions. (This entire speech is missing from the Quarto, but the fact that Salkinson has retained most of it indicates that he was working from a source text that included it.)

* תנור

ITHIEL	O, death and destruction! ¹¹⁹	אֵי מוֹת וְאַבְדוֹן! ¹¹⁹	איתאל
DOEG	It is not easy to see shameful acts before one's eyes	לֹא עַל נִקְלָה יֵרָאֶה מַעֲשֵׂה זִמָּה לְעֵינַיִם	דואג
	If you find them drawing near and approaching like an arrow in the quiver	אִם תִּמְצָא אֹתָם קְרָבִים וּבָאִים כַּחֵץ בְּאַשְׁפָּה	
	Why, you will stab both of them in their bellies. ¹²⁰	הֲלֹא תִדְקַר אֹת שְׁנֵיהֶם אֶל קִבְתָּם. ¹²⁰	
	What, then, shall I say now? What shall we do?	מָה אֵיפֹאֵא אֲדַבֵּר עִתָּהּ? מִה־נַּעֲשֶׂה לָנוּ?	
	After all, you will not be able to see their nakedness	הֵן לֹא תוּכַל לְרְאוֹת אֶת עֲרוֹתָם	
	Even if they have given themselves over to desire and their lust is the lust of goats,	אִף אִם הִתְמַכְרוּ לְתַאֲוָה וְעֵנְתָם עֲנַת שְׁעִירִים,	
	If their heat is the heat of monkeys and their flesh is the flesh of wolves	חֹם קִפִּים חֹמֶם וּבָשָׂר זְאֵבִים בְּשָׂרָם	
	And they have been inflamed beyond sense, as if drunk on the wine of lust	וְגַם נִבְעְרוּ מִדַּעַת, כְּשֹׂכְרוֹרִים מִיַּיִן עֲגָבִים	
	Your eye will not be able to see them joined together.	לֹא תִשְׁיֹג * עֵינֶךָ לְרְאוֹתָם מְצֻמָּדִים יַחְדָּו.	
	But if signs and wonders, ¹²¹ which give evidence like witnesses,	אֲדָּ אִם אוֹתוֹת וּמוֹפְתִים, ¹²¹ הַמְגִידִים כְּמוֹ עֵדִים	
	Are sufficient to make a judgement, you will find them if you seek them.	יִשְׁפִּיקוּ לְהוֹצִיא מִשְׁפָּט, תִּמְצָאֵם כִּי תִּבְקֶשׂם.	
ITHIEL	I require a pure and refined ¹²² test from you	בְּחִינָה צְרוּפָה וּמְזַקָּקָה ¹²² אֲנִי דֹרֵשׁ מִיָּדְךָ	איתאל
	So that I may know surely that she has been unfaithful to me.	לְמַעַן אֲדַע אֶל נִכוֹן כִּי מַעֲלָה בִּי.	
DOEG	This matter is not pleasing in my eyes	לֹא לְרָצוֹן הַדְּבָר הַזֶּה בְּעֵינַי	דואג

119 Job 28:22 וְמוֹת וְאַבְדוֹן 'destruction and death'.

120 Num. 25:8 וַיִּדְקַר אֶת־שְׁנֵיהֶם אֶת אִישׁ יִשְׂרָאֵל וְאֶת־הָאִשָּׁה אֶל־קִבְתָּהּ 'and he pierced both of them through, the Israelite and the woman through her belly' (referring to Phineas, Aaron's grandson, driving a spear through an Israelite man and Moabite woman out of disapproval at intermarriage between the two groups).

121 Neh. 9:10; similar collocations with these two nouns appear in numerous other locations in the Hebrew Bible (referring to God's signs and wonders), e.g., Exod. 7:3; Deut. 4:34.

122 Ps. 12:7 (12:6 in English Bibles) מְזַקֵּק מִזֶּקֶק שְׁבַעֲתַיִם 'pure silver in an earthen furnace, refined seven times'.

* תשיג

Indeed after I started to uncover disgrace ¹²³	אָבן אַחֲרֵי הַחֲלִי, לְגִלוֹת שְׁמֵן דָּבָר ¹²³
Because my great love and faith pressured me	כִּי הִצִּיקְתִּנִּי אֶהְבֵּתִי וְאֲמוּנָתִי כִּי רָבָה
I shall finish that which I started. One time at night	אֲכַלֶּה אֶת אֲשֶׁר הַחֲלוֹתִי. פַּעַם אַחַת בַּלַּיְלָה
I was sleeping with Chesed in the bed, and because of a powerful toothache	יָשַׁנְתִּי עִם בְּשֵׁד בְּמִטָּה וּמִכְאָב שָׁנִי כִּי חֲזָק
I could not sleep. You know that there are people	לֹא יָלַלְתִּי לִישׁוֹן. וְהִנֵּה יֵשׁ בְּנֵי אָדָם
Who talk in their sleep, the secrets of their heart's inclination	אֲשֶׁר יִשְׁיחוּ בְּשֵׁנָתָם, סִתְרֵי יִצְרָר לִבָּם
And Chesed is one of them. And so he called out in his sleep in my ears	וְכַשֵּׁד כָּאֶחָד מֵהֵם. וְכֵן קָרָא בְּשֵׁנָתוֹ לְאָזְנִי
‘Asenath, whom my soul loves!’ ¹²⁴ Let us take sweet counsel together ¹²⁵	אֶסְנַת שְׂאֵהֲבָה נַפְשִׁי! ¹²⁴ נִמְתִּיק סוּד יַחְדָּו ¹²⁵ ,
And let our love be kept secret’. After that he seized my hand	וְאֶהְבְּתֵנוּ מִסִּתְרֵת תְּהִי” אַחֲרַי כֵּן אָחֹז בְּיָדִי
And called: ‘My darling, my beautiful one!’ ¹²⁶ And he kissed me with the kisses of his mouth ¹²⁷	וַיִּקְרָא: רַעֲוִתִי יַפְתִּי! ¹²⁶ וַיִּשְׁקֵנִי מִנְּשִׁיקוֹת פִּיהוּ ¹²⁷
As one kisses kissing lips, and he rested his leg on my thigh	כְּנֹשֵׁק שְׁפֹתִים נִשְׁקוֹת וַיִּנַּח שׁוֹקוֹ עַל יָרְכִי
And he sighed and embraced and kissed and called out in a bitter voice	וַיֵּאָנַח וַיַּחְבַּק וַיִּנְשֵׁק וַיִּקְרָא בְּקוֹל מַר
‘An evil and cruel fate gave you to the Cushite’.	מִקְרָה רַע וְאַכְזָרִי נִתְּנָד אֶל הַכּוּשִׁי.

ITHIEL I grow faint from hearing.¹²⁸

אִיתִיאל נַעֲוִיתִי מִשְׁמֵעַ.¹²⁸

123 Job 26:14 ומה־שִׁמְן דָּבָר נִשְׁמַע־לוֹ 'and how faint (or: whispering) a word is heard of Him'. See note 56 for discussion of Salkinson's use of this expression.

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

125 Ps. 55:15 (55:14 in English Bibles) וַיַּחְדּוּ נִמְתִּיק סוּד 'we took sweet counsel together'.

126 Song of Songs 2:10.

127 Song of Songs 1:2 וַיִּשְׁקֵנִי מִנְּשִׁיקוֹת פִּיהוּ 'let him kiss me with the kisses of his mouth'.

128 Isa. 21:3.

DOEG	Indeed he did not say this, except in a dream.	אָכַן לֹא דִבֶּר זֶה, כִּי אִם בְּחֵלֹם.	דואג
ITHIEL	But there is no dream without some business beforehand	אָבֵל אֵין חֵלֹם, בְּלֹא עֲנֵן תְּחִלָּה	איתיאל
	And such evil dreams do not speak falsely.	וְחֵלֹמוֹת רָעִים כְּאֵלֶּה, לֹא שָׁנֵא יִדְבְּרוּ.	
DOEG	And this may also be of benefit in reinforcing other tests	וְגַם זֶה יִהְיֶה לְהוֹעִיל לְחֹזֵק בְּחִינּוֹת אַחֲרוֹת	דואג
	In order that we may rely on them, even though they be small.	לְמַעַן נִסְמָךְ עֲלֵיהֶן אַף כִּי קְטַנּוֹת הֵנָּה.	
ITHIEL	I am going to tear her apart as one tears apart a kid ¹²⁹ –	הִנְנִי לִשְׁסַע אֶתְּהָ כְּשִׁסַּע הַגִּדִּי ¹²⁹ –	איתיאל
DOEG	Do not be hasty in your spirit, lest she is faithful	אַל תְּהִי נִמְהָר בְּרוּחְךָ, פֶּן נֶאֱמָנָה הִיא	דואג
	And has not transgressed a holy covenant; ¹³⁰ but tell me this	וְלֹא עֲבָרָה בְּרִית קֹדֶשׁ; ¹³⁰ אֵד זֹאת הַגִּד לִי	
	Have you seen a handkerchief in her hand with woven ¹³¹ pomegranates ¹³² on it?	הֲרִאִיתְּ מִטְפַּחַת בִּידָהּ וּמְקֻלְעוֹת ¹³¹ רְמוֹנִים ¹³² עָלֶיהָ?	
ITHIEL	I gave her such a one, and it was the first gift from my hand.	כְּזֹאת נָתַתִּי לָהּ וְהִיא מִתַּת יָדִי הֲרֵאשׁוֹנָה.	איתיאל
DOEG	That was not known to me. Indeed today I noticed	זֶה לֹא נֹדַע לִי, אָבֵל הַיּוֹם הִתְבוּנַנְתִּי	דואג
	That it was with a silk handkerchief which I had seen in your wife's hand	כִּי בְּמִטְפַּחַת מְשִׁי אֲשֶׁר רָאִיתִי בְיַד אִשְׁתְּךָ	
	That Chesed was wiping the sweat from his face.	מָחָה כְּשֶׁד זָעָה מֵעַל אִפּיוֹ.	

129 Judg. 14:6 הַגִּדִּי וַיִּשְׁסָעוּהוּ כְּשִׁסַּע הַגִּדִּי 'and he tore it apart as one tears apart a kid' (Samson tearing apart a lion with his bare hands).

130 Dan. 11:28, 30.

131 This word is attested in the Hebrew Bible (1 Kings 6:29, 32, 7:31), but has the meaning of 'carvings' or 'engravings'; the sense of 'weaving' in which Salkinson is using it originates in the modern period (Even-Shoshan 2003, 3: 1082).

132 Cf. Shakespeare's 'strawberries' (3.3.438). Salkinson's translation of 'pomegranates' has distinct connotations in Jewish culture. It is one of the seven fruits of the Land of Israel mentioned in Deut. 8:8, and is also frequently mentioned in the Song of Songs as well as in rabbinic literature. For example, a well-known reference (Song of Songs Rabbah 6:11) compares rows of students studying Torah to the rows of seeds in the pomegranate. Moreover, pomegranates are traditionally eaten on Rosh HaShanah, the Jewish New Year. Pomegranates also feature prominently in Jewish art, for example, the silver decorations covering the rollers on Torah scrolls are called *rimmonim* 'pomegranates'. See Feliks (2007) for discussion of pomegranates in Jewish tradition.

ITHIEL	Was it precisely that one? –	– אם * רק זאת היא?	איתאל
DOEG	If it was that one, or another one which she has	אם זאת הנָה, או אַחֶרֶת אֲשֶׁר לָהּ	דואג
	I cannot say; it is as naught whether this one or another	לֹא אוּכַל לְהַגִּיד; אֶפְסֵס בֵּין זֹאת וּבֵין אַחֶרֶת	
	After all, it will testify against her that she is guilty.	הֲלֹא הִיא תִעֲנֶה בַּפְּנֵיהָ, כִּי אֲשַׁמְתָּהּ בָּהּ.	
ITHIEL	If only that despicable slave	מִי יִתֵּן וְהָיָה עֲבָד נְבוֹזָה הַזֶּה	איתאל
	Had many lives instead of one life	בְּעַל נַפְשׁוֹת רַבּוֹת תַּחַת נַפְשׁ אַחַת	
	For one is not enough to sink my wrath into.	כִּי בְּאַחַת אֵין דֵּי, לְהַנִּיחַ חֲמָתִי בּוֹ.	
	Now I know, Doeg, that the matter is true	עַתָּה יָדַעְתִּי דוֹאג, כִּי אִמֶּת הַדְּבָר	
	And therefore I shall scatter my love to the four winds of the heavens ¹³³	וְלִכּוֹן אֲזַרְהָ אֶהֱבֵתִי לְאַרְבַּע רוּחוֹת הַשָּׁמַיִם ¹³³	
	I shall blow upon it and it will be gone –	– אַפִּיחַ בָּהּ וְאִינָנָה –	
	Come, jealous wrath! Rise up from the depths of Sheol ¹³⁴	בּוֹאֵי חֲמַת קְנָאָה! עָלֵי מִשְׁאֹל תַּחְתּוֹי ¹³⁴	
	And fill all the chambers of my heart with hatred instead of love	וּמְלֵאֵי כָל חֲדָרַי לְבָבִי, שִׁנְאָה תַּחַת יְדִידוֹת **	
	And enmity instead of affection, for I have been bitten	וְאִיבָה תַּחַת אֶהְבֶּה, כִּי נִשּׁוּף אֲנִכִּי	
	And moreover my belly is swollen ¹³⁵ from the cruel venom of asps ¹³⁶	וְגַם בִּטְנִי צָבְתָהּ ¹³⁵ מֵרֹאשׁ פְּתָנִים אֲכֹזֵר. ¹³⁶	
DOEG	Hold your spirit in check.	תִּנְהַ מְעַצֵּר לְרוּחְךָ.	דואג
ITHIEL	I am thirsty, Doeg, I am thirsty for blood.	צָמָא אֲנִי דוֹאג, צָמָא אֲנִי לְדָם.	איתאל
DOEG	Calm the roar of your anger, lest you regret it in the end.	הַשְׁבֵּחַ שְׂאוֹן קִצְפְּךָ, פֶּן תִּנְחַם בְּאַחֲרוֹנָה.	דואג
ITHIEL	I shall never regret it; for like the Pontic sea ¹³⁷	לֹא אֲנַחֵם לְנִצְחָה; כִּי כְמוֹ יַם פּוֹנְטוֹס ¹³⁷	איתאל

133 Dan. 8:8, 11:4 see also Zech. 2:10 for a similar phrase.

134 Deut. 32:22.

135 Num. 5:27 וַצְבֹתָהּ בִטְנָה 'and her belly will swell' (describing the punishment for adulterous women).

136 Deut. 32:33.

137 Somewhat unusually, Salkinson has not replaced this name with a biblical equivalent.

* אם
** יְדִידוֹת

	Flowing ahead in a stream of mighty waters ¹³⁸	הוֹלֵךְ וְשׁוֹטֵף לְפָנָיו בְּזֶרֶם מַיִם אֲדִירִים ¹³⁸	
	It will not rest and will not repose and will not turn back	לֹא יִשְׁקֵט לֹא יִנּוּחַ וְלֹא יָשׁוּב אַחֲרֵינִית	
	Until it pours out in the harbour ¹³⁹ of Pont	עַד אֲשֶׁר יִשְׁתַּפֵּד * בְּמוֹ אֵילַת ¹³⁹ פֹּאֲנֵט *	
	So the flood of my spirit passes by in a burst of anger ¹⁴⁰	כֵּן שֹׁטֵף רוּחִי יַעֲבֹר בְּשַׁעַף קֶצֶף ¹⁴⁰	
	It will not look back and will not remember youthful love	לֹא יָבִיט לְאַחֹזֵר וְלֹא יִזְכֹּר אֶהֱבֵת נְעוּרִים	
	Until it is swallowed up in the rage of the great sea	עַד אֲשֶׁר יִתְבַּלַּע בְּזַעַף יָם הַגָּדוֹל	
	That is the sea of revenge. And now, before the heavens above!	הוּא יָם הַנִּקְמָה. וְעַתָּה לְעֵינֵי הַשָּׁמַיִם מִמַּעַל!	
	<i>(He kneels on his knees)</i>	(כּוֹרַע עַל בְּרִכּוֹ)	
	I raise my hand in a curse and an oath ¹⁴¹ that I shall not violate my word.	הִרִימוֹתִי יָדִי בְּאִלָּה וּבְשׁוּבָעָה ¹⁴¹ כִּי לֹא אֶפְרִי דְבָרִי.	
DOEG	Wait for me a bit – <i>(He kneels as well)</i>	חַכֵּה לִי מַעֵט – (כּוֹרַע גַּם הוּא)	דּוּאָג
	You are witnesses today, bright lights of heaven! ¹⁴²	עֵדִים אַתֶּם הַיּוֹם, מְאוֹרֵי אוֹר בְּשָׁמַיִם! ¹⁴²	
	And the earth below is a witness! That Doeg has dedicated his life	וְעֵדָה הָאָרֶץ מִתַּחַת! כִּי דָאָג הַקְּדִישׁ נִפְשׁוֹ	
	And has given himself up with all his might to serve Ithiel zealously	וַיִּתְמַכֵּר בְּכָל מְאֹדוֹ לְקִנְיַת קִנְיַת אִיתִיאל	
	And to roll away the shame from him, in everything that he commands him	וְלִגְלֹל חַרְפּוֹ מֵעָלָיו, לְכָל אֲשֶׁר יִצְוֶנּוּ	
	And he will not pull back his hand even from spilling blood.	וְגַם מִשִּׁפְךְ דָּם, לֹא יִשִּׁיב יָדוֹ.	
ITHIEL	And I also thank you, not with empty words	וְגַם אֲנִי אוֹדֶךָ, לֹא בְדְבָרִים רִקִּים	אִיתִיאל

138 Exod. 15:10.

139 The word used here is Elath, a proper noun denoting a port city on the Red Sea (modern-day Eilat at Israel's southern tip), mentioned in Deut. 2:8; 2 Kings 14:22, 16:6.

140 Isa. 54:8.

141 Neh. 10:30 (10:29 in English Bibles) בְּאִלָּה וּבְשׁוּבָעָה 'in a curse and an oath'.

142 Ezek. 32:8.

* יִשְׁתַּפֵּד
Hellespont (*)

	Your love is precious in my eyes and your work shall be rewarded ¹⁴³	אֶהְבֶּתְךָ תִּיקָר בְּעֵינַי וְשִׁכָר לַפְעֻלָּתְךָ יֵשׁ ¹⁴³	
	And now do not delay your work! Within three days ¹⁴⁴	וְעַתָּה עֲבוֹדְתְךָ אֵל תֵּאָחֵר! בְּעוֹד שְׁלֹשַׁת יָמִים ¹⁴⁴	
	Announce to me that Chesed has been cut off from the land of the living . ¹⁴⁵	הַשְּׁמִיעֵנִי כִּי כָשָׁד נִגְזַר מֵאַרְצָן חַיִּים. ¹⁴⁵	
DOEG	In accordance with your word, so be it ¹⁴⁶ – my friend Chesed is dead,	בְּכַבְרְךָ כִּי־הוּא ¹⁴⁶ – כָּשָׁד אֶהְבִּי מֵת,	דוּאג
	But have mercy on your wife, please have mercy and indeed let her live.	אָבֵל חוֹסֶה עַל אִשְׁתְּךָ, חוֹסֶה נָא וְחַיֶּה תַחֲיָהּ.	
ITHIEL	Destroy the cursed whore! Destroy her without mercy!	הַשְׁמַד זוֹנָה אַרְוֶה! הַשְׁמַד מֵאַיִן חֶמְלָה! ¹⁴⁷	אִיתִיאל
	Go with me to another place so that I may obtain a weapon of destruction	לָכֵה אִתִּי לְמָקוֹם אַחֵר וְאַקְחָה לִּי כֶּלִי מִשְׁחִית.	
	In order to take the beautiful daughter of Sheol down to Sheol in blood . ¹⁴⁷	לְהוֹרִיד בְּדָם שְׂאוּלָה בֵּת שְׂאוּל יָפָה פְּיָה. ¹⁴⁷	
	And I make you today my officer instead of Chesed.	וְאַנִּי נֹתֵתִיךָ הַיּוֹם לְפָקִיד תַּחַת כָּשָׁד.	
DOEG	I shall be your servant forever. (<i>Exeunt</i>)	הִנְנִי עֹבֵדְךָ לְנֶצַח. (הוֹלְכִים)	דוּאג
SCENE 4	(<i>Asenath, Milcah, and the clown</i>)	(אֲסֵנַת מַלְכָּה וְהַלְּצִן)	מַחְזֵה ד'
ASENATH ¹⁴⁸	Hurry, call Chesed for me, do you know his abode? ¹⁴⁹	חׁוֹשֶׁה קְרֵא לִּי לְכָשָׁד, הִידְעֵתְּ אֵת מְגוּרוֹ? ¹⁴⁹	אֲסֵנַת ¹⁴⁸
THE CLOWN	I fear for my life to say that he has an abode. ¹⁵⁰	פָּחַדְתִּי לְנַפְשִׁי לֵאמֹר, כִּי יֵשְׁלוּ מְגוּר. ¹⁵⁰	הַלְּצִן
ASENATH	And why is it that you fear?	וְלָמָּה זֶה תַּפְחָד?	אֲסֵנַת

143 Jer. 31:16 כִּי־יֵשׁ שִׁכָר לַפְעֻלָּתְךָ 'for your work shall be rewarded'.

144 Gen. 40:13, 19; Josh. 1:11.

145 Isa. 53:8.

146 Gen. 44:10 הוּא כִּי־בְרִיכִים כִּי־הוּא 'in accordance with your words, so be it'; also Josh. 2:21.

147 1 Kings 2:9 וְהוֹרִדְתָּ אֶת־שֵׁיבֹתוֹ בְּדָם שְׂאוּל 2:9 'and you will bring his grey head in blood down to Sheol'.

148 All of the lines between this and the clown's exit are prose in the original (3.4.1–22).

149 This word is a homonym with the additional meaning of 'fright'.

150 See preceding note.

THE CLOWN	Because he is a soldier, and if I were to say of a soldier That he has fright, ¹⁵¹ I would endanger my head ¹⁵²	הֲלֵן יַעַן הוּא בֶן חַיִל וְכִי אָמַר עַל בֶּן חַיִל כִּי יִשְׁלוּ מִגּוֹרֵי ¹⁵¹ וְחִיבְתִי אֶת רִאשִׁי. ¹⁵²
ASENATH	Please don't; indeed, where does he reside?	אֵל נָא, אֲבָל אֵיךְ הוּא שׁוֹכֵן?
THE CLOWN	If I were to tell you, my lady, where he resides, I would be dealing falsely against my own life. ¹⁵³	הֲלֵן כִּי אֶגִּיד לָךְ גְּבֵרְתִי, אֵיךְ הוּא שׁוֹכֵן אֶעֱשֶׂה שֶׁקֶר בְּנַפְשִׁי. ¹⁵³
ASENATH	Is there reason and sense in this man's words?	אִסְנַת הֲיֵשׁ טַעַם וְשִׂכָּל בְּדַבְרֵי הָאִישׁ הַזֶּה?
THE CLOWN	I do not know his residence, and if I were to say that he resides there Or resides here, I would be speaking lies. ¹⁵⁴	הֲלֵן לֹא יָדַעְתִּי מִשְׁכָּנוֹ וְכִי אָמַר הוּא שׁוֹכֵן שָׁם אוֹ שׁוֹכֵן פֹּה, הֲלֵא אוֹצִיא דְבַר שֶׁקֶר. ¹⁵⁴
ASENATH	Go forth and look for his residence; ask others so that they may tell you.	אִסְנַת צֵא וְדַרוֹשׁ לְשִׁכְנוֹ; שְׁאַל אֲחֵרִים וַיֹּאמְרוּ לָךְ.
THE CLOWN	I shall look in all the land, and I shall bring many questions and answers. ¹⁵⁵	הֲלֵן אֶדְרֹשׁ בְּכָל הָאָרֶץ וְאֶעֱשֶׂה שְׁאֵלוֹת וְתַשׁוּבוֹת ¹⁵⁵ לְרַב.
ASENATH	Go and seek him and bring him here when you find him. Tell him that I have entreated my husband on his behalf And I shall make peace between the two of them.	אִסְנַת יָלֵךְ בִּקְשׁ אֹתוֹ וְהִבִּיאֵהוּ הֵנָּה כִּי תִמְצָאֵנּוּ אֲמֹר לוֹ כִּי חִלִּיתִי בְעֵדוֹ אֶת פְּנֵי בַעְלִי וְשָׁלוֹם אֶעֱשֶׂה בֵּין שְׁנֵיהֶם.
THE CLOWN	This matter is not elevated beyond the limit of human wit And therefore I shall rush to do it. (<i>Exits</i>)	הֲלֵן הַדָּבָר הַזֶּה לֹא נִשְׁגָּב מִחֻק שֶׁכָּל אָנוּשׁ וְלָכֵן אֶחִישׁ לַעֲשׂוֹתוֹ. (הוֹלֵךְ)

151 See note 149.

152 Dan. 1:10 לְמַלְךְ אֶת־רִאשִׁי לְמַלְךְ 'you would endanger my head with the king'.

153 2 Sam. 18:13 אוֹיְעִשִׂיתִי שֶׁקֶר בְּנַפְשִׁי 'otherwise I would have dealt falsely against my own life'.

154 Prov. 13:5, 29:12.

155 This collocation is commonly used in Hebrew to denote rabbinic responsa, i.e., the written rulings on questions regarding various aspects of Jewish law given by legal authorities. See Ta-Shma, Tal, and Slae (2007) for discussion of responsa literature.

ASENATH	Where did I leave my handkerchief, Milcah?	אָן עֲזֹבֹתַי אֶת מְטַפְחָתִי, מְלִכָּה?	אסנת
MILCAH	I do not know, my lady.	לֹא יָדַעְתִּי גְבֵרְתִּי.	מלכה
ASENATH	The loss of my handkerchief is more severe in my eyes than a bag of gold shekels ¹⁵⁶	אֲבֵדַת מְטַפְחָתִי קָשָׁה בְּעֵינַי מִצָּרוֹר שְׁקָלֵי זָהָב ¹⁵⁶	אסנת
	For how easy it would be for my husband to think strange thoughts	כִּי מֵהֵימְקָל לְבַעֲלִי, לְחָשׁוֹב מַחְשְׁבוֹת זָרוֹת	
	Were he not pure-hearted ¹⁵⁷ and the spirit of jealousy had not come upon him. ¹⁵⁸	לֹא־לֵא בָר לִקְבוֹ 157 הוּא וְרוּחַ קִנְיָאָה לֹא עָבְרוּ. 158	
MILCAH	Has the spirit of jealousy never come upon him? ¹⁵⁹	הֲאִם לֹא עָבַר עָלָיו רוּחַ קִנְיָאָה ¹⁵⁹ מְעוֹדוֹ?	מלכה
ASENATH	God forbid, the sun in his native land	חֲלָלָה לֹא מִזֹּאת, הַשֶּׁמֶשׁ בְּאֶרֶץ מוֹלְדֹתוֹ	אסנת
	Dried out all the damp of jealousy from his bones.	הוֹבִישׁ כָּל לֶחַ קִנְיָאָה מֵעַצְמוֹתָיו.	
MILCAH	Look, who's this coming over there?	הַבִּיטִי מִי זֶה בָּא שָׁמָּה?	מלכה
ASENATH	I shall not relent from him until he presently restores	לֹא אֶרְפּוּ מִמֶּנּוּ עַד אֲשֶׁר יֵשִׁיב עִתָּהּ	אסנת
	Chesed to his position.	אֶת כְּשֵׁד עַל כְּנוֹ.	
	<i>(To Ithiel upon his entrance)</i> Greetings my husband, my lord!	(לֵאִיתִיאל בְּבוֹאוֹ) הַשְּׁלוֹם אִישִׁי אֲדֹנָי!	
ITHIEL	Are you well, my love? ¹⁶⁰ <i>(To himself)</i> It is difficult to speak with a double heart ¹⁶¹	הַשְּׁלוֹם לְךָ רַעֲיָתִי? 160 (אֵל עַצְמוֹ) קָשָׁה לְדַבֵּר בְּלִבַּי וּבְלִבִּי 161	איתיאל
	Do you lack anything, Asenath?	הֲאִין מִחְסָר לְךָ אֲסֵנַת?	
ASENATH	I lack nothing, my lord.	אִין מִחְסוֹר כָּל דְּבַר אֲדֹנָי.	אסנת
ITHIEL	Give me your hand; your hand is very soft.	תֵּנֵנִי לִי יָדְךָ, יָדְךָ רַכָּה מְאֹד.	איתיאל
ASENATH	It has not yet lived through many years	עוֹד לֹא עָבְרוּ עָלֶיהָ שָׁנִים רַבּוֹת	אסנת

156 Cf. Shakespeare's 'crusadoes' (3.4.26), Portuguese coins marked with a cross (Crystal and Crystal 2002: 109). A shekel is a biblical weight (commonly used with reference to silver and gold) corresponding to approximately ten grams.

157 Ps. 24:4.

158 Num. 5:14 וְעָבַר עָלָיו רוּחַ קִנְיָאָה 'and the spirit of jealousy comes upon him'; see also Num. 5:30.

159 Num. 5:14 וְעָבַר עָלָיו רוּחַ קִנְיָאָה 'and the spirit of jealousy comes upon him'; see also Num. 5:30.

160 Song of Songs 1:9, 15, 2:2, 10, 13, 4:1, 7, 5:2, 6:4.

161 Psalms 12:3 (12:2 in English Bibles).

	Nor many sorrows.	וְלֹא צָרוֹת רַבּוֹת.	
ITHIEL	Therefore you are fruitful, and your spirit is a willing spirit ¹⁶²	לְכֵן פְּרִיָה אֶת וְרוּחְךָ רֹחַ נְדִיבָה ¹⁶²	איתואל
	And your hand is hot and soft; indeed it would be better for you to be closed in	וְיָדְךָ חֲמָה וְרַכָּה; הֲלֹא טוֹב לְךָ לְהִסְגֵּר	
	So that you might sit alone to fast, to afflict yourself, and to pray	לְמַעַן תִּשְׁבִּי בְדָד לְצוּם לְהִתְעַנּוֹת וּלְהִתְפַּלֵּל	
	For an unfaithful spirit has resided in you since your youth	כִּי רוּחַ בְּגֵדָה שׁוֹכֵן בְּךָ מִנְעוּרֶיךָ	
	Yet your hand is good and willing.	וְיָדְךָ טוֹבָה וְנְדִיבָה.	
ASENATH	You have spoken well ¹⁶³	כֵּן דִּבַּרְתָּ ¹⁶³	אסנת
	As you acquired my hand, you acquired my heart.	בְּאִשְׁרָךְ קָנִיתָ אֶת יָדִי, קָנִיתָ אֶת לְבָבִי.	
ITHIEL	As a sign that your hand is willing. In olden times the acquisition of the heart	לְאוֹת כִּי יָדְךָ נְדִיבָה. קָנִין לֵב לְפָנִים	איתואל
	Preceded the acquisition of the hand, but now a hand is a hand and not a heart.	הָיָה רֵאשׁוֹן לְקַנּוֹן יָד וְעַתָּה יָד יָד וְלֹא לֵב.	
ASENATH	I do not know of that; but please make good on the matter	זֹאת לֹא יָדַעְתִּי; אֲךָ אֲנִי הֶקֶם הַדְּבָר	אסנת
	That you promised me.	אֲשֶׁר הִבְטַחְתָּ לִּי.	
ITHIEL	Which matter, my dove?	אֵיזָה דְבָר, יוֹנָתִי?	איתואל
ASENATH	Why, I sent for Chesed to be summoned to come and speak with you.	הֵן שְׁלַחְתִּי לְקָרָא לְכַשֵּׁד, לְבֹא וּלְדַבֵּר אִתְּךָ.	אסנת
ITHIEL	I have a pain in my nose, for a cold has seized me	כָּאֵב לִי בְּאַפִּי, כִּי הִקֵּר אֶחְזוֹנִי	איתואל
	Lend me your handkerchief.	הֲשִׂאִלֵי לִי אֶת מִטְפַּחְתְּךָ.	
ASENATH	Here it is, my lord.	הֵא לְךָ אֲדֹנָי.	אסנת
ITHIEL	The one that I gave you.	אֵתָהּ אֲשֶׁר נָתַתִּיָּה לְךָ.	איתואל
ASENATH	It is not with me.	הִיא אֵינָנָה עִמָּדִי.	אסנת
ITHIEL	It is not?	הִיא אֵינָנָה?	איתואל

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

163 Exod. 10:29.

ASENATH	It is not with me, my lord.	אִינְנָה עִמָּדִי, אֲדָנִי.	אסנת
ITHIEL	I consider this as a sin on your part. Indeed this handkerchief	זאת אֲשִׁית לְחֹטְאֵת עָלֶיךָ, הֲנִי מְטַפַּחַת זוֹ	איתיאל
	Was originally given to my mother by an Egyptian witch	נְתַנָּה לְאִמִּי בְּתַחֲלָה, מִיַּד מְכַשְׁפָּה מִצְרִית	
	Who knew how to examine the kidneys and the heart ¹⁶⁴ with her witchcraft,	אֲשֶׁר יָדְעָה לְבַחֵן כְּלָיֹת וְלֵב ¹⁶⁴ בְּכִשְׁפֶּיהָ,	
	And she said to my mother that as long as she kept it	וְהִיא אָמְרָה לְאִמִּי, כָּל עוֹד אֲשֶׁר תִּשְׁמְרֶנָּה	
	She would find favour in the eyes of those who saw her and my father would be intoxicated in her love , ¹⁶⁵	תִּמְצָא חֵן בְּעֵינֵי רְאִיהָ וְאָבִי יִשְׁגָּה בְּאַהֲבָתָהּ, ¹⁶⁵	
	But if indeed she lost it, or gave it to a stranger	וְאִם אָבַד תְּאֲבֹדְנָהּ, אוֹ תִתְּנֶנָּה לְאִישׁ זָר	
	My father would be disgusted by her and would turn his eyes to other women	תִּנְגַּעַל בָּהּ נַפְשׁ אָבִי וְנִשְׂא עֵינָיו לְנָשִׁים אַחֲרוֹת	
	And my mother before her death gave it to me and commanded me	וְאִמִּי לִפְנֵי מוֹתָהּ, נְתַנָּה אוֹתָהּ אֵלַי וְתִצְוֵנִי	
	To give it to my wife before my wedding, and so I did.	לְתַתָּה לְאִשְׁתִּי לִפְנֵי חַתֻּנָּתִי וְכֵן עָשִׂיתִי אֲנִי.	
	Therefore take heed of its great worth, guard it like the apple of your eye ¹⁶⁶	לְכֹן שִׁיתִי לְבֶדֶךָ לְיִקְרָתָהּ, שְׁמְרִי אֶתָּה כְּבִבְת עֵינֶיךָ ¹⁶⁶	
	For if it indeed gets lost and falls into the hands of strangers, you will be guilty.	כִּי אִם אָבַד תִּאֲבַד וְתַפֵּל בְּיַדֵּי זָרִים וְאָשְׁמַתְךָ.	
ASENATH	Are you speaking truly and sincerely ? ¹⁶⁷	הֲאִם בְּאִמְתּוֹת וּבְתִמְמִים ¹⁶⁷ תִּדְבַּר?	אסנת
ITHIEL	The matter is true and sure; the weave is magic,	אִמְתּוֹת וְנִכּוֹן הַדְּבָר; הָאָרֶג מִנְעִשָׁה קָסָם הוּא,	איתיאל
	A witch who had seen the sun two hundred times in its cycle	מְכַשְׁפָּה אֲשֶׁר רָאָתָה הַשֶּׁמֶשׁ מֵאֲתִים בְּתַקּוּפָתוֹ	

164 Jer. 11:20 בַּחֵן כְּלָיֹת וְלֵב 'examines the kidneys and the heart' (i.e., the thoughts and mind).

165 Prov. 5:19 בְּאַהֲבָתָהּ תִשְׁגָּה תָמִיד 'may you always be intoxicated in her love'.

166 Zech. 2:12 (2:8 in English Bibles) עֵינֶיךָ נִגְעַת בְּכֶם נִגְעַת בְּכָבֶד עֵינֶיךָ 'for whoever touches you touches the apple of his own eye'.

167 Judg. 9:16, 19.

	When the Spirit rested upon her ¹⁶⁸ sewed it and did the embroidery	כְּנֹחַ עָלֶיהָ הָרוּחַ, תְּפָרָה וְעָשָׂתָה הָרִקְמָה	
	And the silk was spun by worms from a holy place	וְאֵת הַמְּשִׁי טָווּ, תּוֹלְעִים מִמְּקוֹם קָדוֹשׁ	
	And it was painted with vermillion ¹⁶⁹ which the Egyptian woman had prepared in her wisdom	וּמְשֻׁחָה הִיא בְּשֵׁשֶׁר ¹⁶⁹ אֲשֶׁר הִכִּינָה הַמִּצְרִיית בַּחֲכָמָתָהּ	
	From the hearts of virgins embalmed in the coffin.	מִלֵּב הַבְּתוּלוֹת הַחַנוּטוֹת בְּאֲרוֹן.	
ASENATH	Why, surely you are mocking me.	הֲלֹא אַךְ תַּהַתֵּל בִּי.	אסנת
ITHIEL	My mouth speaks the truth , ¹⁷⁰ therefore take heed of its value.	אָמַת יִהְיֶה חֻפִּי; ¹⁷⁰ לָכֵן שִׁיתִי לִבִּי לְעֵרְכָהּ.	איתיאל
ASENATH	If only I had never seen your handkerchief.	מִי יִתּוֹן אִיפּוֹא וְלֹא רָאִיתִי מִטְּפַחְתְּךָ מְעוּדִי.	אסנת
ITHIEL	Why then?	וּמַדּוּעַ?	איתיאל
ASENATH	Why do you speak in haste and look at me with a penetrating eye?	מַדּוּעַ תִּדְבֵּר בַּחֲפוּזוֹן וְתַחַזֵּה בִּי בְּעֵיִן חֲדָרֶת?	אסנת
ITHIEL	Speak; is it lost? Or is it not here in your hand?	דַּבְּרִי הָאֵם אָבְדָה? אוֹ אֵינָנָה פֹה בְּיָדְךָ?	איתיאל
ASENATH	Save me, God in heaven, save us!	הוֹשִׁיעָה אֱלֹהִים, הוֹשִׁיעָה לָנוּ מִשָּׂמַיִם!	אסנת
ITHIEL	But speak –	אָבֵל דַּבְּרִי –	איתיאל
ASENATH	I have not lost it; but what if I had?	לֹא אָבְדָה מִמֶּנִּי; וְלוֹ אַף אִם אָבְדָה?	אסנת
ITHIEL	What did you say?	מָה הִגַּדְתְּ?	איתיאל
ASENATH	I have not lost it, I say.	לֹא אָבְדָה הִגַּדְתִּי.	אסנת
ITHIEL	Go and bring it, so that I might see it with my eyes.	לָכֵי הִבִּיאִי אֹתָהּ, לְמַעַן אֲרֹאֲנָה בְּעֵינַי.	איתיאל
ASENATH	I can do so, but I am not going to now	יֵשׁ בְּיָדִי לַעֲשׂוֹת כֵּן וְרַק לֹא אֶעֱשֶׂה עַתָּה	אסנת
	Because you are searching for a pretext to distance me from my desire.	כִּי תֹאנָה אֹתָהּ מִבְּקִשׁ לְהִרְחִיקֵנִי מִדְּבַר חֲפְצִי.	
	Please restore your officer Chesed to his place.	אָנָּה הֲשִׁב נָא אֶת כְּשֹׁד פְּקִידְךָ לְמִקְוֹמוֹ.	

168 Num. 11:25 וַיָּהִי כִּנְחוּ עָלֵיהֶם הָרוּחַ וַיִּתְנַבְּאוּ 'and when the Spirit rested upon them they prophesied'.

169 Jer. 22:14 וּמְשֻׁחַ בְּשֵׁשֶׁר 'and painted with vermillion'.

170 Prov. 9:7.

ITHIEL	Bring me the handkerchief; my heart tells me evil things.	הָבִיאי לִי אֶת הַמְטַפַּחַת; לִבִּי יַגִּיד לִי רָעָה.	איתאל
ASENATH	Stop it; A better officer than him you will not find in all the land.	חָדַל לָדוּ; פְּקִיד טוֹב מִמֶּנּוּ, לֹא תִמְצָא בְּכָל הָאָרֶץ.	אסנת
ITHIEL	The handkerchief –	– הַמְטַפַּחַת –	איתאל
ASENATH	I want to speak about Chesed now.	עַל אֲדַת כְּשֵׁד, חִפְצָתִי לְדַבֵּר עִתָּהּ.	אסנת
ITHIEL	The handkerchief –	– הַמְטַפַּחַת –	איתאל
ASENATH	Why, he is the man who has honoured your life more than gold Your love is wonderful to him, more than any item or amulet¹⁷¹ And in every distress and anguish ¹⁷² he has taken his life in his hands ¹⁷³ in order to rescue you.	הֲלֹא הוּא הָאִישׁ, אֲשֶׁר הוֹקִיר נַפְשְׁךָ מִזָּהָב אֶהְבֶּתְךָ נִפְלְאָתָהּ לוֹ, מִכָּל חִפְץ וְסִגְלָה¹⁷¹ וּבְכָל צָרָה וְצוּקָה, ¹⁷² שָׁם נִפְשׁוֹ בְּכַפּוֹ ¹⁷³ לְהַצִּילֶךָ.	אסנת
ITHIEL	The handkerchief –	– הַמְטַפַּחַת –	איתאל
ASENATH	You are not just, I tell you... ¹⁷⁴	לֹא צְדֻקָּתָ, אֲעַנְנֶךָ... ¹⁷⁴	אסנת
ITHIEL	Depart from me! (<i>Ithiel exits</i>)	סוּרִי מִמֶּנִּי! (אִיתִיאל הוֹלֵךְ)	איתאל
MILCAH	Has not the spirit of jealousy come upon¹⁷⁵ this man?	אִם לֹא הָאִישׁ הַזֶּה, רוּחַ קִנְיָה עָבְרוּ¹⁷⁵?	מלכה
ASENATH	I have never seen such a thing apart from today And there must be nothing other than witchcraft in the handkerchief I am very sorry that I lost it.	לֹא רָאִיתִי כְּזֹאת מֵעוֹדֵי בְלַתִּי הַיּוֹם וְאִין זֶה כִּי אִם מַעֲשֵׂה כְשָׁפִים בַּמְטַפַּחַת צַר לִי מְאֹד כִּי אֲבָדָה מִיָּדִי.	אסנת
MILCAH	We cannot know the nature of a man in one or two years Men are like a stomach, and we are all like a meal to them	לֹא בְשָׁנָה וּשְׁנַתַּיִם נִפִּיר תִּכְוִינַת גֶּבֶר הַגְּבֵרִים הֵם כְּקִבָּה וְנַחְנוּ כְּלֶנּוּ כְּמֵאֲכָל לֶמֶן	מלכה

171 2 Sam. 1:26 your love was wonderful to me, more than the love of women'.
 172 Isa. 30:6; Prov. 1:27.
 173 1 Sam. 19:5.
 174 Job 33:12.
 175 Num. 5:14 רִיחַ קִנְיָהּ 'and the spirit of jealousy comes upon him'; also Num. 5:30.

	When they are hungry they swallow us, and after they are satiated they spew us out	לְרַעְבוֹן נִפְשָׁם יִבְלְעוּנוּ וְאַחֲרַי שֶׁבַעַם יִקְיֹאוּנוּ	
	But look, Chesed and my husband are coming over there.	אֵדךְ רְאֵי הִנֵּה כְּשֵׁד וּבַעֲלֵי בָאִים שָׁמָּה.	
	<i>(Doeg and Chesed)</i>	(דואג וכשד)	
DOEG	There is no other way, except for her to save you	אִין דְרָךְ אַחֲרַת, בְּלִתֵּי יָדָה תּוֹשִׁיעַ לָךְ	דואג
	And to our salvation we have found her here; approach and beseech her.	וְלַחְשׁוּעַתְנוּ מִצָּאנוּהָ פֹה, קִרְבּ וְהִתְחַנֵּן לְפָנֶיהָ.	
ASENATH	Is there a word of news in your mouth, dear Chesed?	הֲיֵשׁ דְבָר חֲדָשׁ בְּפִיךָ כְּשֵׁד הִזְקֵר?	אסנת
CHESED	I am going to renew my plea, intercede on my behalf, my lady	הִנְנִי לְחֲדָשׁ תְּחַנְנֵתִי, הַפְּגִיעֵי בַעֲדֵי גְבֻרַתִּי	כשד
	Do not delay any longer, so that I might return to my lord	אַל תִּאָחֲרֵי עוֹד, לְמַעַן אָשׁוּב לְאַדְנִי	
	Whom I love like my own life, and be as an ally in his house	אֲשֶׁר אֶהְבַּתִּיו כְּנַפְשִׁי וְהִיִּיתִי כְּבֵן בְּרִית בְּבֵיתוֹ	
	To stand before him and serve him, as I did previously,	לְעַמֵּד לְפָנָיו וּלְשָׁרְתוֹ, כְּאֲשֶׁר הִיִּיתִי לְפָנִים,	
	But if my iniquity is too great to bear , ¹⁷⁶ he will not remember my faith and service	וְאִם עֲוֹנִי גָדוֹל מִנְשָׂא, ¹⁷⁶ אֲמוֹנָתִי וְעַבְדָּתִי לֹא יִזְכֵּר	
	And he will not consider my affliction and my misery , ¹⁷⁷ because he has no desire for me	וְלֹא יִבִּיט עָנְיִי וּמְרוּדִי, ¹⁷⁷ כִּי אִין לוֹ חֶפְזָן בִּי	
	Then it would be better for me to know that there is no more hope	טוֹב לִי אִזּוֹ לְדַעַת, כִּי אִין תְּקוּהָ עוֹד	
	For through this I would find new strength to sustain my spirit	כִּי בְזֹאת אֶחְלִיף כַּח לְכַלְכַּל אֶת רוּחִי	
	I would go out and don black and seek out one of the priesthoods	אֵצֵא וְאֶלְבַּשׁ שַׁחְרִים וְאֶבְקַשׁ אַחַת הַכֹּהֲנָנוֹת	
	In whichever place I might find, to eat a crust of bread.	בְּמִקוֹם אֲשֶׁר אֶמְצָא, לְאָכַל פֶּת לֶחֶם.	

176 Gen. 4:13 גָּדוֹל עֲוֹנִי מִנְשָׂא 'my iniquity is too great to bear' (Cain speaking to God after killing his brother Abel).

177 Lam. 3:19.

ASENATH	Oh, dear-spirited Chesed! Today I would intercede in vain	אָסנת אַהה כְּשֹׁד יִקַּר רוּחַ! לְשׂוֹא אֶפְגִּיעַ הַיּוֹם
	My prayer would become a sin; my husband has become another man;	תִּפְלְתִי תִהְיֶה לְחַטָּאָה; בְּעָלִי הָיָה לְאִישׁ אַחֵר;
	He is no longer my husband. If the Cushite were to change his skin ¹⁷⁸	אֵינְנוּ בְּעָלֵי עוֹד. אִם יִהְפֹּךְ הַכּוּשִׁי עוֹרוֹ ¹⁷⁸
	As he has changed his heart, I would no longer recognize him.	כַּאֲשֶׁר הִפְךָ אֶת לְבוֹ, לֹא אֶכִּירְנוּ עוֹד.
	May all the angels of mercy intercede on my behalf	יִפְגִּיעוּ כֵּן בְּעַדִּי, כָּל מַלְאָכֵי רַחֲמִים
	As I have supplicated in order to arouse his mercy for you	כַּאֲשֶׁר הִעֲתַרְתִּי דְבָרִים לְעוֹרֵר רַחֲמָיו עָלַיךָ
	And I have not held back from speaking so harshly as to arouse his rage against me.	וְלֹא נִמְנַעְתִּי מִדְבַּר קִשּׁוֹת עַד לְעוֹרֵר זַעַמוֹ עָלַי.
	So now go wait further and I shall do everything that is in my power	וְעַתָּה לֵךְ הוֹחִילָה עוֹד וְכָל אֲשֶׁר בְּכַחִּי אֲעֲשֶׂה
	For I care for you more than I care for myself.	כִּי אַחוּשׁ לְנַפְשְׁךָ יִתֵּר מֵאֲשֶׁר אֲחוּשׁ לְנַפְשִׁי.
DOEG	Is the commander angry?	הֲאִם תָּרָה אֶף הַשָּׂר?
MILCAH	He left here full of anger and wrath.	הוּא הִלָּךְ מִזֶּה מְלֵא כַעַס וְקֶצֶף.
DOEG	Is he angry and wrathful? Indeed I have seen the cannon	הֲהוּא יָכַעַס וְיִקְצֹף? הֵן רָאִיתִי קִנָּה הַמּוֹרָה
	Which felled a great multitude from the army of his ranks to the ground	אֲשֶׁר הִפִּיל מֵחֵיל שׂוֹרוֹתָיו הַמּוֹן רַב אֲרָצָה
	And also snatched away his brother like a robber ¹⁷⁹ from his right hand	וְגַם יָצַח אֶת אָחִיו, חֲתַף כְּחֹתֵף ¹⁷⁹ מִיְמִינוֹ
	And he did not tremble and did not rage, yet now his face is angry ? ¹⁸⁰	וְלֹא זָע וְלֹא זָעַם, וְעַתָּה פָּנָיו זוֹעֵפִים? ¹⁸⁰

178 Jer. 13:23 עוֹרוֹ כּוּשִׁי הֲיִהְפֹּךְ כּוּשִׁי 'can a Cushite change his skin?'

179 Prov. 23:28.

180 Dan. 1:10 אֵת פְּנֵיכֶם זֹעֵפִים זָעַם לְמָה יִרְאֶה אֶת פְּנֵיכֶם זֹעֵפִים 'why should he see your faces looking haggard'. Salkinson seems to have had this particular collocation in mind, but is using the root ע.ז.ע. in its alternative sense of 'to rage, to be angry'.

It is indeed a matter – I shall go to him and see him,	הלא דבר הוא – אלקה לקראתו וראנו,
For it is not without cause that smoke is rising from his nostrils . ¹⁸¹	כי לא על חנם, יעלה עשן באפו. ¹⁸¹
ASENATH Do so, my friend – (<i>Doeg exits</i>)	עשה כן ידידי – (דואג הולך) אסנת
It is nothing other than reports from Venice that are alarming him	אין זה כי אם שמועות יבהלוהו מוינעצ'יא
Or his spirit has suddenly been stirred up by a conspiracy of traitors on Caphtor	או נעבר רוחו פתאם מקשר בגדים בכפתור
For so is the way of a man when others vex him	כי כן דרך גבר כאשר יכעיסוהו אחרים
He pours out his wrath ¹⁸² and his anger on the members of his household.	ישפך חמתו ¹⁸² וכעסו עלי אנשי ביתו.
In this way we know well that from a pain in the little finger	כן ידענו מאד, מכאב אצבע קטנה
Our whole body hurts, for a man is flesh and not a god	כל בשרנו יכאב, כי אדם בשר ולא אל
And we cannot expect a time of love ¹⁸³ every day.	ולא נוכל לצפות לעת הדים ¹⁸³ בכל יום.
Look, Milcah, I have almost become a quarrelsome woman ¹⁸⁴	ראי מלכה כמעט לאשת מדינים ¹⁸⁴ הייתי
For I began to cry out that I had been wronged ¹⁸⁵ because he had grieved me,	כי הואלתי לצעק חמס, ¹⁸⁵ על אשר העציבני,
But now I know that the testimony of my mouth is not reliable	אכן עתה ידעתי, כי עדות פי לא נכונה
And I have no right to fall upon him undeservedly.	ואין לי צדקה, להתגלל עליו חנם.

181 2 Sam. 22:9 עלה עשן באפו 'smoke rose from his nostrils'; also Ps. 18:9 (18:8 in English Bibles).

182 Jer. 10:25 שפך חמתך 'pour out Your wrath'; similar collocations appear in Ezek. 14:19, 20:8, 13, 21, 22:22, 30:15, 36:18; Ps. 79:6. The phrasing from Jer. 10:25 and Ps. 79:6 is also very well known from its appearance in the Passover Haggadah.

183 Ezek. 16:8.

184 Prov. 26:21 ואיש מדינים 'and a quarrelsome man'.

185 Job 19:7 אצעק חמס 'I cry out that I have been wronged'.

MILCAH	If only it were as you say, that it is because of a matter of state And not because he has let himself be fooled into becoming jealous over you.	לו יהי כדברך, כי מענין המדינה הוא ולא מאשר נפתה לקנא את נפשי.	מלכה
ASENATH	Oh! Indeed from me there has been no cause for his jealousy.	אָהָה! הן מאתי לא היתה נסבה לקנאתו.	אסנת
MILCAH	A jealous man does not need a reason for his jealousy But rather, he is jealous because he is a jealous man. For jealousy is a worm that infests the flesh beneath it.	אין בעל קנאה דרש סבה לקנאתו כי אם יקנא יען בעל קנאה הוא. כי הקנאה תולעת אשר ירם הבשר מתחתיו.	מלכה
ASENATH	My God! Save Ithiel's soul from this worm.	אֱלֹהִים! הַצִּילָה מִתּוֹלְעַת זֶה אֶת נַפְשִׁי אִיתִיָּאֵל.	אסנת
MILCAH	Amen and amen. ¹⁸⁶	אָמֵן וְאָמֵן. ¹⁸⁶	מלכה
ASENATH	I'll go look for him, and you, Chesed, walk about here And if I find him at a favourable time ¹⁸⁷ I shall strive with all my might To entreat him to grant your heart's desires.	אֵלְכָה לִי לְבַקְשׁוֹ וְאַתָּה כְּשֶׁד הַתְּהַלֵּךְ פֹּה וְאִם אֶמְצְאֵנּוּ בַעַת רְצוֹן ¹⁸⁷ אֶתְאַמֵּן בְּכָל מְאֹדִי לְחַלּוֹת אֶת פְּנֵיו לְמַלֵּא מִשְׁאֵלוֹת לְבָבְךָ.	אסנת
CHESED	I thank the lady's kindness with the humbleness of my heart. <i>(Asenath and Milcah exit)</i>	חֲסִדֵי הַגְּבִירָה אוֹדָה בְּעֲנֻת לְבִי. (אסנת ומלכה הולכות)	כשד
ANAH ¹⁸⁸	Greetings Chesed, my beloved.	שְׁלוֹם כְּשֶׁד יָדִיד נִפְשִׁי.	ענה ¹⁸⁸
CHESED	What has brought you here, beautiful and pleasant Anah? Are you well? I was almost about to go to your lodgings.	מָה הֵבִיאָךְ הֵלֵם, עֲנָה הַיָּפָה וְהַנְּעִימָה? הַשְׁלוֹם בּוֹאָךְ? כִּמְעַט הוֹאֵלְתִי לְלֶכֶת לְמַעֲוָנָךְ.	כשד

186 Ps. 41:14 (41:13 in English Bibles), 72:19, 89:53 (89:52 in English Bibles).

187 Isa. 49:8.

188 The mother of one of Esau's wives, mentioned in Gen. 36:2, 14, 18. (Note that many interpretations of this verse, including that of the prominent medieval Jewish commentator Rashi, understand Anah to be a man.) Salkinson's motivation for selecting this name as an equivalent of Shakespeare's Bianca is unclear, as there is no obvious correspondence in meaning or sound. It is possible that he saw the shared 'an' sound in both names as a partial correspondence, and/or that he was inspired by the biblical Anah's associations with idolatry and immorality.

ANAH	Whereas I had set out to look for you in your residence.	וְאֲנִי שָׁמְתִי פְעָמִי, לְבַקֵּשׁךָ בְּבֵית מְגוּרֶיךָ.	ענה
	I haven't seen you for a week; seven days night and day;	זֶה שְׁבוּעָה לֹא רָאִיתִיךָ; שִׁבְעַת יָמִים לַיְלָה וְיוֹם;	
	A hundred and sixty-eight degrees on the sundial ¹⁸⁹	מֵאָה שְׁשִׁים וּשְׁמֹנֶה מַעְלֹת בְּצֶל הַמַּעְלֹת בְּשֶׁמֶשׁ ¹⁸⁹	
	And each degree for a woman in her love is longer than a whole day	וְכָל מַעְלָה לְאִשָּׁה בְּאַהֲבָתָהּ, אֶרְכָּה מִיּוֹם תָּמִים	
	My soul is too tired to calculate all these.	נַפְשִׁי נִפְשִׁי מִחֹשֵׁב כָּל אֵלֶּה.	
CHESED	Forgive me Anah	סְלַח־לִי עֲנָה	כשד
	Great sorrows have enveloped me for the past few days	צָרוֹת גְּדוֹלוֹת אֶפְפוּנִי, זֶה יָמִים אֶחָדִים	
	And when I see relief, I shall turn back the sundial. ¹⁹⁰	וְכִי אֶרְאֶה הַרְחוּהָ, אֲשִׁיב צֶל הַמַּעְלֹת אֶחָרָנִית. ¹⁹⁰	
	<i>(Gives her Asenath's handkerchief)</i>	(נותן לה מטפחת אסנת)	
	But take this from me and make me another one like it.	אֲדָ קַח־יָצָא מִיָּדִי וַעֲשֵׂי לִי אַחֶרֶת כְּמוֹתָּהּ.	
ANAH	Where did you get this, Chesed? Who gave you this,	זֹאת מֵאֵן לָךְ כְּשָׁד? מִי נָתַן לָךְ זֹאת?	ענה
	If not a new companion? You have acquired it for yourself recently	אִם לֹא רַעֲיָה חֲדָשָׁה, קָנִיתָ לָךְ מִקָּרֵב	
	And did she give you this handkerchief as a token of love?	וּמִטְּפַחַת זֹאת נָתַנָּה לָךְ הֲיֵא לְמִזְכָּרֶת אַהֲבָה?	
	Now I know the reason why you have not come to see me.	עַתָּה יָדַעְתִּי הַנְּסֻבָּה מִדּוּעַ לֹא בָאתָ לְרְאוֹתֵנִי.	
CHESED	Stand back , ¹⁹¹ woman –	גָּשִׁי הִלָּאָה ¹⁹¹ אִשָּׁה –	כשד
	The devil's hand is with you in this evil slander	יַד הַשָּׂטָן אֶתְּךָ בְּדַבָּרָה רָעָה הַזֹּאת	

189 Isa. 38:8 *Behold, I shall turn back the degrees, which have gone down on the sundial of Ahaz, by ten degrees*. Cf. Shakespeare's 'hours' (3.4.174).

190 Isa. 38:8 *Behold, I shall turn back the degrees, which have gone down on the sundial of Ahaz, by ten degrees*.

191 Gen. 19:9 *'stand back'*.

	For he has incited you against me and has instilled the spirit of jealousy within you	כִּי הוּא הִסִיתְךָ בִּי וַיִּפְחַח בְּךָ רוּחַ קִנְאָה	
	By saying that the token is in my hand that I have entered a new covenant,	לֵאמֹר הָאֹזֶת בְּיָדִי כִּי בָאתִי בְּבְרִית חֲדָשָׁה,	
	You have erred, Anah, you have erred greatly.	שְׂגִייתָ עֲנָה שְׂגִייתָ מְאֹד.	
ANAH	If so, then whose is the handkerchief?	אִם כֵּן אֵיפוא, לְמִי הַמְטִפְחֶת?	ענה
CHESED	I do not know, my daughter, for I found it in my chamber	לֹא יָדַעְתִּי בְּתִי, כִּי מָצָאתִיהָ בַּחֲדָרַי	כשד
	And its craftsmanship is very beautiful; therefore I desire	וּמְלֹאכֶתָהּ יָפָה עַד מְאֹד עַל כֵּן חָפְצְתִּי	
	For you to make me another one based on this pattern,	כִּי תַעֲשֵׂי לִי אַחֲרֶת עַל פִּי הַתְּבִנִית הַזֹּאת,	
	Before the person who lost it comes to demand it from me.	טָרֵם יָבוֹא בְּעַל הָאֲבָדָה, לְדַרֵּשׁ אֶתְךָ מִיָּדִי.	
	Go and do so for me, and leave me alone.	לְכִי וַעֲשֵׂי לִי כֵן וְעֲזָבִי אֶתִּי לְבַדִּי.	
ANAH	But why must I leave you now?	וְלָמָּה אֶעְזָבְךָ עַתָּה?	ענה
CHESED	Because I am waiting here to speak to the army commander	כִּי מַחְכָּה אֲנִי פֹה, לְדַבֵּר אֶת שֵׁר הַצָּבָא	כשד
	And he will not regard it in my favour if he sees a woman at my right hand.	וְלֹא יִתְרוֹן יַחֲשַׁב־לִי, בְּרֹאוֹתוֹ אִשָּׁה לְיַמִּינִי.	
ANAH	Why do you think such a thing?	לָמָּה חֲשַׁבְתָּ כֹּזֵאת?	ענה
CHESED	It is not because my love for you has departed that I think such a thing.	לֹא מֵאֲשֶׁר מָשָׁה אֶהְבַּתְךָ מִמֶּנִּי, חֲשַׁבְתִּי כֵּן.	כשד
ANAH	This is the matter, that your love for me has departed from your heart;	זֶה הוּא הַדְּבָר, כִּי אֶהְבַּתִּי מָשָׁה מִלְּבָבְךָ;	ענה
	But lead me on the way a little and say whether you will see me in the evening.	אֵד נַחֲנִי בְּדַרְךָ מְעֻט וְאָמַר אִם תִּרְאֵנִי בְּעֶרְבֹ.	
CHESED	I shall lead you a little distance; I shall not go far from here	הִנְנִי לְנַחֲוֹתְךָ כְּבֵרֶת אֶרֶץ, לֹא אֶרְחַק מִזֶּה	כשד

And if nothing stops me, I shall
come to dinner.

וְאִם דְּבַר לֹא יַעֲרַנִּי, אָבוֹא לְאֲרוּחַת
הַקֶּרֶב.

ANAH The word of your mouth is good; it
has calmed my heart¹⁹²

עֲנֵה אִמְרַת פִּיךָ טוֹבָה, אֶת לִבִּי הִשְׁקִיטָה¹⁹²

I know that a woman like me is only
good in her time.

יִדְעָתִי כִּי אִשָּׁה כְּמוֹנִי, טוֹבָה רַק בְּעֵתָהּ.

(Both exit)

(הולכים שניהם)

End of Third Part.

תם חלק שלישי.

192 In the Hebrew these two lines form a rhyming couplet, which lacks a parallel in Shakespeare's single-line statement 'Tis very good; I must be circumstanced' (3.4.202).

Fourth Part

חלק רביעי

SCENE I	(<i>Ithiel and Doeg</i>)	(איתאל ודואג)	מחזה א'
DOEG	Do you believe this, commander?	היִאֲמִין זֹאת לְבֶדְךָ הַשָּׂר?	דואג
ITHIEL	Do I believe this? Doeg?	הֲאֲאֲמִין זֹאת? דוֹאֵג?	איתאל
DOEG	Is it possible? To kiss in secret!	הֲיִתְכַן? לְנִשְׁק בְּסֵתֶר!	דואג
ITHIEL	Secret kisses are stolen kisses.	נְשִׁיקוֹת סֵתֶרִים, נְשִׁיקוֹת גְּנוּבוֹת הֵן.	איתאל
DOEG	Is it possible that a naked woman would lie with a stranger in bed	הֲיִתְכַן כִּי אִשָּׁה עֶרְוֹמָה תִּשְׁכַּב עִם זָר בַּמֶּטָּה	דואג
	And say that they did not have ill intent?	וְלֹאמַר כִּי לֹא חָשְׁבוּ רָעָה?	
ITHIEL	Naked with a stranger in bed, and say that they did not have ill intent,	עֶרְוֹמָה עִם זָר בַּמֶּטָּה וְלֹאמַר לֹא חָשְׁבוּ רָעָה,	איתאל
	Even the devil would scold them, saying that it is ungodliness.	גַּם הַשָּׂטָן יִגְעַר בָּם לֹאמַר כִּי חֲנֻפָּה הִיא.	
	And if blameless ones do this, the devil tests them	וְאִם נְקִיִּים עֹשִׂים זֹאת, הַשָּׂטָן מְנַסֶּה אֹתָם	
	And they test their Creator.	וְהֵם מְנַסִּים אֶת יוֹצְרֵם.	
DOEG	If they have not committed lewdness and indecency, they will be forgiven;	אִם זְמָה וְנִבְלָה לֹא עָשׂוּ וְנִסְלַח לָהֶם;	דואג
	However, if I had given a handkerchief to my wife –	אֲכֵן לוֹ נָתַתִּי מִטְּפַחַת לְאִשְׁתִּי –	
ITHIEL	And then?	וְאִזּוֹ?	איתאל
DOEG	The handkerchief would be hers, and she would have the right to give it to a stranger.	הַמִּטְּפַחַת לָהּ הִיא, וְלָהּ הַמִּשְׁפָּט לְתֵתָהּ לְזָר.	דואג
ITHIEL	Her honour is also hers; should she give her honour to a stranger?	גַּם כְּבוֹדָהּ לָהּ הִוא, הֲתִתֵּן כְּבוֹדָהּ לְזָר?	איתאל
DOEG	Honour is not visible to the eye, and the hand cannot touch it	הַכְּבוֹד לֹא יִרְאָה לְעֵין וְיָד לֹא תִמְשְׁנוּ	דואג
	There are many who inherit honour, but shame is their due,	יֵשׁ נוֹחְלֵי כְבוֹד רַבִּים, וְלָהֶם קְלוֹן יְאֹתָהּ,	
	But the handkerchief –	אָבֵל הַמִּטְּפַחַת –	
ITHIEL	If only I could forget it – you told me –	מִי יִתֵּן וְשִׁכַּחְתִּיהָ מִלֵּב – אֶתָּה הַגִּדְתָּ לִי –	איתאל

	Like a raven that flies speedily to the stench of the houses of the sick	כְּעֶרֶב חָשׁ לְעוֹף לְצַחֲנַת בְּתֵי הַחוּלִים	
	Which becomes an evil omen to the eyes of the afflicted ones in the house,	אֲשֶׁר יִהְיֶה לְאוֹת רָע לְעֵינֵי הַמִּנְגָּעִים בְּבַיִת,	
	So is the memory of the handkerchief for me – because it is in his hand.	כֵּן זְכוֹרֹן הַמְטַפַּחַת לְנִגְדִי – כִּי בְיָדוֹ הִנֵּה.	
DOEG	Is its worth still great in your eyes?	הַעוֹד עֶרְכָּה רַב בְּעֵינֶיךָ?	דואג
ITHIEL	Its worth is as naught in my eyes.	עֶרְכָּה כְּאֵין בְּעֵינַי.	איתיאל
DOEG	What if you heard me say that I had seen him desecrating your bed	לֹא שָׁמַעְתָּנִי אָמַר: כִּי רָאִיתִיו בְּחַלְלוֹ יְצוּעֶךָ	דואג
	Or that I had heard this vile thing ¹ from his lips	אוֹ שָׁמַעְתִּי מִשְׁפִּתָּיו, דְּבַר הַנְּבִלָה הַזֹּאת ¹	
	In the manner of villains who tempt their companions' wives	כְּאֶרְחַ בְּנֵי בַלְיַעַל, אֲשֶׁר יִפְתּוּן נְשֵׁי רְעֵיהֶם	
	And do not cover up the sin , ² but rather speak rashly of it with their lips ³ –	וְהַפְשַׁע לֹא יִכְסוּן, ² כִּי אִם יִבְטְאוּ בְּשִׁפְתֵיהֶם ³ –	
ITHIEL	Did he say anything with his mouth?	הֲאִם הִגִּיד דְּבַר מָה בְּפִיו?	איתיאל
DOEG	He said the thing; but believe me, my lord	הוּא הִגִּיד הַדְּבָר; אֵךְ הָאֲמֹן אֲדֹנָי	דואג
	That just as he said it, so he will deny it with a curse and an oath . ⁴	כִּי כַּאֲשֶׁר הִגִּיד, כֵּן יִכְחַשׁ בְּאֵלָה וּבִשְׁבוּעָה. ⁴	
ITHIEL	And what did he say?	וּמָה הִגִּיד?	איתיאל
DOEG	That he was with her – but I – I do not know more.	כִּי הָיָה אֶצְלָה – וְאֲנִי – אֲנִי לֹא אֲדַע יוֹתֵר.	דואג
ITHIEL	What did he say that he did?	מָה הִגִּיד כִּי עָשָׂה?	איתיאל
DOEG	He lay –	שָׁכַב –	דואג
ITHIEL	With her?	עִמָּה?	איתיאל
DOEG	With her, on her, reckon it as you see fit.	עִמָּה, עָלֶיהָ, חֲשׁוּב כְּהַעוֹלָה עַל רוּחֶךָ.	דואג
ITHIEL ⁵	With her? – On her? – Indecency! ⁶ –	עִמָּה? – עָלֶיהָ? – נְבִלָה! ⁶ –	איתיאל ⁵

1 Judg. 19:24.

2 Prov. 28:13 מְכַסֵּה פְשָׁעָיו לֹא יִצְלִיחַ 'he who covers up his sins will not prosper'.

3 Ps. 106:33 בְּשִׁפְתָיו יִבְטֵא 'and he spoke rashly with his lips'.

4 Neh. 10:30 (10:29 in English Bibles) בְּאֵלָה וּבִשְׁבוּעָה 'in a curse and an oath'.

5 This speech is prose in the original (4.1.35–43).

6 Cf. Shakespeare's 'zounds, that's fulsome!' (4.1.36).

	He must confess – handkerchief – he must confess – handkerchief –	– יתודה – מטפחת – יתודה – מטפחת –	
	He must confess and be hung upon a tree – No! He must be hung upon a tree	יתודה ויתלה על העץ – לא! יתלה על העץ	
	And then he must confess. And as for me, trembling has gripped me ⁷	ואחרי כן יתודה. ואני פלצות בעתתי ⁷	
	It is a grim vision , ⁸ and it is not without cause that it has terrorized me.	חזות קשה ⁸ היא ולא על חנם תבעתני.	
	It is not the sound of words, but rather a picture before my eyes	לא קול דברים, כי אם תמונה לנגד עיני	
	Noses – ears – lips – what is this that I see?	אפים – אזנים – שפתים – מזה אני ראה?	
	Confess – handkerchief – oh, destruction! –	התודה – מטפחת – הוי אבדו! –	
	(Falls unconscious)	(גופל מתעלף)	
DOEG	Do your work, my medicine, give him an intoxicating cup to drink,	פַעַל פְּעוּלְתֶךָ סְמִי, הַשְׁקֵהוּ כּוֹס שְׁכָרוֹן,	דואג
	Such fools are caught in the snare of deception	פְּתָאִים כְּאַלֶּה וְכַאֲלֶה יִלְכְּדוּ בַּפֶּחַ הַרְמִיָּה	
	And even the best of the righteous women become a shame and disgrace . ⁹ –	וְגַם הַטּוֹבוֹת בְּנֹשֵׁי צְדָק תִּהְיֶינָה לְבִשָׁת וּכְלָמָה. ⁹ –	
	Oh, army commander! What is wrong with you, army commander Ithiel?	הוֹי שׁוֹר הַצִּבְאָ! מִה־לֵּךְ אִיתִיֶּאל שׁוֹר הַצִּבְאָ!	
	(Chesed enters)	(כשד בא)	
	My lord Ithiel! – What do you have to say, Chesed?	אִיתִיֶּאל אֲדוֹנִי! – מִה־בְּפִיךָ כְּשֶׁד?	
CHESED	What has happened here?	מִה־קָּרָה פֹּה?	כשד
DOEG	A convulsion has seized my lord ¹⁰ and he has fainted twice now.	אֲדֹנִי הַשֹּׁבֵץ אֶחְזֶהוּ ¹⁰ וַיִּתְעַלֵּף זֶה פַעַמַּיִם.	דואג

7 Isa. 21:4.

8 Isa. 21:2.

9 Ps. 35:26.

10 2 Sam. 1:9 השֹׁבֵץ הַשֹּׁבֵץ 'agony has seized me'; the word שֹׁבֵץ appearing in this verse is a *hapax legomenon* with somewhat uncertain meaning (having been interpreted as 'death throes', 'agony', or 'convulsions'; Koehler and Baumgartner 2001, 2: 1402). Salkinson uses it as a translation of Shakespeare's 'epilepsy' (4.1.50). The same citation is used in a different sense in *Ram and Jael*; see *Ram and Jael*, Third Part, note 99.

CHESED	Anoint his temple.	משח את רִקְתּוֹ.	כשד
DOEG	Leave him be	הַנְּחִילוּ	דואג
	It is no good to wake him up before the end of the deep sleep,	אין טוב להעיר אתו עד תם התרדמה,	
	Lest he bring forth drool from his mouth and behave madly like a lunatic.	פן יוציא רירו מפיו וישתגע כחסר טעם.	
	See, behold, he is stirring, and soon he will arise	ראה הנה הוא מתעורר ועד מהרה יקום	
	And go to his home; therefore go out from here	וילך לו לביתו; לכן צא מזה החוצה	
	And return to me in a little while , ¹¹ because I have a matter for you.	ושוב אלי כמעט קט, ¹¹ כי דבר לי אליך.	
	<i>(Chesed exits)</i>	(כשד יוצא)	
	What happened, army commander? Is your head not injured?	מה־קרה שר הצבא? האין ראשך פצוע?	
ITHIEL	Are you mocking me?	האתה תשחק עלי?	איתאל
DOEG	Am I mocking? God forbid that I should mock	האנכי אשחק? חללה לי משחק	דואג
	Rather, my whole aim is only that you should bear the changes of the time like a man	ורק כל מגמתי כי תשא כגבר חליפות הזמן	
	And face your fate like a man. ¹²	ותעמד לגורלך כאיש. ¹²	
ITHIEL	The man whose wife has been unfaithful to him	האיש אשר אשתו מעלה בו מעל	איתאל
	Resembles a goat, or one of the wild asses in the wilderness . ¹³	לשעיר נדמה ולאחד הפראים במדבר. ¹³	
DOEG	If so, you can find many goats and a multitude of wild asses	אם כן איפוא, תמצא שעירים רבים והמון פראים	דואג
	In every big city.	בכל קריה גדולה.	
ITHIEL	Has he confessed with his own mouth?	האם הודה במו פיו?	איתאל
DOEG	My lord, be a man,	אדני היה לאיש,	דואג

11 Ezek. 16:47.

12 In Hebrew this and the previous line employ two different words for 'man'.

13 Job 24:5. Cf. Shakespeare's 'A horned man's a monster, and a beast' (4.1.62). Salkinson's replacement of 'monster' with 'goat' may be an attempt to preserve an element of the English expression 'horned man'.

	Many honourable men bear the burden of a woman on their neck	נִכְבָּדִים רַבִּים יִשְׂאוּ עַל אִשָּׁה עַל צְוֹאֲרָם	
	And let them bear the burden like you; thousands of thousands of men	וַיִּמְשְׁכוּ בְעַל כְּמוֹד; אֲלֵפֵי אֲלֵפִים אֲנָשִׁים	
	Lie down in the night on their bed which is impure	יָעֻלוּ בַלַּיְלָה עַל מִשְׁכְּבָם אֲשֶׁר לֹא טָהוֹר	
	And boast in their heart, saying¹⁴ that their bed is honourable,	וְהִתְבָּרְכוּ בְלִבָּבָם לֵאמֹר, ¹⁴ כִּי מִטָּתָם כְּבוֹדָהּ,	
	But your fate is better than theirs; they embrace and kiss	וְאַתָּה גּוֹרְלְךָ טוֹב מֵהֶם, הֵם יִחְבְּקוּן וַיִּנָּשְׁקוּן	
	A whoring and defiled wife¹⁵ like an upright and modest wife	אִשָּׁה זוֹנָה וְחַלְלָה, ¹⁵ כְּאִשָּׁה יִשְׂרָה וַצְנוּעָה	
	Filling the devil's mouth with laughter, and the sons of Sheol clap their hands,	לְמַלְא פִי הַשָּׁטָן שְׂחָק וּבְנֵי הַשְּׂאוּל יִמְחֲאוּ-כַף,	
	But you, it is better for you to know who you are	וְאַתָּה טוֹב לְךָ לְדַעַת, מִי הוּא אֶתָּה	
	And who the wife of your covenant¹⁶ is.	וּמִי אִשָּׁת בְּרִיתְךָ. ¹⁶	
ITHIEL	Indeed every mouth would admit that you are wise	כִּי נְבוֹן דָּבַר אֶתָּה יוֹדֵה כָּל פֶּה.	אִיתִיאל
DOEG	Go and hide opposite and wait there a little while.	לֵךְ הִסְתַּר מִנֶּגֶד וְהוֹחִילָה שָׁם מֵעַט רָגַע.	דּוֹאג
	Chesed was here while you were lying on the bed of languishing¹⁷	כִּשְׂד הָיָה פֹה לַעַת שְׁכַבְתָּ עַל עַרְשׂ דָּוִי ¹⁷	
	For you had swooned due to great agitation and anger	כִּי עָלְפָה נִפְשְׁךָ מֵרַב רָגֹז וְכַעַס	
	Which is not fitting for a brave-hearted man such as yourself.	אֲשֶׁר לֹא יֵאָתֶה כֵּן לְאַמִּיץ לֵב כְּמוֹדְךָ.	
	I lied to him, saying that a deep sleep had fallen upon you,¹⁸	וְאָנִי כַחֲשֵׁתִי לוֹ לֵאמֹר, תִּרְדָּמָה נָפְלָה עָלֶיךָ, ¹⁸	
	And he will indeed return here, as I commanded him	וְהוּא שׁוֹב יָשׁוּב הִנֵּה, כְּאֲשֶׁר אָנֹכִי צִוִּיתִיו	

14 Deut. 28:18 (28:19 in English Bibles) 'and he boasts in his heart, saying'.

15 Lev. 21:7.

16 Mal. 2:14.

17 Ps. 41:4 (41:3 in English Bibles).

18 Gen. 15:12 'and a deep sleep fell upon Abram'.

	Therefore hide there so that you are not visible	לְכֵן הִתְחַבֵּא שָׁם לְבַל תִּרְאֶה לְעֵינַי	
	In order that you might hear with your own ears everything that he says to me	לְמַעַן תִּשְׁמַע בְּאַזְנוֹיֶךָ, כָּל אֲשֶׁר יִדְבֹר עִמִּי	
	And you will see the mockery and the derision from between his eyelids	וְרֵאתִי אֶת הַלְעַג וְאֶת הַקְּלָס מִבֵּין עַפְעָפָיו	
	And the shameful spewing from his lips, which he pours over your honour. ¹⁹	וְאֶת הַקִּיקְלוֹן מִשִּׁפְתָיו, אֲשֶׁר יִשְׁפֹךְ עַל כְּבוֹדְךָ. ¹⁹	
	For I shall guide the topic until he tells me again	כִּי אֶסְבֵּב בְּדַבְרִים, עַד אֲשֶׁר יִסְפֹר לִי שֵׁנִית	
	How he came to your wife on such-and-such a day and in such-and-such a place	אֵיךְ בָּא אֶל אִשְׁתְּךָ בְּיוֹם פְּלָנִי וּבִמְקוֹם פְּלָנִי	
	And how many times he has come and when he will come to her again.	וְכַמָּה פְּעָמִים בָּא וּלְמַתִּי יָבוֹא אֵלֶיהָ עוֹד.	
	Indeed, observe his speech and examine the expression of his face	אֵד הַתְּבוֹנֵן אֶל שִׁיחוֹ וְהִכְרַת פְּנֵיו תִּבְחָן	
	But restrain yourself greatly and sit quietly	רַק הִתְאַפֵּק מְאֹד וְדוּמָם תֵּשֵׁב תַּחְתִּיד	
	Because if not, one who sees you will say	כִּי אִם לֹא כֵן, יֹאמֵר עֲלֶיךָ הֲרָאָה	
	That your sense has departed and there is no human spirit within you.	הֵן רוּחְךָ סָרָה וְנִפְשׁ אָדָם בְּאַפִּיד אֵין.	
ITHIEL	Listen to me, Doeg, I shall sit as quiet as a stone	שְׁמַעֲנִי דוֹאג, אֲנִי אֲשֵׁב דוּמָם כְּאֶבֶן	אִיתִיאל
	But afterwards (do you hear?!) I shall arise as a man of blood . ²⁰	וְאַחֲרַי כֵּן (הֲלֹא שְׁמַעְתָּ!) אָקוּם כְּאִישׁ דָּמִים. ²⁰	
DOEG	Thus you must do and not sin, but do the thing in its time . ²¹	כֵּן תַּעֲשֶׂה וְלֹא תַחֲטָא, אֵד עֲשֵׂה דָבָר בְּעֵתוֹ. ²¹	דוֹאג
	And now go and hide (<i>Ithiel hides and Doeg continues speaking to himself</i>)	וְעַתָּה לֵךְ וְהִסְתַּר, (אִיתִיאל מִסְתַּתֵּר וְדוֹאג מְדַבֵּר עוֹד אֶל עַצְמוֹ)	
	Meanwhile, I shall ask Chesed about the concubine Anah	וְאֲנִי אֶשְׁאַל אֶת כְּשֵׁד, עַל עַנְהָ הַפְּלִגְשָׁה	

19 Hab. 2:16 וְקִיקְלוֹן עַל-כְּבוֹדְךָ 'and shameful spewing upon your honour'.

20 2 Sam. 16:8; translated as 'a murderer' in some English Bible versions (e.g., Geneva Bible and New International Version).

21 Prov. 15:23 וְדָבָר בְּעֵתוֹ 'and a word (or: matter) in its time'.

	Who sells him her love for bread and a garment	המְכַרֶת לוֹ דוֹדֶיהָ, בְּעַד לֶחֶם וְשִׁמְלָה	
	And she loves him with all the desire of her heart	וְהִיא אֶהְבֶּת אֹתוֹ, בְּכָל חַשְׁק לִבָּהּ	
	Because such is the way of the whore; she deceives many men	כִּי כֵן מִשְׁפָּט הַזּוֹנָה, הִיא תוֹנָה רַבִּים	
	And one man deceives her, and when he hears her name from my mouth	וְאֶחָד יוֹנֶה אוֹתָהּ, וְכַאֲשֶׁר יִשְׁמַע שְׁמָהּ מִפִּי	
	He will deride and scoff and will not be able to stop himself from laughing	כֵּן יִלְעַג וַיְהַתֵּל וְלֹא יַעֲצֹר פִּיו מִשְׂחֹק	
	And as he laughs, so Ithiel will grow madder	וְכַאֲשֶׁר הוּא יִשְׂחֹק, כֵּן יוֹסֵף אִיתִיָּאֵל לְהִשְׁתַּגֵּעַ	
	For in his jealousy he will think that the wretched Chesed	כִּי הוּא בְּקִנְיָתוֹ יַחֲשׁוֹב, כִּי כְשֵׁד הָאִמְלֵל	
	Is mocking his wife Asenath –	מֵהַתֵּל בְּאֶסְנַת אִשְׁתּוֹ –	
	(To Chesed upon his return) Are you well, officer Chesed?	(אל כשד בשובו) הַשְּׁלוֹם כְּשֵׁד הַפְּקִיד?	
CHESED	There is no wellness in my bones, ²² and the title of my office from your mouth	אֵין שְׁלוֹם בְּעַצְמוֹי ²² וְשֵׁם פְּקוּדָתִי מִפִּיד	כשד
	Increases my sorrow unto death.	יִרְבֶּה עֲצוּבוֹנִי עַד מָוֶת.	
DOEG	Entreat Asenath, if you are not succeeding on your path.	חַל נָא פְּנֵי אֶסְנַת, אִם לֹא תִצְלִיחַ בְּדַרְכְּךָ.	דואג
	(In a whisper)	(בלחש)	
	If only it were Anah instead of her, she would already have brought your soul out of trouble. ²³	לוֹ הִיְתָה עֲנָה תַּחְתִּיָּהּ, כִּבֶּר הוֹצִיאָהּ מִצָּרָה נַפְשִׁי. ²³	
CHESED	Silly senseless heifer ²⁴ –	עֲגֹלָה פּוֹתָה אֵין לֵב ²⁴ –	כשד
ITHIEL	(To himself) See how he opens his mouth wide in laughter.	(אל עצמו) רֵאה אֵידִי פִּעֵר פִּיו בְּשִׂחֹק.	איתיאל
DOEG	Her love for you is great; I have not seen her equal among women.	גְּדוּלָה אֶהְבַּתָּה אֵלַיָּדִי, לֹא רֵאִיתִי כְמוֹתָהּ בְּנָשִׁים.	דואג

22 Ps. 38:4.

23 Ps. 143:11 מִצָּרָה נַפְשִׁי 'bring my soul out of trouble'.

24 Hosea 7:11 אֵין לֵב כִּיזֶנֶה פּוֹתָה אֵין לֵב 'Ephraim is like a silly senseless dove'.

CHESED	Perhaps this poor wretch desires me truly and sincerely . ²⁵	עֲנִיהַ זֶה אוֹלֵי חֲשָׁקָה בִּי, בְּאֵמֶת וּבְתַמִּים. ²⁵	כשד
ITHIEL	(<i>To himself</i>) He denies the matter as if mocking, and his derision testifies against him.	(אל עצמו) מִכְחָשׁ הַדְּבָר כְּמַהֲתֵל וְלַעֲגוֹ יַעֲנֶה בְּפָנָיו.	איתיאל
DOEG	Are you listening?	הַשׁוֹמֵעַ * אֶתְהָ?	דואג
ITHIEL	(<i>To himself</i>) Now he urges him to discuss his love; He is a wise man in his ways.	(אל עצמו) עֵתָהּ יִפְצֵר בּוֹ לְסַפֵּר דְּבָרָי אַהֲבָיו; אִישׁ מְשֻׁכֵּל הוּא בְּדַרְכָּיו.	איתיאל
DOEG	She is saying in the town that you are going to take her to wife Do you want to take her?	הִיא אֹמֶרֶת בְּעִיר, כִּי אֶתְהָ תִקְחָנָה לְאִשָּׁה הַחֲפִץ אֶתְהָ לְקַחְתָּהּ?	דואג
ITHIEL ²⁶	(<i>To himself</i>) Do you laugh now? Do you laugh, son of Florence? ²⁷	(אל עצמו) הֲכִי תִשְׁחַק עֵתָהּ, הֲכִי תִשְׁחַק בְּזוֹ פְּלֹאֲרֵעִנָּץ? ²⁷	איתיאל ²⁶
CHESED ²⁸	Am I insane, that I should take a whore to wife? Please do not ascribe to me words that are not so And do not degrade my worth with such laughter and mockery.	הַחֲסֵר־דַּעַה אֲנִי, כִּי אֶשָּׂא זוֹנָה לְאִשָּׁה? אֲנָא אֵל תַּחֲפֵא עָלַי, דְּבָרִים אֲשֶׁר לֹא כֵן וְאֵל תִּשְׁפִּיל עַרְבִי, בְּצַחֲק וּמַהֲתִלוֹת כְּאֵלָה.	כשד ²⁸
ITHIEL	(<i>To himself</i>) He commits adultery with a woman and fills his mouth with laughter . ^{29, 30}	(אל עצמו) נֹאֵף אִשָּׁה, יִמְלֵא שִׁחֲק פִּיהוּ. ^{30, 29}	איתיאל
DOEG	The report has gone out in the town, that you are indeed going to marry her.	הַשְּׂמוּעָה יֵצְאָה בְּעִיר, כִּי נָשָׂא תִשָּׁאֲנָהּ.	דואג
CHESED	Please speak the truth; do not lie.	דַּבֵּר נָא אֵמֶת אֵל תִּשְׁקֹר.	כשד
DOEG	You may consider me a villain if I have not spoken the truth.	לְכֵן-בְּלִיעַל תִּחְשַׁבְנִי, אִם לֹא אֵמֶת דִּבַּרְתִּי.	דואג

25 Judg. 9:16, 19.

26 Salkinson has omitted Cassio's immediately preceding line 'Ha, ha, ha' (4.1.118).

27 Cf. Shakespeare's 'Do ye triumph, Roman, do you triumph?' (4.1.119), an ironic reference to the Roman entrance ceremony by a victorious general (Honigmann 1997: 262, note 119). Salkinson has simplified this into a straightforward reference to Chesed's native city.

28 This and the following speeches until the arrival of Lud, Asenath, and the servants are all prose in the original (4.1.120–212).

29 Ps. 126:2 פִּינֵנוּ שְׂחֹק פִּינֵנוּ 'then our mouths will fill with laughter'.

30 As previously, Salkinson has omitted Shakespeare's 'Ha, ha, ha!' appearing at the end of Cassio's speech in the previous line (4.1.122).

* הַשׁוֹמֵעַ

ITHIEL	(To himself) To cover me with everlasting disgrace, ³¹ you say that the matter is good.	31 (אל עצמו) לְהַעֲטוֹת עָלַי כְּלָמַת * עוֹלָם תֹּאמַר טוֹב ** הַדָּבָר.	איתאיל
CHESED	Only from the mouth of the she-ass has this report gone out Because her love is so great, she boasts in vain That I shall indeed marry her, although I have said nothing.	רק מפי האתון יצאה השמועה הזאת מאהבתה כי גדלה, תתברך בנפשה לשוא כי נשא אשאנה ואני לא דברתי דבר.	כשד
ITHIEL	(To himself) Doeg is waving a hand at me to listen, for now he is going to begin To tell of the lewdness of his fornication. ³²	(אל עצמו) דוֹאֵג מְנִיף לִי יָד לְשִׁמֵּעַ, כִּי יַחַל עֵתָה לְסַפֵּר זִמְת זְנוּתוֹ. ³²	איתאיל
CHESED	And here too she met me a few moments ago For she is always running after me. Yesterday I stood With guests from Venice on the seashore And the fool came suddenly and fell upon my neck –	וְגַם פֹּה פָגְשָׁה אֶתִּי לְפָנַי רְנָעִים אֲחֵדִים כִּי תָרוּץ אַחֲרַי תָּמִיד. בְּיוֹם אֲתָמוּל עֲמַדְתִּי עַם אֲרָחִים מְוִינְעֲצִי אֵל שִׁפְת הַיָּם וְהִפְתִּיה בָּאָה פְתָאֵם וְתִפֹּל עַל צְוָאֲרִי –	כשד
ITHIEL	(To himself) And she called out, Chesed, my love, my chosen one...	(אל עצמו) וְתִקְרָא כְשֵׁד, אֶהְבִּי, בְּחִירִי...	איתאיל
CHESED	And she embraced and kissed me and wept upon my neck And drew me to go after her...	וְתַחֲבַק וְתִנְשֹׁק אֶתִּי וְתִבְדֵּךְ עַל צְוָאֲרִי וְתִמְשְׁכֵנִי לְלַכֵּת אַחֲרָיָהּ...	כשד
ITHIEL	(To himself) Now he will tell of how she drew him in her love And brought him to my bedchamber. I see now Your nose on your face, but not the dog Before which I shall throw it.	(אל עצמו) עֵתָה יְסַפֵּר אִיד מְשֻׁכָּה אֶתוֹ בְּאַהֲבָתָהּ וְתִבְיֵאָהוּ לְחֹדֵר מִטְתִּי. הֲנִנִּי רֹאֵה עֵתָה אֶת אִפְדּוֹ בְּפָנָיו, אֵד לֹא אֶת הַכֶּלֶב אֲשֶׁר אֲשַׁלְּכֵנּוּ לְפָנָיו.	איתאיל

31 Jer. 20:11.

32 Jer. 13:27 זִמְת זְנוּתְךָ 'the lewdness of your fornication'.

* כְּלָמַת
** טוֹב

CHESED	And therefore I have determined to leave her and to sever the bond of our covenant.	וְלֹכֹן חֲרַצְתִּי לְעֻבָּה וְלִנְתֵק קֶשֶׁר בְּרִיתֵנוּ.	כשד
DOEG	But look over there, who is coming towards us.	אֵד רְאֵה נָא שָׁמָּה, מִי הַבָּאָה לְקִרְאֵתֵנוּ.	דואג
	<i>(Anah enters)</i>		(ענה באה)
CHESED	Here comes this Lilith ³³ perfumed with myrrh and frankincense ³⁴ –	הִנֵּה לִילִית ³³ הַזֹּאת בָּאָה מִקַּטְרֵת מֵר וּלְבָנָה ³⁴ –	כשד
	What is there between you and me, Anah, that you constantly pursue me?	מַה־לִּי וְלָךְ עֵנָה, בִּי תִרְדְּפִינִי תָמִיד?	
ANAH	May Azazel and all of the evil angels ³⁵ pursue you!	יִרְדְּפֶךָ עֲזָאזֵל וְכָל מַלְאָכֵי רָעִים; ³⁵	ענה
	Indeed, what is the story with you and the handkerchief that you gave me?	אֵד מַה־לָּךְ וְלִמְטַפַּחַת אֲשֶׁר נָתַתְּ בְּיָדִי?	
	How could I have been so stupid as to believe that you found	אֵיךְ נִסְכַּלְתִּי לְהֵאֱמִין כִּי אֶבְדָּה יְקָרָה כְּזֹאת	
	Such a precious lost item in your lodgings, and that you do not know who its owner is?	מִצָּאֵת בְּבֵית מְלוֹנְךָ וְלֹא יָדַעְתָּ מִי בְעֻלְיָהּ?	
	Why, this is the gift of a woman as a token of love	הֲלֹא זֹאת מִתְּנַת יַד אִשָּׁה לְמִזְכָּרֵת אֲהָבָה	
	So how could you give it to me to make another one like it?	וְאֵיךְ תִּתְּנֶנָּה לִי לַעֲשׂוֹת אַחֲרֵת כְּמוֹהָ?	
	Take it and give it back to the woman whom you have chosen	קַח לָךְ וְהַשִּׁיבָנָה אֶל הָאִשָּׁה אֲשֶׁר בָּחַרְתָּ בָּהּ	
	For my hands will not be doing such work.	כִּי מְלָאכָה כְּזֹאת יָדִי לֹא תַעֲשֶׂינָה.	

33 Cf. Shakespeare's 'fitchew' (4.1.145), a polecat, skunk, or prostitute (Crystal and Crystal 2002: 177). Although Lilith is almost totally absent from the Bible (there is a single somewhat opaque attestation of the name in Isaiah 34:14), she became prominent in postbiblical Jewish literature, featuring in the Babylonian Talmud, in rabbinic midrash (homiletical and narrative commentary on the Hebrew Bible), and in medieval mystical texts. She is a familiar feature of Eastern European Jewish folklore as Adam's first wife who became a she-demon given to kidnapping and murdering new-born boys (Petrovsky-Shtern 2010).

34 Song of Songs 3:6.

35 Cf. Shakespeare's 'the devil and his dam' (4.1.147). The name Azazel first appears in Lev. 16:8, 10 in the description of a Yom Kippur ritual whereby a goat was sent into the wilderness symbolically bearing the community's sins. The meaning of the name is unclear. In Talmudic times there were variant interpretations of the term, one of which was as a demonic figure (Ahituv 2007); this is the sense in which Salkinson is using it. The phrase 'evil angels' appears in Ps. 78:49. See First Part, note 56 for further discussion of the name Azazel.

CHESED	Please don't, Anah, please don't, pleasant Anah.	אֵל נָא עֲנֵה, אֵל נָא עֲנֵה הַנְּעִימָה	כשד
	Why do you rage without cause?	לָמָּה זֶה תִּקְצָפִי חֲנָם?	
ITHIEL	(To himself) On my life, that's my handkerchief.	אֵל עֲצֻמוֹ) חִי נִפְשִׁי, מִטְּפַחְתִּי הִיא זֹאת.	איתואל
ANAH	If so, then come to dinner today And if you do not want to today, I shall wait until you do want to. (Exits)	אִם כֵּן אֵיפוא, בּוֹא לְאַרְחַת הָעֶרֶב הַיּוֹם וְאִם לֹא חָפְצָת הַיּוֹם, אֹחִילָה עַד שֶׁתִּחַפְּצִי. (הוֹלַכְתִּי)	ענה
DOEG	Go forth and follow her.	צֵא וּלְךָ אַחֲרֶיהָ.	דואג
CHESED	I'll go with her, so that she does not talk about me outside.	הִנְנִי הוֹלֵךְ עִמָּה, לְבַל תִּשְׁיַח בִּי בַחוּץ.	כשד
DOEG	Will you go to her house, to eat with her in the evening?	הֲתֵלֵךְ אֵל בֵּיתָהּ, לְאָכַל עִמָּה בְּעֶרֶב?	דואג
CHESED	I shall do so.	כֵּן אֶעֱשֶׂה.	כשד
DOEG	Maybe I shall come to see you there, for I have news to tell you.	אוּלַי אָבוֹא לְרְאוֹתְךָ שָׁם, כִּי חֲדָשׁוֹת בְּפִי לְהַגִּיד.	דואג
CHESED	Do so, my friend, as you have said.	כֵּן תַּעֲשֶׂה רַעִי, כַּאֲשֶׁר דִּבַּרְתָּ.	כשד
DOEG	Go in peace, until we see each other. (Chesed exits)	לֵךְ-לְךָ לְשָׁלוֹם עַד נִרְאֶה אִישׁ אֶת רַעְהוֹ. (כשד הולך)	דואג
ITHIEL	How shall I kill him, Doeg?	בְּמָה אֶהְרָגֵהוּ דוֹאֵג?	איתואל
DOEG	Did you see how he laughed about having committed the indecency?	הֲרִאִית אִיד שָׁחַק עַל כִּי עָשָׂה אֶת הַנְּבִלָה?	דואג
ITHIEL	I saw.	רִאִיתִי.	איתואל
DOEG	And did you also see the handkerchief?	וְגַם אֶת הַמְּטַפַּחַת רִאִיתָ?	דואג
ITHIEL	But is this the one?	אֵךְ אִם זוֹ הִיא?	איתואל
DOEG	It is your handkerchief, on your life! And now, see How esteemed your wife, this foolish woman, is in his eyes If he took the gift of her hand and gave it as a whore's fee . ³⁶	מִטְּפַחְתְּךָ הִיא חִי נִפְשֶׁךָ! וְעַתָּה רְאֵה נָא בְּמָה נְחֻשְׁבָה אִשְׁתְּךָ הַפְּתִיזוֹת הַזֹּאת בְּעֵינָיו אִם מִתְּנַת יָדָהּ לָקַח וַיִּתְּנָה לְאִתְּנָן זוֹנָה. ³⁶	דואג
ITHIEL	If I had the power to slay him, it would be a killing lasting nine years.	לוֹ תִשָּׂג יָדִי לְהַמִּיתוֹ, בְּהִרְגָה מְמֻשָּׁה תִּשַׁע שָׁנִים.	איתואל

36 Deut. 23:19 (23:18 in English Bibles).

	Is this the woman of whom they say that she is of perfect beauty ³⁷	הזאת האשה שיאמרו, כְּלִילַת יָפִיּוּת היא	
	Unique among women and pure to the husband of her covenant!	אחת היא בנשים וברה לבעל בריתה!	
DOEG	Remove all this from your heart, and remember her beauty no longer.	העבר כל זאת מלבך ויפיה אל תזכר-עוד.	דואג
ITHIEL	May her bones rot in the grave and may destruction cover her guilt	ירקבון עצמותיה בשחת ואבדון יכסה אשמתה	איתיאל
	For she shall not live any longer, and she shall not see the light of dawn.	כי לא תחיה עוד ולא תראה אור בקר.	
	And as for me, my heart is harder than a stone and I have set my face like flint ³⁸ –	ואני לבבי קשה מסלע ופני שמתי כחלמיש ³⁸ –	
	Who has seen such a beautiful woman as she in all the land?	מי ראה אשה יפה כמוה בכל הארץ	
	Kings look at her and put the royal crown on her head. ³⁹	מלכים יחזו בה וישמו כתר מלכות בראשה. ³⁹	
DOEG	But you, commander, do not look at her thus.	ואתה השׂר, לא כן תחזה בה.	דואג
ITHIEL	May the king of terrors ⁴⁰ take her! I can only speak of her graceful proportion , ⁴¹	יקחנה מלך בלהות! ⁴⁰ רק חזן ערקה ⁴¹ אמלל,	איתיאל
	She is praised for her handiwork and she plays magnificently	מעשי ידיה יהללוה וגגיונותיה תנגן להתפאר	
	Every heart softens at her voice and indeed every stone melts,	לקולה ירד כל לב ואבן המס ימס,	
	In skilful crafts ⁴² she is ten times better ⁴³	גם במלאכת מחשבת, ⁴² לה עשר ידות ⁴³	
	And in wisdom, understanding, and wit she surpasses all of her companions.	ובחכמה, בינה והשכל, עלתה על כל רעותיה.	
DOEG	Therefore her guilt is seven times greater.	לכן גדלה אשמתה שבעתים.	דואג

37 Ezek. 27:3; Lam. 2:15.

38 Isa. 50:7 כחלמיש פני שמתי 'I have set my face like flint'.

39 Esther 2:7 בראשה כתר-מלכות 'and he put the royal crown on her head'.

40 Job 18:14 (an epithet for Death; see Gruber 2004: 1528).

41 Job 41:4 (41:12 in English Bibles) ותין ערכו 'and his graceful proportion' (referring to the mythological sea creature Leviathan).

42 Exod. 35:33 בכל-מלאכת מחשבת 'in every skilful craft'.

43 Dan. 1:20.

ITHIEL	It is seventy-seven times greater – although her spirit is willing.	גְּדֹלָהּ שִׁבְעִים וְשִׁבְעָה – אָמְנָם רוּחָהּ נְדִיבָהּ.	איתאל
DOEG	Too willing.	נְדִיבָהּ יִתֵּר מְדִי.	דואג
ITHIEL	Too much, and therefore my compassion is stirred , ⁴⁴	יִתֵּר עַל הַמִּדָּה וְלָכֵן נִכְמְרוּ נְחוּמִי; ⁴⁴	איתאל
	How can I not be compassionate, Doeg, how can I not have mercy on her!	אֵיךְ לֹא אַחֲוֶם דּוֹאֵג, אֵיךְ לֹא אֶחְמַל עָלֶיהָ!	
DOEG	If her lewdness is good in your eyes, allow her to sin	אִם זְמַתָּה טוֹבָה בְּעֵינַיִךְ, הִנֵּחַ לָהּ לַחֲטֹא	דואג
	And no one will take heed of her, and the sin will be yours alone	וְאִישׁ לֹא יִשִׁית אֵלֶיהָ לְבוֹ וְלֶךְ לְבַדָּךְ חֲטָאָהּ	
ITHIEL	I shall cut her into pieces ⁴⁵ – would she take strangers instead of her husband?	אֲנַמַּח אֹתָהּ לְנִתְחִיָּה ⁴⁵ – הֲתַחַת אִשָּׁה תִּקַּח זָרִים?	איתאל
DOEG	How great is the vileness!	מָה רַבָּה הַנְּבָלָה! –	דואג
ITHIEL	To lie with my servant –	לְשֹׁכֵב אֶת עַבְדִּי –	איתאל
DOEG	It is double vileness.	נְבָלָה הִיא כְּפָלִים.	דואג
ITHIEL	Prepare for me, Doeg, a cup of poison tonight.	הֲכֵן לִי דּוֹאֵג, כּוֹס רַעַל בְּלַיְלָה הַזֶּה	איתאל
	I shall not come to argue with her again	לֹא בִדִּין וּדְבָרִים, אָבוֹא עִמָּה עוֹד	
	Lest her beauty blind my eyes and her splendour captivate my heart	פֶּן יַפְיָהּ יַעֲוֶר עֵינַי וְהִדְרָה יִקַּח לְבִי	
	Prepare the cup for me tonight.	הֲכֵן לִי הַכּוֹס הַלַּיְלָה.	
DOEG	Do not give her a cup of poison to drink; choose to strangle her	אַל תִּשְׁקֶנָּה כּוֹס רַעַל, בַּחַר מִחֲנֹק לְנַפְשָׁהּ	דואג
	On her bed, on the bed which she has desecrated.	בְּעָרְשׁ יְצוּעָהּ, בְּמַטָּה אֲשֶׁר חָלְלָהּ.	
ITHIEL	Your judgement is true and righteous, and so I shall do as you have determined.	מִשְׁפָּטְךָ אֱמֶת וְצַדִּיק וְכֵן אֶעֱשֶׂה כַּאֲשֶׁר חָרַצְתָּ.	איתאל
DOEG	And to make a judgement against Chesed, leave him in my hands	וְלַעֲשׂוֹת מִשְׁפָּט בְּכֶשֶׁד, תִּנְה אֹתוֹ בְּיָדִי	דואג
	And at midnight you will hear how the matter has been resolved.	וְכַחֲצַת הַלַּיְלָה תִּשְׁמַע אֵיךְ נִפְל הַדְּבָר.	

44 Hosea 11:8.

45 Lev. 1:6 לְנִתְחִיָּה 'and he must cut it into pieces'.

	(The sound of a trumpet from outside)	(קול תרועה מחוץ)	
ITHIEL	Your word is very good – but what is the sound of the trumpet?	טוב דְּבַרְךָ מְאֹד – אֵד מָה קוֹל הַתְּרוּעָה?	איתיאל
DOEG	Lud ⁴⁶ has come here from Venice, as the prince has sent him. And your wife is with him. (Lud, Asenath, and attendants)	לֹד ⁴⁶ מוֹיְנֵטְצִיָּא בָּא הֵנָּה, אֲשֶׁר שְׁלַחוּ הַנְּשִׂיא וְהֵנָּה אֶשְׁתְּךָ עִמּוֹ. (לוד אסנת ומשרתים)	דואג
LUD	Long live the army commander!	יְחִי שַׂר הַעֲבָא!	לוד
ITHIEL	Welcome!	שְׁלוֹם בּוֹאֵךְ!	איתיאל
LUD	The prince and counsellors give you their greetings. (Hands over a letter)	הַנְּשִׂיא וְשָׂרֵי הָעֵצָה, פְּקָדִים לְשְׁלוֹם לָךְ. (נותן אגרת בידו)	לוד
ITHIEL	God be with you, honourable messenger who brings me their greetings. (Opens and reads the letter)	אֱלֹהִים עִמָּךְ צִיר נִכְבָּד, הַמְבִיא לִי פְקוּדֹתָם. (פותח וקורא באגרת)	איתיאל
ASENATH	What news is in your mouth, Lud, my flesh and blood ? ⁴⁷	מָה חֲדָשׁוֹת בְּפִיךָ, לֹד עֲצָמִי וּבִשְׂרִי? ⁴⁷	אסנת
DOEG	I am happy to see your face, my lord; welcome to Caphtor!	שְׂמַחְתִּי לְרֵאוֹת פְּנֵיךָ אֲדֹנָי, שְׁלוֹם בּוֹאֵךְ לְכַפְתּוֹר!	דואג
LUD	Are you well, Doeg? Is officer Chesed well?	הַשְׁלוֹם לָךְ, דּוֹאֵג? הַשְׁלוֹם לְכֶשֶׁד הַפְּקִיד?	לוד
DOEG	He still lives.	הוּא עוֹדֵנּוּ חַי.	דואג
ASENATH	Quarrel and strife ⁴⁸ have broken out between him and my lord husband But you, my kin, will make peace between them.	רִיב וּמְדוּזָן ⁴⁸ פָּרַץ בֵּינּוּ וּבֵין אִישֵׁי אֲדֹנָי אֵד אֶתְּךָ קְרוּבֵי, תְּשִׂים שְׁלוֹם בֵּינֵיהֶם.	אסנת
ITHIEL	Do you know this definitely?	הֲיָדַעְתָּ זֹאת אֶל נְכוֹן?	איתיאל
ASENATH	Of what does my lord speak?	מָה אֲדֹנָי דֹּבֵר?	אסנת

46 This is the name of one of the sons of Noah's son Shem, mentioned in Gen. 10:22 and 1 Chron. 1:17; it also appears in Isa. 66:19 and Ezek. 27:10, 30:5 as the name of a foreign nation. Salkinson seems to have chosen the name as an equivalent of Shakespeare's Lodovico based on the sound correspondence between the two.

47 Gen. 29:14; 2 Sam. 19:13, 14 (19:12, 13 in English Bibles).

48 Hab. 1:3.

ITHIEL	(<i>Reads the letter</i>) 'Please act in accordance with your desire; do not turn from it ' ⁴⁹	(קורא באגרת), „עֲשֵׂה נָא כְּחַפְצְךָ אֵל תָּסוּר מִמֶּנּוּ“ ⁴⁹	איתואל
LUD	He was not speaking to you, but rather is pondering the letter; Have there been matters of controversy ⁵⁰ between your husband and Chesed?	לֹא אֵלֶיךָ דִּבֶּר, כִּי הִגָּה הוּא בְּאִגְרָתוֹ, הֵישׁ דְּבָרֵי רִיבוּת ⁵⁰ בֵּין בְּעֵלְךָ וּבֵין כְּשֵׁד?	לוד
ASENATH	Unfortunately, there have been, to the anguish of my spirit ; ⁵¹ And I desire that they make amends, due to my great love for Chesed.	בְּמִקְרָה לֹא טוֹב, יֵשׁ וַיֵּשׁ לְמַרְת רֹחִי; ⁵¹ וְנִפְשֵׁי חֶשְׁקָה כִּי יִשְׁלִימוּ, מְרַב אֶהְבֵּתִי לְכְשֵׁד.	אסנת
ITHIEL	Oh, fire and brimstone ! ⁵²	הוּי אֵשׁ וְנִפְרִית! ⁵²	איתואל
ASENATH	My lord husband –	אִישִׁי אֲדֹנִי –	אסנת
ITHIEL	Does your sense remain in you? ⁵³	הֲאֵם עִמְד טַעַמְךָ בְּךָ? ⁵³	איתואל
ASENATH	Is my lord angry?	הֲאֵם חָרָה לְאֲדֹנִי?	אסנת
LUD	Perhaps he is angry after reading the letter Because he must return to Venice, and Chesed is to replace him.	אוּלַּי חָרָה לוֹ, אַחֲרֵי אֲשֶׁר קָרָא בְּאִגְרָתוֹ כִּי עָלָיו לָשׁוּב לְוֵינֵעְצִיא וְכְשֵׁד יִמְלֵא מְקוֹמוֹ.	לוד
ASENATH	As for me, I am happy to hear these good tidings.	וְאֲנִי שְׂמֵחַתִּי לְשִׂמוּעַ בְּשֶׁרָה טוֹבָה זֹאת.	אסנת
ITHIEL	Are you happy?	הֲאֵם שְׂמֵחַתְךָ?	איתואל
ASENATH	My lord husband –	אִישִׁי אֲדֹנִי –	אסנת
ITHIEL	I am happy to see you without sense . ⁵⁴	אֲשֻׁמַח לְרֵאוֹתֶיךָ טָרַת טַעַם. ⁵⁴	איתואל
ASENATH	Why do you speak thus, Ithiel my beloved?	מִדּוּעַ תִּדְבֵּר כֵּה, אִיתִיאל אֶהוּבִי?	אסנת
ITHIEL	Daughter of Sheol! (<i>Strikes her with his hand</i>)	בַּת שְׁאוּל! (מכה אותה בידו)	איתואל
ASENATH	Aah! What is my crime?	הֵה! מָה אֲשַׁמְתִּי?	אסנת

49 Josh. 1:7.

50 Deut. 17:8.

51 Gen. 26:35 מַרְת רֹחִי 'bitterness of spirit'.

52 Ezek. 38:22; Ps. 11:6.

53 Jer. 48:11 בּוֹ טַעַמּוֹ 'its flavour (can also mean 'sense') remained in it'.

54 Prov. 11:22.

LUD	If I tell this in Venice, they will not believe the report; You have done a strange deed which should not be done, commander And now please go humble yourself, for she is crying.	אם אֶסְפֵּר זֹאת בְּוִנְעֵצְיָא, לֹא יֵאֱמִינוּ לְשִׁמוּעָה, מַעֲשֵׂה זָר אֲשֶׁר לֹא יַעֲשֶׂה, עֲשִׂיתָ הַשָּׂר וְעַתָּה לֵךְ נָא הַתְּרַפֵּס, כִּי בִכְיָה הִיא.	לוד
ITHIEL	Oh, daughter of Sheol and destruction! ⁵⁵ – If the earth could bring forth seeds from women's tears From every tear that fell to the earth, a twisting serpent ⁵⁶ would come forth – Be gone from my sight.	– הוּי בַת שְׂאוּל וְאֶבְדוֹן! ⁵⁵ – אם מִדְּמַעוֹת הָאֵשָׁה, תּוֹצִיא הָאֲרֶזְזִי זֶרַע מִכָּל דְּמַע הַנֶּפֶל אֶרְצָה, יֵצֵא נָחָשׁ עֲקֻלְתוֹן ⁵⁶ – צֵאי מִנֶּגְד עֵינַי.	איתאל
ASENATH	I am leaving, so as not to vex you further. (<i>Exits</i>)	הֲנִי אֶצְאָה, לְבַלְתִּי הַכְּעִסֶדָּ עוֹד. (יּוֹצֵאת)	אסנת
LUD	Indeed this is a woman who obeys her husband. Please, army commander, call her to come back.	אֵד זֹאת הִיא אִשָּׁה, הַשּׁוֹמְעֵת בְּקוֹל בַּעְלָהּ. אֲנִי שָׂר הַצְּבָא קְרָא לָהּ לָשׁוּב.	לוד
ITHIEL	Come back, woman! –	שׁוּבִי אִשָּׁה! –	איתאל
ASENATH	Here I am, my lord.	הֲנִי אֲדֹנָי.	אסנת
ITHIEL	Noble Lud, do you have something to discuss with her?	הֵישׁ לָךְ לוֹד הַנְּדִיב, לְדַבֵּר אִתָּהּ?	איתאל
LUD	I have nothing to discuss with her.	לִי אֵין דְּבַר לְדַבֵּר אִתָּהּ.	לוד
ITHIEL	Well, <i>you</i> wanted me to call her to come back And she can come back and go out and come back again And she can cry and obey me, as my lord says For she has an attentive ear, an overly attentive ear. Pour out your tears, woman, give yourself no respite ⁵⁷	הֲלֹא אִתָּהּ חִפְצָתָּ, כִּי אֶקְרָא לָהּ לָשׁוּב וְהִיא תּוֹכֵל לָשׁוּב וְלִצְאָת וְלָשׁוּב עוֹד וְתוֹכֵל לְכַבּוֹת וְלִשְׁמוּעַ בְּקוֹלִי, כַּאֲשֶׁר אֲדֹנָי דָּבַר כִּי לָהּ אֵין קִשְׁבָּת, אֵין קִשְׁבָּת יִתֵּר מִדִּי. שִׁפְכִי אִשָּׁה דְּמַעְתָּךְ, אֵל תַּחֲנִי פּוֹנֵת לָךְ ⁵⁷	איתאל

55 Prov. 15:11.

56 Isa. 27:1 (referring to the mythological sea creature Leviathan). Cf. Shakespeare's 'crocodile' (4.1.245).

57 Lam. 2:18.

	You know how to pretend; be gone from here until I send for you.	יודעת את להתחפש; צאי מזה עד אשלח אתך. אחר־יד.	
	And as for the letter, I am to return to Venice –	ועל אדות האגרת, הנני לשוב לוֹינְעִיָא –	
	Be gone from here immediately. – (<i>Asenath exits</i>)	צאי מזה כרגע. – (אסנת יוצאת)	
	Chesed is to take my office – and I anticipate that your noble self	כְּשֶׁד יקח פְּקוּדָתִי – וּלְפָנֶיךָ הַנְּדִיב אוֹחִילָה	
	Will come eat with me in the evening.	כי תבוא לאֲכַל-לֶחֶם אתי בְּעֶרֶב.	
	Welcome to Caphtor! Welcome goats and monkeys!	שְׁלוֹם בּוֹאֵךְ לְכַפְתּוֹר! שְׁלוֹם שְׁעִירִים וְקַפִּים!	
	(<i>Exits</i>)	(הולך)	
LUD	Is this the mighty Cushite in whom	הִזֶּה הוא הַכּוּשִׁי הָאֲדִיר, אֲשֶׁר בוּ בְּטַחוּ	לוד
	All the counselling ministers have trusted as the pillar of the nation?	כָּל שָׂרֵי הָעֵצָה, כְּעַמּוּד הַתְּנוּךְ בַּמַּמְלָכָה?	
	Is this the powerful man, the hero who rules over his spirit	הִזֶּה הוא הַעֲזוּז וְהַגְּבוּר הַמְּשַׁל בְּרוּחוֹ	
	And is this his strength of heart, he of whom they say	וְזֶה הוא עַז לְבוֹ אֲשֶׁר יֹאמְרוּ עָלָיו	
	He regards the enemy's arrows as straw, and the rattling of the scimitar is a game to him? ⁵⁸	חַצֵּי אוֹיֵב יַחְשׁוֹב לְקֶשׁ וְרַעַשׁ בִּידוֹן מִשְׁחָק לָזֶה? ⁵⁸	
DOEG	His heart is turned within him ⁵⁹ and he has become a different man.	לְבוֹ נִהְפָּךְ בְּקִרְבּוֹ ⁵⁹ וַיְהִי לְאִישׁ אַחֵר.	דואג
LUD	Are his wits straight, and his sense has not departed?	הֲאֵם דַּעְתּוֹ יִשְׁרָה וְטַעְמוֹ לֹא סָר?	לוד
DOEG	You see him as he is; I cannot give my opinion	הִנֵּה הוא אֲשֶׁר הוא; לְחֹזֶת דַּעִי לֹא אוּכַל	דואג
	If only he were now, as he was previously	מִי יִתֵּן וְהָיָה הוא עַתָּה, כְּאֲשֶׁר הָיָה לְפָנַי	
	And not as he is today.	וְלֹא כְּאֲשֶׁר הוא הַיּוֹם.	
LUD	But to strike his wife for no fault ⁶⁰ –	אֲבָל לְהַכּוֹת אִשְׁתּוֹ בְּלִי עוֹן ⁶⁰ –	לוד
DOEG	On my life! This deed is not good	חַי נַפְשִׁי! לֹא טוֹב הַמַּעֲשֶׂה הַזֶּה	דואג

58 Job 41:21 (41:29 in English Bibles) וַיִּשְׂחַק לְרַעַשׁ בִּידוֹן 'a club is regarded as a piece of straw, and he laughs at the rattling of the scimitar' (referring to the mythological sea creature Leviathan).

59 Lam. 1:20 לְבִי בְּקִרְבִּי 'my heart is turned within me'.

60 Ps. 59:5 (59:4 in English Bibles).

	But if only it were all his sin.	אֵד מִי יִתֵּן וְהָיָה זֶה כֹּל חַטָּאתוֹ.	
LUD	Is this his way, that he has grown accustomed to doing so,	הָאֵם זֶה דְרָבוּ, בִּי הַסְבִּין לַעֲשׂוֹת בֶּן	לוד
	Or perhaps the matter of the letter has made his blood boil today?	אוֹ אוֹלֵי דְבַר הָאֲגָרָת, הֲרִתִּיחַ דָּמוֹ הַיּוֹם?	
DOEG	My loyalty does not allow me to tell what I have seen and know	אֲמוֹנָתִי לֹא תִתְּנֵנִי, לְהַגִּיד אֲשֶׁר רָאִיתִי וְיִדְעַתִּי	דואג
	But observe him and his ways will testify against him	אֵד הַתְּבוֹנֵן בּוֹ וְדַרְכָּיו יִעֲנֵנוּ בְּפָנָיו	
	As for me, I shall put my hand to my mouth. Please go after him and see	וְאֲנִי אֲשִׁים יָדִי לְפִי. לְכֵה נָא אַחֲרָיו וּרְאֵה	
	What else he does.	מֵה יוֹסֵף לַעֲשׂוֹת.	
LUD	I am very sorry that my hope has been disappointed.	צַר לִי מְאֹד, בִּי בּוֹשְׁתִי מִתְקַוְוֹתִי.	לוד
SCENE I ⁶¹	<i>A chamber in the citadel (Ithiel and Milcah)</i>	חדר במצודה (איתאל ומלכה)	מחזה א' ⁶¹
ITHIEL	And you did not see anything?	וְאַתָּה לֹא רָאִית דְּבַר?	איתאל
MILCAH	Nor did I hear anything, and it did not occur to me.	וְגַם לֹא שָׁמַעְתִּי דְּבַר וְלֹא עָלָה עַל לְבִי.	מלכה
ITHIEL	But nevertheless you saw her together with Chesed.	וּבְכֵל זֹאת רָאִית אֹתָהּ עִם כְּשֹׁד יַחְדָּו.	איתאל
MILCAH	But I saw no wrongdoing, although I heard	אָבַל לֹא רָאִיתִי כֹל אָוֹן; אֵף כִּי שָׁמַעְתִּי	מלכה
	Every single word that came out of their mouths.	כֹּל מִלָּה וּמִלָּה*, אֲשֶׁר יֵצְאָה מִפִּיהֶם.	
ITHIEL	Did they not whisper?	הָאֵם לֹא הִתְלַחְשׁוּ?	איתאל
MILCAH	I never saw them whispering.	מֵעוֹדִי לֹא רָאִיתִים מִתְלַחְשִׁים.	מלכה
ITHIEL	Did they not sometimes send you away from them?	הָאֵם לֹא שְׁלַחוּד** לְעֵתִים מֵעַל פְּנֵיהֶם?	איתאל
MILCAH	They did not send me away from them, not even once.	לֹא שְׁלַחוּנִי*** מֵעַל פְּנֵיהֶם, אֵף לֹא פַעַם אֶחָת.	מלכה
ITHIEL	To fetch something from outside, or from another chamber?	לְהַבִּיא אֶתְּךָ דְּבַר מִחוּץ, אוֹ מִחֲדָר אַחֵר?	איתאל

61 Sic; should read 'SCENE 2'.

* מלכה ומלכה
** שלחוד
*** שלחוני

MILCAH	They did not send me to fetch anything.	לֹא שְׁלַחוּנִי לְהָבִיא מֵאוֹמָה.	מלכה
ITHIEL	The matter is strange in my eyes.	זֶר הַדְּבָר בְּעֵינַי.	איתיאל
MILCAH	I place my own life as surety that she is pure and blameless, And now my lord, please remove wicked thoughts from within you For this is not fitting for a pure-hearted ⁶² man such as you. And if some villain has incited you against her He is as cursed as the serpent under the LORD's heavens, For if your wife is not honest, pure, and innocent, There is no good woman on the earth and there is no helpmeet for man And even the best one among them is as much of an abomination as a slanderer in secret.	אֲנִי בְנַפְשִׁי אֶעֱרַבְנָה, כִּי טְהוֹרָה וְנִקְיָה הִיא, וְעַתָּה הֲסֵר אֲדֹנָי, מִחֲשָׁבֶה רָעָה מִקֶּרְבְּךָ כִּי כֵן לֹא יֵאָתֶה לְבָר לְבָב ⁶² כְּמוֹד. וְאִם הִסִּיתְךָ בָּהּ, אֶחָד מִבְּנֵי בְלִיעַל אֲרוּר הוּא כְּנֹחַשׁ תַּחַת שָׁמַי אֲדֹנָי, כִּי אִם אִין אִשְׁתְּךָ יִשְׁרָה בְּרָה וְתַמִּימָה אִין אִשָּׁה טוֹבָה בְּאָרֶץ וְעוֹר לְאָדָם אִין וְגַם הַטּוֹבָה בְּכָל־, תּוֹעֵבָה הִיא כְּמִלְשִׁין* בְּסֶתֶר.	מלכה
ITHIEL	Go and tell her to come here. (<i>She exits</i>) Who would listen to the testimony of her mouth, for she says her words Like any whorehouse madam. But my wife is a cunning whore She commits her vile acts behind lock and key, And nevertheless my eyes have seen that she kneels to her God And does not reduce her prayers. (<i>Milcah re-enters with Asenath</i>)	לְכִי וְאִמְרִי לָהּ לְבוֹא הֵנָּה. (הולכת) מִי יִשְׁמַע לְעֵדוֹת פִּיהָ, כִּי תִגִּיד דְּבָרֶיהָ כְּכָל בַּעֲלַת בַּיִת זוֹנָה. וְאִשְׁתִּי זוֹנָה עֲרוּמָה תַּעֲשֶׂה אֶת תּוֹעֵבוֹתֶיהָ מִבַּעַד לְמִנְעוּל וּבְרִיחַ, וּבְכָל זֹאת רָאוּ עֵינַי, כִּי תִכְרַע לְאֱלֹהֶיהָ וְתִפְלְתָה לֹא תִגָּרַע. (מלכה שבה עם אסנת)	איתיאל
ASENATH	Here I am, my lord – what do you seek from me?	הֲנִנִּי אֲדֹנָי – מָה תִּבְקֶשׁ מִנִּי?	אסנת

62 Ps. 24:4.

* כְּמִלְשִׁין

ITHIEL	Come, my dove, come to me.	בואי נא יונתי, בואי נא אלי.	איתאל
ASENATH	Here I am – what is your desire?	הנני – מה חפצך?	אסנת
ITHIEL	Show me your eyes, look me in the eye.	הראיני את עיניך, הביטי בי עין בעין.	איתאל
ASENATH	What further strange things and perversities ⁶³ do you seek from me?	מה-זרות ותהפכות ⁶³ תבקש מני עוד?	אסנת
ITHIEL	<i>(To Milcah)</i> Do your office with the whores; Leave the two lovers alone and close the door, And if someone comes, sneeze and whistle to warn us; Quickly, leave here and stand at your post. <i>(Milcah exits)</i>	(אל מלכה) עשי פקודתך אם הזונות, הניחי לשני הנאהבים לבדם וסגרי את הדלת, והיה אם יבא איש, תזוררי ותשרקי להזירנו, מהרי צאי מזה ועמדי על משמרתך. (מלכה הולכת)	איתאל
ASENATH	On my knees I beg before you, explain your words to me, Your fury terrifies me, and I do not understand the words of your mouth.	על ברכי אתחנן לפניך באר לי דברך, וער אפך ובעתני ואמרי פיד לא אבין.	אסנת
ITHIEL	Tell me who you are?	הגידי לי מי את?	איתאל
ASENATH	I am the wife of your bosom , ⁶⁴ my lord, the faithful wife of your covenant . ⁶⁵	אשת חיקך ⁶⁴ אדני, אשת בריתך ⁶⁵ הנאמנה.	אסנת
ITHIEL	Swear to me falsely, in order that your iniquity be completed And so that evil angels will no longer be able to say in their heart That you fear God and be afraid to touch you, Therefore, swear on your soul that you have not desecrated your covenant	השבעי לי לשקר למען ימלא עונך ולא יאמרו עוד מלאכים רעים בלבבם יראת אלהים את ופקדו מנגע בך, לכן השבעי בנפשך כי לא חללת בריתך	איתאל

63 Prov. 23:33 תהפכות ודבר תהפכות 'your eyes see strange things, and your heart utters perversities'.

64 Deut. 13:7 (13:6 in English Bibles).

65 Mal. 2:14.

	And your soul will be doubly guilty.	וְאִשְׁמָה נִפְשְׁךָ כַּפְּלָיִם.
ASENATH	By the faithful witness in heaven, ⁶⁶ I am pure.	אִסְנַת עַד בְּשֹׁחַק נִאֲמָן, ⁶⁶ כִּי טְהוֹרָה אָנִי.
ITHIEL	By the faithful witness in heaven, ⁶⁷ you are false.	אִיתִיאל עַד בְּשֹׁחַק נִאֲמָן, ⁶⁷ כִּי כֹזֶבֶת אַתְּ.
ASENATH	To whom have I then been false? When have I spoken falsely?	אִסְנַת לְמִי אֵיפֹו כֹזֶבֶתִי? מִתִּי דְבַרְתִּי כֹזְבִים?
ITHIEL	It is bitter for me, Asenath, bitter; get out, get out of my sight.	אִיתִיאל מָר לִי מֵר אִסְנַת, צָאִי צָאִי מֵעַל פָּנָי.
ASENATH	Oh, bitter day! Why do you weep, Ithiel?	אִסְנַת אָהָה לַיּוֹם הַמָּר! לָמָּה זֶה תִּבְכֶּה אִיתִיאל?
	Have I caused your tears? Perhaps you are saying in your heart	הֲאֵנֹכִי סִבֵּיתִי בְּדַמְעוֹתָי? אֹולִי תֹאמַר בְּלִבְבְּךָ
	That on the advice of my father at the gate you have been summoned to return from here?	כִּי בִעֲצַת אָבִי בְשַׁעַר, נִקְרַאתְּ לָשׁוּב מִזֶּה;
	But what am I, that you place iniquity upon me?	אֵד מָה אָנִי, כִּי תִשֶׁת עָלַי עוֹן?
	If he has abandoned you and has refused to be a father to you	אִם הוּא עֲזָבְךָ וַיִּמָּאֵן לְהִיוֹת לְךָ לְאָב
	Then I have also been abandoned, and am regarded as a stranger to him.	כֵּן גַּעֲזָבְתִי גַם אָנִי וַנִּכְרִיָּה נִחְשַׁבְתִּי לוֹ.
ITHIEL	If only God would test me with great distress and anguish ; ⁶⁸	אִיתִיאל לוֹ יִנְסֵנִי אֱלֹהִים, בְּרַב צָרָה וְצוּקָה; ⁶⁸
	If only He would rain down on my head fire and brimstone from the heavens ; ⁶⁹	לוֹ יִמְטִיר עַל רִאשֵׁי, אֵשׁ וְנִפְרִית מִן הַשָּׁמַיִם; ⁶⁹
	If He were to give my possessions over as plunder so that I lacked my food and my clothing;	יִתֵּן רְכוּשֵׁי לְבָבְךָ וְלִחְמִי וְשִׂמְלֹתַי אֶחָסֵר;
	Or if He were to take me into captivity, with no hope or future ; ⁷⁰	אוּ יוֹלִכֵנִי בַשְּׁבִיָּה, בְּאִפְסֵי תִקְוָה וְאַחֲרִית; ⁷⁰

66 Ps. 89:38 (89:37 in English Bibles).

67 Ps. 89:38 (89:37 in English Bibles).

68 Isa. 30:6; Prov. 1:27.

69 Midrash Tanhuma to Gen. 18:1–22:24; Alshekh to Exod. 16 and 2 Sam. 22.

70 Jer. 29:11 וְתִקְוָה וְאַחֲרִית 'a future and a hope'.

	I would still find comfort as long as my soul was within me.	עוד אִמְצֵא נַחֵם, כֹּל עוֹד נַפְשִׁי בִּי.
	But to set me up as the target for arrows of scorn and derision ⁷¹	אֵד לְהַצִּיבֵנִי כְּמִטְרָה, לְחֻצֵי לַעַג וְקִלְסִי ⁷¹
	To become a spectacle all day and an amusement for every passer-by	לְהִיֹּת לְרְאוּהָ כֹּל הַיּוֹם וּלְמִשְׁחָק לְכָל עֹבֵר
	Aah, who could endure it?	אָהָה מִי יוּכַל לְעַמְדוֹ!
	But even in such an iron furnace ⁷² perhaps I shall prevail, and emerge refined	וְגַם בְּכּוּר בְּרָזָל ⁷² כִּזְחָה, אוֹלֵי אֶתְגַּבֵּר וְאֵצֵא מְזֻקָּק
	But it has destroyed the spring from which comes the source of my life ⁷³	אֵד הוּא הַשְּׁחִיתָ הַמְּבוּעַת מִמֶּנּוּ תוֹצְאוֹת חַיִּי ⁷³
	And my well on which I live, or I would cease to be,	וּבְאֵרִי, עָלֶיהָ אֲנִי חִי, אוֹ חֲדַל אֲנִי,
	Has become a strange narrow well , ⁷⁴ full of scum and refuse . ⁷⁵	הִיְתָה לְבְּאֵר צָרָה נִכְרִיָּה, ⁷⁴ מְלֵאָה סְחָי וּמְאוּס. ⁷⁵
	In it a snail melts as it goes along , ⁷⁶ and frogs dance there	בָּהּ שֶׁלֹּל תִּמְסֵי יִהְיוּ ⁷⁶ וְצִפְרָדִּיעִים יִכְרְכְּרוּ שָׁם
	And who could still have hope in this valley of troubles ! ⁷⁷ –	וּמִי יִחַל עוֹד בְּעַמְקַ עֲכוּר ⁷⁷ הַזֶּה! –
ASENATH	I hope, my lord, that you regard me as faithful.	קוֹתָה נַפְשִׁי אֲדֹנָי, כִּי לְנֶאֱמָנָה תִּחְשְׁבֵנִי.
ITHIEL	I regard you as the summer flies in the slaughterhouse	חֲשַׁבְתִּיךָ כְּזָבוּבֵי קִיץ, בְּבֵית הַמִּטְבָּח
	Who leave their eggs in the meat, and that which is crushed hatches into a maggot ⁷⁸	הַעֲזִיבִים בְּבֶשֶׂר בִּיעִיָּהֶם וְהַזֹּרָה תִּבְקַע רָמָה ⁷⁸

71 Ps. 44:14 (44:13 in English Bibles), 79:4.

72 Deut. 4:20; 1 Kings 8:51; Jer. 11:4.

73 Prov. 4:23 כִּי־מִמֶּנּוּ תוֹצְאוֹת חַיִּים 'for from it come the sources of life'.

74 Prov. 23:27 כִּי־שִׁוְתָה עַמְקָה זֹנֶה וּבְאֵר צָרָה נִכְרִיָּה 'for a whore is a deep pit, and a strange woman is a narrow well'.

75 Lam. 3:45.

76 Ps. 58:9 (58:8 in English Bibles). The meaning of this biblical expression is unclear, although it seems to form part of a curse (Berlin and Brettler 2004a: 1345).

77 Joshua 7:24, 15:7; Isa. 65:10; Hosea 2:17 (originally a place name, the Valley of Achor, this term came to be used as an epithet for a place of suffering and trouble; see Even-Shoshan 2003, 4: 1373).

78 Isa. 59:5 אֶפְטָה וְהַזֹּרָה תִּבְקַע אֶפְטָה 'and that which is crushed hatches into a viper'.

	Woe, alien vine ⁷⁹ How beautiful your appearance is	הוֹי זִמְרַת זָרָה! מְרֵאד מִה־נְאֻוָּה	
	And how pleasant is the fragrance of your oils ⁸⁰ – if only you had not emerged into the light of the world.	וּמִה־נִּחְמַד רִיחַ שְׁמֵנֶיךָ ⁸⁰ – לֹא לֹא יֵצֵאת לְאוֹר עוֹלָם.	
ASENATH	What is my crime, and what is my sin? How have I erred, inform me?	מִה־פָּשְׁעֵי וּמִה חַטָּאתַי? מִה־שְּׁגִייתִי הוֹדִיעֵנִי?	אסנת
ITHIEL	How can a splendid paper have the name of whose inscribed upon it? A scroll more precious than gold, with the name of prostitute ⁸¹ on the title page? – How have I erred, you ask, a whore in an open place! ⁸² When I tell your sin, my cheeks will redden like fire, And my humility will disappear from my face like straw in a heated oven; ⁸³ If I made known in public what you did in secret The moon would be too abashed to listen, and the sun would be ashamed ⁸⁴ And the earth would not endure your disgrace, sly-hearted whore! ⁸⁵	אֵיךְ גָּלִיזוֹן הַדּוֹר, יִכְתֹּב עָלָיו שֵׁם זֹנָה? סֵפֶר יָקָר מִפָּז, שֵׁם קְדֻשָׁה ⁸¹ עַל הַשְּׂעֵר? – מִה־שְּׁגִייתִי תִשְׁאַלִי, זֹנָה בְּפֶתַח עֵינַיִם! ⁸² כִּי אֶגִּיד חַטָּאתְךָ, יֵאָדִימוּ לְחֵי כְּאֵשׁ, וְעִנּוּתִי תִכְלֶה מֵעַל פָּנַי, כְּקֶשׁ בְּתַנּוּר בְּעֵרָה; ⁸³ אִם אֲשִׁמֵּעַ בְּגִלּוּי, אֵת אֲשֶׁר עָשִׂית בְּסֶתֶר וְחִפְרָה הַלְבָנָה מִשְׁמַע וּבוֹשָׁה הַחֲמָה ⁸⁴ וְהָאָרֶץ לֹא תִכִּיל חֲרָפְתְּךָ, זֹנָה נְצוּרַת לֵב! ⁸⁵	איתניאל
ASENATH	I raise my hand up on high, ⁸⁶ that you attack me without cause.	הֲרִימַתִּי יָדִי לְמָרוֹם, ⁸⁶ כִּי תִתְגַּלְלַל עָלַי חֲנָם.	אסנת

79 Isa. 17:10.

80 Song of Songs 1:3, 4:10.

81 In the Hebrew Bible this word is typically translated as ‘cult prostitute’, ‘temple prostitute’, or ‘shrine prostitute’ (see, e.g., Deut. 23:18 [23:17 in English Bibles]), and is generally understood as referring to sacred prostitution, which was a common feature of the ancient Near East and is particularly associated with the Canaanite goddess Astarte. However, Salkinson seems to be using it in the straightforward sense of ‘prostitute, whore’, which is thought to have evolved in the modern period (Even-Shoshan 2003, 5: 1632).

82 Gen. 38:18 (referring to Judah’s daughter-in-law Tamar, who dressed up as a temple prostitute in order to trick Judah into honouring his broken vow to her).

83 Hosea 7:4.

84 Isa. 24:23 **הַחֲמָה וּבוֹשָׁה הַלְבָנָה וְחִפְרָה הַלְבָנָה וּבוֹשָׁה הַחֲמָה** ‘the moon will be abashed and the sun ashamed’.

85 Prov. 7:10 **שֵׂית זֹנָה וְנְצוּרַת לֵב** ‘dressed as a whore and sly-hearted’.

86 Gen. 14:22 **הֲרִימַתִּי יָדִי אֶל־יְהוָה** ‘I raise my hand up to the LORD’.

ITHIEL	Are you not an adulteress?	איתאל לא מנאפת את? 87
ASENATH	On my faith, by the God of my salvation, ⁸⁷ I am innocent of any crime;	אסנת באמונתי באלהי ישעי, חפה אני מפשע,
	If I have guarded my vessels so that no stranger's hand might touch them	אם שמרתי את כלי מנגע בהם יד זר;
	And have known only my husband, and have not given my honour to another,	ואת אישי לבדו ידעתי וכבודי לאחר לא נתתי,
	If this is a righteous path and not a treacherous path,	אם זאת דרך ישרה ולא דרך בוגדה,
	Then I am not a treacherous woman.	אשה בוגדה אינני.
ITHIEL	And are you not a prostitute? ⁸⁸	איתאל ולא קדשה את? 88
ASENATH	No, no, may God help me.	אסנת לא, לא, יהי כן אלהים בעזרי.
ITHIEL	Is the matter so?	איתאל האם כן הדבר?
ASENATH	Please save me, my God, please save us!	אסנת אנא הושיעה אלי, הושיעה נא לנו!
ITHIEL	Forgive me this time;	איתאל סלחי לי הפעם;
	Here I in my haste thought you to be a cunning whore from Venice.	ואני בחפזי חשבתיך לזונה ערומה מוינציא
	And Ithiel became her husband – come back, Milcah.	ואיתאל היה לה לבעל – שובי מלכה.
	<i>(Milcah re-enters)</i>	(מלכה שבה)
	The key to the heavens is in the hand of Petros, ⁸⁹ and the key to Sheol is in your hand;	מפתח השמים ביד פטרוס ⁸⁹ ומפתח השאול בידיך,
	You are the woman – you are she, and no other –	את היא האשה – את היא ולא אחרת –

87 Mic. 7:7; Hab. 3:18; Ps. 25:5; Ps. 27:9. Cf. Shakespeare's 'as I am a Christian' (4.2.84). Salkinson's version is religiously neutral; however, Scolnicov (2001: 188) suggests that his selection of the word ישעי 'my salvation' was intended as a veiled punning reference to ישוע 'Jesus'.

88 See note 81.

89 Cf. Shakespeare's 'Saint Peter' (4.2.93). This is noteworthy as one of the only instances in either of Salkinson's Shakespeare translations in which he leaves a Christian reference intact. Note the Italianate suffix -os, comparable to 'Marcos' (First Part, note 155).

	Indeed we have completed the matter of our desire; here's money for your wages	הוּן כְּלִינוּ דְּבַר חֲפֻצָּנוּ, הָא לָךְ כֶּסֶף בְּשֻׁכְרֶךָ
	Open the door for me and let no man enter our confidence. (<i>Exits</i>)	פְּתַחֵי לִי הַדְּלֶת וְאַל יָבוֹא אִישׁ בְּסוּדְנוּ. (הוֹלֵךְ)
MILCAH	This man, I do not know what has happened to him –	מַלְכָּה הָאִישׁ הַזֶּה, לֹא יָדַעְתִּי מָה הָיָה לוֹ –
	What is wrong with you, my lady, what is wrong with you, my precious lady?	מִמֶּה-לָּךְ גְּבַרְתִּי, מִמֶּה-לָּךְ גְּבַרְתִּי הַיְקָרָה?
ASENATH	I am like one dreaming.	אֲסַנַּת כְּחֹלְמָת אָנִי.
MILCAH	Tell me, my lady, what has happened to my lord?	מַלְכָּה הַגִּידִי לִי גְבַרְתִּי, מָה הָיָה לְאֲדֹנָי?
ASENATH	To which lord?	אֲסַנַּת לְאִי-זֶה אָדוֹן?
MILCAH	To my lord, I say.	מַלְכָּה לְאֲדֹנָי אָמַרְתִּי.
ASENATH	Who is your lord?	אֲסַנַּת מִי הוּא אֲדֹנְךָ?
MILCAH	Your lord is my lord.	מַלְכָּה אֲדֹנְךָ הוּא אֲדֹנִי.
ASENATH	I have no lord; do not speak further to me Milcah	אֲסַנַּת אֵין לִי אָדוֹן; אַל תּוֹסִיפִי דְבַר אֵלַי מַלְכָּה
	I have no strength to weep; my fountain of tears ⁹⁰ has dried up	אֵין בִּי כֹחַ לְבִכּוֹת, מְקוֹר דְּמַעְתִּי ⁹⁰ יָבֵשׁ
	And I cannot give a reply. Put my wedding garments	וְחַת מַעֲנָה לֹא אוּכַל. שִׂיתִי בַּגְּדֵי חַתֻּנָּתִי
	On my bed tonight; remember this, and do not forget	עַל מִטְתִּי הַלַּיְלָה; זְכַרְי זֹאת וְאַל תִּשְׁכַּחֵי
	And call your husband to me.	וְקִרְאִי לִי אֶת בַּעְלְךָ.
MILCAH	(<i>As she exits</i>) How her day has changed for her!	מַלְכָּה (בְּלַכְתָּה) אֵיךְ נִהְפֶּדַע עָלֶיהָ יוֹמָה!
ASENATH	Is he treating me as I deserve today?	אֲסַנַּת הֲאֵם כְּגִמּוּל יָדִי הוּא עוֹשֶׂה לִי הַיּוֹם?
	What wrong, what disgrace ⁹¹ has he found in me	מָה עוֹל, מִמֶּה-שְׁמֵן דְּבַרִּי ⁹¹ מָצָא בִּי

90 Jer. 8:23 (9:1 in English Bibles) וְעֵינַי מְקוֹר דְּמַעָּה 'if only my head were waters and my eye a fountain of tears'.

91 Job 26:14 וְיִמְהַרְשָׁמֵן דְּבַר נִשְׁמַע-בּוֹ 'and how faint (or: whispering) a word is heard of Him'. See Third Part, note 56 for discussion of Salkinson's use of this expression.

	That he accuses me without cause and places a great sin upon me? <i>(Milcah re-enters with Doeg)</i>	כי ירשיעני חנם וישת עלי חטא גדלה? (מלכה שבה עם דואג)
DOEG	How is the lady? What is her command, and it will be done.	דואג השלום לגבירה? מה־פקודתה ותעש.
ASENATH	I cannot answer. One who disciplines a child Chastises him with a light rebuke and does not push him away with both hands So why did he not also chastise me in this manner For with respect to enduring rebukes and reprimands, I am still a girl.	אסנת לא אוכל לענות. המוכיח לילד ייסרנו במוסר קל ולא ידיחנו בשתי ידים ולמה לא יסרני גם הוא כמשפט הזה כי לשאת גערה ותוכחת, עודני ילדה אני.
DOEG	What has happened here, my lady?	דואג מה־נהיתה פה גברתי?
MILCAH	Oh, Doeg, my lord called her a wife of whoredom ⁹² And poured contempt and shame on a precious soul , ⁹³ too much to bear . ⁹⁴	מלכה אהה דואג, אדני קרא לה אשת זוננים ⁹² וישפך בוז וקלון על נפש יקרה ⁹³ מרבה להקיל. ⁹⁴
ASENATH	Is this name fitting for me?	אסנת הנכון לי השם הזה?
DOEG	Which name?	דואג איזה שם?
ASENATH	The name that your wife said, which my husband gave to me.	אסנת השם נקבה אשתך, אשר נתן לי בעלי.
MILCAH	He called her a whore. Even a pauper through whom wine has flowed Would not give this name to his wife because she vexes him.	מלכה זונה קרא לה. גם אביון אשר יזן עברו לא יתן השם הזה לאשתו כי תכעיסנו.
DOEG	So why did he do this?	דואג ומדוע עשה זאת?
ASENATH	This I do not know; I know only one thing	אסנת זאת לא ידעתי, רק אחת ידעתי

92 Hosea 1:2.

93 Prov. 6:26.

94 Ezek. 23:32.

	That he has never seen an indecent thing ⁹⁵ in me.	כִּי עֲרוֹת דָּבָר, ⁹⁵ לֹא רָאָה בִּי מֵעוֹדוֹ.	
DOEG	Restrain your voice, my lady, restrain your voice from weeping ⁹⁶	מִנְעֵי קוֹלְךָ גְּבִרְתִּי, מִנְעֵי קוֹלְךָ מִבְּכֹי ⁹⁶	דואג
	Woe to the day!	אָהָה לַיּוֹם!	
MILCAH	Did she indeed refuse princes who wanted to take her	הֲכִי הִשִּׁיבָה פְּנֵי שָׂרִים אֲשֶׁר רָצוּ לְקַחְתָּהּ	מלכה
	And leave her land, her native land, and her father	וְתַעֲזֹב אֶת אֶרְצָהּ, אֶת מוֹלְדֹתָהּ וְאֶת אָבִיהָ	
	In order to be called by the name of whore? Now, who would not fall down weeping ? ⁹⁷	לְהִקְרָא בְּשֵׁם זוֹנָה? וּמִי לֹא יוֹרֵד בְּבִכּוֹי? ⁹⁷	
ASENATH	Such is my wicked fate.	כֵּן הוּא גוֹרְלִי הָרַע.	אסנת
DOEG	Raise your voice to him and rebuke him	הֲרִימֵי קוֹלְךָ עָלָיו וְנַעֲרֵי בּוֹ	דואג
	Who has mixed this spirit of confusion within him ? ⁹⁸	מִי מִסְדָּךְ בְּקִרְבּוֹ רוּחַ עֲנוּעִים זֶה? ⁹⁸	
ASENATH	God only knows.	הָאֱלֹהִים לְבַדּוֹ יוֹדְעַ.	אסנת
MILCAH	I'll give my soul to killers if it is not one of the foolish fellows ⁹⁹	נַפְשִׁי אֶתֶן לְמַמְיִתִים, אִם לֹא אֶחָד הָרָקִים ⁹⁹	מלכה
	A rascal and a cunning hypocrite, a despicable slave ¹⁰⁰ and a villain	נָבֵל וְחֹנֵף עָרוּם, עֶבֶד נְבִזָּה ¹⁰⁰ וּבְלִיעֵל	
	Has brought the libel against her in order to obtain one of the offices	הוֹצִיא הַדְּבָר עָלֶיהָ, לְמַעַן הִשֵּׁג אַחַת הַקְּהֻנוֹת	
	If his hand is not in this, I'll give my soul to killers.	אִם לֹא יָדוּ בְּזֹאת, אֶתֶן נַפְשִׁי לְמַמְיִתִים.	
DOEG	It is a vain oath; there is no such man on earth.	שְׁבוּעַת שְׁוֹא הִיא; אִין אִישׁ כְּזֶה בְּאֶרֶץ.	דואג
ASENATH	But if there is such a one on earth, may God forgive him.	וְאִם יִשְׁנֶה בְּאֶרֶץ, הָאֱלֹהִים יִכְפַּר בְּעוֹדוֹ.	אסנת
MILCAH	May only a noose pardon him	רַק הַחֶבֶל יִכְפַּר בְּעוֹדוֹ	מלכה

95 Deut. 23:15 (23:14 in English Bibles), 24:1.

96 Jer. 31:16.

97 Isa. 15:3.

98 Isa. 19:14 יְהוָה מִסְדָּךְ בְּקִרְבָּהּ רוּחַ עֲנוּעִים 'the LORD has mixed a spirit of confusion within her'.

99 2 Sam. 6:20.

100 Alshekh to Eccles. 10.

	And may his bones be broken apart in hell. Why did he call her a whore?	וּעֲצָמוֹתָיו יתְפָּרְקוּ בְּגִיהֶנֶם. לָמָּה קָרָא לָהּ זוֹנָה?
	Who has come to her? To whom has she raised her eyes?	מִי בָּא אֵלֶיהָ? אֵל מִי נִשְׁאַה עֵינֶיהָ?
	On which day, in which place? Does this lie have substance? ¹⁰¹	בְּאִיזָה יוֹם, בְּאִיזָה מְקוֹם? הַיֵּשׁ רִגְלִים ¹⁰¹ לְשִׁקְרַת הַזֶּה?
	It is nothing other than that the Cushite, falsely seduced, led astray	אִין זֶה כִּי אִם הַכּוּשִׁי, נִדַּח בְּשׂוֹא נִתְעָה
	By cunning of the son of a base man, ¹⁰² a disgraceful and shameful son ¹⁰³	בְּעִרְמַת בֶּן בְּלִי שֵׁם, ¹⁰² בֶּן מְבִישׁ וּמְחַפְּרִי ¹⁰³
	An abominable and vile ¹⁰⁴ rascal. If only the heavens	נִבֵּל נִתְעָב וְנֶאֱלָח. ¹⁰⁴ מִי יִתֵּן וְהִשְׁמִים
	Would reveal the iniquity of this man and the hand of every honest man	יִגְלוּ עֵזֶן הָאִישׁ הַזֶּה וְיַד כָּל אָדָם יֹשֵׁר
	Would seize a rod for whipping ¹⁰⁵ and lead the worthless one naked	תֹּאחֲזוּ בְּמַקְלֵ חֲבָלִים ¹⁰⁵ וְהוֹלִיכוּ אֶת הַנִּקְלָה עָרוֹם
	Smiting him as they led him all over the land, from east to west.	הוֹלִיךְ וְהַכּוֹת אֹתוֹ בְּכָל הָאָרֶץ, מִמְּזֶרֶח וְעַד מַעֲרָב.
DOEG	Slowly, slowly, woman, do not make your voice heard outside.	לְאִט לְאִט אִשָּׁה, אַל תִּשְׁמְעִי קוֹלְךָ הַחוּצָה.
MILCAH	May mention of him be ignominy outside. Maybe this is the villain	יְהִי זְכָרוֹ לְקִלּוֹן בַּחוּץ. אֹוֹלִי הוּא זֶה הַבְּלִיעַל
	Who led you astray as well, saying That the Cushite had spread his garment over me. ¹⁰⁶	אֲשֶׁר הוֹלִיכְךָ שׁוֹלֵל גַּם אֶתָּה לֵאמֹר הַכּוּשִׁי פָּרַשׁ כְּנָפוֹ עָלַי. ¹⁰⁶
DOEG	That's enough from you, foolish woman, arise and get out.	רַב לָךְ אִשְׁתׁ אֲוֹלֹת, קוּמִי וּצְאִי לָךְ.
ASENATH	Tell me, dear Doeg, what then should I do	אֲסַנְתַּ הַגִּידִה דוֹאֵג הַיְקָר, מָה אֵיפּוֹא אֶעֱשֶׂה

101 This is a postbiblical expression first appearing in the Mishnah (e.g., *Oholot* 16:3 'the matter has substance').

102 Job 30:8 'בְּנֵי-נִבְלִים גַּם-בְּנֵי בְלִי-שֵׁם' 'sons of fools, indeed sons of base men'.

103 Prov. 19:26.

104 Job 15:16.

105 This is a modern expression based on Zech. 11:7 'קָרָאתִי נָעִם וְלֹאחֲדָה קָרָאתִי נֶעֱם וְלֹאחֲדָה קָרָאתִי נֶעֱם וְלֹאחֲדָה קָרָאתִי נֶעֱם' 'and I took two rods; I called one Beauty and the other Bands' (see Even-Shoshan 2003, 3: 1081).

106 Ruth 3:9 'וַתֹּאמֶר אֲנִי רֹות אֲמַתְךָ וּפְרִשְׁתָּ כְּנָפֶךָ עַל-אַמְתְּךָ' 'and she said, "I am your maidservant Ruth; spread your garment over your maidservant"' (i.e., marry your maidservant).

In order to win back the heart of my husband? You go and speak kindly to him.	לְהָשִׁיב לִב בְּעָלִי, לְךָ אֶתָּה וְדַבֵּר עַל לִבּוֹ.
I raise my hand up on high ¹⁰⁷ that I do not know why he has turned away from me.	הֲרִימֹתִי יָדַי לְמַרְוֹם, ¹⁰⁷ אִם יָדַעְתִּי לָמָּה חָקֵק מִמֶּנִּי.
Before the One who examines the kidneys and the heart, ¹⁰⁸ on my knees I say	לִפְנֵי הַבַּחֵן בְּלִיּוֹת וְלֵב, ¹⁰⁸ עַל בְּרַכְבֵי הַנְּגִי מְגִדֶּת
If I have violated my holy covenant between me and my husband;	אִם הִפְרַתִּי בְרִית קֹדֶשׁ, בֵּינִי וּבֵין בְּעָלִי;
If I have ever sinned, in speech, in thought, or in deed	אִם חָטָאתִי מֵעוּדַי, בְּאָמַר בְּמַחְשָׁבָה וּבַמַּעֲשֶׂה
And have desired a stranger's form, rather than his;	וְאֶחָשֵׁק בְּתֹאֵר זָר בְּלִתֵּי תֹאֵר פָּנָיו;
If my love for him is not as strong today as previously	אִם לֹא עַזָּה אֶהְבֵּתִי אֵלָיו הַיּוֹם כְּקֶדֶם
And if my love departs, even if he drives me out from his house,	וְאִם תִּמּוּשׁ אֶהְבֵּתִי, אִף כִּי יִשְׁלַחֲנִי מִבַּיִתוֹ
Do not save me, my God! –	אַל תּוֹשִׁיעֵנִי אֱלֹהִי! –
Harsh matters, matters too harsh for me, and his harsh hand may kill me,	דְּבָרִים קָשִׁים, קָשִׁים מִמֶּנִּי וְיָדוֹ הַקָּשָׁה תִּמְיַתֵּנִי
But until I die I shall not remove my love.	אֲךָ עַד אָגוּעַ לֹא אֶסִּיר אֶהְבֵּתִי.
I cannot bring the name whore to my lips	לֹא אוּכַל לְהַעֲלוֹת שֵׁם זוֹנָה עַל שְׂפָתַי
And when I mention it on this day all my bones tremble ¹⁰⁹	וְכִי אֲזַכֵּירוּ בַיּוֹם הַזֶּה יִרְחַפוּ כָּל עַצְמוֹתַי ¹⁰⁹
But to commit the sin and be called by the name of my deed	אֲךָ לַעֲשׂוֹת הַחֲטָאָה וּלְהִקָּרָא עַל שֵׁם פְּעוּלָתִי
Even if the earth were given to me as my wages, I would not do this.	אִם תִּתְּנֶנּוּ לִי הָאָרֶץ בְּשֹׁכְרִי, לֹא אֶעֱשֶׂה זֹאת.
DOEG Please be strong, my lady, distress will not arise twice;	הִתְחַזְקִי נָא גְבֵרְתִּי, לֹא תִקּוּם צָרָה פַּעַמַּיִם,
Why, it is due to matters of the nation that his spirit is broken ¹¹⁰ at this time	הֲלֵא מִדְּבָרֵי הַמְדִּינָה רוּחוֹ נִבְּאָה ¹¹⁰ הַפְּעַם

107 Gen. 14:22 אֶל־יְהוָה יָדַי לְמַרְוֹם 'I raise my hand up to the LORD'.

108 Jer. 11:20.

109 Jer. 23:9 רָחַפוּ כָּל־עַצְמוֹתַי 'all my bones tremble'.

110 Prov. 15:13 רִיחַ נִבְּאָה 'a broken spirit', also 17:22, 18:14.

	And therefore he has exhausted his fury on you. ¹¹¹	וְלִכֹּן כָּלָה חֲמָתוֹ בָּךְ. ¹¹¹	
ASENATH	If only it were nothing other than that.	לֹא אֵין דְּבַר בְּלַעְדֵי זֹאת.	אסנת
DOEG	Other than that there is nothing. <i>(The sound of a bell)</i>	בְּלַעְדֵי זֹאת אֵין כֵּל מֵאוּמָה. (קול פעמון)	דואג
	But listen, the sound of the bell calling for the evening meal	אִךְ הַקְּשִׁיבִי קוֹל הַפְּעֻמּוֹן הַקּוֹרֵא לְאַרְחַת הָעֶרֶב	
	There the noblemen of the nation, the messengers of Venice are gathered	שָׁם נְדִיבֵי הָעַם, מְלֵאכֵי וִינֵעְצִיָּא נֶאֱסָפוּ	
	Refrain your eyes from tears ¹¹² and come eat bread with them	מְנַעֵי עֵינֶיךָ מִדְּמָעָה ¹¹² וּבֹאִי לְאֶכְלֵלֶחֶם עִמָּהֶם	
	And wait for the conclusion of the matter, because it will work out well for you.	וְהוֹחִילִי לְאַחֲרִית דְּבַר, כִּי יִפְלֵ לְטוֹב לְךָ.	
	<i>(Asenath exits with Milcah and Raddai enters)</i>	(אסנת הולכת עם מלכה ורדי בא)	
	What do you have to say, Raddai?	מַה-בְּפִיךָ רַדִּי?	
RADDAI ¹¹³	Thus far I have not found that you are dealing with me in good faith.	עַד כֹּה לֹא מְצָאתִי, כִּי תִסְחָר עִמִּי בְּאֵמוּנָה.	רדי ¹¹³
DOEG	Not in good faith?	לֹא בְּאֵמוּנָה?	דואג
RADDAI	Each and every day you brush me off with some excuse ¹¹⁴	מִדֵּי יוֹם בְּיוֹמוֹ, דְּחָה תְדִיחֵנִי בְּקֶשׁ ¹¹⁴	רדי
	And you do not let me see a doorway of good hope, ¹¹⁵	וְלֹא תִתְּנֵנִי לְרְאוּת, פֶּתַח תִּקְוָה ¹¹⁵ טוֹבָה,	
	And even I cannot continue to endure it, for the strength of the burden-bearer has given out ¹¹⁶	וְגַם אֲנִי לֹא אוֹסִיף לְהִכִּיל, כִּי כֶשֶׁל כָּח הַסֹּבֵל ¹¹⁶	
	Nor shall I be quiet or sit silently any longer	וְגַם לֹא אֶשְׁקֵט וְלֹא אֶשָׁב כַּמְחַרֵּשׁ עוֹד	

111 Ezek. 6:12 'and I shall exhaust my fury on them'.

112 Jer. 31:16 מְנַעֵי קוֹלְךָ מִבְּכִי וְעֵינֶיךָ מִדְּמָעָה 'refrain your voice from weeping, and your eyes from tears'.

113 The remainder of this scene is in prose in the original (4.2.175–246).

114 This is a postbiblical expression traceable to the Babylonian Talmud, *Hullin* 27b. Salkinson's use of the phrase includes an infinitive absolute, which is a more characteristically biblical form.

115 Hosea 2:17 (2:15 in English Bibles).

116 Neh. 4:4 (4:10 in English Bibles).

	Regarding everything which I have borne like a senseless man until now.	עַל כֹּל אֲשֶׁר נִשְׂאתִי, כְּחֹסֵר לֵב עַד הַנְּהָה.
DOEG	Will you give me an attentive ear?	דוּאג הֲתִתֶּנּוּ לִי אָזְנוֹ קִשְׁבָּת?
RADDAI	On my faith, I have listened to you too much	רדִי עַל אַמּוּנָתִי, הִקְשַׁבְתִּי לְקוֹלְךָ יְהִר מְדִי
	For your words and your deeds do not fit together.	כִּי דְבָרֶיךָ וּמַעֲשֵׂיךָ לֹא יִתְאָיְמוּ יַחְדָּו.
DOEG	You rebuke me without cause, and unfairly and unjustly.	דוּאג עַל חֲנָם תּוֹכִיחֵנִי וְלֹא בִישׁוֹר וּבְצַדִּיק.
RADDAI	Not without cause, but rather fairly and justly.	רדִי לֹא עַל חֲנָם, כִּי אִם בִּישׁוֹר וּבְצַדִּיק
	Indeed I have freely distributed my property and my possessions and precious stones and jewels	הֵן הוֹנִי וּרְכוּשֵׁי פִּזְרֹתַי וְאֲבָנֵי חֶפֶז וְעֵדָיִים
	Half of which would be enough to tempt even the heart of a priest's daughter ¹¹⁷	אֲשֶׁר דִּי בְחָצִים לְפִתּוֹת גַּם לֵב בַּת כַּהֵן ¹¹⁷
	I handed them over to you to give them as a gift to Asenath	מִסְרֹתַי בִּידְךָ לְתַתֶּם תְּשׁוּרָה אֶל אֲסֵנֶת
	And you promised me that soon she would come	וְאַתָּה הַבְּטַחְתָּ לִּי, כִּי בַמְהֵרָה תָּבוֹא
	To delight herself with me in love ¹¹⁸ and to restore my spirit, ¹¹⁹	לְהִתְעַלֵּס אִתִּי בְּאַהֲבָיִם ¹¹⁸ וְלִהְיוֹת לִי לְמִשְׁיַבַּח ¹¹⁹
	But there is no sound and no response. ¹²⁰	וְאִין קוֹל וְאִין קִשְׁבִּי. ¹²⁰
DOEG	Go forth, go forth, the matter is good.	דוּאג צֵא צֵא, טוֹב הַדְּבָר.
RADDAI	'Go forth, go forth, the matter is good'; I cannot go forth	רדִי „צֵא צֵא, טוֹב הַדְּבָר“ לֹא אוּכַל לְצֵאת
	Nor is the matter good, but rather very bad	וְגַם לֹא טוֹב הַדְּבָר, כִּי אִם רַע מְאֹד

117 Cf. Shakespeare's 'votarist' (i.e., 'nun'; see Crystal and Crystal 2002: 484). The specifically Jewish connotations of Salkinson's expression would have been obvious to his readers: it is typically used to denote a *bat kohen* or daughter of a Cohen (member of the priestly class), a status that has certain implications in Jewish law. This changes the sense somewhat, as a Cohen's daughter (as indeed a priest's daughter) would not be bound by the rules of chastity governing the life of a nun.

118 Prov. 7:18 נְהַתְעַלְטֵה בְּאַהֲבָיִם 'let us delight ourselves in love'.

119 Ruth 4:15 וְהָיָה לְךָ לְמִשְׁיַבַּח נְפֶשׁ 'and he will restore your spirit'.

120 2 Kings 4:31.

	For now my eyes have been opened to see lies and deception.	כי עתה נפקחו עיני לראות כחש ורמיה.	
DOEG	The matter is very good.	טוב הדבר מאד.	דואג
RADDAI	I testify to you today that the matter is not very good	העידתי בך היום, כי לא טוב הדבר מאד	רדי
	Look, I am going to go tell the matter to Asenath;	ראה הנני הולך להגיד הדבר לאסנת	
	If she returns the jewels to me, I shall turn away and let her be	אם תשיב לי העדוים, אסור וארף ממנה	
	And I shall smite my thigh ¹²¹ because I desired not according to the law ¹²²	וספקתי על ירך, ¹²¹ על אשר חמדתי לא כדת ¹²²	
	But if she does not return them to me, I shall indeed demand them from you.	ואם לא תשיבם לי, דרוש אדרש מידך.	
DOEG	Just now you have told me everything that is in your heart.	זה עתה הגדת לי כל אשר בלבבך.	דואג
RADDAI	Thus I have told you, and thus I shall do today	כן איפוא הגדתי וכן אעשה היום	רדי
	And I have not said anything which I shall not do.	ולא הגדתי דבר, את אשר לא אעשה.	
DOEG	Behold, now I know that you are mighty in strength and understanding ¹²³	הנה עתה ידעתי, כי כביר פח לב ¹²³ אתה	דואג
	And therefore I place my trust in you today, more than I did previously	ולכן שתי בך מבטחי היום, מכל אשר שתי מאז	
	For your hands will achieve success. ¹²⁴ Give me your hand, Raddai,	כי ירך תעשינה תושיה. ¹²⁴ תנה לי ירך, רדי,	
	You are right to argue with me; nevertheless I shall instruct you and teach you ¹²⁵	צדקת כי ריבות אלי, בכל זאת אשכילך ואורך ¹²⁵	
	That all my deeds are good for you.	כי כל מעשי טובים אליך.	
RADDAI	I have not noticed such a thing until now.	לא השכלתי כזאת עד כה.	רדי

121 Jer. 31:19 (a sign of abhorrence, regret, or grief); see also Ezek. 21:17.

122 Esther 4:16.

123 Job 36:5.

124 Job 5:12 תושיה וְיָדֵיהֶם תִּשְׁכָּלְנָה 'and their hands do not achieve success'.

125 Ps. 32:8.

DOEG	I know that you have not noticed, and therefore your complaint against me is strong	דָּעַתִּי כִּי לֹא הִשְׁפַּלְתָּ וְלָכֵן חִזְקָה תְּלוּנָתְךָ עָלַי	דואג
	With words that are right ¹²⁶ to the ear. But if you are a man of valour	בְּדְבָרִים נְכַחִים ¹²⁶ לְאָזְנוֹ. אֵךְ אִם אִישׁ חֵיל אַתָּה	
	More so than I thought in days gone by	יָתֵר עַל אֲשֶׁר חִשַּׁבְתִּיךָ בְּיָמִים עָבְרוּ	
	And moreover do not lack discretion and great bravery and strength,	וְגַם לֹא תַחְסֹר מְזֻמָּה וְרַב אִמְץ וְכַח	
	Prepare yourself tonight to carry out the end of the matter. ¹²⁷	הַכּוֹן לָךְ הַלַּיְלָה הַזֶּה, לְבַצֵּעַ אַחֲרֵית דְּבָרְךָ. ¹²⁷	
	And if you do not rejoice over Asenath tomorrow	וְאִם לֹא תִשֵּׂשׂ עַל אֲסַנְתַּ בַּיּוֹם מָחָר	
	You may prepare instruments of violence ¹²⁸ for yourself and ambush me in order to take my life.	תִּכְבֵּן לָךְ כְּלֵי חַמָּס ¹²⁸ וְתֹאֲרַב עַל נַפְשִׁי לְקַחְתָּהּ.	
RADDAI	And what do I have to do, in order to carry out the end of the matter? ¹²⁹	וּמָה עָלַי לַעֲשׂוֹת, לְבַצֵּעַ אַחֲרֵית דְּבָרְךָ? ¹²⁹	רדי
	Is this deed possible for me? Will it succeed for me?	הֲיִתְכּוֹן לִי הַמַּעֲשֵׂה? הֲיִצְלַח בְּיָדִי?	
DOEG	The messengers of Venice have come in order to move Ithiel from here	מַלְאָכָי וַיִּנְעֲצִיאוּ בָּאוּ, לְהַעֲבִיר אֶת אִיתִיאל מִזֶּה	דואג
	And to install Chesed in his place.	וְלְהוֹשִׁיב אֶת כְּשֵׁד תַּחְתָּיו.	
RADDAI	If so, why then Ithiel and Asenath will return to Venice.	אִם כֵּן הֲלֹא יָשׁוּבוּן אִיתִיאל וְאַסְנַת לְוִינְעֲצִיאוֹ.	רדי
DOEG	He is going to an eastern land, ¹³⁰ and he will take Asenath with him	הוּא הוֹלֵךְ לְאַרְצוֹ קְדָמָה ¹³⁰ וְאֵת אֲסַנְתַּ יִּקַּח עִמּוֹ	דואג
	Except if a snare is set for him which will stop him from leaving here	לֹא מוֹקֵשׁ יִנָּתֵן לוֹ, אֲשֶׁר יַעֲצָרְנוּ מֵעֲבֹר מִזֶּה	
	And there is no snare ready for him except if Chesed	וְאִין מוֹקֵשׁ נָכוֹן לוֹ בְּלִתי אִם כְּשֵׁד	
	Is removed from the earth. ¹³¹	יִכָּחַד מִן הָאָרֶץ. ¹³¹	

126 Prov. 24:26.

127 Eccles. 7:8.

128 Gen. 49:5.

129 Eccles. 7:8.

130 Cf. Shakespeare's 'Mauretania' (4.2.226), the North African homeland of the Moors (Honigsmann 1997: 287, note 226). Salkinson's substitution fits in with his reshaping of the play's protagonist as a Cushite – or, alternatively, as Scolnicov (2001) suggests, a Jew (despite the fact that he is not labelled as such).

131 Exod. 9:15 מִן הָאָרֶץ וְתִכָּחַד מִן הָאָרֶץ 'and you will be removed from the earth'.

RADDAI	And how will he be removed from the earth? ¹³²	רדי ואיך יִכָּחַד מִן הָאָרֶץ? ¹³²
DOEG	If you smash his skull, he will be removed from the earth ¹³³ And he will no longer sit on Ithiel's chair.	דואג אם תִּרְצֵן אֶת גְּלִגְלֹתָיו יִכָּחַד מִן הָאָרֶץ ¹³³ וְעַל כִּסֵּא אִיתִיאל לֹא יֵשֵׁב עוֹד.
RADDAI	And you are telling me to do this work?	רדי וְלִי תֹאמַר לַעֲשׂוֹת אֶת הַמְּלָאכָה הַזֹּאת?
DOEG	If there is strength in your right hand and you want to be of benefit to yourself The work is fitting for you. Behold, he is eating bread In the whore's house tonight, and there I shall join up with him And he does not yet know that his horn is exalted high. ¹³⁴ If you lie in wait for him when he returns after midnight You will find his life in your hand, and I shall keep watch opposite To be of assistance to you, and he will be killed by the hand of us both.	דואג אם יש עֹז בְּיָמִינְךָ וְחָפֵץ אַתָּה לְהוֹעִיל לְנַפְשֶׁךָ הַמְּלָאכָה יֵאָתֶר לָךְ. הִנֵּה הוּא אֹכֵל לֶחֶם בְּבַיִת זוֹנָה הַלַּיְלָה וְשָׁם אֶתְחַבֵּר עִמּוֹ וְהוּא אֵינְנו יוֹדֵעַ עוֹד, כִּי רָמָה קִרְנוֹ ¹³⁴ לְמַעַלָּה. אם תִּצְרֹב עָלָיו בְּשׁוּבוֹ אַחֲרֵי חֲצַת הַלַּיְלָה תִּמְצָא אֶת נַפְשׁוֹ בְּיָדְךָ וְאֲנִי אֲשַׁמֵּר מִנְּגִיד לְהִיּוֹת לְעֹז לָךְ וּבְיַד שְׁנֵינוּ יוּמָת.
	Do not look at me as if pricked in the heart ¹³⁵ – rise up and go with me And I shall teach you that death is necessary and very good for him And also that it is your right to kill him. But mealtime is approaching – And midnight is near; arise and let us go on our way.	אל תִּבְטַב בִּי, מִשְׁתוֹנֵן ¹³⁵ – קוּם וּלְךָ עִמָּדִי וְהוֹרְתִידְךָ כִּי הַמּוֹת נְחוּץ וְטוֹב לוֹ מְאֹד וְגַם לָךְ הַמִּשְׁפָּט לְהַמִּיתוֹ. אֲךָ עַת הָאֶכָּל בָּאָה וְחֲצַת הַלַּיְלָה קְרוּבָה, קוּמָה וְנִלְכָה לְדַרְכֵּנוּ.

132 See preceding note.

133 See note 131.

134 1 Sam. 2:1 בִּירוּנָה קִרְנֵי בְּיָמֶיךָ 'my horn is exalted in the LORD', indicating joy or strength. Cf. Shakespeare's 'his honourable fortune' (4.3.236).

135 Ps. 73:21 וְכִלְיוֹתַי אֶשְׁתוֹנֵן 'and I was pricked in the heart'.

RADDAI	Teach me your way so that I may know.	הוֹרְנִי דְרָכְךָ וְאֶדְעָהּ.	רדי
DOEG	And you will see, and your soul will rejoice.	וְאַתָּה תִּרְאֶה וְתִגַּל נַפְשְׁךָ.	דואג
	(Both exit)	(הולכים שניהם)	
SCENE 3	<i>The citadel (Ithiel, Lud, Asenath Milcah, and attendants)</i>	בית המצודה (איתיאל לוד אסנת מלכה ומשרתים)	מחזה ג'
LUD	Please do not trouble yourself, commander, to go with me in order to send me off.	אַל נָא תַעֲמַל הַשָּׂר, לְלַקֵּת אֶתִּי לְשַׁלְּחַנִּי.	לוד
ITHIEL	But it will do me good to walk around a bit outside.	אֲדָּ יֵיטֵב לִי, לְהִתְהַלֵּךְ מֵעֵט בַּחוּץ.	איתיאל
LUD	Take my blessing, lady, according to the honour which you have done me.	שְׂאֵי בְרַכְתִּי הַגְּבִירָה, כְּכַבּוֹד אֲשֶׁר כִּבְדַּתְנִי.	לוד
ASENATH	Go in peace, my lord; I am honoured by your honour.	לֵךְ לְשָׁלוֹם אֲדוֹנִי, בְּכַבּוֹדְךָ נִכְבַּדְתִּי אָנֹכִי.	אסנת
ITHIEL	Are you not going? – And you, Asenath –	הֲאִם לֹא הוֹלֵךְ אַתָּה? – וְאַתָּ אֲסֵנַת –	איתיאל
ASENATH	Here I am, my husband, my lord!	הִנְנִי אִישִׁי אֲדֹנִי!	אסנת
ITHIEL	Hurry to your bed, and I shall come soon And send the woman who attends you out of the room Remember this, and do not forget.	מְהֵרָה אֶל מִשְׁכְּבְּךָ וְאֲנִי אָבוֹא עַד מְהֵרָה וְאֵת הָאִשָּׁה הַמְשֵׁרֶת אֶתְּךָ, שְׁלַחִי מִתּוֹךְ הַחֶדֶר זְכְּרִי זֹאת וְאַל תִּשְׁכַּחִי.	איתיאל
ASENATH	I shall do so, my lord. (Ithiel, Lud, and the attendants exit)	כֵּן אֶעֱשֶׂה אֲדֹנִי. (איתיאל לוד והמשרתים הולכים)	אסנת
MILCAH	What do you say now? Why, his anger has left him.	מִה־תֵּאמְרִי עֵתָהּ? הֲלֹא סָר אַפּוֹ מִמֶּנּוּ.	מלכה
ASENATH	He told me that he will return quickly And he commanded me to lie upon my bed and to send you away.	הוא הִגִּיד לִי, כִּי יָשׁוּב עַד מְהֵרָה וְאֶתִּי צִוָּה לְשָׁכַב עַל מִטְּתִי וּלְשַׁלְּחֶךָ.	אסנת
MILCAH	And to send me away?	וּלְשַׁלְּחַנִּי?	מלכה
ASENATH	So he commanded me; therefore give me, Milcah,	כֵּן צִוָּה אֶתִּי; לָכֵן תֵּנִי לִי מִלְכָּה	אסנת

	My garment for bed tonight and go in peace;	כסותי לְמִשְׁכַּב הַלַּיְלָה וּלְכִי לָדָּ לְשָׁלוֹם;
	We had best be careful, so as not to vex him further.	טוֹב לָנוּ לְהִזְהָר, לְבָלִי הַכְּעִיסוֹ עוֹד.
MILCAH	If only, my lady, you had never seen him.	מַלְכָּה מִי יִתֵּן גְּבֻרָתִי, וְלֹא רְאִית אֹתוֹ מֵעוֹלָם.
ASENATH	Whereas the desires of my heart ¹³⁶ are not so, for he is pleasant in his rebuking	אֲסַנְתֹּ וּמִשְׁאַלֹּת לִבִּי ¹³⁶ לֹא כֵן, כִּי נֶחְמַד הוּא בְּגַעְרָתוֹ
	And my insides are moved for him ¹³⁷ despite his anger so cruel . ¹³⁸	וּמַעֲי יִהְיוּ לִי ¹³⁷ אֶף בְּעִבְרָתוֹ כִּי קָשָׁתָהּ. ¹³⁸
	Yea, unfasten the hooks for me and remove my robe.	אֲדָ פִתְחֵי לִי הַקְּרָסִים וְהַפְּשִׁיטֵי אֶת בְּתֻנְתִּי.
MILCAH	Behold, I have placed the garments on your bed as you commanded.	מַלְכָּה הִנֵּה שְׂמַתִּי הַשְּׂמָלוֹת עַל מִטְתְּךָ כְּאֲשֶׁר צִוִּית.
ASENATH	What is the difference between one garment and another? Why, one is like the other;	אֲסַנְתֹ מַה־בֵּין שְׂמָלָה לְשְׂמָלָה? הֲלֹא זֹאת כְּמוֹ זֹאת,
	How we resemble children, and folly is bound up in our hearts ¹³⁹ –	אִיךָ לְעוֹלָלִים נִדְמִינוּ וְאַוְלַת קִשּׁוּרָה בְּלִבָּנוּ ¹³⁹ –
	If I die before you die, dress my corpse, Milcah,	אִם אָמוֹת בְּטָרֵם תָּמוֹתִי, הַלְבִּישִׁי מְלִכָּה אֶת גּוֹיֹתִי
	In this linen robe . ¹⁴⁰	אֶת תְּכָרִיד בּוּץ ¹⁴⁰ הַזֶּה.
MILCAH	Do not bring forth such words from your lips.	מַלְכָּה אַל תּוֹצִיאִי בִשְׂפָתֶיךָ כְּדָבַר הַזֶּה.
ASENATH	My mother had a maidservant who was promised to a man , ¹⁴¹ and her name was Azubah ¹⁴²	אֲסַנְתֹ לְאִמִּי הָיְתָה שְׂפָחָה נְחָרְפַת לְאִישׁ ¹⁴¹ וְשִׁמָּה עֲזוּבָה ¹⁴²

136 This is a postbiblical expression traceable to the Babylonian Talmud (*Berakhot* 16b) and appearing elsewhere in rabbinic, medieval, and early modern literature.

137 Jer. 31:20 לִי הִמּוּ מַעֲי לִי 'my insides are moved for him'; see also a similar phrase in Song of Songs 5:4.

138 Gen. 49:7 וְעִבְרָתָם כִּי קִשְׁתָּהּ 'and their fury so cruel'.

139 Prov. 22:15 אַוְלַת קִשּׁוּרָה בְּלִבִּי־נֶגֶר 'folly is bound up in the heart of a child'.

140 Esther 8:15. In the biblical verse, the linen robe appears in a celebratory context; Salkinson seems to have borrowed the phrase without intending to evoke these positive connotations.

141 Lev. 19:20.

142 Cf. Shakespeare's 'Barbary' (4.3.24). Azubah is the name of two minor biblical characters, the wife of Caleb mentioned in 1 Chron. 2:18, and the mother of the king Jehoshaphat mentioned in 1 Kings 22:42 and 2 Chron. 20:31. Salkinson seems to have intended it as a play on words, as the name literally means 'abandoned (fem.)'; see also note 144.

	And her beloved lost his mind and abandoned her and went away.	וְאֶהְבָּהּ שָׁנָה אֶת טַעְמוֹ וַיַּעֲזֹבָהּ וַיֵּלֶךְ לוֹ.	
	And in her mouth there was an ancient song by the name of 'Willows of the Brook' ¹⁴³	וּבִפִּיהָ הָיְתָה שׁוֹמְהָ שִׁירַת קְדָם, בְּשֵׁם: עֵרְבִי נַחַל. ¹⁴³	
	Whose words were pleasant for a sad-spirited woman like Azubah ¹⁴⁴	אֲשֶׁר עֵרְבוּ דְבָרֶיהָ, לַעֲצוּבַת רוּחַ כַּעֲזוּבָה. ¹⁴⁴	
	And she sang this song as her soul departed.	וַתִּשֶׂר אֶת הַשִּׁירָה הַזֹּאת, לְעֵת צֵאת נַפְשָׁהּ.	
	And I have set this song before my eyes tonight ¹⁴⁵	וְאֲנִי שׁוֹיְתִי הַלְּיָלָה הַשִּׁירָה הַזֹּאת לְנֶגְדִי עֵינָי. ¹⁴⁵	
	And I almost wanted to sing, as Azubah did –	וּכְמַעַט חִפְצָתִי לְשִׁיר, כַּאֲשֶׁר עָשְׂתָה עֲזוּבָה –	
	But hurry, finish your work.	אֲדָּ מְהֵרָה כְּלִי מְלֹאכְתְּךָ.	
MILCAH	Shall I go bring you the nightgown?	הֲאֵלֶכְךָ לְהָבִיא לְךָ אֶת כְּסוּת הַלְּיָלָה? מַלְכָּה	
ASENATH	Loosen the ties for me first –	הַתִּירִי לִי הַלּוּלְאוֹת רֵאשׁוֹנָה –	אֲסַנַּת
	How good and precious is the man Lud, my relative. ¹⁴⁶	מִה־טוֹב וְיָקָר, הָאִישׁ לִוְד קְרוֹבִי. ¹⁴⁶	
MILCAH	He is an honourable man and very handsome.	אִישׁ הַדּוֹר הוּא וְנֹחַמֵּד מְאֹד.	מַלְכָּה
ASENATH	And how pleasant is his speech.	וּמְדַבְּרוֹ מִה־נְּאוּנָה.	אֲסַנַּת
MILCAH ¹⁴⁷	I know a woman in Venice who would not see it as a burden	יָדַעְתִּי אִשָּׁה בְּוֵינֵעֶצְיָא, אֲשֶׁר לֹא לְטָרַח יְהִי לָהּ	מַלְכָּה ¹⁴⁷
	To walk barefoot to the Holy Land ¹⁴⁸ for a kiss of his lips.	לְלַכֵּת יְחוּף לְאַרְצֵךְ* הַקְּדוֹשָׁה, ¹⁴⁸ בְּעַד נְשִׁיקַת שְׂפָתָיו.	

143 Lev. 23:40; Job 40:22.

144 Isa. 54:6 יהוה קראך רוח ועצובת רוח ועצובת רוח קראך יהוה 'for the LORD has called you like a wife abandoned and sad-spirited' (this is a play on words, as עזובה is both the name 'Azubah' and the word 'abandoned [fem.]').

145 Ps. 16:8 יהוה לנגדי תמיד 'I have set the LORD before me continually'.

146 Salkinson has added the word קרובי 'my relative', which does not feature in the original (4.3.34-5).

147 These lines are prose in the original (4.3.37-8).

148 Cf. Shakespeare's 'Palestine' (4.3.38); Salkinson's translation is a very commonly used Hebrew term for the Land of Israel.

(Asenath sings)

(אסנת תשיר)

Beneath an oak of
weeping¹⁴⁹ an abandoned
woman¹⁵⁰ weeps over the
bridegroom of her youth¹⁵¹

תַּחַת אֵלֶּון בְּכוֹת¹⁴⁹ עֲזוּבָה¹⁵⁰ מְבַכָּה עַל
בַּעַל נְעוּרֶיהָ¹⁵¹

Willows¹⁵² weep, sway to the
destruction of the wretched one
in love

עֲרָבִים¹⁵² יִבְכוּ וַיִּנְעוּ לְשֹׁבֵר הָאֲמֹלָה
בְּאֶהָבִים

Her hand on her head and her head
between her knees

יָדָהּ עַל רֹאשָׁהּ וְרֹאשָׁהּ בֵּין בְּרַכְיָהּ

Cry, wail, oh! Willows, willows,
willows.

זַעֲקוּ הַיְלִילוּ הֵה! עֲרָבִים עֲרָבִים
עֲרָבִים.

The brook opposite answers, wails
to the sound of her wailing

הַנַּחַל הַיְעָנָה מִגַּגְד יִילִיל לְקוֹל יִלְתָּהּ

Willows weep, sway at the
destruction of the wretched one
in love

עֲרָבִים יִבְכוּ וַיִּנְעוּ לְשֹׁבֵר הָאֲמֹלָה
בְּאֶהָבִים

Her eyes are red from weeping
and the stones grow wet from
her tears

אֲדָמוּ עֵינֶיהָ מִבְּכִי וְאֲבָנִים רְטֹבוּ
מִדְּמָעָתָהּ

(To Milcah) Put that down, Milcah –

– (אל מלכה) הַנִּיחִי זֹאת מִיַּדְּךָ מִלְכָּה –

Cry, wail, oh! Willows, willows,
willows!

זַעֲקוּ הַיְלִילוּ הֵה! עֲרָבִים עֲרָבִים
עֲרָבִים!

(To Milcah) Hurry, finish your
work, he will be coming any
moment –

– (אל מלכה) מְהֵרֵי כְּלִי מַעֲשֶׂיךָ, הוּא
יָבוֹא כְּרָגַע –

With the willows of the brook
upon my death, make a
garland for me

בְּעֲרָבֵי הַנַּחַל בְּמוֹתִי, עֲטְרוּ לִי עֲטָרָה

149 Gen. 35:8; in the biblical verse the oak tree is the location where the matriarch Rebecca's nurse Deborah was buried; in most English Bibles the phrase 'oak of weeping' is translated as a proper name, Allon(-)bacuth.

150 Or 'Azubah'; see notes 142 and 144.

151 Joel 1:8.

152 Scolnicov (2001: 189) argues that Salkinson's selection of the plural form here, in contrast to Shakespeare's singular 'willow' (4.3.40ff), is intended as a reference to Ps. 137:1–2, which contains a mention of willows (in the plural) as part of a lament about exile from Zion; as such, Salkinson is linking the sadness of spurned lovers to the Jews' mourning for loss of a national homeland. While it is possible that Salkinson had such associations in mind, it is perhaps more likely that the use of the plural is rooted primarily or solely in a desire to maintain consistency with the initial appearance of the word in Asenath's speech (as the song's title), which is in the plural because it is a citation of Lev. 23:40 and Job 40:22 (see note 143).

	They will weep at my destruction, they will sway to the wretched one in love	הם לְשָׁבְרִי יִבְכּוּ, יִנּוּדוּ לְאַמְלָלָה בְּאֵהָבִים
	Even in his rage I love him, do not speak ill of him	גַּם בְּזַעַמּוֹ אֶהֱבֵתִיּוֹ, אַל תִּדְבְּרוּ בּוֹ סָרָה
	Cry, wail, oh, willows, willows, willows	זַעְקוּ הִילִילוּ הֵּה עֲרָבִים עֲרָבִים עֲרָבִים
	(To Milcah) Behold, he knocks –	(אל מלכה) הִנֵּה הוּא דוֹפֵק –
MILCAH	It is not he, but only the wind blowing.	מַלְכָּה לֹא הוּא רַק הָרוּחַ נוֹשֶׁבֶת.
	(Asenath sings)	(אסנת תשיר)
	I called him deceitful, ¹⁵³ and he answered me with the sweetness of his lips ¹⁵⁴ –	אֶכְזָב ¹⁵³ שָׁמוּ קָרָאתִי וְהוּא בְּמַתְק שִׁפְתָיו ¹⁵⁴ עָנָנִי –
	Willows weep, sway to the destruction of the wretched one in love –	עֲרָבִים יִבְכוּ יִנּוּדוּ לְשֶׁבֶר הָאֵמְלָלָה בְּאֵהָבִים –
	‘Do not go after strange men, and I shall not approach a strange woman’	„אֵל תִּלְכִּי אַחֲרֵי זָרִים וְאַל זָרָה לֹא אֶקְרַב אֲנִי”
	Cry, wail, oh! Willows, willows, willows.	זַעְקוּ הִילִילוּ הֵּה! עֲרָבִים עֲרָבִים עֲרָבִים.
	Now my eyes grow dim , ¹⁵⁵ is that a sign of weeping?	עֵתָה עֲשָׂשׁוּ עֵינַי, ¹⁵⁵ הַאֲזוֹת הוּא לְבָכִי?
MILCAH	I do not know the interpretation of the matter. ¹⁵⁶	מַלְכָּה לֹא יָדַעְתִּי פֶשֶׁר דְּבָר. ¹⁵⁶
ASENATH	Whereas I have heard such a thing – men are harsher than us –	אֲסַנַּת וְאֲנִי כֵן שָׁמַעְתִּי – הָאֲנָשִׁים קָשִׁים מִמֶּנִּי –
	Tell me, Milcah, is it possible for a woman	הֲגִידִי לִי מַלְכָּה, הֲיִשׁ בְּיַד אִשָּׁה
	To violate a covenant and oath and to be unfaithful to the bridegroom of her youth? ¹⁵⁷	לְהַפְרֵר בְּרִית וּשְׁבוּעָה וּלְמַעַל מַעַל בְּבַעַל נְעוּרֶיהָ? ¹⁵⁷

153 Salkinson's choice of this word is particularly appropriate in the context of this song, as its single biblical appearance (in Jer. 15:18) is often translated as 'deceptive brook', referring to a seasonally dry brook or river.

154 Prov. 16:21 וּמַתְק שִׁפְתָיו 'and sweetness of lips'.

155 Ps. 6:8 (6:7 in English Bibles) עֵינִי מִכְעַס עֵינִי 'my eye grows dim from grief'; also Ps. 31:10 (31:9 in English Bibles).

156 Eccles. 8:1 וְיִמִּי יוֹדַע פֶּשֶׁר דְּבָר 'and who knows the interpretation of a matter'.

157 Joel 1:8.

MILCAH	It is, it is.	יש וַיֵּשׁ.	מלכה
ASENATH	Would you commit this vile deed, for the whole earth?	הַתַּעֲשֵׂי הַנְּבִלָה הַזֹּאת, בְּעַד כָּל הָאָרֶץ?	אסנת
MILCAH	And why would I not do so; wouldn't you?	וְלָמָּה לֹא אַעֲשֶׂה כֵּן, הֲאִם לֹא תַעֲשֶׂי אֵת?	מלכה
ASENATH	Before the sun! I swear I would not do this thing.	נִגַּד פְּנֵי הַשֶּׁמֶשׁ! אִם אַעֲשֶׂה הַדָּבָר הַזֶּה.	אסנת
MILCAH	Before the sun, I would not do it either	נִגַּד פְּנֵי הַשֶּׁמֶשׁ, לֹא אַעֲשֶׂה גַם אֲנִי	מלכה
	But in the darkness of the night –	אֶפֶס בְּחֹשֶׁכַת הַלַּיְלָה –	
ASENATH	And if the earth were to be given to you, would you do this evil thing?	וְאִם הָאָרֶץ תִּנָּתֵן לָךְ, תַּעֲשֵׂי הָרָעָה הַזֹּאת?	אסנת
MILCAH	The earth is a huge payment for this small iniquity.	הָאָרֶץ שְׂכָר רַב, בְּעַד עֲוֹן קָטָן זֶה.	מלכה
ASENATH	Whereas I think that you would not do this, God forbid.	וְאֲנִי חֲשַׁבְתִּי, כִּי חָלְלָה לְךָ מַעֲשׂוֹת זֹאת.	אסנת
MILCAH ¹⁵⁸	I do not think so, but rather I would sin and then repent.	לֹא כֵן חֲשַׁבְתִּי אֲנִי, כִּי אִם אֶחָטָא וְאָשׁוּב,	מלכה ¹⁵⁸
	Indeed I would not do this for a gift of trifling value,	הֵן לֹא אַעֲשֶׂה זֹאת, בְּעַד אֶתְנֵן קָל הָעֶרֶךְ	
	For a ring and a necklace , ¹⁵⁹ for two cubits ¹⁶⁰ of linen and silk;	בְּעַד טַבַּעַת וְכוּמָז, ¹⁵⁹ בְּעַד שְׁתֵּי אַמּוֹת ¹⁶⁰ בֶּד וְקִמְשִׁי;	
	But for the whole earth, why, that is a matter.	אֲבָל בְּעַד כָּל הָאָרֶץ, הֲלֵא דָבָר הוּא.	
	Who would not be unfaithful to her husband, in order to make him	מִי לֹא תִמְעַל בְּאִישָׁהּ, לְבַעֲבוֹר עֲשׂוֹת אֵתוֹ	
	King over the whole earth? ¹⁶¹ For such a great gift	לְמֶלֶךְ עַל כָּל הָאָרֶץ? ¹⁶¹ בְּעַד אֶתְנֵן רַב כְּזֶה	
	Even the inferno ¹⁶² would be a laughing matter to me, and I would not fear the fire of hell.	גַּם הַתַּפְּתִי ¹⁶² מְשַׂחֵק לִי וּמֵאֵשׁ גֵּיהֶנָם לֹא אֶפְחָד.	

158 These lines are prose in the original (4.3.70–6).

159 Exod. 35:22.

160 A measurement equivalent to approximately 45cm.

161 Zech. 14:9.

162 Cf. Shakespeare's 'purgatory' (4.3.76). Salkinson has replaced the Christian term with a close Jewish equivalent. The word appears on a number of occasions in the Hebrew Bible (2 Kings 23:10; Jer. 7:31, 32, 19:6, 11–4) but as a place-name, Topheth, a location in Jerusalem where idol-worshippers would sacrifice their children; in the medieval period it became a label for hell (Even-Shoshan 2003, 6: 2030), and this is the sense in which Salkinson is employing it.

ASENATH	As for me, on my life, I would not commit the sin	וְאֵנִי חַי נַפְשִׁי! אִם אֶעֱשֶׂה הַחֲטָאָה	אסנת
	Even if the whole earth were given to me as my payment.	וְאִם אִם תִּנָּתֵן לִי, כָּל הָאָרֶץ בְּשִׂכְרִי.	
MILCAH	Why, this sin can only be done on earth	הֲלֹא הַחֲטָאָה הַזֹּאת, תַּעֲשֶׂה רַק בְּאֶרֶץ	מלכה
	And since the earth would be yours, the sin would be yours alone	וְאַחֲרַי אֲשֶׁר לְךָ הָאָרֶץ לְךָ לְבַדְּךָ חֲטָאת	
	And afterwards you could repent, and who could tell you what you must do.	וְאַחֲרַי כֵּן תּוּכְלִי לְשׁוּב וּמִי יֹאמֵר מַה־תַּעֲשִׂין.	
ASENATH	But my heart tells me that there is no such woman on earth.	וּלְבָבִי יִגִּיד לִי, אִין אִשָּׁה כְּזֹאת בְּאֶרֶץ.	אסנת
MILCAH	There is a great number on earth, in accordance with the number of pleasure seekers.	יֵשׁ מִסְפֵּר רַב בְּאֶרֶץ, לְמִסְפֵּר רִדְפֵי הַתַּעֲנוּגִים.	מלכה
	However, the snare of the women comes on account of the iniquity of their husbands	אֲמָנָם מוֹקֵשׁ הַנָּשִׁים, יְבוֹא בַעֲוֹן בַּעֲלֵיהֶן	
	Who do not fulfil that which is lacking for them, or scatter their might	אֲשֶׁר לֹא יִמְלֹאוּ מִחֲסוּרָן, אוֹ יִפְזְרוּ חֵילָם	
	In the laps of strange and alien women, or are jealous regarding their wives without cause	בַּחִיק זְרוֹת נְכַרִּיּוֹת; אוֹ יִקְנְאוּ אֶתְּן חַנָּם	
	And lock them up for nothing; or raise their hand to strike them;	וְיַעֲצְרוּן עַל לֹא דָבָר; אוֹ יִרְיִמוּ יָדָם לְהַכּוֹתָן;	
	Or hold back our money in order to hurt us	אוֹ יַעֲצְרוּ כֶסֶפֵּנוּ, לְהַכְאִיב אֶת נַפְשֵׁנוּ	
	And do not notice that we also have a heart	וְלֹא יִשְׁיִמוּ אֶל לְבָבָם, כִּי גַם לָנוּ לֵב	
	And after our patience, we also take revenge.	וְאַחֲרַי אַרְךְ אַפְנוּ נִנְקָם נִנְקָם גַּם אָנוּ.	
	For why do they not notice that their wives also	כִּי לָמָּה לֹא יִתְבוֹנְנוּ, כִּי גַם לְנִשְׁיָהֶם	
	Have an eye to see, a nose to smell, and a palate to taste sweet and bitter?	עֵין לְרֹאוֹת, אֵף לְהִרְיִחַ וְחִיד לְטַעַם מִתּוֹק וּמָר?	
	Why, for pleasure they exchange us for other women	הֲלֹא הֵמָּה לְתַעֲנוּג, יַחֲלִיפוּ אֶתְּנוּ בְּאַחֲרוֹת	

And the love of pleasure comes from desire of the flesh	וְאַהֲבַת הַתַּעֲנוּג תָּבוֹא, בְּעֶקֶב תַּאֲוֹת הַבֶּשֶׂר
And desire of the flesh comes from weakness of the soul	וְתַאֲוֹת הַבֶּשֶׂר תָּבוֹא, בְּעֶקֶב רַפְיוֹן הַנֶּפֶשׁ
Therefore they should know that we also have a portion	לְכֹן עֲלֵיהֶם לְדַעַת, כִּי גַם לָנוּ חֵלֶק
In weakness of the soul, in desire of the flesh, and in the love of pleasure.	בְּרַפְיוֹן הַנֶּפֶשׁ, בְּתַאֲוֹת הַבֶּשֶׂר וּבְאַהֲבַת הַתַּעֲנוּג.
And now take instruction, men, and do well with the wives of your bosom. ¹⁶³	וְעַתָּה הוֹסְרוּ בְּנֵי אָדָם, וְהִיטִיבוּ לְנִשְׂי חֵיקְכֶם. ¹⁶³
But if you do not do well, and iniquity is found in us,	וְאִם לֹא תִיטִיבוּ וְעוֹן יִמָּצָא בָנוּ
Know that it was planted by your hand, for we have learned your deeds.	וְיָדַעְתֶּם כִּי מִטֵּעַ יְדְכֶם הוּא, כִּי לְמַדְנוּ מֵעֲלֵלְכֶם.
ASENATH Go in peace – my rock! ¹⁶⁴ Instruct me in the way of salvation ¹⁶⁵	אֲסַנַּת לְכִי לְךָ לְשָׁלוֹם – צוּרִי! ¹⁶⁴ הוֹרְנִי דֶרֶךְ יְשׁוּעָה. ¹⁶⁵
To choose good over evil and not to learn iniquity and transgression. ¹⁶⁶	לְבַחַר טוֹב מִרָע וְלֹא לְלַמֵּד עוֹן וּפְשָׁע. ¹⁶⁶
(<i>Exeunt</i>)	(הוֹלְכוֹת)
End of Fourth Part.	תָּם חֵלֶק רְבִיעִי.

163 This rhymes with the last word of the speech's last line, echoing Shakespeare's 'know/so' (4.3.101–2) except that the latter is a rhyming couplet. Salkinson most likely opted for a different pattern because he could not find a workable rhyme for the last two lines of the speech. He has employed the pausal form of the Hebrew word for 'bosom' (as opposed to the standard חֵיקְכֶם) for purposes of the rhyme.

164 A designation for God (see, e.g., 2 Sam. 22:3; Ps. 18:3 [18:2 in English Bibles]).

165 This and the next line form a rhyming couplet, mirroring Shakespeare's 'send/mend' (4.3.103–4).

166 Exod. 34:7; Num. 14:18.

Fifth Part

חלק חמישי

SCENE I	<i>A Street in the Town (Doeg and Raddai)</i>	מחזה א' רחוב העיר (דואג ורדי)
DOEG	Stand here behind the wall; he is coming towards us Draw your sword and strike him like a skilled warrior ¹ Do not fear and do not lose heart, ² for I shall save you; Remember that this night is the end for us; On it we shall act and succeed; or we shall fall and perish Therefore be strong and courageous. ³	עמד פה מאַחַרִי הקיר, הוא הולך לקראתנו שְׁלַח אֶת חַרְבְּךָ וּפְגַע בּוֹ כְּגִבּוֹר מְשֻׁבֵּל ¹ אַל תִּירָא וְאַל תַּחַת, ² כִּי אֲנֹכִי לְהוֹשִׁיעַךָ, זְכֵר כִּי הַלַּיְלָה הַזֶּה, הוּא הַקֵּץ לָנוּ; בו נַעֲשֶׂה וְנַצְלִיחַ אוֹ נִרְדּוּ וְנִאֲבֵד לְכוּ חֲזָק וְאַמְץ. ³
RADDAI	Position yourself opposite me, lest I miss with my sword when I strike.	רדי התיצב מנגד לי, פן אחטיא בתרבי בהכותי.
DOEG	I shall position myself opposite; hold fast to your sword, go up and succeed. ⁴ <i>(Doeg goes and positions himself opposite)</i>	דואג אני אתיצב מנגד, החזק בתרבי עליה ועלח. ⁴ (דואג הולך ומתיצב מנגד)
RADDAI	I have no desire to commit this act But he tricked me and persuaded me with the wisdom of his words, That only one soul will go to its eternal home ⁵ – Awaken, my sword, and strike this man who must die! ⁶ <i>(Goes and stands in his position)</i>	רדי חמדָה אין לי, להתעולל עליה זאת אף הוא השיאני ויפתני בשכל מליו, כִּי רַק נַפֶּשׁ אַחַת תִּלָּךְ אֶל בַּיִת עוֹלָמָה ⁵ – עוּרִי חַרְבִּי וּפְגַעִי בְּכַרְמֹת ⁶ הַזֶּה! (הולך ועומד במקומו)

1 Jer. 50:9.

2 Deut. 1:21; Josh. 8:1; 1 Chron. 22:13, 28:20.

3 Deut. 31:7, 23; Josh. 1:6, 7, 9, 18; 1 Chron. 22:13.

4 1 Kings 22:15 והצלח עליה 'go up and succeed'.

5 Eccles. 12:5 וְלִמְנוּ עוֹלָמָה 'for man goes to his eternal home'.

6 1 Sam. 20:31; 2 Sam. 12:5.

	As for this rash man, I have touched his wound and his bruise, ⁷	אִישׁ נִמְהָר הַזֶּה, נִגַּעְתִּי בַפְּעֹעַ וְחַבְרָתוֹ ⁷	דואג
	And out of his pain he has cried out against me, ⁸ and now he will kill Chesed	וּמִכְאָבוֹ נָתַן עָלַי בְּקוֹלִי ⁸ וְעָתָה יָמִית אֶת כְּשֵׁד	
	Or Chesed will kill him, or they will kill each other;	אוֹ כְּשֵׁד יָמִית אֹתוֹ, אוֹ יִהְיֶה אִישׁ אֶת רֵעֵהוּ	
	Any of these three will be of benefit to me.	כָּל אַחַת מִשְׁלֹשׁ-אֵלֶּה, תִּהְיֶה לְהוֹעִיל לִי.	
	If Raddai survives, he will surely demand from me	אִם יִשָּׂאֵר רַדַּי בְּחַיִּים, דְּרֹשׁ יִדְרֹשׁ מִיָּדִי	
	Gold and precious stones, which I took from him	זָהָב וְאַבְנִים יְקָרוֹת, אֲשֶׁר לָקַחְתִּי מִמֶּנּוּ	
	To give to Asenath, and therefore I seek to take his life	לְתַתֵּם אֶל אֲסֵנַת וְלָכֵן אֲבַקֵּשׁ נַפְשׁוֹ לְקַחְתָּהּ	
	Whereas if Chesed lives, I will not be able to withstand him	וְאִם כְּשֵׁד יִחְיֶה, לֹא אוּכַל לְעַמּוֹד לְפָנָיו	
	For he has more beautiful eyes and a more comely appearance ⁹ than me,	כִּי יִפֶּה עֵינָיִם וְטוֹב רֵאיוֹ הוּא מִמֶּנִּי,	
	And moreover, perhaps the Cushite will tell him of my plan for him	וְגַם אוּלַי הַכּוּשִׁי, יַגִּיד לוֹ מִחֲשַׁבְתִּי עָלָיו	
	And therefore he must die ¹⁰ – but here he comes.	וְלָכֵן בְּדִמְיוֹת ¹⁰ הוּא – אֵד הִנֵּה הוּא בָּא.	
	<i>(Chesed passes by)</i>	(כשד עובר)	
RADDAI	I hear the sound of his feet; your blood is on your head, ¹¹ rascal!	קוֹל רַגְלָיו אֲנִי שׁוֹמֵעַ; דָּמְךָ בְּרֹאשְׁךָ ¹¹ נְבִיל!	רדי
	<i>(Runs and strikes him with his sword)</i>	(רץ ומכה בו בחרב)	
CHESED	You tried to strike me down like a foe with a single blow	לְהַכּוֹת אֹתִי אֲמַרְתָּ כְּצָר בְּמַכָּה אַחַת	כשד
	But you did not know that my armour is tougher than the edge of your sword	וְלֹא יָדַעְתָּ כִּי שְׂרְיוֹנִי קָשָׁה מִפִּי חַרְבְּךָ	
	And now I shall also try.	וְעָתָה אֲנִסֶּה גַם אֲנִי.	

7 Isa. 1:6 פָּעַעַ וְחַבְרָתָהּ 'a wound and a bruise'.
8 Jer. 12:8 נָתַנָּה עָלַי בְּקוֹלִי 'she has cried out against Me'.
9 1 Sam. 16:12 'and he was ruddy with beautiful eyes and a comely appearance' (referring to King David in his youth).
10 1 Sam. 20:31; 2 Sam. 12:5.
11 Josh. 2:19 דָּמֹךָ בְּרֹאשְׁךָ 'his blood is on his head'.

	(Draws sword and wounds Raddai)	(שולף ופוצע את רדי)	
RADDAI	Aah, I am dead! –	אָהָה מַת אָנִי! –	רדי
	(Doeg runs and strikes an injurious blow to Chesed's leg from behind him and flees to his position)	(דואג רץ ומכה מכת פצע על שוק כשד מאחוריו ונס למקומו)	
CHESED	Aah, I am wounded – murderers! Murderers! (Falls to the ground)	אָהָה פְּצוּעֵי אָנִי – מְרַצְחִים! מְרַצְחִים! (נופל ארצה)	כשד
	(Ithiel enters from afar)	(איתאל בא מרחוק)	
ITHIEL	The voice is the voice of Chesed; ¹² Doeg has kept his promise.	הַקּוֹל קוֹל כְּשֵׁד; ¹² דוֹאֵג הִקְיִם אֶת דְּבָרוֹ.	איתאל
RADDAI	Woe is me, for I have done wrong –	אוֹי לִי כִי הִעֲוִיתִי –	רדי
ITHIEL	Let me listen to the voice again – it is his voice.	אֲשַׁמְעָה עוֹד אֶת הַקּוֹל – קוֹלוֹ הוּא זֶה.	איתאל
CHESED	Come to my aid – bring light, and a surgeon for my wound.	בּוֹאוּ לְעוֹרְתִי – הַבִּיאוּ* נֵר וְחַבֵּשׁ לְפַעְעִי.	כשד
ITHIEL	It is definitely his voice; Doeg is a man of valour	קוֹלוֹ הוּא אֵל נְבוֹן; דוֹאֵג אִישׁ חֵיל הוּא	איתאל
	An honest and faithful man, who fights his friend's fight as his own	אִישׁ יֵשֶׁר וְנֹאמָן, אֲשֶׁר רַב רִיב אֲהָבוֹ כְּנַפְשׁוֹ	
	You have been a model to me, my friend –	לְמוֹפֶת הָיִיתָ לִי יָדִידִי –	
	As for you, tender and delicate one, ¹³ see, your lover is slain by the sword ¹⁴	וְאֵת רַכָּה וְעַנְיָה, ¹³ רְאֵי עַגְבֵּד חֵלֶל חֲרָב ¹⁴	
	And the time of your punishment is also coming; I am on my way to you, adulteress	וְגַם עֵת פְּקוּדָתְךָ בָּאָה; הִנְנִי אֵלֶיךָ נֹאפֶת	
	Beautiful-eyed one, abomination, I despise your youthful love ¹⁵	יִפֶּת עֵינַיִם תּוֹעֵבָה, מְאֻסָּתִי אֲהַבֶּת נְעוּרַיִכִי ¹⁵	
	And the bed which you have desecrated will be stained with your lifeblood.	וְהַמִּטָּה אֲשֶׁר חִלַּלְתָּ, תִּתְגַּאֵל בְּדַם חַיִּיכִי.	

12 Gen. 27:22 עֵשָׂו יָדִי עֵשָׂו וְהַיָּדִים קוֹל יַעֲקֹב וְהַיָּדִים הֵן קוֹל יַעֲקֹב 'the voice is the voice of Jacob, but the hands are the hands of Esau'.

13 Isa. 47:1, in reference to Babylon, which is prophesied destruction and will no longer be called tender or delicate. Cf. Shakespeare's 'minion' (5.1.33), which commonly means 'darling' but here is used in the sense of 'hussy' (Honigmann 1997: 298, note 33; Crystal and Crystal 2002: 282). The negative context of the biblical citation suggests that Salkinson was aware of the insulting sense of the English original and expected his readers to interpret the Hebrew endearment ironically.

14 Num. 19:16.

15 This and the next line form a rhyming couplet, mirroring Shakespeare's 'blotted/spotted' (5.1.35–6).

* הַבִּיאוּ

	<i>(Ithiel exits)</i>	(איתיאל הולך)	
	<i>(Lud and Gether¹⁶ from afar)</i>	(לוד וגתר ¹⁶ מרחוק)	
CHESED	Are there no night watchmen? Does no one pass by?	האין שומרי לילה? האין איש עבר?	כשד
	I have been murdered! I have been murdered!	נרצחתי! נרצחתי!	
GETHER	I hear an anguished voice, a voice crying bitterly. ¹⁷	קול שֶׁבַר אָנִי שׁוֹמֵעַ, קוֹל מֵר צֶרֶחַ. ¹⁷	גתר
CHESED	Arise to my aid...	קומו לְעֹזְרָתִי...	כשד
LUD	Listen to the voice.	שְׁמַע נָא אֶת הַקּוֹל.	לוד
RADDAI	Cursed be the villain!	אָרוּר בֶּן הַבְּלִיעַל!	רדי
LUD	Two or three shout, and there is a heavy darkness ¹⁸ tonight;	שְׁנַיִם אוֹ שְׁלֹשָׁה יִצְעֲקוּ וְהִלְלִיחַ חֹשֶׁךְ אַפְלָח, ¹⁸	לוד
	Perhaps they shout deceitfully; we cannot come to their voice	אוּלַי בְּמַרְמָה הֵם צֹעֲקִים, לֹא נוֹכַל לְבוֹא לְקוֹלָם	
	Unless there are other men with us.	בְּלֹתֵי אִם אַנְשִׁים אֲחֵרִים אֶתְנֶנּוּ.	
RADDAI	No one comes to my aid, and my blood is spilling onto the earth.	אֵין אִישׁ לְעֹזְרָתִי וְדַמִּי נִגְרָם אֶרְצָה.	רדי
	<i>(Doeg enters with a torch in his hand)</i>	(דואג בא ולפיד בידו)	
LUD	Look, who goes there?	רְאֵה מִי בָא שָׁמָּה?	לוד
GETHER	Behold, a man in his robe, with a torch and weapons in his hand.	הִנֵּה אִישׁ בְּכַתְנָתוֹ וְלִפְדֵי וְכֻלֵי נֶשֶׁק בְּיָדוֹ.	גתר
DOEG	Who is there? Who cried out there, 'I have been murdered'?	מִי הוּא שָׁם? מִי צֹעֵק שָׁם נִרְצַחְתִּי?	דואג
LUD	We do not know.	אֲנַחְנוּ לֹא יָדַעְנוּ.	לוד
DOEG	Did you not hear the voice crying out?	הֲאִם לֹא שְׁמַעְתֶּם קוֹל הַצֹּעֲקָה?	דואג
CHESED	Hurry, come here, hurry to my aid –	חֻשְׁוּ בּוֹאוּ הֵנָּה, חֻשְׁוּ לְעֹזְרָתִי –	כשד
DOEG	What is wrong with you there, that you cried out? ¹⁹	מַה־לָּךְ שָׁם, כִּי נִזְעַקְתָּ? ¹⁹	דואג

16 This is Shem's grandson and Aram's son, mentioned in Gen. 10:23 and 1 Chron. 1:17. Salkinson has selected the name based on its sound correspondence with Shakespeare's Gratiano.

17 Zeph. 1:14 קוֹל יְהוָה מֵר צֶרֶחַ שָׁם גְּבוּר שְׁמֵ בִּיטֵר 'the voice of the day of the LORD, wherein the mighty man cries bitterly'.

18 Exod. 10:22 (referring to the darkness that afflicted Egypt as one of the ten plagues).

19 Judg. 18:23. Although the meaning of the root .ק.ז.ע.ק. means 'gather' or 'assemble' in the *nif'al* stem, Salkinson seems to have had in mind the meaning of the *qal*, 'cry out'. (See also Second Part, note 245 and *Ram and Jael*, First Part, note 316.)

GETHER	This is Ithiel's standard-bearer.	גַּתְרִי זֶה הוּא נוֹשֵׂא הַדָּגֵל לְאִיתִיאל.
LUD	I know him, for he is a man of valour.	לוֹד יִדְעֵתִיו כִּי בִּרְחִיל הוּא.
DOEG	Who are you there, making the sound of your wailing heard?	דּוּאג מִי אַתָּם שָׁם, כִּי תִשְׁמָעוּ קוֹל יְלֵלְתְּכֶם?
CHESED	Come to me, Doeg, robbers have struck me and wounded me ²⁰ Hurry to my aid. ²¹	כֶּשֶׁד בּוֹאָה אֵלַי דּוּאג, שׁוֹדְדִים הַכּוֹנִי פָּצְעוּנִי ²⁰ חֻשָׁה לְעֹזְרָתִי. ²¹
DOEG	Chesed, my dear officer, who laid a hand on you?	דּוּאג כֶּשֶׁד פְּקִידִי יְקִירִי, מִי שָׁלַח בְּךָ יָד?
CHESED	One of the robbers is lying close to me For he cannot move from his position.	כֶּשֶׁד אֶחָד מִן הַשׁוֹדְדִים שׁוֹכֵב קְרוֹב לִי כִּי לֹא יוּכַל לְמוֹשׁ מִמְּקוֹמוֹ.
DOEG	Where are they, where are they, bloodthirsty and deceitful men? ²²	דּוּאג אַיִם אֵיפֹה הֵם, אֲנֹשֵׁי דָמִים וּמְרָמָה? ²²
RADDAI	Please save me.	רַדִּי נָא הוֹשִׁיעָה לִּי.
CHESED	That is one of them.	כֶּשֶׁד זֶה הוּא אֶחָד מֵהֵם.
DOEG	Are you a bloodthirsty and deceitful man? ²³ <i>(Doeg stabs Raddai)</i>	דּוּאג הֲאֵתָה הוּא אִישׁ דָּמִים וּמְרָמָה? ²³ (דּוּאג דּוֹקֵר אֶת רַדִּי)
RADDAI	Oh, despicable dog! Ignominy of men! – Oh! Oh! Oh!...	רַדִּי הוּוֹי כְּלָב נְבֻזָה! קְלוֹן בְּנֵי הָאָדָם! – הוּוֹ! הוּוֹ! הוּוֹ! ...
DOEG	Would you murder a soul in the dark? Where are the rest of the robbers? The whole town sits quietly, while murderers are on its streets. And who are you there – are you good or evil?	דּוּאג הֲתִרְצַח נַפְשׁ בַּחֹשֶׁךְ? אֵיפֹה יָתֵר הַשׁוֹדְדִים? כָּל הָעִיר יֹשֶׁבֶת וְשׁוֹקֵטֶת וּמְרָצְחִים בְּחֻצוֹתֶיהָ. וּמִי אַתָּם שָׁמָּה – הַטּוֹבִים אַתָּם אִם רָעִים?
LUD	As we consider ourselves, so shall you call us. ²⁴	לוֹד כַּאֲשֶׁר נִשְׁעַר בְּנַפְשֵׁנוּ, כֵּן תִּכְנֶה אִתָּנוּ. ²⁴
DOEG	Are you the noble Lud?	דּוּאג הֲאֵתָה הוּא לוֹד הַנְּדִיב?

20 Song of Songs 5:7.

21 Ps. 38:23 (38:22 in English Bibles).

22 Ps. 55:24 (55:23 in English Bibles).

23 Ps. 5:7 (5:6 in English Bibles).

24 Prov. 23:7 כְּמֹשְׁעֵר בְּנַפְשׁוֹ כִּי הוּא | 'for as he considers himself, so he is'.

LUD	I am he.	אָנִי הוּא.	לוד
DOEG	Please pardon me; behold, Chesed lies here	שָׂא נָא אֶת פְּנֵי; הִנֵּה כְּשֵׁד שׁוֹכֵב פֹּה	דואג
	Beaten and wounded by the robbers.	מִכָּה וּפְצוּעַ מִן הַשׁוֹדְדִים.	
GETHER	Chesed?	כְּשֵׁד?	גתר
DOEG	Is there a wound in your flesh, my brother?	הֲיֵשׁ פְּצַע בְּבִשְׂרֵךְ אָחִי?	דואג
CHESED	My leg has been cut in half.	שׁוֹקִי נִגְזְרָה עַד חֲצִיָּהּ.	כשד
DOEG	God forbid you should say so; show me in the light of the lamp	חֲלָלָה אֵל תֹּאמַר כֵּן; הֲאִירֵוּ לִי בְּאוֹר הַנֵּר	דואג
	So that I may bind the wound with my robe.	וְאֶחָבֵשׁ אֶת הַפְּצַע בְּכִתְנֹתַי.	
ANAH	What is this? Who cried out a great and bitter cry? ²⁵	מִה־זֹּאת? מִי צָעַק צָעָקָה גְדוֹלָה וּמְרָה? ²⁵	ענה
DOEG	Are you asking who it is that cried out?	הֲאֵתָּ תִשְׁאַלִי, מִי הוּא אֲשֶׁר צָעַק?	דואג
ANAH	Woe is me, Chesed my glory and my splendour! ²⁶	אוֹי לִי, כְּשֵׁד הוֹדִי וְהִדְרִי! ²⁶	ענה
	Woe is me, Chesed, Chesed, Chesed!	אוֹי לִי כְּשֵׁד כְּשֵׁד כְּשֵׁד!	
DOEG	Be quiet, whore, strumpet! What do you think, Chesed	הֲחִרְיִשִׁי זֹנָה פְרוֹצָה. מִה־תִּחְשׁוּב כְּשֵׁד	דואג
	Who wounded your leg?	מִי מָחַץ שׁוֹקְךָ?	
CHESED	I do not know.	לֹא יָדַעְתִּי.	כשד
GETHER	I am sorry that it is thus for you; I had gone to seek you.	צַר לִי שֶׁכָּכָה לָךְ וְאֲנִי הִלַּכְתִּי לְבַקֵּשְׁךָ.	גתר
DOEG	Lend me a belt so that I may bind the wound	הֲשִׂאִלוּ לִי חֲגוּרָה וְאֶחָבֵשׁ אֶת הַמָּכָה	דואג
	And bring me a chair to bear him in comfort.	וְהִבִּיאוּ לִי כִסֵּא, לְשֵׂאת אֹתוֹ בְּנַחַת.	
ANAH	Woe is me, he is fainting – Chesed, Chesed, Chesed!	אוֹי לִי הוּא מִתְעַלֵּף – כְּשֵׁד כְּשֵׁד כְּשֵׁד!	ענה
DOEG	Listen to me, minsters, my heart tells me	שְׁמַעוּנִי שְׂרָיִם, אָנִי לְבָבִי וְגִיד לִי	דואג

25 Gen. 27:34 וַיִּצְעַק צָעָקָה גְדוֹלָה וּמְרָה 'and he cried out a great and bitter cry'.

26 Alshekh to Prov. 14 and Dan. 4.

	That this sack of filth ²⁷ has also had a hand in the conspiracies	כי חמת צואה ²⁷ הזאת, גם ידה בקשרים	
	But it is not the time to investigate; be strong and show yourself courageous , ²⁸ Chesed.	אך אין עת לבקר; חזק והתחזק ²⁸ כשד.	
	Bring the lamp over; do you know this man's face?	הביאו הנר מעבר מזה; הידעתם פני האיש הזה?	
	Why, he is my friend and companion, a son of my native city.	הלא הוא אהבי ורעי, בן עיר מולדתי.	
	Is this Raddai? No, no, but perhaps it is him	ההוא זה רדי? לא לא, ואולי הוא הנהו	
	Shudder, O heavens! ²⁹ It is Raddai and none other –	שמו שמים! ²⁹ רדי הוא ולא אחר –	
GETHER	Raddai of Venice?	רדי מוינעצ'א?	גתר
DOEG	Yes, my lord; do you know him?	כן אדני, הידעת אתו?	דואג
GETHER	Indeed I do know him.	ידעתיו גם ידעתיו.	גתר
DOEG	These severe woes have not allowed me to welcome you	צרות קשות אלה, לא נתנוני לקדם פניך	דואג
	With the honour befitting you; indeed I beg your pardon.	בכבוד הנכון לך, אכן אתך הסליחה.	
GETHER	I am happy to see your face.	שמחתי לראות פניך.	גתר
DOEG	What can I do for you, Chesed? – Bring another chair –	מה אעשה לך כשד? – הביאו כסא עוד –	דואג
	<i>(A second chair is brought)</i>	<i>(כסא שני מובא)</i>	
GETHER	Raddai?...	רדי? ...	גתר
DOEG	It is he – who among us, kind men, Will carry him in comfort away from here, while I call the doctor.	הוא הוא זה – מי אתנו אנשי חסד ישאוהו בנחת מזה ואני אקרא את הרפא.	דואג
	<i>(To Anah)</i> As for you, woman, do not labour in vain	<i>(אל ענה)</i> ואת אשה, אל תעמלי לשוא	
	Did you know that the stricken Chesed was my best friend –	הידעת כי כשד המכה, היה אהבי בחירי –	
	What was the quarrel between you?	מה היה הריב ביניכם?	

27 Babylonian Talmud *Shabbat* 152a מלא צואה 'a woman is a sack full of filth'.

28 2 Sam. 10:12 חזק ונתחזק 'be strong and let us show ourselves courageous'.

29 Jer. 2:12.

CHESED	There was no quarrel between us, nor do I know the man.	כשד ריב לא היה בינינו וגם לא ידעתי את האיש.
DOEG	(<i>To Anah</i>) Now why is it that your face grows pale? – Take them both away from the street. (<i>Chesed and Raddai are taken out in their chairs</i>)	דואג (אל ענה) ולמה זה יחרורו פניך? – הוציאו את שניהם אל מחוץ לרחוב. (כשד ורדי מוצאים בכסאותם)
	Stand and look, ministers, why is it that her face grows pale Look at her face to face; the look in her eyes testifies against her. If you look thus at us, we shall draw out the hidden matters of your heart, The wickedness will issue its voice, even if her lips are dumb.	עמדו הביטו שרים, למה זה יחרורו פניה הביטו אליה פנים בפנים, אותות עיניה יענו בה. אם כה תחזי בנו, גדלה מצפוני לבד, הרשעה תתן קולה, אף אם שפתיה תאלמנה.
MILCAH	What has happened? What has happened, my husband?	מלכה מה היה הדבר? מה היה הדבר בעלי?
DOEG	Raddai and other men fell upon Chesed in the dark; The men fled for their lives; Chesed is still alive But Raddai is dead.	דואג רדי ואנשים אחרים, נפלו על כשד במחשך, האנשים נמלטו לנפשם; כשד עוד נשמתו בו ורדי מת.
MILCAH	My soul weeps for the dead man, and my heart for dear-spirited Chesed.	מלכה נפשי תבכה למת ולבי לכשד יקר רוח.
DOEG	This is the fruit of whoredom; go, Milcah, and enquire Where Chesed ate his bread tonight. (<i>To Anah</i>) Now why is it that trembling has seized you?	דואג זה פרי הזנות; לכי מלכה ודרשי אנה אכל כשד את לחמו הלילה. (אל ענה) ולמה זה חרדה אחזתך?
ANAH	He ate in my house; but trembling has not seized me.	ענה הוא אכל בביתי; אך חרדה לא אחזתני.
DOEG	If so, then go with me to be put to the test.	דואג אם כן איפוא, עמי תלכי להבחן.

MILCAH	May shame cover you, wife of whoredom . ³⁰	כְּלִמָּה תִכְסֶּדְךָ אִשְׁתׁ זְנוּנִים. ³⁰	מלכה
ANAH	I am not a wife of whoredom , ³¹ but rather an honest woman Like you, who insults me without cause.	לֹא אִשְׁתׁ זְנוּנִים ³¹ אָנִי, כִּי אִם אִשָּׁה יִשְׂרָאֵל כְּמוֹדְךָ אֲשֶׁר תִּגְדַּפְיָנִי חֲנָם.	ענה
MILCAH	Taunts and insults ³² are fitting for a woman like you.	חֲרָפוֹת וְגִדּוּפִים ³² נְכוּנִים לְאִשָּׁה כְּמוֹדְךָ.	מלכה
DOEG	Go with me, ministers, so that we may give Cheshed a remedy And as for you, woman, go with us and tell us everything. Hurry, Milcah, to the citadel, to the commander and the lady And tell them what has happened. (<i>To himself</i>) As for me, tonight I shall run ³³ In order to arrive at my desired haven, ³⁴ or to decreed destruction. ³⁵ (<i>All exit</i>)	לְכוּ אִתִּי שָׂרִים, וְנָשִׁים מְזוֹר לְכַשֵּׁד וְאֵת אִשָּׁה תִלְכִי עִמָּנוּ וְתַגִּידִי לָנוּ כֹּל. מְהֵרָה מִלְכָּה אֶל הַמְצוּדָה, אֶל הַשָּׂר וְהַגְבִּירָה וְאֲשֶׁר קָרָה הַגִּידִי. (אל עצמו) וְאָנִי הַלַּיְלָה אֲרוּץ ³³ לְבוֹא לְמִחְזוֹ חֲפָצִי, ³⁴ אוּ לְכַלְיוֹן חֲרוּץ. ³⁵ (הולכים כלם)	דואג
SCENE 2	<i>The bedchamber – Asenath sleeps and a light burns</i>		מחזה ב' חדר המטה – אסנת ישנה ונר דולק
ITHIEL	Why, the matter is true, the matter is true, on my life! But I shall not mention the abomination, before the pure stars; And even if the matter is true, I shall not spill her blood, I shall not tear the skin of her flesh; it is whiter than snow	הֲלֵא אָמַת הַדְּבָר, אָמַת הַדְּבָר חַי נַפְשִׁי! אֲדָּ לֹא אֲזְכִּיר הַתּוֹעֵבָה, נֶגֶד הַכּוֹכָבִים הַזְּכִּים; וְאִף אִם אָמַת הַדְּבָר, לֹא אֲשַׁפֵּךְ דָּמָה, לֹא אֲקַרַע עוֹר בְּשָׂרָהּ, לָבָן הוּא מִשְׁלָג	איתיאל

30 Hosea 1:2.

31 Hosea 1:2.

32 Ezek. 5:15 חֲרָפָה וְגִדּוּפָה 'a taunt and an insult'.

33 This and the next line form a rhyming couplet, mirroring Shakespeare's 'night/quite' (5.1.128–9).

34 Ps. 107:30 אֶל־מִחְזוֹ חֲפָצִים 'to their desired haven'.

35 Isa. 10:22.

And as smooth as a marble memorial stone. (<i>Removes his sword from his thigh</i>)	וְחָלַק בְּמַצְבֵּת שֵׁשׁ. (מסיר חרבו מעל ירכו)
Nevertheless she shall surely die, so that she cannot seduce another man.	כְּכֹל זֹאת מוֹת תָּמוּת, לְבַל תּוֹסֵף לְהַדִּיחַ אִישׁ.
I shall put out the light here and put out the light there,	אֶכְבֶּה אֶת הַנֵּר פֹּה וְאֶכְבֶּה אֶת הַנֵּר שָׁם,
If I put out the light of the chamber, I can light it again should I have regrets	אִם כִּבִּיתִי גַר הַחֲדָר, אוּכַל לְהַדְלִיקוֹ כִּי נַחַמְתִּי
But if I put out the light of the LORD, the ultimate work of the hands of a skilled craftsman ³⁶	וְכִי כִבִּיתִי גַר אֲדֹנָי, תִּכְלִית מַעֲשֵׂה יְדֵי אֱמֹן ³⁶
That illuminates the innermost parts, who can light it again?	הַמְאִיר בְּחֲדָרֵי בָטֶן, מִי יוּכַל לְהַדְלִיקוֹ עוֹד?
Even an angel and a seraph ³⁷ cannot light the wick again. ³⁸	גַּם מַלְאָךְ וְשֶׁרֶף, ³⁷ לֹא יְדַלִּיק עוֹד הַפִּתִּילָה. ³⁸
If I pluck a rose from its stalk, it cannot be planted again	אִם קִטַּפְתִּי שׁוֹשְׁנָה מִגִּזְעָה, אִין לִנְטַע אֶתָּה שֵׁנִית
For it shall surely wilt; I can smell it now	כִּי נָבוֹל תִּבּוֹל; אֲרִיחַ בָּהּ עַתָּה
While it is still on its stalk. (<i>Kisses Asenath</i>)	בְּעוֹדָה עַל גִּזְעָהּ. (נושק את אסנת)
Your scent is pleasant and comely; you still have enough power	רִיחְךָ עָרֵב וְנָעִים; עוֹד בַּחֶךְ רַב לְךָ
To persuade the judge to let the sword of justice fall from his hand	לְפַתּוֹת אֶת הַשּׁוֹפֵט, לְהַפִּיל חֶרֶב הַמְשָׁפֵט מִיָּדוֹ
I shall kiss you once more – once more again –	אֶשְׁקֶךָ עוֹד הַפְּעַם – עוֹד זֹאת הַפְּעַם –
You were comely in life and you will be comely in your death as well –	נְעִימָה הָיִית בְּחַיִּים – וְנְעִימָה תְהִי גַם בְּמוֹתֶךָ
I shall kill you with my hand, and afterwards I shall love you again ³⁹	הֲנִי אֶמִיתְךָ בְּיָדִי וְאַחֲרַי כֵּן אֶרְחַמְךָ עוֹד ³⁹

36 Song of Songs 7:2 (7:1 in English Bibles).

37 Midrash Tanḥuma to Exod. 30:11–34:35; Alshekh to Isa. 6 and Song of Songs 1.

38 Cf. Shakespeare's 'I know not where is that Promethean heat/That can thy light relume' (5.2.12–13); Salkinson has omitted the Classical reference.

39 Or: 'continue to love you'; either meaning of the Hebrew עוֹד 'still', 'again' is a possible translation for Shakespeare's 'I will kill thee and love thee after' (5.2.18–19).

ASENATH	If you say amen, I hope that you will not kill me.	אם אמן אמרת, הוחלתי כי לא תמיתני.	אסנת
ITHIEL	Whereas I do not hope so.	ואני לא כן אוחילה.	איתיאל
ASENATH	I fear your roaming eyes, for you are fearsome	יראתי מעיניך המשוטטות, כי נורא אתה	אסנת
	Although I do not know why I fear you	אף כי לא ידעתי, למה אירא מפניך	
	For I have not sinned against you and have not done you ill.	כי לא חטאתי לך ולא גמלתיך רעה.	
	Nevertheless, deathly horror has overwhelmed me. ⁴⁴	בכל זאת אימות מות נפלו עלי. ⁴⁴	
ITHIEL	Pay heed to your iniquities.	שיתי לבך אל עונך.	איתיאל
ASENATH	To my love which I have for you.	אל אהבתי אשר אהבתיך.	אסנת
ITHIEL	And therefore you deserve to die.	ולכן משפט מות לך.	איתיאל
ASENATH	Death is unjust , ⁴⁵ for who would kill someone	מות לא במשפט; ⁴⁵ כי מי הורג נפש	אסנת
	Because she loved him? Indeed, why do you purse your lips ⁴⁶	עקב אשר אהבתהו? אד למה תקרץ בשפתך? ⁴⁶	
	And tremble where you stand, ⁴⁷ like one who plans to engulf and destroy ⁴⁸ all?	ותחתיף תרצו, ⁴⁷ כחשב לבלע ולהשחית כל? ⁴⁸	
	They are terrible signs; nevertheless, I hope and await	אותות נוראים הם; בכל זאת קויתי הוחלתי	
	That it is not upon me, Ithiel, not upon me that you will pour out your wrath. ⁴⁹	כי לא עלי איתיאל, לא עלי תשפך חמתך. ⁴⁹	
ITHIEL	Be silent; do not speak further.	החרישי, אל תוסיפי דבר.	איתיאל
ASENATH	I shall not speak further, but what else do you seek?	לא אוסף דבר, ומה תבקש עוד?	אסנת
ITHIEL	The handkerchief which is precious to me, which I gave you as a gift	המטפחת הקרה לי, אשר נתתי לך למתת	איתיאל

44 Ps. 55:5.

45 Jer. 17:11.

46 Prov. 16:30 כלה רעה קרץ שפתיו כלה רעה רעה 'he purses his lips and brings about evil'.

47 Hab. 3:16 ארננו 'and I tremble where I stand'.

48 Abarbanel to Ezek. 7; Alshekh to Gen. 27 and numerous other locations therein.

49 Jer. 10:25 חמתך שפך 'pour out Your wrath'; similar collocations appear in Ezek. 14:19, 20:8, 13, 21, 22:22, 30:15, 36:18; Ps. 79:6. The phrasing from Jer. 10:25 and Ps. 79:6 is also very well known from its appearance in the Passover Haggadah.

	You gave it to Chesed –	– נתת אתה אל כְּשֶׁד –	
ASENATH	On my life and soul! Indeed I did not do this	חַי נַפְשִׁי וְרוּחִי! כִּי לֹא עָשִׂיתִי זֹאת	אסנת
	Send for and summon the man, and ask him.	שְׁלַח וּקְרָא אֶת הָאִישׁ וּשְׁאַל אֶת פִּיהוּ.	
ITHIEL	Guard yourself, precious soul , ⁵⁰ guard yourself from a false oath ⁵¹	הַשְּׁמֵרִי לְךָ נַפְשׁ יְקָרָה, ⁵⁰ הַשְּׁמֵרִי מִשְׁבוּעַת שָׁקֵר ⁵¹	איתיאל
	You are lying in the bed from which you will not get out.	אֶת שׁוֹכְבֶּת בַּמֶּטֶה אֲשֶׁר לֹא תִרְדִּי מִמֶּנָּה.	
ASENATH	But not to die in it tonight.	אֲךָ לֹא לָמוּת בָּהּ הַלַּיְלָה.	אסנת
ITHIEL	Indeed you shall die momentarily; therefore make confession	מוֹת תָּמוּתִי כְּרָגַע; לָכֵן תִּגַּד תּוֹדָה	איתיאל
	For all of your iniquities; if you deceive with a curse and an oath ⁵²	עַל כָּל עֲוֹנוֹתֶיךָ; אִם תִּכְזֹב בְּאֵלֶּה וּבְשְׁבוּעָה ⁵²	
	Saying, ‘I have not sinned’, it will not benefit you and will not save you	לֵאמֹר לֹא חָטָאתִי, לֹא יוֹעִילְךָ וְלֹא יַצִּילְךָ	
	The word has gone out of my mouth, to the anguish of my spirit , ⁵³ and it cannot be put back;	דְּבַר יֵצֵא מִפִּי לְמַרְת רוּחִי ⁵³ וְאִין לְהָשִׁיב,	
	Indeed you shall die, Asenath.	מוֹת תָּמוּתִי אָסַנְתַּי.	
ASENATH	Have mercy upon me, God in heaven!	חֲוֶסֶה עָלַי אֵל בְּשָׁמַיִם!	אסנת
ITHIEL	I too shall lift up my hands ⁵⁴ and say amen.	גַּם אֲנִי אֶשָּׂא כַפַּי ⁵⁴ וְאֹמַר אָמֵן.	איתיאל
ASENATH	If so, then have mercy upon me too	אִם כֵּן אִיפּוֹא, חֲוֶסֶה עָלַי גַּם אֶתָּה	אסנת
	I have not transgressed your covenant, and I do not love Chesed	לֹא עֲבַרְתִּי בְרִיתְךָ וְאֶת כְּשֶׁד לֹא אֶהְבֵּתִי	
	Except in that he is a person; I love him like any person	כִּי אִם בְּאֲשֶׁר הוּא אָדָם, אֶהְבֵּתִיו כְּכָל אָדָם	

50 Prov. 6:26.

51 Zech. 8:17.

52 Neh. 10:30 (10:29 in English Bibles) בְּאֵלֶּה וּבְשְׁבוּעָה ‘in a curse and an oath’.

53 Gen. 26:35 רִיחַ מְרֵת ‘anguish of spirit’.

54 Ps. 63:5 (63:4 in English Bibles), 119:48.

	According to the law and the commandment; ⁵⁵ but I have not given him a token.	פתורה וכמצוה; ⁵⁵ אך אות לא נתתי לו.	
ITHIEL	On my life! Indeed I saw my handkerchief in his hand	חיי נפשי! כי מטפחתי ראיתי בידו	איתאל
	And you, in your lying, force me to harden my heart like a rock	ואת בבחשד תאלציני להקשות לבי בסלע	
	To complete my task as a murderer and not as one sacrificing a burnt offering or a sin offering	לכלות מלאכתי כרצח ולא כמקריב עולה וחסאָה	
	For indeed with my eyes I saw the handkerchief.	כי הן בעיני ראיתי את המטפחת.	
ASENATH	If so, then he found it	אם כן איפוא, הוא מצא אתה	אסנת
	For I never gave it to him	כי אנכי מעודי, לא נתתיקה לו	
	Summon him here so that he may tell you the truth.	קרא אותו הנה, ויגיד לך דבר אמת.	
ITHIEL	He has already told the matter.	כבר הגיד הדבר.	איתאל
ASENATH	And what did he tell you, my lord?	ומה הגיד לך אדני?	אסנת
ITHIEL	That he came to you.	כי בא אליך.	איתאל
ASENATH	He came to me?	הוא בא אלי?	אסנת
ITHIEL	Yes.	כן.	איתאל
ASENATH	Such a thing he cannot say.	דבר כזה, לא יוכל להגיד.	אסנת
ITHIEL	Because his mouth is blocked –	יען כי סתום פיהו –	איתאל
	Doeg, the most faithful in all my house, fulfilled my instructions.	דואג הנאמן בכל ביתי, מלא אחר דברי.	
ASENATH	Have I understood your words, and he is dead as I fear?!	האם בנתי לדבריך והוא מת באשר יגורתי!	אסנת
ITHIEL	If there were as many lives inside him as hairs on his flesh	לו היו בקרבו נפשות רבות כשערות בשרו	איתאל
	The stomach of my revenge would not be too small to swallow him entirely.	לא קצרה בטן נקמתי לבלע אתו כליל.	
ASENATH	Oh! He has been caught in the snare, and I am done for, done for.	אהה! הוא נלכד בפח ואני אבדתי אבדתי.	אסנת

55 2 Chron. 14:3 (14:4 in English Bibles) התורה והמצוה 'the law and the commandment'. See First Part, note 212 for discussion of this collocation.

ITHIEL	Does your heart dare, whore, to weep for him to my face?	הֵיֶזוּ לְבַדְּךָ זוֹנָה, לְבִכּוֹת אֹתוֹ עַל פָּנָי?	אִיתִיאל
ASENATH	Send me to prison, my lord, but please do not kill me. ⁵⁶	שְׁלַחֲנִי אֲדֹנָי לְבַיִת כְּלֵא וְהִמַּת אֵל תִּמְיִתִּי. ⁵⁶	אִסְנַת
ITHIEL	Your end approaches, whore.	בָּא קֶצֶדְךָ זוֹנָה.	אִיתִיאל
ASENATH	Please kill me in the morning, but let me live tonight.	הֲרַגְנִי בַּבֹּקֶר וּתְנֵה לִי נַפְשִׁי הַלַּיְלָה.	אִסְנַת
ITHIEL	If you resist me –	אִם תִּתְיַצְבִּי בְּפָנָי –	אִיתִיאל
ASENATH	Let go of me, just for a few moments.	הֲרַפֵּה מִמֶּנִּי, אֲדָרְגָעִים אֶחָדִים.	אִסְנַת
ITHIEL	Your time has come, and the appointed time cannot be delayed.	בָּאָה עֵתְךָ וְאִין לְאַחֵר הַמוֹעֵד.	אִיתִיאל
ASENATH	Let me pray a short prayer.	הִנִּיחֲנִי לְהִתְפַּלֵּל תְּפִלָּה קְצֵרָה.	אִסְנַת
ITHIEL	The appointed time has already passed. (<i>Strangles her</i>)	כָּבַר עֲבַר הַמוֹעֵד. (מַחֲנֵק אוֹתָהּ)	אִיתִיאל
MILCAH	(<i>From outside</i>) Open up for me, commander, please open the door for me	(מַחוּץ) פָּתַח לִי הַשַּׁר, אָנָּה פָּתַח לִי הַדֶּלֶת	מַלְכָּה
	Hurry, my lord – !	חִוְשָׁה אֲדֹנָי! –	
ITHIEL	What is the sound of shouting there? – Your soul is still within you!	מָה קוֹל הַצֶּעֱקָה שָׁם? – עוֹד נִפְשֶׁךָ בְּדָד!	אִיתִיאל
	There still remains breath in you? Although I am cruel	עוֹד נוֹתְרָה בְּךָ נְשָׁמָה? אֵף כִּי אֶכְזָר אָנִי	
	I cannot prolong your death pangs without cause	לֹא אוּכַל לְהַאָרִיד חֲבָלֵי מוֹתְךָ חֲנָם	
	I shall press my hand heavily upon you,⁵⁷ a little here, a little there⁵⁸	אֶכְבִּיד עַלְיֶךָ אֶכְפִּי, ⁵⁷ זָעִיר פֹּה זָעִיר שָׁם ⁵⁸	
	And that is it for you.	וְדִי לְךָ.	
MILCAH	(<i>From outside</i>) Please, my lord, my lord!...	(מַחוּץ) אָנָּה אֲדֹנָי אֲדֹנָי! ...	מַלְכָּה

56 1 Kings 3:26 'and do not kill him'. וְהִמַּת אֵל תִּמְיִתִּי

57 Job 33:7 'and my hand will not be heavy upon you'. וְאֶכְפִּי עַלְיֶךָ לֹא יִכְבֵּד

58 Isa. 28:10 'a little here, a little there'. זָעִיר שָׁם זָעִיר שָׁם

ITHIEL	Who knocks there?	מי דופק שָׁם?	איתאל
MILCAH	<i>(From outside)</i> My dear lord, I have something to tell you.	(מחוץ) אֲדֹנָי הַיְקָר, דְּבַר יֵשׁ בְּפִי לְהַגְדִּיךָ.	מלכה
ITHIEL	It is Milcah – stand there for a brief moment –	מִלְכָּה הִיא – עֲמְדִי שָׁם מְעַט רֵגַע –	איתאל
	Behold, she is dead, and this one comes to bring me the tidings	הִנֵּה מֵתָה הִיא וְזֹאת בָּאָה לְבַשְׂרָנִי	
	That Chesed is dead, for she raises her voice like a herald.	לֵאמֹר כְּשֹׁד מֵת, כִּי כַמְבַשְׂרֵת תִּתֵּן קוֹלָהּ.	
	Do you still move? No, no, she is already dead	הַנוֹעַ תִּנוּעַ עוֹד? לֹא לֹא כִּבְר גִּוְעָה	
	And she lies as still as the grave – shall I open the door for Milcah –	וְדוֹמָם תִּשְׁכַּב בְּקִבְר – הַאֲפַתַּח הַדְּלֵת לְמִלְכָּה –	
	Perhaps there is still breath in her nostrils – no, there is no feeling ⁵⁹ in her.	אוּלַּי עוֹד נְשָׁמָה בְּאַפָּה – לֹא, רִגְשׁ ⁵⁹ בָּהּ אֵין.	
	And if I open the door, Milcah will indeed come	וְאִם אֲפַתַּח הַדְּלֵת, בּוֹא תְּבוֹא מִלְכָּה	
	To speak to my wife – oh, who is my wife now?	לְדַבֵּר אֶל אִשְׁתִּי – אָהָה מִי אִשְׁתִּי עוֹד?	
	Oh, woe to this day! The sun above has grown dark upon me	אָהָה לַיּוֹם הַזֶּה! חֶשֶׁךְ עָלִי הִשְׁמַשׁ מִמַּעַל	
	The moon is clothed in darkness, ⁶⁰ and the earth crumbles underneath.	הַיָּרֵחַ יִלְבַּשׁ קִדְרוֹת ⁶⁰ וְהָאָרֶץ תִּתְפֹּרֵר מִתַּחַת.	
MILCAH	<i>(From outside)</i> Have mercy, open up for me, commander, so that I may speak a word to you.	(מחוץ) חַנּוּנִי פָתַח לִי הַשָּׂר, וְאֲדַבֵּר דְּבַר אֲלִיךָ.	מלכה
ITHIEL	I almost forgot you, Milcah, please come here –	שָׁכַחְתִּיךָ מִלְכָּה כְּמַעַט, בּוֹאִי נָא הֵנָּה –	איתאל
	Indeed I shall hurry to spread the curtain over the bed –	אֲדַ אַחִישׁ לְפָרֵשׁ הַמָּסָךְ עַל פְּנֵי הַמִּטָּה –	
	Where are you, where are you? What is wrong with you, that you called out?	אֵיךְ אֵיפֹה אַתָּה? מֵה־לֵּךְ כִּי קָרָאתָ? –	

59 This word is attested in the Hebrew Bible, but it is a *hapax legomenon* (appearing in Ps. 55:15 [55:14 in English Bibles]) with the meaning of ‘throng’ or ‘unrest’. Salkinson is instead using it in the sense of ‘feeling’ or ‘sensation’, which dates to the modern period (Even-Shoshan 2003, 5: 1748).

60 Isa. 50:3 אֶלְבִּישׁ שָׁמַיִם קִדְרוֹת 3:3 ‘I clothe the heavens in darkness’.

	(Opens the door)	(פותח את הדלת)	
MILCAH	Oh, my lord! There are murderous deeds in our midst.	הוי אַדני! עֲלִילוֹת רָצַח בְּקִרְבָּנוּ.	מלכה
ITHIEL	When did it happen?	מתי נְהִיהָ?	איתאל
MILCAH	Just now.	זֶה עֵתָהּ.	מלכה
ITHIEL	This is the fault of the moon, for it has drawn near to the earth And struck its inhabitants with madness.	זֹאת שְׁגָגַת הַיָּרֵחַ, כִּי הִקְרִיב אֶל הָאָרֶץ וַיִּד אֶת יְשִׁבֶיהָ בְּשִׁנְעוֹן.	איתאל
MILCAH	Chesed struck one of the lads, Raddai of Venice.	כְּשֵׁד הִכָּה אֶחָד הַבְּחוּרִים, רַדִּי מוֹיְנַעְצֵיָא.	מלכה
ITHIEL	Raddai has been killed? And Chesed has been killed?	רַדִּי הוּמַתָּ? וְכְשֵׁד הוּמַתָּ?	איתאל
MILCAH	Chesed has not been killed.	כְּשֵׁד לֹא הוּמַתָּ.	מלכה
ITHIEL	If Chesed has not been killed, there is no advantage to the murder And the revenge is not sweet.	אִם כְּשֵׁד לֹא הוּמַתָּ אִין יִתְרוֹן לְרָצַח וְהַנְקָמָה אֵינְנָה מְתוּקָה.	איתאל
ASENATH	Without cause I have been murdered, for nothing.	חֲנָם נְרַצְחִיתִי, עַל לֹא דָבָר.	אסנת
MILCAH	What is this voice?	מָה הַקּוֹל הַזֶּה?	מלכה
ITHIEL	What voice?	אִיזָה קוֹל?	איתאל
MILCAH	It is the voice of my lady, oh, come, hurry to save her – Speak again, my lady! Speak, dear Asenath, speak!	קוֹל גְּבֵרְתִי הוּא, הוּי בּוֹאוּ חוּשׁוּ לִישׁוּעָתָהּ – דַּבְּרִי עוֹד גְּבֵרְתִי! דַּבְּרִי אֶסְנַת הַיְקָרָה דַּבְּרִי!	מלכה
ASENATH	I die blameless.	נִקְיָה אָנִי מֵתָהּ.	אסנת
MILCAH	Who has laid a hand on you?	מִי שָׁלַח בְּךָ יָד?	מלכה
ASENATH	My hand did this, and there is no one besides me. Farewell! And commend me to my noble husband. Farewell, farewell! – (Dies)	יָדִי עָשְׂתָהּ זֹאת וְאִין אִישׁ זוּלָתִי. חַיִּי בְּשָׁלוֹם! וְהִזְכַּרְתִּנִּי אֶל בַּעְלִי הַנְּדִיב. חַיִּי חַיִּי בְּשָׁלוֹם! – (מתה)	אסנת
ITHIEL	How, then, has she been killed?	אִיךָ אֵיפּוֹא נְהִיגָהּ?	איתאל
MILCAH	Who indeed knows?	מִי אֵיפּוֹא יוֹדַעַ?	מלכה
ITHIEL	Well, you heard from her mouth that I did not kill her.	הֲלֹא שָׁמַעְתָּ מִפִּיהָ, כֹּל לֹא אֲנִי הִרְגֵיתִיהָ.	איתאל

* לישועתה
** בשלום

MILCAH	I did hear this from her mouth, and as I heard, so shall I tell.	מלכה	כִּן שְׁמַעְתִּי מִפִּיהָ וְכַאֲשֶׁר שְׁמַעְתִּי אֶגִּידָהּ.
ITHIEL	There is lying under her tongue, and she will go down to Sheol as a liar For I killed her with my hand.	איתאל	כִּזָּב תַּחַת לְשׁוֹנָהּ וְכַכְזָּבַת תֵּרַד שְׂאוּלָהּ כִּי אֲנֹכִי בְיָדִי הִרְגֵתִיהָ.
MILCAH	Therefore, then, she resembles one of the angels on high ⁶¹ And you are one of the evil angels . ⁶²	מלכה	לְכֵן אִיפּוֹא דְמִתָּהּ הִיא, לְאַחַד מִמַּלְאָכֵי עֲלִיּוֹן ⁶¹ וְאַתָּה אֶחָד הַנְּדָ, מִן מַלְאָכֵי רְעִים. ⁶²
ITHIEL	She went astray like a shameless woman , ⁶³ for she was a whore.	איתאל	הִיא שָׁטְתָה כַּאֲחַת הַנְּבִלּוֹת, ⁶³ כִּי זוֹנָה הִיְתָהּ.
MILCAH	You are speaking like a demon, and you are bearing false witness against her . ⁶⁴	מלכה	כַּאֲחַד הַשְּׂדִים תִּדְבֹר וְתַעֲנֶה כִּי עַד שָׁקֵר. ⁶⁴
ITHIEL	The falseness has borne witness against her; her recklessness resembled water.	איתאל	הַשָּׁקֵר עָנָה בְּפִנְיָהּ, פְּחֻזוֹתָהּ דְּמִתָּהּ לְמַיִם.
MILCAH	And you are as rash as fire, and your wicked libel is worthless and false; She was as pure as the very heavens. ⁶⁵	מלכה	וְאַתָּה נִמְהָר כַּאֲשֶׁר וְדַבָּרְךָ הִרְעָה שְׁוֹא וְשָׁקֵר; זָכָה הִיְתָה כְּעַצֵּם הַשָּׁמַיִם. ⁶⁵
ITHIEL	Chesed defiled her, ask your husband and he will tell you. I would go down to the depths of Sheol ⁶⁶ if I did not know well That I killed her justly, and your husband knows and is witness.	איתאל	כִּשְׂדָּ טָמְא אוֹתָהּ, שְׂאֵלִי אֶת בַּעֲלֶךָ וְיִגִּידְךָ. לְשְׂאוּל תַּחְתִּית ⁶⁶ אֶרְדָּה, לוֹלִי יִדְעָתִי מֵאֵד כִּי הִרְגֵתִיהָ בְּמִשְׁפָּט וּבַעֲלֶךָ יוֹדֵעַ וְעַד.
MILCAH	My husband is witness?	מלכה	בְּעָלִי עַד?
ITHIEL	Your husband is witness.	איתאל	בְּעֶלְךָ עַד.
MILCAH	That she defiled herself in a stranger's bed?	מלכה	כִּי נִטְמְאָה בְּמִשְׁכַּב זָר?
ITHIEL	Chesed lay with her;	איתאל	כִּשְׂדָּ שָׁכַב אִתָּהּ,

61 This expression is extremely well known from its appearance in the liturgical song מלאכי עליכם 'welcome, ministering angels' traditionally sung in Jewish homes immediately before the Friday night meal; it is also attested in numerous locations in the commentaries of Ibn Ezra, Abarbanel, and Alshekh.

62 Ps. 78:49.

63 Job 2:10 תְּדַבֵּר אֶת הַנְּבִלּוֹת תְּדַבֵּר 'you are speaking like a shameless woman'.

64 Exod. 20:16 עַד שָׁקֵר בְּרַעְיָךְ לֹא תַעֲנֶה 'you shall not bear false witness against your neighbour'.

65 Exod. 24:10.

66 Deut. 32:22.

	<p>If she had been true to me, I raise my hand up on high⁶⁷</p> <p>That I would not have exchanged her for all the earth and the fullness thereof⁶⁸</p> <p>Even if its dust were gold and its stones were gems of Ophir.⁶⁹</p>	<p>לו היתה באמנה אתי, הרימותי ידי למרום⁶⁷</p> <p>אם לקחתי תמורתה, כל הארץ ומלאה⁶⁸</p> <p>אף כי עפרה זהב ואבניה אבני אופיר.⁶⁹</p>	
MILCAH	My husband is witness?	בעלי עד?	מלכה
ITHIEL	He was the first who opened my eyes,	הוא היה הראשון, אשר פקח את עיני,	איתאל
	<p>For he is a faithful man and despises the daubing of whitewash⁷⁰</p> <p>Over wicked men.⁷¹</p>	<p>כי איש נאמן הוא ומתעב טיח תפול⁷⁰</p> <p>על פני בני עולה.⁷¹</p>	
MILCAH	My husband?	בעלי?	מלכה
ITHIEL	Why have you asked twice? Why, I've said your husband.	למה זה תשאלני פעמים? הלא בעלך אמרתי.	איתאל
MILCAH	Deceit has increased in the land, and love has stumbled in the street . ⁷²	גברה המרמה בארץ ואהבה ברחוב בשלה, ⁷²	מלכה
	Did my husband really say that my lady is an adulteress?	האמנם בעלי הגיד כי גברתי מנאפת?	
ITHIEL	Your husband, woman, your husband I said with pure speech ⁷³	בעלך, אשה, בעלך אמרתי בשפה ברורה. ⁷³	איתאל
	Do you not yet know who your husband is? He is Doeg, my faithful friend.	הטרם תדעי מי בעלך? הוא דואג אהבי הנאמן.	
MILCAH	If he said such a thing, may rot eat his flesh	אם הוא הגיד כזאת, רקב יאכל בשרו	מלכה
	One grain a day; for he has spoken deceit from his heart	גרגר גרגר ליום; כי קזב דבר מלבו.	

67 Gen. 14:22 אֲלֵי־יְהוָה 'I raise my hand up to the LORD'.

68 Deut. 33:16; Isa. 34:1; Jer. 8:16, 47:2; Ezek. 19:7, 30:12; Mic. 1:2.

69 A region renowned in the Hebrew Bible for its wealth; see, for example, 1 Kings 10:11, which describes the riches that King Solomon received from Ophir.

70 Based on Ezek. 22:28 וַנְּבִיאֶיהָ טָחוּ לָהֶם תִּפּוֹל 'and her prophets have daubed them with whitewash'.

71 2 Sam. 3:34, 7:10; 1 Chron. 17:9.

72 Isa. 59:14 כִּי־כָשְׁלָה בְּרוּחוֹב אֱמֶת 'for truth has stumbled in the street'.

73 Zeph. 3:9.

	Her love was too great, for a bridegroom of blood ⁷⁴	גְּדֹלָה אֶהְבֵּתָה יְתָר מְדִי, אֶל חֲתָן דָּמִים ⁷⁴	
	To an abominable and vile ⁷⁵ man –	אֶל אִישׁ נִתְעַב וְנֶאֱלָח ⁷⁵ –	
ITHIEL	How dare you?	הֵי עֵזוּ פִידָּךְ?	אִיתִיאל
MILCAH	Do whatever is in your power; your deed is worthy of God's law ⁷⁶	עֲשֵׂה כָל אֲשֶׁר בְּכַחֲדְךָ; שְׂוֵה מַעֲשֶׂיךָ לְחֻצוֹת אֱלֹהִים ⁷⁶	מַלְכָּה
	Just as you were worthy of a pure woman like her.	כְּאֲשֶׁר שְׂוֵה הָיִיתִי, בְּאִשָּׁה בְּרָה כְּמוֹהָ.	
ITHIEL	I advise you to put a hand to your mouth.	אִיעֲצֶדֶךָ לְשִׁים יָד לְפִהָ.	אִיתִיאל
MILCAH	I have more ability to suffer than any ill you could do to me.	כַּחֲזִי רַב לִי לְסַבֵּל, מִכָּל אֲשֶׁר תּוּכַל לְהַרְעֵ לִי.	מַלְכָּה
	Strong-boned ass! ⁷⁷ Wild donkey! ⁷⁸ As brutish as a pig in muck!	חֲמוֹר גָּרָם! ⁷⁷ עֵזִיר פָּרָא! ⁷⁸ נִבְעֵר כְּחֲזִיר בְּרִפְשֵׁוֹ!	
	You have done an evil deed – I do not fear your flashing sword ⁷⁹	אֶתָּה הַשַּׁחַת עָלִילָה – לֹא אִירָא מִבְּרַק חֶרֶבְךָ ⁷⁹	
	For twenty times I would risk my life ⁸⁰	כִּי עֲשָׂרִים פְּעָמִים, אֲשַׁלִּיךְ נַפְשִׁי מִנְּגֵד ⁸⁰	
	To make your deeds known at the gates – oh, oh! Hurry, come!	וְאֲשַׁמֵּעַ בְּשַׁעֲרַיִם מִמַּעֲשֶׂיךָ – הוֹי, הוֹי! חֻשׁוּ, בּוֹאוּ!	
	The Cushite has killed my lady – murderer! Murderer!	הַכּוּשִׁי הָרַג אֶת גְּבִרְתִּי – מְרַצֵּחַ! מְרַצֵּחַ!	
	(<i>Kenaz, Gether, and Doeg enter</i>)	(קִנּו גֵתֵר וְדוּאָג בָּאִים)	
KENAZ	What has happened here? What is wrong with you, army commander?	מִהֶקְרָה פֹּה? מִהֶלֶךְ שָׂר הַצָּבָא?	קִנּו
MILCAH	You have done well to come, Doeg, since the murderer	הֲטִיבוֹתָ לָבוֹא דוּאָג, אַחֲרַי אֲשֶׁר הִמְרַצֵּחַ	מַלְכָּה

74 Exod. 4:25. This expression appears in a very different context in the biblical source; it is uttered by Moses' wife Zipporah in an enigmatic episode whereby she circumcizes her son and touches Moses' feet with the blood. See Ben-Shushan (2006) for a detailed study of the 'bridegroom of blood' motif in biblical and postbiblical Hebrew literature.

75 Job 15:16.

76 Josh. 24:26; this is also a very common phrase in all postbiblical forms of Hebrew meaning 'God's Torah'. Salkinson has chosen this phrase as a translation for Shakespeare's 'heaven' (5.2.156), in an undermotivated act of Judaization.

77 Gen. 49:14.

78 Job 11:12.

79 Deut. 32:41 אִם־שִׁנֵּיתִי בְּרַק חֶרְבִי 'when I sharpened my flashing sword'.

80 Judg. 9:17 וַיִּשְׁלַךְ אֶת־נַפְשׁוֹ מִנְּגֵד 'and he risked his life'.

	Has placed his iniquity upon your head.	שֵׁת עֲוֹנוֹ עַל רֹאשׁוֹ.	
GETHER	What has happened here?	מַה־נִּהְיִיתָ פֹּה?	גתר
MILCAH	If you are a man, testify against the villain's lies	אִם אִישׁ הִנָּדָ, עֲנֵה כְחֹשׁוֹ בְּפִי הַפְּרִיץ	מלכה
	He says you told him that his wife was unfaithful to him	הוא אָמַר אֶתְּךָ הִגַּדְתָּ, כִּי אִשְׁתּוֹ מִעֲלָה בּוֹ	
	But I know well that you did not say so	וְאֲנִי יָדַעְתִּי מֵאֵד כִּי כֵן לֹא הִגַּדְתָּ	
	For you are not a villain; speak, for my heart is hot. ⁸¹	כִּי לֹא בְלִיעַל אַתָּה; דַּבֵּר כִּי חֹם לִבִּי. ⁸¹	
DOEG	I told him everything that I knew	אָנֹכִי הִגַּדְתִּי לוֹ, כְּכֹל אֲשֶׁר יָדַעְתִּי	דואג
	And I did not add anything that he did not find	וְלֹא הוֹסַפְתִּי דָבָר, אֲשֶׁר לֹא מָצָא הוּא	
	To be so.	כִּי כֵן הוּא.	
MILCAH	But did you also say that his wife was whoring?	אֲבָל הִגַּם הִגַּדְתָּ, כִּי זָנְתָה אִשְׁתּוֹ?	מלכה
DOEG	Yes.	כֵּן.	דואג
MILCAH	You have spoken lies and falsehood; lies, falsehood, and slander	שָׁקֵר וְכֹזֵב דִּבַּרְתָּ, שָׁקֵר כְּזָב וְדָפִי	מלכה
	As the LORD lives! Indeed you have deliberately spoken lies.	חַי אֲדֹנָי! כִּי שָׁקֵר דִּבַּרְתָּ בְּזִדּוֹן.	
	Did this blameless one lie with Chesed?	הֲכִי הִנְמִיקָה הַזֹּאת, שְׂכָבָה עִם כְּשֹׁד?	
	With Chesed, you said?	עִם כְּשֹׁד הֲלֹא אָמַרְתָּ?	
DOEG	I told you, woman, Chesed is the man	הִגַּדְתִּי לָךְ אִשָּׁה, כְּשֹׁד הוּא הָאִישׁ.	דואג
	But hurry, get out of here and hold your tongue.	אֲדָ מְהֵרֵי צְאִי מִזֶּה וּתְנִי מַעַצֵּר לְלִשׁוֹנְךָ.	
MILCAH	Behold, it is time to speak, and I shall not hold my tongue	הִנֵּה עַת לְדַבֵּר וְלֹא אֶתֵּן מַעַצֵּר לְלִשׁוֹנִי	מלכה
	My lady lies here, murdered on her bed.	גְּבֵרְתִי שׁוֹכֶבֶת פֹּה, נִרְצְחָה עַל מִשְׁכְּבָהּ.	
ALL	May God forbid.	חֲלָלָה זֹאת מֵאֱלֹהִים.	כֹּלֵם

81 Ps. 39:4 (39:3 in English Bibles).

MILCAH	And you, with the lash of your tongue , ⁸² caused the murder.	מלכה וְאַתָּה בְּשׁוֹט לְשׁוֹנָךְ, ⁸² סַבַּת אֶת הַרְצִיחַ.
ITHIEL	Do not stare, brothers; behold, the matter is true.	אִיתִיאל אֵל תִּשְׁתָּאוּ אַחִים, הִנֵּה אֲמַת הַדָּבָר.
GETHER	The matter is dreadful, and who can endure it . ⁸³	גַּת נֹרָא הַדָּבָר וּמִי יִכְלִינֹו. ⁸³
KENAZ	A most appalling and horrible thing ! ⁸⁴	קִנּו שְׁמָה וְשַׁעֲרֹרָה ⁸⁴ גְּדוֹלָה! –
MILCAH	Deceit, deceit, and vileness! – My spirit makes diligent search inside of me and I commune with my heart ⁸⁵ While I muse a fire burns, ⁸⁶ for thus I thought previously I shall kill myself, for my pain is too great to bear Oh, deceit and vileness! –	מַלְכָּה מְרֻמָּה מְרֻמָּה וּנְבֻלָּה! – רוּחִי יַחְפֹּשׂ בְּקִרְבִּי וְעַם לִבִּי אֲשִׁיחָה ⁸⁵ בְּהִיגֵי תִבְעַר אֵשׁ, ⁸⁶ כִּי בֵּן חֲשַׁבְתִּי מִקִּדְּם, אֲשַׁלַּח יָד בְּנַפְשִׁי, כִּי גְדֹל כְּאַבִּי מִנְּשָׂא הוּא מְרֻמָּה וּנְבֻלָּה! –
DOEG	Have you lost your senses? Get out and go to your house.	דוּאג הֲאִם סָר טַעַמְדִּי! צְאֵי וּלְכִי לְךָ לְבֵיתְךָ.
MILCAH	Forgive me, ministers, so that I may speak; I must obey him But not now; who yet knows, Doeg, Perhaps I shall never again go to my house.	מַלְכָּה שְׂאוּנֵי שָׂרִים וְאַדְבָּרָה; יִשְׁלִי לְשִׁמַּע בְּקוֹלִי אָבֵל לֹא עֵתָהּ; מִי יוֹדֵעַ עוֹד דוּאֵג אוּלַּי לֹא אֵלְךָ עוֹד לְבֵיתִי עַד עוֹלָם.
ITHIEL	(<i>Bending down over his wife</i>) Woe, woe, woe! –	אִיתִיאל (שׁוּחַח עַל אִשְׁתּוֹ) אוֹיָהּ, אוֹיָהּ, אוֹיָהּ! –
MILCAH	Roll around in the dust ⁸⁷ and wail; you murdered a pure soul A precious, blameless soul; there is none like her among women.	מַלְכָּה הַתְּפַלֵּשׂ בְּעַפְרָךְ ⁸⁷ וְהִילָלִי; אֶתָּה רָצַחְתָּ נַפְשׁ זָכָה נַפְשׁ נְקִיָּה יְקָרָה, אִין כְּמוֹהָ בְּנָשִׁים.
ITHIEL	(<i>Rising</i>) She was a deceitful soul – I did not recognize you, my uncle; here lies your niece	אִיתִיאל (בַּקוּמוֹ) נַפְשׁ רְמִיָּה הִיְתָה – לֹא הִכְרַתִּיךָ דוֹדִי; פֹּה שׁוֹכְכֶת בֵּית אָחִיךָ

82 Job 5:21 בְּשׁוֹט לְשׁוֹן תִּחְבֵּא 'you will be hidden from the lash of the tongue'.

83 Joel 2:11.

84 Jer. 5:30.

85 Ps. 77:7 רוּחִי וַיַּחְפֹּשׂ אֶשְׁיחָה וַיִּחְפֹּשׂ לִבִּי 'I commune with my heart, and my spirit makes diligent search'.

86 Ps. 39:4 (39:3 in English Bibles).

87 Mic. 1:10 עַפְרָה הַתְּפַלֵּשִׁי 'roll around in the dust'.

	Who died here, for I strangled her with my hand.	אֲשֶׁר גָּוְעָה בְּזֶה, כִּי חֲנַקְתִּיהָ בְיָדִי.	
	I know that the deed is evil, the deed of a cruel man's hands.	יָדַעְתִּי כִּי רַע הַמַּעֲשֶׂה, מַעֲשֵׂה יְדֵי אֲכָזֵר.	
GETHER	My daughter, my daughter Asenath! It is well for your father that he died in his misery	בְּתִי בְּתִי אֲסֵנַת! טוֹב לְאָבִיךָ כִּי מָת בְּעֵינָיו גַּת	
	For the thread of his life was severed by the bond of your covenant at that time	כִּי פָתִיל חַיָּיו נִתַּק בְּקֶשֶׁר בְּרִיתְךָ מֵאָז	
	If he were still alive, he would go mad now at the sight of his eyes	לֹא עוֹדְנֻנוּ חַי, יִשְׁתַּלְּל עֵתָה לְמַרְאֵה עֵינָיו	
	And he would brazenly reproach his God and die as a reviler and a blasphemer . ⁸⁸	וְיִזִּיד לְחַרֵּף אֱלֹהָיו וְלִמּוֹת כַּמְחַרֵּף וּמְגַדֵּף. ⁸⁸	
ITHIEL	Evil and bitter is the deed; ⁸⁹ but Doeg knows	רַע וּמַר הַמַּעֲשֶׂה; ⁸⁹ אָפֶס דּוֹאֵג הוּא יָדַע	אִיתִיאל
	That she committed vile deeds with Chesed a hundred times;	כִּי עָשְׂתָה נְבִלָה עִם כְּשָׁד מֵאָה פְּעָמִים;	
	Chesed confessed and did not deny it, and she, in her love for him,	כְּשָׁד הוֹדָה וְלֹא כַחַד וְהִיא בְּאַהֲבָתָה אֹתוֹ	
	Gave him as a gift that very token	נָתַנָּה לוֹ לְמַתָּת אֶת עַצְם הָאוֹת הַהוּא	
	Which I had given her, and which I saw in his hand	אֲשֶׁר אָנֹכִי נָתַתִּי לָהּ וְאֲשֶׁר רָאִיתִיו בְּיָדוֹ	
	Why, it is an embroidered silk handkerchief from antiquity	הֲלֵא הִיא מְטַפַּחַת מְשִׁי מְרֻקְמָה מִשָּׁנִים מִקְדָּם	
	Which my father originally gave my mother as a token of love.	אֲשֶׁר נָתַן אָבִי לְאִמִּי, לְמִזְכָּרַת אֲהָבָה בְּתַחֲלָה.	
MILCAH	Oh God, oh God of hosts! ⁹⁰ –	אֵל אֱלֹהִים! אֵל אֱלֹהֵי הַשָּׁמַיִם! ⁹⁰ –	מַלְכָה
DOEG	Be silent, restrain yourself. ⁹¹	הַחֲרִישִׁי הַתְּאֵפְקִי. ⁹¹	דּוֹאֵג
MILCAH	The spirit within me compels me, ⁹² and a fire is shut up in my bones ⁹³	רוּחַ בְּטֵנִי הַצִּיקֹתָנִי; ⁹² אֵשׁ עֲצוּרָה בְּעַצְמוֹתַי; ⁹³	מַלְכָה

88 Ps. 44:17 (44:16 in English Bibles).

89 Abarbanel to 1 Sam. 16; Alshekh to Deut. 12 and Prov. 5, 20.

90 Hosea 12:6 (12:5 in English Bibles); Amos 3:13, 6:14.

91 Cf. Shakespeare's 'Zounds, hold your peace' (5.2.216).

92 Job 32:18 הַצִּיקֹתָנִי רוּחַ בְּטֵנִי 'the spirit within me compels me'.

93 Jer. 20:9 כָּאֵשׁ בְּעֵרַת עֲצָר בְּעַצְמוֹתַי 'like a burning fire shut up in my bones'.

	I cannot control myself; shall I be silent this time?	הַתְּאַפֵּק לֹא אוֹכֵל; הָאֲנֹכִי אֲחַרִּישׁ הַפַּעַם?
	Not so, my husband; I must speak that I may find relief. ⁹⁴	לֹא כֵן בְּעָלִי, אֲדַבְּרָה וְיִרְחוּ לִי. ⁹⁴
	And even if heavens and earth and all men	וְאִף כִּי שָׁמַיִם וָאָרֶץ וְכָל בְּנֵי הָאָדָם
	As well as all the evil angels ⁹⁵ should surely scorn me	גַּם מִלְּאֲנֵי רָעִים ⁹⁵ כִּלְמַם בּוֹז יְבוֹזוּ לִי
	I shall not hold back from speaking and shall not control myself any longer.	לֹא אֲחַרִּישׁ מִדַּבֵּר וְלֹא אֶתְאַפֵּק עוֹד.
DOEG	Listen, be wise and go to your house.	דּוֹאגַ שְׁמָעֵי, הַשְׁכִּילִי וּלְכִי לְבֵיתְךָ.
MILCAH	I shall not go. <i>(Doeg raises his sword against his wife)</i>	מַלְכָה לֹא אֵלֵךְ. (דּוֹאגַ מְנִיף חֶרֶב עַל אִשְׁתּוֹ)
GETHER	How can you raise a sword against a woman? It is a disgrace.	גֵּתֵר אֵיךְ תִּנְיֵף חֶרֶב עַל אִשָּׁה? חֶרְפָּה הִיא.
MILCAH	Listen, senseless Cushite, the handkerchief of which you speak I happened to find it and gave it to my husband For he had urged me several times to steal it.	מַלְכָה הַקֶּשֶׁב בּוֹשֵׁי חֶסֶר דַּעָה, הַמְטַפַּחַת אֶשְׁרָא אֲמַרְתְּ אֲנֹכִי בְּמִקְרָה מִצְאָתִיהָ וְאֶתְּנָה אֵל בְּעָלִי כִּי כְמָה פְּעָמִים הִפְצִיר בִּי לְגַנֹּב אֶתָּה.
DOEG	You are speaking like a shameless woman. ⁹⁶	דּוֹאגַ כְּאִתְּחַת הַנְּבָלוֹת תְּדַבְּרִי. ⁹⁶
MILCAH	Did she give the handkerchief to Chesed? God forbid; I found it And gave it to my husband.	מַלְכָה הֲהִיא נָתְנָה הַמְטַפַּחַת לְכֶשֶׁד? חֲלָלָה, אֲנִי מִצְאָתִיהָ וְאֶתְּנָה אֵל בְּעָלִי.
DOEG	You speak lies, ⁹⁷ despicable woman.	דּוֹאגַ שֶׁקֶר דַּבַּרְתְּ, ⁹⁷ אִשָּׁה נְמַאֲסָה.
MILCAH	I have not lied, as the LORD lives! I have not lied, ministers; Oh, foolish murderer! What could a senseless man ⁹⁸ like you have to do	מַלְכָה לֹא שִׁקְרָתִי, חַי אֲדֹנָי! לֹא שִׁקְרָתִי שָׂרִים; הוּי מְרַצֵּחַ אֲוִילִי! מִה־לְאִישׁ בְּעַר ⁹⁸ כְּמוֹךָ

94 Job 32:20.

95 Ps. 78:49.

96 Job 2:10 אִתְּחַת הַנְּבָלוֹת תְּדַבְּרִי 'you are speaking like a shameless woman'.

97 Zech. 13:3 שֶׁקֶר דַּבַּרְתְּ 'you speak lies'.

98 Ps. 92:7 (92:6 in English Bibles).

	With an honourable woman like her? (Doeg stabs Milcah and flees)	ולאִשָּׁה כְּבוֹדָה כְּמוֹהָ? (דואג דוקר את מלכה ונס)	
ITHIEL	Are there no stones of fire ⁹⁹ in the heavens, with which to stone this villain!	הֲאִין אֲבִי אֵשׁ ⁹⁹ בְּשָׁמַיִם, לְרֹגֵם אֶת הַנְּבִל הַזֶּה!	איתחאל
GETHER	The woman is falling; he has killed his wife.	הָאִשָּׁה נֹפֶלֶת, הוּא הִמִּית אֶת אִשְׁתּוֹ.	גתר
MILCAH	Behold, I am dying; lay me next to my lady.	הֵן מֵתָה אָנִי, הַשְּׁכִיבוּנִי אֶצֶל גְּבִרְתִּי.	מלכה
GETHER	He has fled for his life, and his wife has been killed by his hand.	הוּא נִמְלֹט לְנַפְשׁוֹ וְאִשְׁתּוֹ הוּמְתָה בְיָדוֹ.	גתר
KENAZ	Does such a villain exist! – Take this sword Which I took from the Cushite's hand, and guard the door from outside Lest he leave the doors of his house, and if he passes by, stab him. Meanwhile, I shall run after this villain. (Kenaz and Gether exit)	הֲנִמְצָא בְּלִיעֵל כֹּזֵה! – קַח אֶת הַחֶרֶב הַזֹּאת אֲשֶׁר לָקַחְתִּי מִיַּד הַכּוּשִׁי וְשָׁמַר עַל הַפֶּתַח מִחוּץ לְבַל יֵצֵא מִדִּלְתֵי בֵיתוֹ וְאִם יַעֲבֹר דָּקְרָהוּ. וְאֲנִי אֲרוּצָה, אֲחֲרֵי אִישׁ הַבְּלִיעֵל הַזֶּה. (קנו וגתר יוצאים)	קנו
ITHIEL	I am no longer a man of valour; Even one of the youths may take my sword from my hand. But what is the benefit of might, when I have no justness Therefore, then, I lose everything in one day.	בְּיָחִיל אֲנִי עוֹד; גַּם אֶחָד הַנְּעָרִים, יִקַּח אֶת חֶרְבִי מִיָּדִי. אֵד מִה־בְּצַע בְּגִבּוֹרָה וּצְדָקָה לִי אֵין לְכֵן אִיפּוֹא אֲשַׁכַּל הַכֹּל בְּיוֹם אֶחָד.	איתחאל
MILCAH	Asenath! What is the song that you sang before your death I too shall follow in your footsteps, and like you, I shall sing as I die Willows, willows, willows... Listen to me, cruel Cushite! Your wife kept her covenant And loved you with an eternal love; if there is a lie in my mouth	אֶסְנַת! מָה הַשִּׁירָה, שָׁרְתָּ לִפְנֵי מוֹתְךָ גַּם אָנִי אֵצֶא בְּעַקְבוֹתֶיךָ וְכִמוֹד בְּמוֹתִי אֲשִׁירָה עֲרָבִים עֲרָבִים עֲרָבִים... שְׁמַעֲנִי כּוּשִׁי אֲכֹרִי! אִשְׁתְּךָ שָׁמְרָה בְּרִיתָהּ וְאֶהְבֵּת עוֹלָם אֶהְבְּתְךָ; אִם שֶׁקֶר בְּפִי	מלכה

99 Ezek. 28:14, 16.

	Do not save me, my God! – And I shall utter with my tongue	אַל תוֹשִׁיעַנִי אֱלֹהִי! – וְאֲנִי אֶהְגֶּה בְּלִשׁוֹנִי	
	What my heart utters, and with the meditation of my tongue and my heart ¹⁰⁰	כַּאֲשֶׁר יִהְיֶה לְבָבִי וּבְהִגִּיוֹן לִשׁוֹנִי וּלְבָבִי ¹⁰⁰	
	I shall vent my spirit ¹⁰¹ and die. (<i>Dies</i>)	אֲוִצִיא רוּחִי ¹⁰¹ וְאָגֹנֶתָהּ. (מתה)	
ITHIEL	I have another sword, in the depths of this chamber	עוֹד יִשְׁלִי חֶרֶב, בְּיַרְכְּתֵי הַחֹדֶר הַזֶּה	איתאל
	It is sharpened and also polished , ¹⁰² from the weapons house in Spain	הַחוּדָה הַיָּא וְגַם מְרוֹטָהּ, ¹⁰² מִבַּיִת הַנְּשָׁק בְּסַפְרָד.	
	Open the door for me, Gether my uncle, so that I may indeed go out.	פֶּתַח לִי גֶתֶר דּוֹדִי, וְיִצֵּא אֶצְא הַחוּצָה.	
GETHER	Forbear, and do not go out, for it will cost you your life ¹⁰³	חַדְלָ לָךְ וְאַל תֵּצֵא, כִּי בְנַפְשֶׁךָ הוּא ¹⁰³	גתר
	There is no weapon in your hand, and your blood will be on your head . ¹⁰⁴	נֶשֶׁק אִין בְּיָדְךָ וְדַמְךָ יִהְיֶה בְּרֹאשְׁךָ. ¹⁰⁴	
ITHIEL	If so, then come into the house to speak with me ¹⁰⁵	אִם כֵּן אֵיפּוֹא, בּוֹא הַבַּיִתָּה לְדַבֵּר אִתִּי ¹⁰⁵	איתאל
	Lest I break out and attack you with no sword or spear.	פֶּן אֶפְרֹץ וְנִפְלַתִּי עֲלֶיךָ בְּאִין חֶרֶב וְחַנִּית.	
	(<i>Gether enters the house</i>)	(גתר בא הביתה)	
GETHER	What do you want from me?	מִהֲתִבְקֶשׁ מִנִּי?	גתר
ITHIEL	Look, there is a sword in my hand	רְאֵה חֶרֶב בְּיָדִי	איתאל
	You have not seen a better one than it on a warrior's thigh . ¹⁰⁶	טוֹבָה מִמֶּנָּה, לֹא רָאִיתָ עַל יָרֵךְ גִּבּוֹר. ¹⁰⁶	
	I remember the days when with this sword of mine in my hand	זָכַרְתִּי אֶת הַיָּמִים, אֲשֶׁר בְּתַרְבִּי זוֹ בְּיָדִי	
	I split a way for myself between twenty obstacles like you	בְּקַעַתִּי לִי דְרֹדָה, בֵּין עֲשָׂרִים פְּגָעִים כְּמוֹךָ	

100 Ps. 19:15 (19:14 in English Bibles) אֲמַר־יָפִי וְהִגִּיוֹן לְבָבִי 'the words of my mouth and the meditation of my heart'.

101 Prov. 29:11 כָּל־דִּוְחוֹ יוֹצִיא כָסִיל 'a fool vents all of his spirit'.

102 Ezek. 21:14 (21:9 in English Bibles) חֶרֶב הַחוּדָה וְגַם־מְרוֹטָהּ 'a sword, sharpened and also polished'.

103 Prov. 7:23 וְלֹא־יָדַע כִּי־בְנַפְשׁוֹ הוּא 'and he does not know that it will cost him his life'.

104 1 Kings 2:37 יִהְיֶה בְּרֹאשְׁךָ דַּמְךָ 'your blood will be on your head'.

105 Salkinson has not reproduced Shakespeare's rhyming couplet 'me/thee' (5.2.255).

106 Ps. 45:4 (45:3 in English Bibles).

But in vain I boast now, for the wheel
has turned
And who might turn back its cycle?
Do not fear me
And let my sword not frighten you.
Indeed, I have come to my end;
Here is the limit of my lifespan. Here
is the shore for my ship
So why should you fear me? Even
from the waving of a soft reed
Ithiel would retreat – but where
should I go?
How do I see your face, cursed,
despoiled, wretched girl
Your face is white as snow and your
flesh is cold as ice.
When we stand in judgement, why,
at the sight of my eyes
I shall fall from the heavens to Sheol,
among **evil angels**.¹⁰⁷
You are cursed, wicked slave!
Insolent destroyer of my soul! –
Come, devils and demons, strike me,
tear me to pieces
So that I do not gaze there at my
eyes' delight
Put my flesh into a **stream of**
brimstone,¹⁰⁸ sow my dust into
the wind
And take my soul down to **rivers and**
streams of fire¹⁰⁹ –
Asenath, **whom my soul loves**?¹¹⁰
Asenath, Asenath, Asenath! –
(*Lud, Kenaz, Chesed laid out on a
chair and attendants with Doeg
bound in shackles*)

אֵד לְשׂוֹא אֶתְהַלֵּל עִתָּהּ, כִּי נִהְפֵּךְ הַגִּלְגַּל
וּמִי יִשׁוּב תְּקוּפֹתָו? אֵל תִּירָא מִפָּנַי
וַחֲרָבִי אֵל תִּבְעֵתֶדָּךְ. הֵן בָּאתִי עַד קֵצִי;
פֹּה הוּא גְבוּל חַלְדַּי, פֹּה הַחוֹף לְאַנְיָתִי
וְלִמָּה זֶה תַחַת מִפָּנַי? גַּם מִתְנַנֶּפֶת קִנְיָה רֶדֶד
יִסּוּג אִיתִיֹּאֵל לְאַחֹזֵר – אֵד אָנָּה אֲנִי בָּא?
אֵיךְ אֶרְאֶה פָּנֶיךָ, זְעוּמָה שְׂדוּדָה אֲמַלְלָהּ
פָּנֶיךָ לְבָנִים כְּשֶׁלֶג וּבְשָׂרְךָ קָר כְּקָרָח.
כַּאֲשֶׁר נִעְמַד בַּמִּשְׁפָּט, הֲלֵא לְמַרְאֵה עֵינַי
אֶתְנַפֵּל מִשָּׁמַיִם שְׂאוּלָה, בֵּין מַלְאָכֵי
רְעִים.¹⁰⁷
אָרוּר אַתָּה עֶבֶד נּוֹכֵל! יָד עֹבֵר נִפְשִׁי! –
בּוֹאוּ שְׁעִירִים וְשָׂדִים, הַכּוּנִי גְזוּוֹנֵי לְגֹזְרִים
לְכֹל אֲבִיט שָׁמָּה אֵל מִחֲמַד עֵינַי.
תְּנוּ בְּשָׂרִי בְּנַפְרִית בַּעֲרָה,¹⁰⁸ זְרוּ עַפְרִי
לְרוּחַ
וְהוֹרִידוּ אֶת נַפְשִׁי לְנַהְרֵי נַחְלֵי אֵשׁ¹⁰⁹ –
אֶסְנֵת שְׂאֵהֶבָה נִפְשִׁי?¹¹⁰ אֶסְנֵת, אֶסְנֵת,
אֶסְנֵת! –
(לוד, קנוז, כשד מוטל בכסא ומשרתים עם
דואג אסור בנחשתים)

107 Ps. 78:49.

108 Isa. 30:33.

109 Job 20:17 וְחִמְצָה דְבֶשׁ וְנַחְלֵי דְבֶשׁ 'rivers and streams of honey and butter'.

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

LUD	Where is that rash, wretched man?	לוד אייה הוא הגבר הנמחר האמלל ההוא?
ITHIEL	I am the man who was called Ithiel.	אייתאל אני הוא הגבר, אשר אייתאל נקראתי.
LUD	And the wicked viper, where is he? Bring him before us.	לוד והפתן הרע אייהו? הביאו אתו לפנינו.
ITHIEL	I want to look upon him, what the soles of his feet are	אייתאל חפצתי להתבונן בו, מהכפות רגליו
	But maybe it is a fable that the fable- tellers devised from their own hearts ¹¹¹ –	אך אולי משל הוא, אשר בדאו המשלים מלבם ¹¹¹ –
	If you are a demon, indeed I cannot kill you.	אם אחד השדים הנך, יכל לא אוכל להרגך.
	<i>(Ithiel strikes Doeg an injurious blow)</i>	(אייתאל מכה בדואג מכת פצע)
LUD	Take his sword from his hand.	לוד קחו את חרבו מידו.
DOEG	My blood is spilling onto the earth, but I have not been struck a mortal blow.	דואג דמי נגר ארצה ומכת מות לא הביתי.
ITHIEL	My eye is not distressed to see you, for you are still alive	אייתאל לא צרה עיני לראותך, כי עודך חי
	There is nothing better for you than death, and there is nothing more bitter for you than life.	אין טוב לך ממנות ואין מר לך מחיים.
LUD	Ithiel! You were dear and noble in the days of old	לוד אייתאל! יקר ונדיב היית בימים מקדם
	But after you fell into the pit of this wicked slave	ואחרי אשר נפלת בשחיהות עבד נוכל הזה
	What can we say, how would we speak of you?	מהנאמר מהנדבר עליך?
ITHIEL	Call me a murderer, if it is good in your eyes	אייתאל קראו לי מרצח, אם טוב בעיניכם
	But please know and see that it was not out of insolence	אך דעו נא וראו, כי לא בודון
	But rather with innocence of heart that I did what I did.	כי אם בתם לב, עשיתי מה שעשיתי.
LUD	This villain has almost confessed to all his crimes;	לוד הנבל הזה כמעט הודה על כל פשעיו;

111 1 Kings 12:33 בחדש אשר בדא מלבדו מלבדו 'in the month which he had devised from his own heart'.

* שחיהות

	Did you act together with him, to kill Chesed?	האם הִיִּתָּה יָדְךָ עִמוֹ, לְהַרְגוֹ אֶת כְּשֵׁד?	
ITHIEL	Yes.	כן.	איתואל
CHESED	My lord, army commander! How have I ever sinned against you?	אֲדֹנָי שׂוֹר הַצְּבָא! מָה חָטָאתִי לָךְ מֵעוֹדִי?	כשד
ITHIEL	Now I know that you are in the right; please forgive me.	עַתָּה יָדַעְתִּי כִּי צְדָקָתְךָ; אֲנִי סָלַח לִי.	איתואל
	And now, please ask this evil destroyer	וְעַתָּה שְׂאֵלֵנִי נָא, אֶת הַמְּשֻׁחֵת הַרָע הַזֶּה	
	Why he gave himself over to corrupting my soul and my body together.	מִדּוּעַ הִתְמַכֵּר לְשַׁחֵת נַפְשִׁי וְגוּמִי כְּאַחַת.	
DOEG	Do not ask me anything; you know what you know	אַל תִּשְׁאַלֵנִי דְבָר; יָדַעְתֶּם אֶת אֲשֶׁר יָדַעְתֶּם	דואג
	And from now on, I shall not open my mouth to speak a word.	וּמִזֶּה וּמֵעַתָּה, לֹא אֶפְתַּח פִּי לְדַבֵּר דְּבָר.	
LUD	But will you not open your mouth even for prayer?	וְלֹא תִפְתַּח פִּי גַם לְתַפִּלָּה?	לוד
GETHER	Pains will open your lips.	מִכְּאוֹבִים יִפְתְּחוּ אֶת שְׂפָתֶיךָ.	גתר
ITHIEL	Choose for yourself what is best in your eyes.	בְּחַר לָךְ אֶת הַטּוֹב בְּעֵינֶיךָ.	איתואל
LUD	And you, my lord, must know that which you do not yet know	וְעַלֶיךָ אֲדֹנָי לְדַעַת, אֶת אֲשֶׁר לֹא יָדַעְתָּ עוֹד	לוד
	That we found letters in the pocket of the slain Raddai	כִּי מִכְּתָבִים מִצְּאֵנוּ, בְּכִיס רִדְי הַנֶּהָרֵג	
	And from one letter we know that there was an order between them	וּמִמְכָּתֵב אֶחָד גִּידַע, כִּי מֵאִמֵּר הָיָה בֵּינֵיהֶם	
	For Chesed to be killed by Raddai's hand.	לְהָמִית אֶת כְּשֵׁד, עַל יְדֵי רִדְי.	
ITHIEL	Is there any villain like him?	הֲיֵשׁ נָבֵל כְּמוֹהוּ?	איתואל
CHESED	Even among the followers of a foreign god none like him can be found.	גַּם בְּבְנֵי אֱלֹהֵי נֹכַר, לֹא נִמְצָא כְמוֹהוּ.	כשד
LUD	And furthermore there is a letter of complaint which Raddai wrote to Doeg	וְעוֹד מִכְּתָב תִּלְוִינָה, כְּתָב רִדְי אֶל דּוֹאֵג	לוד
	But before he sent it, Doeg came and stabbed him.	אֲדָּ בְּטָרִם שְׁלַחוֹ, בָּא דּוֹאֵג וַיִּדְקְרֵהוּ.	

ITHIEL	Evil and despicable dog – But tell me, Chesed, how did The handkerchief which belonged to my wife come into your hand?	– כָּלֵב רָע וְנִבְזָה – אֵד הַגִּידָה לִי כִשְׂד, אֵיכָה בָּאָה לְיָדְךָ הַמְטַפַּחַת אֲשֶׁר לְאִשְׁתִּי?	איתאל
CHESED	I found it in my lodgings. And he with his own mouth said here that he had thrown it there In order to carry out the scheme of his heart.	אֲנִי מְצֵאתֶיהָ בְּמִלּוּנַי. וְהוּא בְּפִיו הַגִּיד בְּזָה, כִּי הִשְׁלִיכָה שָׁם לְמַעַן יוֹצִיא מִזְמַת לְבָבוֹ.	כשד
ITHIEL	How I have become a fool, a stupid fool with no wisdom! ¹¹²	אֵיךְ לָאוּלַי הֵייתִי, אוּלַי כְּסִיל וְאִין תְּבוּנָה! ¹¹²	איתאל
CHESED	And even Raddai in his letters cries out that he has been wronged ¹¹³ by Doeg Because he incited him to become involved in a fight with me on the watch For which I was removed from my position And when he was dying, before he passed away he cried, ‘Doeg struck me, Doeg led me astray’.	וְגַם רַדַּי בְּמִכְתָּבוֹ, יִצְעַק חֲמָס ¹¹³ עַל דּוֹאֵג עַל אֲשֶׁר הִסִּיתוֹ, לְהִתְגָּרוֹת בִּי עַל הַמִּשְׁמֶר אֲשֶׁר בְּעֵבֹר זֶה, נִדְחֵתִי מֵעַל מַצְבִּי וּבְמֹותוֹ טָרַם גּוֹעַ צָעַק, „דּוֹאֵג הִכָּנִי דּוֹאֵג הִדְיָחֵנִי“.	כשד
LUD	(To Ithiel) As for you, come out of the house, for you must go with us; Your post has been stripped from you and has been placed on Chesed’s shoulders He is in charge on Caphtor. And with respect to this wicked man If the chastisement of a cruel man, ¹¹⁴ painful, malicious, and prolonged, can be found Let him be disciplined and afflicted thereby. As for you, you will stay in prison	(אל איתאל) וְאָתָּה צֵא מִן הַבַּיִת כִּי תֵלֵךְ עִמָּנוּ; הַמִּשְׁרָה נִקְרָעָה מֵעֵלְיֶךָ וְנִתְּוָנָה עַל שִׁכְמֵךְ כִּשְׂד הוּא הַמִּשְׁלַל בְּכַפְתּוֹר. וְעַל אֲדַת הַזֶּה הַזֶּה אִם יִמָּצֵא מוֹסֵר אֲכֹרִי, ¹¹⁴ מְכַאִיב מִמְאִיר וּמִמִּשְׂדָּה יִוָּסֵר וְיִעָנָה בוֹ. וְאָתָּה תֵשֵׁב בְּבַיִת כָּלָא	לוד

112 Prov. 21:30.

113 Job 19:7 חֲמָס יִצְעַק ‘I cry out that I have been wronged’.

114 Jer. 30:14.

	Until your judgement goes forth from the gate of Venice.	עד אשר יצא משפטך משער וינעצ'יא.
	Go and bring him to the watch.	לכו והוליכו אתו אל המשמר.
ITHIEL	Before you leave here, wait for me a little while	איתאל בטרם תצאו מזה, הוחילו לי מעט רגע
	So that I may speak a few words. Indeed it is known in Venice	ואדבר דברים אַחַדִּים. הן מודעת בוֹינַעצ'יא
	That I served her faithfully and you do not have to mention this	כי באַמוּנה עבַדְתִּיהָ וְלֹא לָכֶם לְהַזְכִּיר זאת
	But when you write the chronicles in a book	אך כְּאֲשֶׁר תִּכְתְּבוּ דְבָרֵי הַיָּמִים עַל סֵפֶר
	And the evil which has found us, mention my name in the prescribed manner	וְהַרְעָה אֲשֶׁר מְצֹאתֶנּוּ, הַזְכִּירוּ אֶת שְׁמִי כְּמִשְׁפָּט
	Do not show me partiality and do not condemn me without cause.	אַל תִּשְׂאוּ לִי פָנִים וְאַל תִּרְשִׁיעוּ אֹתִי חֲנָם.
	And this is what you must say: that I loved without wisdom ¹¹⁵	וְזֶה אֲשֶׁר תֹּאמְרוּ, כִּי אֶהְבֵּתִי בְּאֵין תְּבוּנָה ¹¹⁵
	But my love was complete; the spirit of jealousy is strange to me	אך אֶהְבֵּתִי תְּמִימָה; רוּחַ קִנְאָה מוֹזֵר לִי
	But when it passed over me, it overflowed and reached the neck ¹¹⁶	אך אַחֲרַי אֲשֶׁר עֲבַרְנִי, שָׁטַף וְעָבַר עַד צְוֹאֵר ¹¹⁶
	Until I acted foolishly and was ensnared like that Judean ¹¹⁷	עד אֲשֶׁר נֹאֲלֵתִי וְנוֹקְשֵׁתִי כִּיהוּדִי ¹¹⁷ ההוא
	Who threw a sapphire ¹¹⁸ from his hand more precious than all the wealth of Israel. ¹¹⁹	אֲשֶׁר הִשְׁלִיךְ סַפִּיר ¹¹⁸ מִיָּדוֹ, יָקָר מִכָּל הַזֶּה יִשְׂרָאֵל. ¹¹⁹

115 Prov. 21:30.

116 Isa. 8:8.

117 Alternatively, 'Jew'. Cf. Shakespeare's 'Indian' (Quarto and Second, Third, and Fourth Folios) or 'Judean' (First Folio) (5.2.345). The Hebrew word 'יהודי' typically means 'Judean' (i.e., someone of the tribe of Judah) in the Hebrew Bible, but in later biblical texts (e.g., Esther) it begins to be used in the sense of 'Jew', which becomes standard in the postbiblical period. Salkinson's readers would have been aware of both meanings, and as such, the reference would have had unmistakably Jewish associations. In addition, Scolnicov (2001: 189) points out that, as the name 'Judah' is the Hebrew equivalent of 'Judas', Salkinson's Ithiel is drawing an explicit comparison between his actions and the betrayal of Jesus.

118 Cf. Shakespeare's 'pearl' (5.2.345). The Hebrew word is sometimes translated as 'lapis lazuli'; see Exod. 24:10, 28:18; Ezek. 1:26, 10:1, 28:13; Job 28:6, 16; Lam. 4:7.

119 Salkinson has replaced Shakespeare's undefined 'his tribe' (5.3.346) with this very specific reference, which can be interpreted either as an allusion to biblical Israel (in keeping with 'Judean' in the preceding line) or as a label for the Jewish people, which 'Israel' commonly denotes in postbiblical usage.

	And my eyes, which from my youth had not learned to shed a tear	וְעֵינַי אֲשֶׁר מִנְעוּרַי, לֹא לָמְדוּ לְשַׁפֵּךְ דְּמָעָה	
	Drip drops of water like olive trees ¹²⁰ in Arabia.	תִּטְפְּנָה נְטֵפֵי מַיִם, כְּעֵצֵי שֶׁמֶן ¹²⁰ בְּעֵרֶב.	
	And you must also tell this: when I was in Aram-zobah ¹²¹	וְגַם זֹאת תִּסְפְּרוּ, כְּאֲשֶׁר הָיִיתִי בְּאַרָם צוֹבָה ¹²¹	
	I saw an Ishmaelite, ¹²² an arrogant, haughty man ¹²³ in his turban	רָאִיתִי אִישׁ יִשְׁמַעֲלָי ¹²² , יוֹד יְהִיר ¹²³ , בְּמַצְנֶפֶתוֹ	
	Strike one of our brothers to the disgrace of the nation of Venice	מִכָּה אֶחָד מֵאַחֵינוּ, לְחֶרֶפֶת עַם וִינֵעֲצִיא	
	And I seized that circumcized dog and thrust my sword into his stomach	וְהִחֲזַקְתִּי בְכָלֵב הַנְּמוּל הַהוּא וְאַתְקַע חֶרְבִי בְּבֶטְנוֹ	
	Like this – (<i>Thrusts his sword into his stomach</i>)	כְּזֹאת – (תוֹקַע חֶרְבוֹ בַּבֶּטֶנוֹ)	
LUD	Oh, decreed destruction! ¹²⁴	אֵהָהּ כְּלִיּוֹן חֲרוּץ! ¹²⁴	לוד
GETHER	Indeed grace of lips ¹²⁵ is in vain; everything that is said is marred.	אֵד לְשׁוֹן חֵן שְׁפָתַיִם, ¹²⁵ כֹּל אִמֵּר נִשְׁחָת.	גתר
ITHIEL	(<i>Falls on Asenath</i>) I kissed you before I killed you	(נוֹפֵל עַל אֲסֵנַת) נִשְׁקַתִּיךָ טָרָם הֲרַגְתִּיךָ אִתִּיאֵל	
	I made you cleave to me in my life; so shall I make you cleave to me in my death.	הִדְבַקְתִּיךָ אֵלַי בְּחַיִּי, כֵּן בְּמוֹתִי אֲדַבֵּיקָה.	
	I lay hand on myself, and I die with a kiss.	שָׁלַחְתִּי יָד בְּנַפְשִׁי וְהִנְנִי מֵת בְּנִשְׁיָקָה.	
	(<i>Dies</i>)	(מת)	
CHESED	This is what I feared, for I know his breadth of heart ¹²⁶	זֶה הוּא אֲשֶׁר יִגְדַּרְתִּי, כִּי יָדַעְתִּי לֶחֶב לִבּוֹ ¹²⁶	כשד
	But I thought one thing, that there was no weapon in his hand.	אֵד אַחַת חֲשַׁבְתִּי, כִּי אֵין נֶשֶׁק בְּיָדוֹ.	

120 1 Kings 6:23, 31, 32, 33.

121 Cf. Shakespeare's 'Aleppo' (5.3.350). Ps. 60:2 (60:1 in English Bibles); an Aramean state in southern Syria that arose in the late second millennium or early first millennium BCE, mentioned only here in the Hebrew Bible. The name is associated with the city of Aleppo in medieval and later Jewish tradition (see Ashtor 2007: 613), and is therefore an appropriate translation for 'Aleppo'.

122 The Ishmaelites, descendants of the biblical patriarch Abraham's elder son Ishmael, are equated with the Arabs in postbiblical Jewish tradition.

123 Prov. 21:24.

124 Isa. 10:22.

125 Prov. 22:11 הֵן שְׁפָתָיו 'the grace of his lips'.

126 1 Kings 5:9 (1 Kings 4:29 in English Bibles).

LUD	(<i>To Doeg</i>) Bold-spirited ¹²⁷ dog! More evil than any affliction, than hunger, plague, or a flood of water Look at the slain ones who lie here in the bed They were killed by your hand; the outcome of the deeds of your hands. Who could see this sight and still have breath left in him – Hide all of these; hide them from the eye of observers. Arise, Gether, take possession of the house and all the property of the Cushite For you shall succeed him. As for you, Chesed, governor of the land, Make a terrible judgement against this destroyer Recompense him according to his deeds; ¹²⁸ do not look compassionately upon him. As for me, in the bitterness of my soul ¹²⁹ I shall go to sea by ship To tell at the gates of Venice all the words of lament. <i>(All exit)</i>	לוד (אל דואג) כָּלֵב עֵז נִפְשׁוֹ! ¹²⁷ רַע מִכָּל פֶּגַע, מִרָעָב, דָּבָר וּמַבּוּל מֵיָם הַבֵּט אֶל הַנְּהַרְגִים, הַשׁוֹכְבִים פֹּה בַּמֶּטֶה חִלְלֵי יָדְךָ הֵם, תִּקְלִית מַעֲשֵׂי יָדֶיךָ. מִי יִרְאֶה הַמִּרְאָה הַזֶּה וְקָמָה עוֹד רוּחַ בּוֹ – הַסְתִּירוּ כָּל אֵלֶּה, הַסְתִּירוּ מֵעֵינַי הָרְאָה. קוּם גִּתֵּר, רִשׁ אֶת הַבַּיִת וְכָל נַחֲלַת הַכּוּשִׁי כִּי אַתָּה תִּנְחָלְנֻהוּ. וְאַתָּה כְּשֶׁד נָצִיב הָאָרֶץ, עֲשֵׂה מִשְׁפָּט נוֹרָא, בְּאִישׁ הַמְשֻׁחִית הַזֶּה כְּמַעֲלָלָיו תִּשְׁיב לוֹ, ¹²⁸ אֵל תּוֹחוֹס עֵינֶיךָ. וְאֲנִי בְּמַר נִפְשִׁי, ¹²⁹ אֶרֶד הַיָּם בְּסַפִּינָה לְהַגִּיד בְּשַׁעְרֵי וִינְעִצְיָא, כָּל דְּבָרֵי הַקִּינָה. (הוֹלְכִים כֻּלָּם)
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The end of the book.

תם הספר.

127 Cf. Shakespeare's 'Spartan' (5.3.359).

128 Hosea 12:3 (12:2 in English Bibles) כְּמַעֲלָלָיו יִשְׁיב לוֹ 'He will recompense him according to his deeds'.

129 Job 7:11.

On page 197¹³⁰ the translator translated: 'more precious than all the tribes of Israel', but I changed the translation and wrote: 'more precious than all the wealth of Israel'.

And it seems to me that I am correct in this change, for in the English language it says 'richer' and this word has two senses; the first is wealth and the second is honour, and I chose the first sense, and so did the German translator¹³¹ as well, for he did not translate *Besser als sein Stamm, sondern: reicher als sein Stamm*, and the difference between these two translations is very great, as every perceptive reader will understand on his own.

בדף 197¹³⁰ העתיק המעתיק: יְקָר מְכֹל שְׁבֵט יִשְׂרָאֵל, ואני שנית ההעתקה וכתבתי: יְקָר מְכֹל הוֹן יִשְׂרָאֵל.

ואני אדמה כי צדקתי בהשנוי הזה, כי בשפת אנגלית יאמר richer ולמלה הזאת שתי הוראות; האחת לעשר והשנית לכבוד, ואני בחרתי בהוראה הראשונה, וכן עשה גם המעתיק האשכנזי¹³¹ כי לא העתיק Besser als sein Stamm, sondern: reicher als sein Stamm, והשנוי אשר בין שתי העתקות האלה גדול מאוד כאשר כל קורא מבין יבין מדעתו.

130 In the original edition of *Ithiel*. As in the case of Smolenskin's request that Salkinson change the name of the play (see Letter from the Translator to the Publisher, note 1), there is no attested indication of Salkinson's opinion regarding this alteration.

131 Smolenskin does not name the German translator to whom he refers, but the phrase 'reicher als sein Stamm' appears in Philipp Kaufmann's *Othello* translation of 1832 (Kaufmann 1832: 184); interestingly, it does not appear in the influential Schlegel-Tieck German translation that was the standard throughout much of the nineteenth century.

Letter to the translator

מכתב אל המעתיק

Vienna, fifteenth of Ab 5638.¹

וויען חמשה עשר באב תרל"ח.¹

My honourable friend!

ידידי הנכבד!

You asked me for my opinion regarding the translation of the wonderful play *Romeo and Julia*,² the love song *par excellence*, like our Song of Songs, as wise men have called it, and whose name you have changed – with good sense – to *Ram and Jael*, so that it could also bear a Hebrew name, since in the Hebrew clothing wherein you have dressed it no one would recognize that the hands of a Hebrew had not created it, the hands of a Hebrew who speaks the language of his own playwrights and performs as wondrously as they do in his tongue. You ask for my opinion, but surely you should have known it even before you asked me, for it is no secret to you that I admire the exalted playwright who created *Ithiel* and *Ram and Jael* and the rest of his plays (which I pray will also have the good fortune to be written in Hebrew) and I envy the British, for he belongs to them, and since there is none amongst us who can write as wonderfully as he does, I hereby exalt the work of an honest man who sacrifices his time and his toil to do only kindness to our wretched language, made wretched at

את דעתי שאלתני על אודות העתקת המחזה הנפלא ראָמע ויוליא, שיר השירים להאהבה כאשר כנוהו יודעי טעם, ואשר אתה בטוב טעם שנית שמו לרם ויעל, למען גם שם עברי יקרא עליו, אחרי אשר בלבוש עבר אשר הלבשתו לא יכירה איש כי לא ידי עברי כוננוהו, ידי עברי המדבר בשפת חוזיו ומפליא לעשות כמהם בניבו, את דעתי תשאלני ואותה הלא לך לדעת גם בטרם שאלתני, כי לא נכחד ממך כי אעריץ את שם החוזה הנעלה יוצר איתיאל ורם ויעל ויתר חזיונותיו (אשר אני תפלה כי יזכו גם המה לְהַקְתָּב עברית) ואקנא בהבריטאנים, כי להם הוא, ואם אין אתנו מפליא לעשות כמהו, הנה אשגיב פעל אדם ישר, אשר יקריב עתו ועמלו לעשות אך חסד את שפתנו העלובה, עלובה על ידי מחרפיה ועוד יותר עלובה על ידי רב אוהביה, אשר ישליכו עליה שקוצים באהבתם אותה הרבה יתר מאלה שיבזו צלמה, כי אלה ישטו ויעברו וסר צלם מעליה והיא תוסיף להפיץ נגוהות ואלה עליה יסבו ורקדו במחולות סביבה ובאבק רגליהם יכסו פניה עד כי תהי לזעוה, ואיך לא אכיר מעבדי האיש אשר עז בידו להראות יפיה וחנה לעיני כל, אשר קסמים בידו לשים בפי שעקספיר החוזה דברים כדברי ישעיהו הנביא, ורעיונות החוזה לא בכבודות יעברו על דל הנביא ודברי הנביא כלבוש ילבושו עשתונות החוזה וכפי כתנתם יאזרום.² וכל אלה הלא כבר ידעת, כבר הגדתי והשמעתיד, כי אך אתה הוא האיש אשר בידך להביא את הַיְקָר הזה אל בית אוצר שפתנו

1 This Hebrew date corresponds to 14 August 1878.

2 Sic.

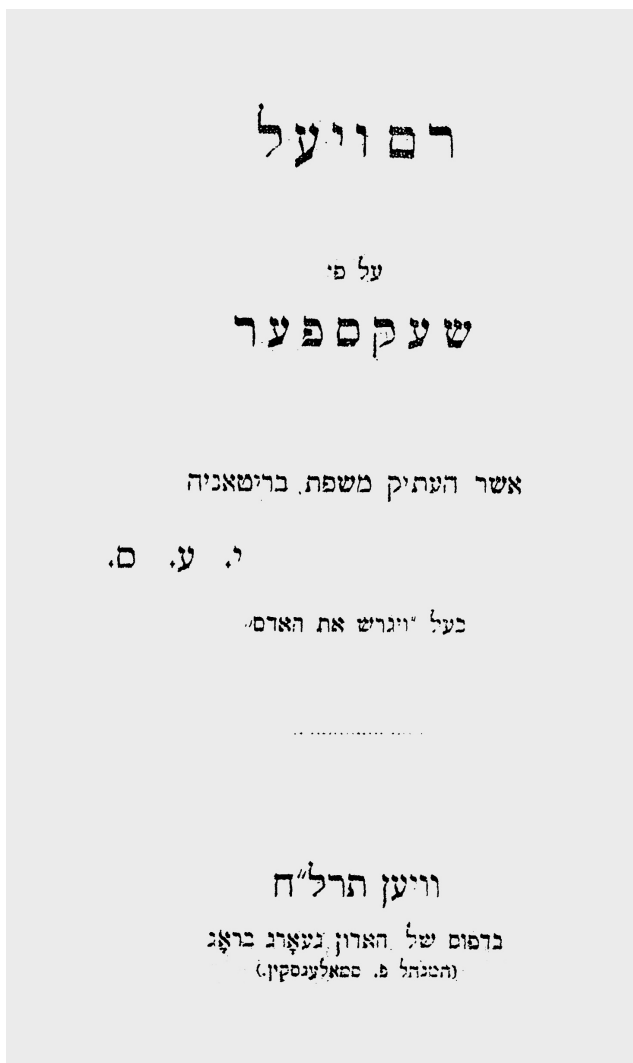


Figure 4 (Hebrew title page of *Ram and Jael*)

the hands of those who mock it and even more wretched at the hands of most of those who love it, who in their love for it besmirch it much more than those who scorn its image, for those who scorn its image turn their backs on it and pass it by, never darkening

וכבר בקשתיך והתחננתי לפניך כי כה תעשה, כי אם לא אתה תעשה זאת אין אתנו יודע לעשות זאת כמך, ואת ברכתי ותודתי אתן לך מקרב לבי בעד הברכה החדשה הזאת כאשר ברכתיך אזו בהביאך מנחת איתיאל, כי פעלך זה לא נופל מפעל ההוא ואולי עוד נעלה עליו.

Shakspeare's
ROMEO & JULIET

Translated into Hebrew.

by

J. E. S.

WIEN 1878.

Buchdruckerei von Georg Brög in Wien, IX, Maria Theresienstrasse 19.

Unter der Leitung von P. Smolensky.

Image 5 (English title page of *Ram and Jael*)

it with their shadow and leaving it to spread its radiance, whereas those who love it close in on it and dance around it and cover its face with the dust of their feet until it becomes repulsive. So how could I not recognize the labours of the man who has the power to show

its beauty and charm to everyone, who has the magical ability to put in the mouth of the playwright Shakespeare words like those of the prophet Isaiah? For the playwright's ideas would cross the prophet's lips without any difficulty and, equally, the prophet's words don't the playwright's thoughts like a well-fitting garment. But after all, you already know all these things; I have already told you and let you know that indeed you are the man who has the power to bring this precious object into the treasure-house of our language, and I have already asked and begged you to do so, for if you do not do this, there is no one among us who knows how to do this like you, and I give you my blessing and my thanks from the bottom of my heart for this new blessing just as I blessed you when you brought me the offering of *Ithiel*, for this work of yours is not inferior to that work, and is perhaps even more exalted than it.

But indeed, if despite all these things I am not taking upon myself the work of publishing this book and putting my name on the translation do not wonder; indeed, you have heard the words of the grumblers who instead of blessing you for your labour and me for spurring you to do this precious work, have banded together against us and have made you and me an example, as if together we had dug a deep pit for our people into which they will fall and will not be able to get out, the fathers and sons alike, and even those who have lost the faith and it has been severed from their hearts, even they have seized on the spade of faith with which to dig dirt in order to fling it at

ואולם אם בכל אלה לא אקח עלי העבודה להוציא את הספר הזה לאור ולקרוא שמי על ההעתקה אל תתמה; הן שמעת דברי הנרגנים, אשר תחת לברך אותך על פעל כפך ואותי על כי עוררתיך לפעל היקר הזה, התמלאו יחד עלינו וישימוך אותך ואותי למשל, כמו לוא שוחה עמוקה כרינו יחד לעמנו ובה יפלו ולא יקומו האבות והבנים יחד, ואף אלה אשר אבדה האמונה ונכרתה מלבם אף המה אחזו בקרדום האמונה לחפור בו עפר לעפר לעומתו³ ונהי יחד כחוטאים, ומה איפו אוסיף להביא עצים להגדיל המדורה?

him,³ and together we have become like sinners, so why therefore should I bring more wood to make the bonfire bigger?

But do not imagine that, out of my fear for myself lest shameless men damage my honour again, I cower and fear to add my name to your book; it is not so! I am already used to hear the whistling of the arrows that such archers shoot at me, and they pass by me and do not touch me, and I do not even notice them, but I know with certainty that it is not as they said deceitfully when they placed your sin on me, it is not so in truth but rather the opposite; you are being punished for *my* iniquity; if you had joined the authors' ranks in the first instance and had not made an alliance with me, they would have treated you like a prince, all those who now are shouting loudly against you and me; they would have lionized you and given you glorious praise in their hope that the day would come when you would recompense them according to their deeds, and indeed that you would exalt them and praise them as they had praised you. Indeed, by setting your foot over the threshold of the Hebrew language you would undoubtedly choose the way of its priests, praising and extolling anyone who praises and extols. However, by allying yourself with me, a man of quarrel and strife with Rabbi Akiva⁴ and his friends

אבל אל תדמה בנפשך כי מיראתי לנפשי פן יפגעו שנית עזי נפש בכבודי לכן זחלתי ואירא מקרוא גם שמי על ספרך, לא זאת! אני כבר הסכנתי לשמוע שריקות החצים אשר יורו בי יגעו חצים כאלה והמה יעברו ממני והלאה ובי לא יגעו גם לא אשים לב אליהם, אך ידעתי נאמנה כי לא כאשר דברו במרמה ושימו בי חטאתך כן הוא באמת כי אם להפך, אתה עו נ ג י תשא, לוא יצאת בפעם הראשונה במערכת הסופרים ולי לא נתת יד כי אז קרובך כמו נגיד, כל אלה אשר עתה יריעו תרועה גדולה עליך ועלי, כי אז גם בקשו קרבתך ושימו כבוד תהלתך בתקותם כי יבא יום וגם אתה תשלם להם כפעלם ואף אתה תרים להם קרן ותודה אותם כאשר הודו אותך המה. הן בהציגך כף רגלך על מפתן שפה עבריה בלי ספק תבחר דרך כהניה, יהודות ולהלל לכל מי שיודה ויהלל. אולם בהתחברך אלי, איש ריב ומדון ברבי עקיבא⁴ וחבריו ובבן מנחם⁵ וסעיתו*, אשר לא ישא פנים להמהללים ולא יחת מפני המחללים לכן גם אתה עוני תשא וגם אותך יציבו למטרה לחציהם, וכאשר קצרה ידם למצוא מגרעות בפעלך לכן יבקשו מומים בך – ומה לך לעורר עוד חמת נקם? וזאת היא שנתנה לבלי למשוך ידי מספרך זה, בן יקיר לי במאד מאד, ואם טובה תהיה לך אהבתי המסתרת לפעלך זה, הנני אומר לך, כי שש הייתי מאד מאד בקראי את ההעתקה הנפלאה הזאת ומקרר לבי ברכתך וכן אברך אותך גם בימים הבאים, וכן יברך שמך כל אוהב שערי ציון ויכיר מעבדך, כי אחד מראשי הבונים הנה הנך בשערים האלה וישאר לזכרון לעד לדור.

אוהבך הנאמן
פ. סמאלענסקין.

3 Sic; 'us' would be expected.

4 Akiva (c. 50–135 CE) was one of the most influential rabbis and greatest scholars of the early rabbinic period. He features prominently in the Mishnah, was a key figure in the development of Jewish law, and was teacher to a large number of influential disciples.

* וסיעתו

and Ben Menachem⁵ and his companions, who does not show partiality to those who praise and does not fear those who profane, you too are punished for my iniquity and they set you up too as a target for their arrows, and as they are unable to find weaknesses in your work, they seek flaws in you – so why should you stir up the vengeful anger still further? This is what made me decide to withdraw my hand from this book of yours, my most very dear son, and if my concealed love for this work of yours is good enough for you, then I hereby say to you that I rejoiced very greatly upon reading this wonderful translation, and from the bottom of my heart I blessed you, and I shall likewise bless you in the coming days as well, and likewise everyone who loves the gates of Zion will bless your name and recognize your work, for indeed you are one of the chief builders at these gates, and it will remain as an eternal memorial for future generations.

Your faithful friend
P. Smolenskin

5 Moses Mendelssohn, central figure of the early Haskalah.

I found three snares before me in the translation of this book; the first snare is that the book's original (like all the rest of Shakespeare's books) is replete from beginning to end with paranomasia or parody, that is to say *melīṣa*,⁶ as Jewish authors call it, wordplay. And even though it is one of the most precious treasures of the Hebrew language, nevertheless it is very difficult to translate such *melīṣa* and render it properly from language to language. The second snare is Jael's nurse, who was an obstacle to me at every turn. This woman, as Shakespeare presents her to us, has no graceful lips and no learned tongue, and does not even know how to distinguish one letter of the alphabet from another, but she is boisterous with excessive speech and a clumsy tongue, and all of her conversation is mixed up and full of errors so as to arouse laughter and amusement in the eyes of those watching her on the stage. But nevertheless, she has a great part in everything that happens in this drama, for only through her could Jael do everything that she planned to do. I realized that I would not manage to render all her lines into Hebrew as they appeared with stammering speech in English; therefore I rendered some of her lines in a manner that was true to the Hebrew rather than following the rules of a faithful translation. If the critic catches me in this iniquity, perhaps he might reconsider and have a little mercy on me as one who has confessed his sins. But the third snare is the chief among the three, for it closed

שלשה מוקשים מצאתי לפני בהעתקת הספר הזה, המוקש הראשון הוא מקור הספר (ככל יתר ספרי שעקספער) מלא מפה לפה פֶּאֶרְאֲנָאֶמְסִיָּא או פֶּאֶרְאֲדִי, היא המליצה⁶ אשר יקראו לה סופרי היהודים, לשון נופל על לשון. ואף כי היא אחת מסגולות היקרות בשפת עבר, בכל זאת קשה הדבר מאד, להעתיק מליצה כזאת ולעשות אותה כמתכנתה מלשון אל לשון. המוקש השני היא אומנת יעל אשר עמדה לשטן לי בדרך. האשה הזאת כאשר יציגנה שעקספער לעינינו, אין לה שפתי חן ולא לשון למודים ואף באלפא ביתא לא ידעה להבדיל בין אות לאות, אבל הומיה היא בשפת יתר ובלשון עלגים וכל שיחתה בלולה ומלאה שגיאות לעורר שחוק ומהתלות לעיני הרואים בה על פני הבמה. ובכל זאת לה חלק רב בכל אשר נעשה בדראמא הזאת, כי רק על ידה יכלה יעל לעשות ככל אשר יזמה לעשות. ואנכי נוכחתי כי לא תצלח בידי לשים כל דבריה בעברית כאשר הם בלעגי שפה בלשון ענגליש, על כן שמתי מקצת הדברים בפיה כמשפט הלשון ולא כמשפט העתקה נאמנה. ואם יתפשני המבקר בעון זה, אולי ישוב ירחמי מעט, כמודה על פשעיו. אך המוקש השלישי הוא ראש בשלשה, כי סגר עלי כגדר ולא נתנני לעבר בשנים שלשה מקומות, עד אשר אמרתי בלבי, בכל מקום אשר לא יתנני לעבר בו, כי אין לפרץ הגדר, אז אתנשא אדלג ואעבר עליו. ובכן דלגתי על המקומות אשר לא מצאתי במ דרך פתוחה לפני. והפגע הרע הזה אשר גדר בעדי, הוא מריות, מערקוטיא נער חרוץ מגדולי הארץ, אשר לו יד בחכמה בדעת ובלשונות זרות, רק אוהב לצון הוא ולעגו ישפך על כל הקרב אליו, כי באהבתו את הצחוק בין אוהב לאויב לא יכיר, ואין די לו להתלוצץ בשפה אחת, כי אם גם ישא מלה צרפתית על לשונו או איטלקית ובכן יבטא בשפתיו אמרי הבל וריק כזורה מץ ברוח, גם אמרים נמרצים כיורה זיקים וחצים שנונים. ואני

6 This term denotes a writing style strongly associated with Maskilic Hebrew and characterized by flowery language replete with biblical citations. See Shahevitch (1970), Pelli (1993), and Kahn (2013) for discussion of *melīṣa*.

me in like a fence and did not allow me to pass in two or three places, until I said to myself, everywhere that it does not allow me to pass because the fence cannot be broken through, I shall rise above it, skip over it, and pass by it. And so I skipped over the places where I did not find a way open before me. And this terrible obstacle which fenced me in is Meraioth, Mercutio, a diligent lad, one of the earth's greatest men, who had much wisdom, knowledge, and skill in foreign languages, but was a lover of clowning and poured his scorn on everyone near him, for in his love of joking he did not distinguish friend from foe, and it was not enough for him to clown in one language, but rather there was also a French word on his tongue, or an Italian one, and as such he uttered with his lips empty and meaningless words like one who scatters chaff in the wind, as well as powerful words like one who shoots sparks and sharpened arrows. I trust that every understanding reader will admit that a Hebrew author does not have the power to translate all the words of Mercutio as they are. Authors of Shakespeare's biography have already told us that one of his acquaintances asked him why he did not let Mercutio live until the end of the whole story, and he answered as follows: 'If I had not arisen early to kill him, he would have killed me.' And thus I say as well, if I had not shortened his words, he would have shortened my life, for he would have killed me with the breath of his lips. –

And now I shall justify myself to those who love the Hebrew language. I know that they are the people of the LORD and they do not deem it appropriate to encounter vileness or foul language in their holy tongue, and

סמוך לבי כי כל קורא מבין יודה כי אין ביד סופר עברי להעתיק כל דברי מערקוטיא כאשר הם. וכבר ספרו לנו סופרי תולדות חיי שעקספער, כי איש אחד ממכיריו שאל אותו, על מה זה לא האריך ימי חיי מערקוטיא עד תם כל המעשה, והוא ענה לאמר: לולא השכמתי להרגו, היה הוא הורג אותי. וכן גם אני אומר, לולא הקצרתני דבריו, היה הוא מקצר חיי, כי המיתני ברוח שפתיו. –

ועתה הנני להצטדק לפני אוהבי שפת עבר. ידעתי כי עם ה' הם ואין טוב בעיניהם למצוא ערות דבר או נבול פה בשפת קדשם, ועל כן יבואו במשפט עמדי, על אשר תרגמתי במקומות אחדים בספר הזה דברים ככתבם, אשר לקולם תצלנה אזני נקיי הדעת במחנה העברים, וטוב

therefore they will make a judgement against me, because in some places in this book I translated utterances as they were written, at whose sound the ears of the pure-minded ones in the camp of the Hebrews will tingle, and they will say that it would have been much better for me to take the garment, turn my face backwards, and cover the nakedness of the father of poets.⁷ And to this I respond that indeed Shakespeare is a trustworthy author before God and men, and out of all the various men who act upon the stage (upon the earth), he displays before us each man and his speech as it is, and if there are rash and worthless men among them who speak foully and sully their mouths, they will be judged, as the Talmud says; there will be a deeper hell for everyone with a foul mouth, but the trustworthy author or the translator who does his work faithfully is blameless. For if it is not so, dear reader, why do you not also quarrel with the wisest man of all⁸ because he presented us with an adulterous woman who spoke flattering words⁹ in the ears of a senseless youth, and with the brazenness of a whore uttered words that pure-hearted men should not hear. And if you say that he intended only to warn us, and that he did all of this to instruct us in good morals, then I shall also ask you why you do not judge Shakespeare favourably as well. Open this book to page 32¹⁰ and listen to the words of Meraioth, who opened

טוב היה לי לקחת את השמלה, להסב פני אחרנית ולכסות ערות אבי המשוררים.⁷ ועל זאת אני משיב, הנה שעקספער סופר נאמן הוא לפני אלהים ואנשים, ובלהקת אנשים שונים המצחקים על פני הבמה (על פני הארץ) יציג לפנינו איש איש ואת שיחו כאשר הוא, ואם יש שם פוחזים ורקים המדברים דברי נבלה ומטמאים את פיהם, הם עתידים לתת את הדין, כמאמר התלמודי, כל המנבל את פיו מעמיקין לו גיהנם, אבל הסופר הנאמן, או המעתיק העושה מלאכתו באמונה נקי. כי אם לא כן קורא יקר, למה לא תריב גם באיש החכם מכל אדם,⁸ על אשר הציג לעינינו אשה זרה, אשר החליקה אמריה⁹ באזני נער חסר לב, ובמצח אשה זונה השמיעה דברים, אשר אין לבר לבב לשמוע. וכי תאמר כי רק להזהיר בא, ולהורות לנו מוסר טוב עשה כל זאת, גם אני אשאלך למה זה לא תדין לכף זכות גם את שעקספער. פתח נא את הספר הזה צד 32¹⁰ והקשב לדברי מריות, אשר פער פיו לבלי חק והעתיק מפיו מלים לא בלשון נקיה, עד אשר נלאה רם לשמוע ויגער בו ויאמר: רב לך מריות לבטא הבל וריק! ומה ענה אותו מריות? על דברי חלומות הן אני מדבר, כי בניס רקים הם ילדי מחשבות שוא ותפל....רצונו בזה להוכיח, כי חלומות והרהורים רעים באים מן הלב, כי יצר לב האדם רק רע כל היום, על כן החי יתן אל לבו. וידעת היום ובחנת אחי, כי איש רדף טוב יקח מוסר ולקח טוב גם מדברי זדים ופי אנשי בליעל, כמו מפי צדיקים וחסידיים, ולכן עולה לא תמצא עוד בשפתי שעקספער ולא ערות דבר בדבריו, כי דבריו נכחים למבין וכל דרכיו ישרים, צדיקים ילכו במם ופשעים יכשלו במם. –

7 This is a reference to Gen. 9:23, in which Noah's sons Shem and Japheth take a garment to cover their father's nakedness with their faces turned away while he lies in a drunken sleep.

8 King Solomon, traditionally considered the author of the biblical books Proverbs and Ecclesiastes.

9 This is a reference to Prov. 2:16 and 7:5, which advise caution against flattering adulteresses.

10 In the original edition; see *Ram and Jael*, First Part, note 273 in this edition.

his mouth without restraint and issued forth such unclean language that Ram grew weary of hearing it and scolded him, saying: 'That's enough from you, Meraioth, rashly speaking in vain and to no purpose!' And what did Meraioth answer him? 'Indeed I am speaking about matters of dreams, for they are frivolous sons, the children of pointless and insipid thoughts...' In saying this, he sought to prove that bad dreams and thoughts come from the heart, for the inclination of man's heart is only evil continually; therefore the living should take this to heart. Know today and consider, my brother, that a man who pursues good takes instruction and sound teaching even from the speech of wicked men and the mouth of villains just as from the mouth of righteous and pious men. Hence, you must no longer find sin on Shakespeare's lips or vileness in what he says, for what he says is plain to one who understands, and all his ways are honest; righteous men walk upon them, whereas sinners stumble upon them. –

Regarding the book's value I have nothing to say, for I am its relative and friend; if it contains anything desirable, let a stranger praise it, rather than me. But I would like to anticipate the reader when he asks me the following: is it good for Jewish youth to study such a book, which begins with madness and lust, and ends in murder, killing, and destruction? To this I respond that in my opinion the book is very good for Jewish youth, and will benefit them as they go through their life, for in it they can see not only the fruit of hatred and strife, which have felled many victims, but

על דבר יקרת ערך הספר, אין לי לדבר דבר, כי קרוב ומודע אני לו, ואם נמצא בו דבר חפץ, יהללנו זר ולא פי. אך לקדם פני הקורא חפצתי כי ישאלני לאמר: הטוב לנערי בני ישראל להגות בספר כזה, אשר ראשיתו הוללות ועגבים ואחריתו רצח הרג ואבדון? ועל זאת הנני משיב לדעתי טוב הספר מאד לנערי בני ישראל להועיל למו בדרכי חייהם, כי בו יראו, לא לבד מה פרי שנאה ומדנים אשר רבים חללים הפילו, כי אם גם מה רבו חללי האהבה ומה עצמו הרועיה. הציגה נא קורא יקר לעיניך את בן אבירים, הוא בחור נחמד ונעים, אשר לו עשר גבורה ותפארת, אך תוכו רצוף אהבה בבלי מצרים. בתחלה נשא עיניו על נערה אחת ותדבק נפשו בה, אך באשר היא לא שתה אליו לבה, הלך כל היום קודר

also how many victims of love there are and how numerous those slain by it are. Consider, dear reader, the son of Abiram, a desirable and pleasant boy, who has a wealth of might and glory, but is consumed by unbounded love. In the beginning he had set his sights on a certain girl and clung to her, but since she paid him no heed, he went around all day gloomy under the weight of his heart, and at night he could not sleep. After days of sorrow and mourning, dark days when he loathed his life, he met another girl, better than the first one, and the fire of his love burned within him again like the flame of the LORD, and she too joined him in the bond of the covenant, but her parents, his enemies, were willing for both him and their daughter to be stabbed to death, rather than letting them enter this covenant. In dangerous circumstances he managed to see her once in secret in the dead of night, and he kissed her as he parted from her in bitterness; with this kiss he forfeited his entire future, for this was the reward for all his toil, and from that time onwards he found no rest until he killed himself and the girl of his youthful covenant did likewise, and the fire of love devoured both of them. And this is what I meant when I said that this book will present lessons and manners and good education to the youth who studies it, for he will recognize how to take care to keep his eyes open wherever he goes, and if it comes time for him to fall in love, he will enter only into a covenant of love by which he may live, rather than becoming attached to a graceful maiden on account of whom he will die.

בלחץ לבו ובלילה שנה בעיניו לא ראה. אחרי ימי יגון ואנחה, ימי חשך אשר קץ בחייו, פגש בנערה אחרת טובה מן הראשנה ותבער בו עוד אש אהבתו כשלהבת יה, וגם היא באה עמו במסרת הברית, אך אבותיה שנואי נפשו נכזבו לדקור גם אותו גם את בתם, מתת ידם להקים את הברית הזאת. ובמסבות מתהפכות הצליח לראותה פעם אחת במסתר באישון לילה, וינשק לה בהפרדו ממנה במר נפש, בנשיקה הזאת מכר את כל עולמו, כי זה היה חלקו מכל עמלו, ומעת הזאת ומעלה, לא מצא מנוח לכף רגלו, עד אשר שלח יד בנפשו וגם בת ברית נעוריו עשתה כמוהו, ותאכל אש האהבה גם את שניהם. וזה הוא הדבר אשר אמרתי, כי תורה ודרך ארץ ומוסר טוב ישים הספר הזה לפני הנער ההוגה בו, כי ידע להזהר לשים עין פקוחה על כל דרכיו, ואם באה עתו דודים, יבוא רק בברית האהבה אשר יחיה בה ולא יתמכר לבת חן אשר ימות בה.

The names of the speakers

Escalus ¹²	Eshcol ¹¹ <i>the prince in Verona</i>	
Paris	Paris <i>a young nobleman and friend of the prince</i>	
Montague	<i>two heads of ancestral houses between whom there is a quarrel and war</i>	} Abiram
Capulet		
Uncle to Capulet		Elder
Romeo		Ram <i>Abiram's son</i>
Mercutio	Meraioth <i>acquaintance of the prince and Ram's friend</i>	
Benvolio	Benaiah <i>Abiram's nephew and Ram's friend</i>	
Tybalt	Tubal <i>nephew of Abiel's wife</i>	
Friar Laurence	<i>two Christian priests</i>	} Rezin
Iohn		
Balthasar	Balthasar <i>Ram's servant</i>	
Sampson	<i>Abiel's servants</i>	} Shimshai
Gregory		
Peter	Peter <i>servant of Jael's nurse</i>	
Abram	Bera <i>Abiram's servant</i>	
An Apothecary	Apothecary <i>of medicines</i>	
Musicians	Musicians	
Chorns ¹³	Chorus <i>of singers</i>	
Two Pages	Two youths <i>attendants to Paris</i>	
Lady Montague	Abiram's wife	
Lady Capulet	Abiel's wife	
Juliet	Jael <i>Abiel's daughter</i>	
Nurse to Juliet	Nurse <i>to Juliet</i>	

Natives of the city of Verona; men and women related to the two ancestral houses; people wearing masks over their eyes; guards; night watchmen and attendants.

Four of the scenes¹⁴ are in Verona, and the fifth scene is in Mantua.

11 This is the name of an Amorite allied with Abraham (Gen. 14:13, 24).

12 Salkinson provided this English cast list alongside the Hebrew one.

13 Sic; this appears in Salkinson's English cast list instead of the expected 'Chorus'.

14 Salkinson is clearly referring to acts rather than scenes, but uses a word that he elsewhere employs in the sense of 'scene'.

שמות המדברים

Escalus ¹²	הנסיך בִּירוֹנָה (Verona)	אֶשְׁכֵּל ¹¹
Paris	נער ומודע לנסיך	פָּרִיז בן נדיב
Montague	שני ראשי בתי אבות אשר ריב ומלחמה ביניהם	{ אֲבִירִים אֲבִיעֵל
Capulet		
Uncle to Capulet		זקן דוד אביעל
Romeo		רם בן אבירים
Mercutio		מְרִיזוֹת מודע לנסיך ואוהב לרם
Benvolio		בְּנִיָּה בן אחי אבירים ואוהב לרם
Tybalt		תּוֹבֵל בן אחי אשת אביעל
Friar Laurence	שני כהנים נוצרים	{ רִצִּין חָנָן
„ „ Iohn		
Balthasar		בַּלְטָאָר עבד לרם
Sampson	עבדים לאביעל	{ שְׁמֹשֵׁי גֵּרָא
Gregory		
Peter		פֶּטֶר עבד לאומנת יעל
Abram		אַבְרָם עבד לאבירים
An Apothecary		רוֹקֵחַ בסמי הרפואה
Musicians		מנגנים
Chorns ¹³		מקהלת משוררים
Two Pages		שני נערים משרתים לפריז
Lady Montague		אשת אבירים
Lady Capulet		אשת אביעל
Juliet		יַעֲלָה בת אביעל
Nurse to Juliet		אומנת ליעל
בני העיר וִירוֹנָה; אנשים ונשים קרובים לשני בתי האבות; נושרי אֶפְרָא על עיניהם; אנשי משמר; שומרי לילה ומשרתים.		
ארבעה המחזות ¹⁴ בִּירוֹנָה והמחזה החמישי בְּמַנְטוּוָה. (Mantua)		

SCENE I ¹	<i>A street in Verona² (Shimshai³ and Gera⁴ carrying shields and bearing swords)</i>	רחוב בירונה ² (שמשאי ³ וגרא ⁴ נושאי מגן וחגורי חרב)	מחזה א' ¹
SHIMSHAI ⁵	I say one thing, Gera; we shall no longer cut wood.	אחת דברתי גרא, לא נחטב עוד עצים.	שמשאי ⁵
GERA	You have spoken well, ⁶ for why should we be woodcutters? ⁷	כן דברת. ⁶ כי למה נהיה חטבי עצים? ⁷	גרא
SHIMSHAI	Why, what I am saying is this: when smoke rises from my nose, ⁸ I draw my sword. ⁹	הלא זה דברי, בעלות עשן באפי ⁸ אריק חרבי. ⁹	שמשאי
GERA	As long as there is breath in your nose, draw your neck from your neck-chain. ¹⁰	כל עוד נשמה באפיך, הרק צואריך מענקיך. ¹⁰	גרא
SHIMSHAI	I strike quick as lightning when my heart is angered.	הנני מכה חיש קל, כי יחם לבי.	שמשאי
GERA	But your heart is not angered to strike quick as lightning.	אך לא יחם לבך להכות חיש קל.	גרא

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 שמשון '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 Benjaminate 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, וְחָטְבֵי עֵצִים וְשָׂאֲבֵי מַיִם, 'woodcutters and water carriers'.

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 cholera/collar 'an we be in cholera' (1.1.3) and 'draw your neck out of collar' (1.1.4).

SHIMSHAI	Even a dog from the house of Abiram ¹¹ would arouse all my anger.	גַּם כָּלֵב מִבֵּית אַבִּירָם ¹¹ , יַעִיר כָּל חֲמָתִי.	שמשי
GERA	One who is aroused in his anger moves, whereas a warrior stands And therefore, when you are aroused you flee for your life.	הַנְּעוֹר בְּחַמְתּוֹ יָנוּעַ, וְגִבּוֹר חֵיל יָקוּם וְלָכֹן כַּאֲשֶׁר יַעוֹר אֶתָּה תָנוּס לְנַפְשֶׁךָ.	גרא
SHIMSHAI	A dog from this family would arouse my anger to take a stand before him And I would chase away every man and woman of the whole house of Abiram As one who pisses against the wall , ¹² and the wall would be mine.	כָּלֵב מִמִּשְׁפַּחַּהּ הַזֹּאת, יַעִיר חֲמָתִי לְהַתִּיזֵב בְּפָנָיו וְכָל אִישׁ וְאִשָּׁה לְכָל בַּיִת אַבִּירָם אֲבָרִיחַ כַּמִּשְׁתָּן בְּקִיר ¹² וְהָיָה לִי הַקִּיר.	שמשי
GERA	And this is a sign for me that you are faint-hearted ¹³ For every weakling leans against the wall.	זֶה לִי לְאוֹת כִּי רַךְ לֵבָב ¹³ אַתָּה כִּי כָל חַלְשׁ יִסְמָךְ אֶל הַקִּיר.	גרא
SHIMSHAI	Indeed the matter is true, for they push the women For they are soft, to lean against the wall And therefore I shall do this to the house of Abiram when I push The males away from the wall and press the females to the wall.	הֵן אֲמַת הַדָּבָר, כִּי יִדְחֲקוּן אֶת הַנְּשִׁים כִּי רַבּוֹת הֵנָּה, לְהִסְמָךְ אֶל הַקִּיר וְלָכֹן זֹאת אֲעֲשֶׂה לְבֵית אַבִּירָם כִּי אֲהַדִּף הַזְּכָרִים מִן הַקִּיר וְהַנְּקִבּוֹת אֶלְחֹץ אֶל הַקִּיר.	שמשי

11 Salkinson's choice of אַבִּירָם '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 קִיר 'wall', thereby serving as a play on the same word in the following clause.

13 2 Chron. 13:7.

GERA	The quarrel is between our master and their master, and between us, the men.	הָרִיב בֵּין אֲדֹנָינוּ וּבֵין אֲדֹנֵיהֶם וּבֵינֵינוּ הַגְּבָרִים.	גרא
SHIMSHAI	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 ¹⁴	לֹא אֲבְדִיל בֵּין אִישׁ לְאִשָּׁה כְּעַרְיָן אֲבָזְרִי; כְּאִשָּׁר נִלְחַמְתִּי בַּנְּעָרִים אֶלְחֵם בְּאַבְזָרִיּוֹת חֲמָה ¹⁴	שמשי
	Against the virgin lasses, and smash their head.	אֶת הַנְּעוּרוֹת הַבְּתוּלוֹת * וּמַחְצֵתִי אֶת רֹאשָׁן.	
GERA	Will you smash the head of the virgins?	הֲתִמְחֹךְ רֹאשׁ הַבְּתוּלוֹת?	גרא
SHIMSHAI	I shall smash the head of the virgins, or the head of their virginity ¹⁵ And you must understand my words in accordance with your good sense.	אֲנִי אֶמְחֹךְ רֹאשׁ הַבְּתוּלוֹת, אוֹ רֹאשׁ בְּתוּלֵיהֶן ¹⁵ וְעֹלֶיךָ לְהִבִּין דְּבָרֵי לְפִי טוֹב טַעְמָךְ.	שמשי
GERA	Only those who have their feeling within them to perceive sense will understand your words.	רַק אֵלֶּה יְבִינוּ דְּבָרֶיךָ, אֲשֶׁר חוּשָׁם בָּם לְטַעַם טַעַם.	גרא
SHIMSHAI	But they ¹⁶ 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.	וְהֵנָּה ¹⁶ תִּדְעֶנָּה טַעְמִי וְקִשְׁתִּי כִּי בְּאִיתָן תֵּשֵׁב וְלֹא נִעְלַם מֵעֵינַי כֹּל, כִּי רַב בְּשָׂר אָנִי.	שמשי
GERA	You are great of flesh, and not a thin fish But lift up your weapons; behold, there are two Abirams opposite. (<i>Bera</i> ¹⁷ and <i>Balthasar</i> ¹⁸ enter)	רַב בְּשָׂר אַתָּה וְלֹא דָג רֵזָה אֲדָ שָׂא אֶת כְּלֶיךָ, הִנֵּה שְׁנֵי אַבִּירָמִים מִנְּגָד. (ברע ¹⁷ ובלטאור ¹⁸ באים)	גרא

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 בְּרַע '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

* הַבְּתוּלוֹת

SHIMSHAI	Why, my sword is drawn; provoke them, and I shall be behind you.	שמשי הן תרבי נטויה, התגור בם ואני אחריך.
GERA	And you will turn away from me and turn your back to flee?	גרא ואתה תשוב מאחרי ותפנה ערף לברח?
SHIMSHAI	Do not let it cross your mind ¹⁹ that I am afraid.	שמשי אל יעלה על רוחך ¹⁹ כי ירא אנכי.
GERA	Indeed it would not cross my mind; would a man such as you flee?	גרא כן לא יעלה על רוחי, האיש כמוך יברח?
SHIMSHAI	Let them begin the quarrel so that the law will be with us.	שמשי יפתחו הם את הריב למען לנו יהיה המשפט.
GERA	I shall wink an eye at them, and let them answer as is good in their eyes.	גרא אני אקריץ עין לקראתם והם יענו כטוב בעיניהם.
SHIMSHAI	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.	שמשי לא כטוב בעיניהם, כי אם כאשר לאל ידם; ואני אשים בהן ידי להתל במו ותהי להם להחרפה אם לא ישיבו דבר.
BERA	Did you put your thumb in your mouth to mock us?	ברע השמת בהן ידך בפיו להתל בנו?
SHIMSHAI	I put my thumb in my mouth –	שמשי בהן ידי שמתתי בפי –
BERA	Was it to mock us that you put your thumb in your mouth?	ברע האם להתל בנו שמתת בהן ידך בפיו?
SHIMSHAI	<i>(In a whisper to Gera)</i> If I say yes, with whom will the law be?	שמשי (בלחש אל גרע) אם אמר הן, למי יהיה המשפט?
GERA	<i>(In a whisper to Shimshai)</i> Then the law will not be with us.	גרא (בלחש אל שמשי) אז לא לנו המשפט.
SHIMSHAI	It was not to mock you that I put my thumb in my mouth I just put my thumb in my mouth –	שמשי לא להתל בכם שמתתי בהן ידי בפי לבד בהן ידי שמתתי בפי –
GERA	Do you quarrel with us?	גרא התריב עמנו?

motivation for this. The decision not to domesticate this name is particularly surprising given the existence of the similar-sounding Hebrew בִּלְטֶשְׁאָצָר '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 Alskehk to Gen. 6 and many other locations therein.

BERA	Would I quarrel? The matter is not so. ²⁰	הֲאֵנֹכִי אָרִיב? לֹא כֵן הַדְּבָר. ²⁰	ברע
SHIMSHAI	If you would quarrel with us, I am ready for you	אִם תָּרִיב בָּנוּ לְקָרְאֵתָּךְ	שמשי
	The master whom I serve is not inferior to your master.	הָאֲדוֹן אֲשֶׁר אֲנִי עֹבֵד אֵינְנוּ נֹפֵל מֵאֲדוֹנְךָ.	
BERA	Nor better than him.	וְגַם לֹא טוֹב מִמֶּנּוּ.	ברע
SHIMSHAI	And what else will you answer? <i>(Benaiah²¹ enters from opposite)</i>	וּמָה תַעֲנֶנּה עוֹד? (בְּנֵיהַ ²¹ בָּא מִנֶּגֶד)	שמשי
GERA	<i>(To Shimshai)</i> Say better than him; behold, an acquaintance of our master is coming.	(אֵל שִׁמְשַׁי) אָמַר טוֹב מִמֶּנּוּ; הִנֵּה מוֹדֵעַ לְאֲדוֹנֵנוּ בָּא.	גרא
SHIMSHAI	He is better, better than him.	טוֹב הוּא, טוֹב הוּא מִמֶּנּוּ.	שמשי
BERA	You lie.	שֶׁקֶר בְּפִיךָ.	ברע
SHIMSHAI	Draw your swords if you are men – remember, Gera, All the prideful words which you uttered. <i>(They fight each other)</i>	שְׁלֹפוּ חַרְבֵיכֶם אִם אַנְשִׁים אַתֶּם – זְכַר גְּרָא כָּל דְּבָרֵי רֵהַב אֲשֶׁר הוֹצֵאתָ בְּפִיךָ. (גִּלְחָמִים יַחְדוּ)	שמשי
BENAI AH	Desist, senseless men! Return your swords to their sheaths Why, you do not know what you are doing. <i>(Strikes with his sword and knocks their swords from their hands)</i>	חֲדְלוּ חֲסְרֵי לֵב! הֲשִׁיבוּ חַרְבֵיכֶם אֶל נִדְנָה הֲלֹא אֵינְכֶם יוֹדְעִים מָה אַתֶּם עוֹשִׂים. (מַכָּה בַחֲרָבוֹ וּמְפִיל חַרְבוֹתֵם מִיָּדָם)	בניה
TUBAL ²²	Are you, with a drawn sword, involving yourself with these lowly servants? Desist, Benaiah; there is but a footstep between you and death.	הֲאֵתָּה בַחֲרָב שְׁלוּפָה, תִּתְעַרֵּב בְּעַבְדִּים שְׁפִלִים אֵלֶּה? חֲדַל לָךְ בְּנֵיהַ, כִּפְשֵׁעַ בֵּינָךְ וּבֵין הַמָּוֶת.	תובל ²²
BENAI AH	I only came to silence the quarrel; put back your sword in peace	רַק לְהַשְׁקִיט הָרִיב בְּאֵתִי; הֲשִׁב חַרְבְּךָ בְּשָׁלוֹם	בניה

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'.

	Or brandish it to help me separate the brawlers.	או הגיף אתה לעזרני להפריד את הנלחמים.	
TUBAL	What does peace have to do with a drawn sword? I hate your peace	מה-לשלום ולחרב נטויה? מתעב אני שלוםך	תובל
	Like Sheol, ²³ like the house of Abiram and like your despised self!	כשאול, ²³ כבית אבירם וכנפשך הנמאסה!	
	Come towards me, weak- handed one! ²⁴ (<i>They fight each other</i>)	צא לקראתי רפה ידים! ²⁴ (נלחמים יחדו)	
	<i>(Several men from among the allies of the two families approach the fight, and afterwards the townspeople come with axes and hammers)</i>	(מספר אנשים מבעלי ברית שתי המשפחות נגשים לקרב ואחרי כן באים בני העיר בכשיל וכילפות)	
ONE OF THE TOWNSPEOPLE	Hurry townspeople, strike with axes and hammers! ²⁵	מהרו בני העיר, הכו בכשיל וקילפות! ²⁵	אחד מבני העיר
	Destroy the Abiels! ²⁶ Destroy the Abiram!	השמידו את האביעלים! ²⁶ השמידו את האבירמים!	
	<i>(Abiel wrapped in a coat, and his wife)</i>	(אביעל עוטה מעיל ואשתו)	
ABIEL	What is the sound of confusion? Give me my large sword.	מה-קול המהומה? תנו לי חרב הגדולה.	אביעל
ABIEL'S WIFE	A staff for one who leans on a staff; ²⁷ what use have you for the sword?	פלך למחזיק בפלך, ²⁷ מה-לך ולחרב?	אשת אביעל
ABIEL	I said to give me my sword; there old Abiram	חרבי אמרתי לתת לי, שם אבירם הזקן	אביעל

23 The biblical abode of the dead.

24 2 Sam. 17:2.

25 Ps. 74:6.

26 The name אביעל '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 אביעל 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.	מעוֹפֵף לְהִבָּחַת חֶרֶב וְלִהְכָעִיסֵנִי.	
	(Abiram and his wife)	(אבירם ואשתו)	
ABIRAM	Come, you villain Abiel! – let go of me, so that I may go forth to him.	הָבֵה אָבִיעֵל בְּלִיעֵל! – הֲרַפֵּי מִמֶּנִּי וְאַצֵּא לְקִרְאָתוֹ.	אבירם
ABIRAM'S WIFE	You shall not step from here even one step to seek an enemy for yourself.	לֹא תִצְעַד מִזֶּה אֶף צֶעֱדָה לְבַקֵּשׁ לְדֹ אוֹיֵב.	אשת אבירם
	(The prince enters with his guards)	(הנסיד בא עם שומרי ראשו)	
THE PRINCE	Oh, assembly of traitors! ²⁸ Peace-hating people!	הוּי עֲצָרָת בְּגָדִים! ²⁸ עִם שְׂנְאֵי שְׁלוֹם!	הנסיד
	Ones who desecrate an iron weapon ²⁹ with their brothers' flesh	הַמְחַלְלִים נֶשֶׁק בְּרִזְלָם ²⁹ בְּבֶשֶׂר אַחֵיהֶם	
	Are you not listening? – You are wild asses, not men	הֲאֵם לֹא תִקְשִׁיבוּ? – פְּרָאִים לֹא אֲנִשִּׁים אַתֶּם	
	Who put out the fire of your rage in a fountain of blood flowing from your veins.	הַמְכַבִּים אֵשׁ זַעֲמֶכֶם בְּמִקְוֵי דָמִים נוֹזְלִים מֵעַרְקֵיכֶם.	
	Throw the instruments of violence ³⁰ from your hands, which are full of blood.	הַשְׁלִיכוּ כְּלֵי חַמָּס ³⁰ מִיָּדֵיכֶם * אֲשֶׁר דָּמִים מְלֵאוּ.	
	Lest you bear your iniquity in a furnace of affliction ³¹ with a burden on your loins ³²	פֶּן תִּשְׂאוּ עוֹנֵיכֶם בְּכּוּר עֲוֹנוֹי ³¹ וּמוֹעֲקָה בְּמַתְנֵיכֶם ³²	
	And listen to the words of your masters, whom you have vexed today.	וּשְׁמְעוּ דְבַרֵי אֲדֹנֵיכֶם אֲשֶׁר הִכְעִסְתֶּם הַיּוֹם.	
	Three times now there has been the sound of distress and cries of lament in our squares ³³	זֶה שְׁלֹשׁ פְּעָמִים קוֹל פְּרִץ וְצוּחָה בְּרַחֲבֵינוּ ³³	

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 בְּרַחֲבֵינוּ וְאֵין צוּחָה וְאֵין יוֹצֵאת וְאֵין פְּרִץ וְאֵין יוֹצֵאת 'may there be no breaches or going out [into captivity], and no cries of lament in our squares'.

* מִיָּדֵיכֶם

As stirring up anger by words more trifling than breath	כִּי מִיַּיִן אַפִּים בְּדַבְרֵים קָלִים מֵהַבֵּל
Between Abiel and Abiram has brought forth quarrel and strife ³⁴	בֵּין אַבְיֵל וְאַבִּירָם הוֹצִיא רִיב וּמְדוּן ³⁴
Until it has led Verona astray, and its citizens and elders	עַד עֲשׂוֹת לְוִירוֹנָה תוֹעָה וְאַזְרְחִיָּהּ וְזִקְנֶיהָ
Have stripped off their ornaments ³⁵ and their honour and have seized worn swords	הִתְנַעְלוּ עֲדָתָם ³⁵ וַכְּבוֹדָם וַיַּחְזִיקוּ בַבְּלוֹאֵי חֶרְבוֹת
And rotten iron tools with which to destroy the rot of their hatred.	וְכָלִי בְרִזָּל רֶקֶב לְכָלוֹת רֶקֶב שְׁנֵאתֶם בָּם.
If you break out again and disturb the peace in the city	אִם עוֹד תִּפְרָצוּ פָּרֹץ וְתִפְרִיעוּ שְׁלוֹם הָעִיר
I shall have but one law: to put to death, ³⁶ and your blood will be on your heads. ³⁷	אֶחַת דְּתִי לְהַמִּית ³⁶ וְדַמְכֶם יְהִי בְרִאשֵׁיכֶם. ³⁷
And now all those gathered here, go, each man to his house	וַעֲתָה כָּל הַנִּגְאָסִים פֹּה, לְכוּ לְכֶם אִישׁ לְבֵיתוֹ
Only you, Abiel, shall indeed go with me	רַק אַתָּה אַבְיֵל, הֲלָךְ תֵּלֵךְ עִמָּדִי
And moreover you, Abiram, shall come to me when midday is past ³⁸	וְאַף אַתָּה אַבִּירָם, אֵלַי תָּבוֹא כְּעֵבֶר הַצֶּהָרִים ³⁸
And I shall announce my words at the gate of judgement ³⁹ in the town of Horon ⁴⁰	וְאֲשַׁמְעֶךָ דְּבָרַי בְּשַׁעַר הַמִּשְׁפָּט ³⁹ בְּקָרְיַת חֲרוֹן ⁴⁰

34 Prov. 30:33 ומיין אפיים ווציא ריב 'and stirring up anger brings forth quarrels'.
35 Exod. 33:6 חורב מיהר אדת עדתים את עדתים אל ויתנעלו בני ישראל 'and the children of Israel stripped off their ornaments by Mount Horeb'.
36 Esther 4:11 אהת דתו להמית 'he has but one law: to put to death'.
37 Ezek. 33:4 יהיה דמו בראשו '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 חרון 'Horon' and the rabbinic word חורין 'free' (which most commonly appears in the phrase בן חורין 'free man'), thereby evoking echoes of the English 'Freetown'.

	And as for all of those gathered here, I order you again	וּלְכָל הַנִּצְצָבִים פֹּה, אֲנִי מְצַוֶּה עוֹד הַפְּעַם	
	Go back, each man on his way, for it will cost you your lives. ⁴¹	שׁוּבוּ אִישׁ אִישׁ לְדַרְכוֹ, כִּי בִנְפֹשְׁכֶם הוּא. ⁴¹	
	<i>(The prince exits, and after him his attendants, Abiel and his wife, Tubal, and all the inhabitants of the city)</i>	(הַנְּסִיךְ הוֹלֵךְ וְאַחֲרָיו מִשְׁרָתָיו, אַבְיֵל וְאִשְׁתּוֹ וְתוּבַל וְכָל בְּנֵי הָעִיר)	
ABIRAM	Whose hand renewed the old quarrel today?	יָד מִי הִיְתָה הַיּוֹם, לְחִדּוֹשׁ הַתְּגָרָה הַנוֹשְׁנָה?	אבירם
	Tell me, my nephew, did you see how it began?	הַגִּדְלִי בֶן אָחִי, הֲרֵאִיתָ אִיךָ הַחֲלָה?	
BENAIAH	Your enemy's servants were fighting with your servants	עַבְדֵי אִישׁ אֵיבֹד, הָיוּ גִלְחָמִים בְּעַבְדֶּיךָ	בניה
	Before I reached them, for I sought to separate them,	טָרַם בָּאתִי אֲלֵיהֶם, כִּי הוֹאֲלֵתִי לְהַפְרִידֵם	
	Suddenly the rash Tubal came with drawn sword	וְהִנֵּה פְתָאֵם בָּא תוּבַל הַנִּמְהָר בְּחֶרֶב שְׁלוּפָה	
	And provoked me to fight against him; and he was raising and lowering his sword	וַיִּתְגַּר בִּי לְעָרֹךְ נִגְדוֹ; וְהוּא מַעֲלֶה וּמוֹרִיד חֶרֶבוֹ	
	Brandishing it in every direction, as if striking the wind around him	מְנִיף לְכָל עֵבֶר, כְּמַכֶּה אֶת הָרוּחַ סְבִיבוֹ	
	But the wind was not struck by its striker, and whistled as if mocking him	וְהָרוּחַ לֹא הִכָּה מִיָּד מַכֶּהוּ וַיִּשְׁרַק כְּלַעַג לוֹ	
	And while we rushed to fight with blows and beatings in turn	וּבְעוֹד חֲשָׁנוּ לְהִתְעַשֵּׂק בְּמַדְחָפוֹת וּבְמַלְמוֹת חֲלִיפוֹת	
	A great crowd came and each man struck straight ahead with a high hand ^{42, 43}	בָּא הַמּוֹן רַב וַיִּכּוּ אִישׁ נִגְדוֹ בְּיָד רְמָה ^{43, 42}	
	Until the prince came and scattered all the fighting men.	עַד אֲשֶׁר בָּא הַנְּסִיךְ וַיַּפֵּץ כָּל אַנְשֵׁי הַמִּלְחָמָה.	

41 Prov. 7:23 הוא 'ולא ידע כי בנפשו הוא' 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.

<p>ABIRAM'S WIFE Where is my son Ram?⁴⁴ Have you seen him today, Benaiah?⁴⁵</p> <p>It is enough for me that he was not in this quarrel.</p>	<p>אֵשֶׁת אַבִּירָם אִי רָם בְּנִי? הֲרֵאִיתָ אֹתוֹ הַיּוֹם בְּנֵיָהּ?⁴⁵</p> <p>רַב * לִי כִי בַמְרִיבָה הַזֹּאת לֹא הָיָה.</p>
<p>BENAIAH Before the dawn had broken, ere from the windows of the firmament</p> <p>The glory of the sun peeked from the east, I arose to stroll in the field.⁴⁶</p> <p>For my spirit constrained me,⁴⁷ and at that time I saw your son</p> <p>Walking back and forth between the boulevards of sycamores</p> <p>Which are to the west of the city, and when I turned towards him</p> <p>His eye saw me and he stole away under the shady trees⁴⁸ in the woods⁴⁹</p> <p>And I, from how my face was set, recognized how his face was set⁵⁰</p>	<p>בִּנְיָה עַד לֹא עָלָה הַשָּׁחַר, טָרָם יָצִיץ מִחַלּוֹנֵי רְקִיעַ</p> <p>הַיּוֹד שֶׁשֶׁמֶשׁ מִקְדִּים, קָמְתִי לְשׂוּחַ בְּשָׂדֵה.⁴⁶</p> <p>כִּי הִצִּיקְתָּנִי רוּחִי,⁴⁷ וְאַרְאָה אֶזְ אֶת בְּנִךְ</p> <p>מִתְהַלֵּךְ הֵנָּה וְהֵנָּה בֵּין שְׂדֵרוֹת הַשְּׁקָמִים</p> <p>אֲשֶׁר מִמְעַרְב לְעִיר וְכַאֲשֶׁר פָּנִיתִי לְקִרְאָתוֹ</p> <p>רְאִיתָנִי עֵינָיו וַיִּטְגֵּב תַּחַת עֲצָאִים⁴⁸ בַּחֲרָשָׁה⁴⁹</p> <p>וְאֲנִי מִמְּגַמַּת פָּנַי הַכְּרַתִּי מֵהַ מְגַמַּת פָּנָיו⁵⁰</p>

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 בִּטְנִי רוּחַ הִצִּיקְתָּנִי 'the spirit within me constrains me'.

48 Job 40:21. The word עֲצָאִים 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 פְּנֵיהֶם קִדְמָה 9: 'their faces are set as the east wind'.

	For I, like he, sought to converse with myself alone	כִּי אָנִי כְמוֹהוּ בְקִשְׁתִּי לְשִׁיחַ עִם נַפְשִׁי לְבַדִּי	
	Lest someone be a hindrance to me, for I was a burden to myself ⁵¹	לְבַל יְהִי לִי אָדָם לְמַפְנֵעַ, כִּי אָנִי עָלַי לְמִשָּׂא ⁵¹	
	And therefore I went on my way and I turned away from him as my soul desired	וְלָכֵן הִלַּכְתִּי לְדַרְכֵי וְאֵט מֵעֲלָיו בְּאֹנוֹת נַפְשִׁי	
	Just as he, as his soul desired, fled and turned away from me.	כַּאֲשֶׁר הוּא בְּאֹנוֹת נַפְשׁוֹ נָס וַיֵּט מִפָּנָי.	
ABIRAM	Thus he has been seen two or three times, walking back and forth there in the woods	כֵּן נִרְאָה פַּעַמִּים שְׁלֹשׁ, מִתְהַלֵּךְ שָׁם בְּחֻרְשָׁה	אבירם
	His eyes drip water to supplement the dewdrops	עֵינָיו תִּטְפְּנָה מִים לְשִׁית נֹסְפוֹת עַל אֲגָלֵי טָל	
	And with the groaning of his spirit he clouds his surroundings, multiplying the morning clouds	וּבְאֲנָקַת רוּחוֹ יַעִיב סְבִיבוֹ לְהַכְבִּיר עֲנָנֵי בֹקֶר	
	And when the dawn stirs and rolls back the curtain	וּכְאֲשֶׁר יַעֲזֹר הַשַּׁחַר וַיְגַלֵּל אֶת הַמָּסָךְ	
	From the chambers of the east and the sun emerges from its canopy ⁵²	מֵעַל חֲדָרֵי מִזְרַח וְהַשֶּׁמֶשׁ יֵצֵא מִחֻפְתּוֹ ⁵²	
	To make the soul of every living being rejoice, thus my son returns home	לְשַׂמַּח נַפְשׁ כָּל חַי, כֵּן יָשׁוּב בְּנֵי הַבַּיִתָּה	
	Gloomy with the oppression of his heart; he closes and blocks the windows of his chamber	קָדַר בְּלִחְצוֹ לְבוֹ, יִסְגֵר יֵאָטֵם חֲלוֹנֵי חֲדָרוֹ	
	Lest light come from its dwelling- place and make morning of his darkness.	לְבַל יָבוֹא אוֹר בְּמוֹשְׁבוֹ וְשֵׁם לוֹ בֹּקֶר לְצִלְמֹתוֹ.	
	This broken spirit ⁵³ has been a mortal illness from the beginning ⁵⁴	רוּחַ נִבְאָה ⁵³ זוֹ, מִחֻלָּה אֲנוּשָׁה הִיא לְמִבְרֵאשְׁנָה ⁵⁴	

51 Job 7:20 וְאֵהְיָ לְךָ עַלִּי לְמִשָּׂא ‘why have You set me as your target, so that I am a burden to myself?’; Salkinson seems to be using the word מַפְנֵעַ, 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.

53 Prov. 15:13, 17:22, 18:14.

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	וְאִם לֹא נִמְצָא אֲרוּכָה, מָרָה תִּהְיֶה בְּאַחֲרָתָהּ. ⁵⁵	
BENAIAH	My noble uncle, do you know what his anguish of spirit ⁵⁶ is?	דוֹדֵי הַנְּדִיב, הִידְעֵתָּ מֵה־מֵרַת נַפְשׁוֹ? ⁵⁶	בניה
ABIRAM	Several times have I enquired, and many others too	כַּמָּה פְּעָמִים דָּרַשְׁתִּי אֲנִי וְגַם רַבִּים אֲחֵרִים	אבירם
	But he is concealing the matter, and will not reveal his secret	אֲךָ הוּא מְסַתֵּיר דְּבָר וְאֵת סוּדוֹ לֹא יַגִּילָה	
	And everyone who enquires and seeks of him is like one who enquires of a flower of the field ⁵⁷	וְכָל דֹּרֵשׁ וּמְבַקֵּשׁ מִמֶּנּוּ כְּדֹרֵשׁ אֶל צִיץ הַשָּׂדֶה. ⁵⁷	
	Whose insides have been eaten by a maggot and it withers and dries ⁵⁸	אֲשֶׁר רָמָה אֶכְלָה תוֹכוֹ וְהוּא יִמּוֹלֵל וַיִּבֶשׁ. ⁵⁸	
	Before it has spread out its foliage to be seen and its glorious beauty ⁵⁹ to the sun	בְּטָרֵם פִּתַּח עֲלֶיהוּ לְמִרְאָה וְצָבִי תִּפְאָרְתוֹ. ⁵⁹ לְשֶׁמֶשׁ.	
	If we could find the root of the matter ⁶⁰ on account of which his soul is wretched ⁶¹	לֹא מִצְאָנוּ שֶׁרֶשׁ דְּבָרָה, ⁶⁰ עַל מַה נִּפְשׁוֹ אִמְלָלָה. ⁶¹	
	It would not be impossible to find a remedy. ⁶²	לֹא יִבְצֵר מִמֶּנּוּ לְמִצָּא לֹא רַפְאוֹת תִּשְׁלָה. ⁶²	
	<i>(Ram can be seen from afar)</i>		(רם נראה מרחוק)
BENAIAH	Please turn aside, my lord; here he comes towards me ⁶³	סוּרָה נָא אֲדֹנָי הַצְּדָה, הִנֵּה הוּא בָּא לְקִרְאָתִי. ⁶³	בניה
	And I shall question him and enter his confidence, for I shall urge him with my love.	וְאֲנִי אֶחְקְרֶהוּ אֲבוֹא בְּסוּדוֹ, כִּי אֶפְצֵר בּוֹ בְּאַהֲבָתִי.	
ABIRAM	If only profound worry could be drawn out from a pit of water ⁶⁴	מִי יִתֵּן וְדִלְהָ תִּדְלָה דְּאֵנָה עִמְקָה מְבוּר מִיִּם. ⁶⁴	אבירם

55 2 Sam. 2:26.

56 Gen. 26:35 רִיחַ 'anguish of spirit'.

57 Isa. 40:6; Ps. 103:15.

58 Ps. 90:6.

59 Isa. 28:1, 4.

60 Job 19:28 וְשֶׁרֶשׁ דְּבָר נִמְצָא־בִּי '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 לְמַעַן תִּתְּ לָהֶם תְּדִים '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.	קוּמִי אִשְׁתִּי וְנִלְכְּהָ מִזֶּה לְמַעַן תֵּת לָהֶם יָדַיִם.	
	(Abiram and his wife exit)	(אבירם ואשתו הולכים)	
BENAIAH	I am happy to have met you this morning; are you well, my brother? ⁶⁵	בְּנֵיָה לִשְׂמֵחָתִי פָגַשְׁתִּיךָ בְּבֹקֶר זֶה, הַשְּׁלוֹם לְךָ אָחִי? ⁶⁵	בניה
RAM	And I thought that the morning watch ⁶⁶ had passed	רָם וְאֲנִי דְמִיתִי, כִּי אֲשַׁמְרֵת הַבֹּקֶר ⁶⁶ עָבְרָה	רם
	Time is long for the man whose path is hidden . ⁶⁷	בְּנֵיָה אֶרְכָּה הָעֵת לְנֹכַח אֲשֶׁר דְּרָכּוֹ נִסְתָּרָה. ⁶⁷	
	But who hurried to go away from here? Was it my father?	אֵד מִי נִחְפָּז לְלָכֵת מִזֶּה? הֲאִם אָבִי הוּא?	
BENAIAH	Yes. But who is making your days lengthy and evil? ⁶⁸	בְּנֵיָה הֵן. אֵד מִי מַשִּׁים יְמִיד מִמְשָׁכִים וְרָעִים? ⁶⁸	בניה
RAM	Indeed my lot is not such that the days pass by like moments.	רָם כִּי אֶחְסֵר הַחֶלֶק בּוֹ יַעֲבְרוּ יָמִים כְּרֻגִים.	רם
BENAIAH	Are you lovesick?	בְּנֵיָה הַחֲלָה אֶהְבֶּה אֶתָּה?	בניה
RAM	I am loveless.	רָם חֲסֵר אֶהְבֶּה אֲנִי.	רם
BENAIAH	Is your soul lacking love?	בְּנֵיָה הֲאִם אֶהְבֶּה תַּחְסֵר לְנַפְשְׁךָ?	בניה
RAM	I am lacking the one whom my soul loves , ⁶⁹ for she has abandoned me.	רָם אֶתָּה שֶׁאֶהְבֶּה נַפְשִׁי ⁶⁹ אֶחְסֵר, כִּי הִיא עֲזָבָתַנִּי.	רם
BENAIAH	What is more pleasant than delicate love, at a time when favour ⁷⁰ is upon its lips? ⁷¹	בְּנֵיָה מִה־נְעִים מֵאֶהְבֶּה עֲדִינָה, בְּעֵת רִצּוֹן ⁷⁰ עַל שְׂפָתֶיהָ? ⁷¹	בניה
	And who is as cruel as it is, without mercy at a time when it hides its face? ⁷²	וּמִי כְמוֹהָ אֶכְזֹר בְּלִי חֲנִינָה, לְעֵת תִּסְתִּיר פָּנֶיהָ? ⁷²	

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	<p>And how does this love with its eyes covered twist and turn on its ways^{73,74}</p> <p>And in blindness pave a path to the place where it desires to go? –</p> <p>Where shall we dine at noon? – Woe, for there is strife and violence in the city⁷⁵</p> <p>But cease telling me, for I have heard everything.</p> <p>We have had enough of quarrelling with enmity and doubly with love.</p> <p>Oh woe, love full of brawling! Hatred mixed with affection!⁷⁶</p> <p>You are something created out of nothing, a matter trifling yet too heavy to bear</p> <p>Pointlessness full of weighty matters, an image that is despised yet pleasing to the sight.</p> <p>A wing of lead, bright smoke, and a cold flame</p> <p>Healthy of flesh⁷⁷ yet sick of soul, a spirit of deep sleep⁷⁸ yet an alert heart;</p> <p>This is my love, strange and shifting before the eye⁷⁹</p> <p>And this is the lot of my soul, drunk, but not with wine.⁸⁰ –</p> <p>Do you not laugh?</p>	<p>רם ואיך אהבה זו בכסות עינים דרְכִיָה מְשַׁרְכָה^{74,73}</p> <p>ובְעוּרוֹן תַּסֵּל מְסֵלָה אֶל אֲשֶׁר תַּחְפֹּץ לְלַכְתָּ? –</p> <p>אָנָּה נֹאכֵל בַּצֹּהְרִים? – אוֹי. כִּי רִיב וְחָמָס בְּעִיר⁷⁵</p> <p>אך תִּדַּל לְךָ מִסֵּפֶר לִי, כִּי שָׁמַעְתִּי אֶת כָּל. יֵשׁ לָנוּ רֵב לְהַתְגָּרוֹת בְּאֵיבָה וּכְפָלִים בְּאַהֲבָה.</p> <p>הוּא אֶהְבָּה מְלֵאָה תִּגְרָה! מִשְׂטֵמָה בְּלוּלָה בִּידִידוּת!⁷⁶</p> <p>הִנֵּךְ יֵשׁ נִבְרָא מֵאֵין, דָּבָר קָל וְכָבֵד מִנְּשֵׂא הַבָּל מְלֵא נִכְבְּדוּת, פֶּסֶל נִמְאָס וְנִחְמָד לְמֵרָאָה</p> <p>כִּנּוּף עֲפָרַת, עֵשֶׂן בְּהִיר וְשִׁלְהֶבֶת קָרָה בְּרִיאַת בָּשָׂר⁷⁷ וְחוֹלֵת נֶפֶשׁ, רוּחַ תִּרְדָּמָה⁷⁸ וְלֵב יָעִיר;</p> <p>זֹאת אֶהְבֵּתִי מוֹזְרָה וּמִתְהַפְּכֵת לְמֵרָאָה עֵין⁷⁹ וְזֶה חֶלֶק לְנַפְשִׁי שְׂכָרַת וְלֹא מִיָּין.⁸⁰ –</p> <p>וְאַתָּה לֹא תִצְחָק?</p>
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73 Jer. 2:23 מְשַׁרְכָת דְרְכִיָה '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) חָמָס וְרִיב בְּעִיר '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 *holem* (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 וְבְרִיאַת 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.	בניה לא כן אחי, מְבַקֵּשׁ אֲנִי לְבָבוֹת.
RAM	But for what, my beloved friend?	רם ועל מה יָדִיד לְבִי?
BENAIAH	For the distress of your soul, because I know its pain.	בניה על צַרַת נַפְשֶׁךָ, כִּי יָדַעְתִּי מִכְּאַבָּהּ.
RAM	Why, this is the law of love, a bad law	רם הֲלֹא זֹאת חֻקַּת הָאַהֲבָה חֻקָּה לֹא טוֹבָה.
	The oppression of my heart is severe, and my spirit crushes me like a millstone ^{81, 82}	לַחֵץ לְבָבִי קָשָׁה וְרוּחִי כְּפָלֶחַ רֶכֶב ⁸¹ תִּלְחָצְנִי ⁸²
	And you, because you are distressed on account of my distress, harass me further	וְאַתָּה כִּי צַר לְךָ בְּצָרָתִי, תִּשְׁחָטְנֵנִי נֹסְפוֹת לְהַצִּינִי
	And your faithful love for me, which has been demonstrated to me, ⁸³	וְאַהֲבַתְךָ הַנֶּאֱמָנָה לִי, אֲשֶׁר לִדְעַת הִרְאִיתִי ⁸³
	Adds anguish to my anguish, which I have grown weary of bearing.	תּוֹסִיף מְצוּקָה עַל מְצוּקָתִי, אֲשֶׁר מִנְשָׂא נִלְאִיתִי.
	Love is the smoke of hearts rising from an excess of sighs ⁸⁴	הָאַהֲבָה הִיא עָשָׁן הַלְּבָבוֹת, מֵאַנְחוֹת כִּי יִכְבִּירוּ ⁸⁴
	And when the smoke is cleansed it burns, and the lovers' eyes shine	וְכִי יִזְקַק הָעָשָׁן יִבְעַר וְעֵינָי הַנֶּאֱהָבִים יִזְהִירוּ
	But it transforms itself with the sound of rebuke and becomes a river of tears . ^{85, 86}	וּמִקּוֹל גְּעָרָה יִתְהַפֵּד וְהִיא לְנַחַל דְּמָעָה ^{85, 86}
	And what else is love? Madness with much scheming	וּמָה הָאַהֲבָה עוֹד? שִׁגְעוֹן בְּרַב מְזֻמָּה
	More bitter than the poison of asps ⁸⁷ and sweeter than all delights.	מִר מְרוֹשׁ פְּתָנִים ⁸⁷ וּמֵתוֹק מְכֹל עֲדָנִים.
	And now, farewell – (<i>Makes to exit</i>)	וְעַתָּה שְׁלוֹם – (הוא רוצה ללכת)
BENAIAH	Wait and we'll go together; I desire your company ⁸⁸	בניה הוֹחִילָה וְנִלְכָּה יַחְדָּו, בְּחִבְרַתְךָ חֲפִץ הַגָּנִי 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.	שְׁמַע נָא בְּקוֹלִי אֲלֵךְ נָא תַעֲזֹבֵנִי.	
RAM	I have also been abandoned, and so I do not understand ⁸⁹	גַּם אֲנִי נִעְזַבְתִּי וְאִיפֹה אֲנִי לֹא אֲבִינָה ⁸⁹	רם
	Ram is not here; he is wandering lost at every corner. ⁹⁰	רָם אֵינְנוּ פֹה תַעֲהֶה הוּא אֶצֶל כָּל פְּנֵה. ⁹⁰	
BENAIAH	Tell me, who is she whom you desire?	בְּנֵיה הַגִּידָה לִּי מִי הִיא אִשְׁרַח שֶׁשָּׁקֶתָ בָּהּ?	בניה
RAM	Should I groan bitterly, telling you who she is?	רָם הֲכִי אֶאֱנַח בְּמִרְרֵיחוֹת לְהַגִּיד לְךָ מִי הִיא?	רם
BENAIAH	Do not groan bitterly; pour out your heart and say who she is.	בְּנֵיה אֲלֵ תֵאֱנַח בְּמִרְרֵיחוֹת, שֶׁפֹּדֵד לְבָבְךָ וְאָמַר מִי הִיא.	בניה
RAM	When you tell a suffering man, ⁹¹ hurry to make a will for your household ⁹²	רָם כִּי תֹאמַר לְאִישׁ מִכְּאֲבוֹת: ⁹¹ צֹו לְבֵיתְךָ חֻשָׁה: ⁹²	רם
	At this his heart melts, ⁹³ for he regards his blow to be mortal	לְדָבַר הַזֶּה יִמַּס לְבוֹ, ⁹³ כִּי יַחֲשֵׁב מִכְתּוֹ אֲנוּשָׁה	
	Only this shall I say in sadness, that I love a woman.	רַק זֹאת אֶגִּידָה בְּעֶצֶב, כִּי אִשָּׁה אֲנִי אֶהֱב.	
BENAIAH	Before you told me, I thought so as well.	בְּנֵיה בְּטָרֵם הַגִּדְתָּ לִּי, חֲשַׁבְתִּי כֹן גַּם אֲנִי.	בניה
RAM	You are a wise thinker, and my beloved is good-looking.	רָם חֲשַׁב נְבוֹן אֶתָּה וְאֶהוּבְתִי טוֹבֵת מְרָאָה הִיא.	רם
BENAIAH	It is easy to shoot at a good- looking target, and you have struck well.	בְּנֵיה לְמִטְרָה טוֹבֵת מְרָאָה נִקְל לִירוֹת וְהִיטֵב קָלַעְתָּ.	בניה
RAM	You have shot your words for nothing, and you have not hit the target	רָם חֲנָם יְרִיתְךָ דְּבָרְךָ וּבְמִטְרָה לֹא נִגַּעְתָּ	רם
	She laughs at the arrow- shooters, ⁹⁴ and stands like a fortified city ⁹⁵	הִיא תִשְׁחַק לְבַעֲלֵי חֲצִים ⁹⁴ וְתַעֲמֹד כְּעִיר בְּצוּרָה ⁹⁵	

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 לְבַבְנוּ יִמַּס 'and our heart melted'; see also 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	לְבָה כְּלֵב אֱלֹהִים, ⁹⁶ לְנִגְדָה אֵין עֲצָה וְגִבּוֹרָה ⁹⁷	
	The shield of her perfection is strong, and the whole fortress of her strength is stone ⁹⁸	מִגֹּן תְּמִתָּה חֶזֶק וְכֹל מִבְּצָר עֲזָה אֶבֶן ⁹⁸	
	She does not fear a drawn bow ; ⁹⁹ she regards arrows of love as straw	לֹא תִירָא מִקֶּשֶׁת דְּרוֹכָה, ⁹⁹ חֲצִי אֶהְבֶּה תִּחְשַׁב לְתֵבֶן	
	Pleading does not help; she does not look favourably upon words of love ¹⁰⁰	לֹא יוֹעִילוּ תַחֲנוּנִים, לֹא תִשָּׂעָה לְדַבְרֵי אֶהָבִים ¹⁰⁰	
	She is not moved by tears, and she turns her gaze away from arrogant eyes	דְּמָעוֹת לֹא תִבְטֵי וְתִסַּב עֵינֶיהָ מֵעֵינֵי רְהָבִים	
	She has no desire for gold, she scorns wealth ¹⁰¹	זָהָב לֹא תַחְפֹּץ בּוֹ, בְּעֵשֶׂר תִּתֵּן דֶּפִי ¹⁰¹	
	Her great wealth is the charm of her face, and poverty would follow her	עֲשָׂרָה רַב בַּחֹן פְּנֵיהָ וְעֵנִי יָבּוֹא אַחֲרֶיהָ	
	For on the day of her death, beauty will die with her.	כִּי בְיוֹם מוֹתָה עִמָּה יָמוּת יָפִי.	
BENAIAH	Has she sworn a vow to abstain from men, to sit barren all her days? ¹⁰²	הֲאִם נִדְרָה לְהִנָּזֵר מֵאִישׁ, לְשֹׁבֵת כָּל יְמֶיהָ עֲקָרָת? ¹⁰²	בניה
RAM	By abstaining she withholds her love, but indeed she is missing out	רַם בְּנִזְרָה מְנַעַת דְּדִיהָ וְהִיא אֲדָּ מַחְסֶרֶת	רם

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, ¹⁰³	כִּי הַיְפָה בְּבִתּוּלֶיהָ אֲשֶׁר תִּמְאֵן לְבָנוֹת בֵּיתָ ¹⁰³
	Will not bequeath to eternity the fruit of her womb like olive shoots.	לֹא תִנְחַל לְדוֹר פְּרִי בִטְנָה כְּשֶׁתִּילֵי זֵית.
	She denies her great beauty, and she calls the life of the flesh the shadow of death ¹⁰⁴	לְיַפְיָהּ כִּי רַב תִּתְעַקֵּשׁ וְתִקְרָא לְחַיֵּי בְּשָׂרִים צִלְמֹת ¹⁰⁴
	In her hope to inherit eternal life, she has brought me to the gates of death ¹⁰⁵	בְּתוֹקָהּ לְנַחַל חַיֵּי עַד, הֵבִיאָתְנִי עַד שַׁעְרֵי מָוֶת ¹⁰⁵
	She has issued a ban on touching the tree of knowledge , ¹⁰⁶ to my anger and my wrath ^{107, 108}	מִנְגַּע בְּעֵץ הַדַּעַת ¹⁰⁶ אֶסְרָה אֶסֶר עַל אִפִּי וְחַמְתִּי ^{108, 107}
	And from this ban I am dying, and live only to tell you of my love.	וּבְאֶסֶר זֶה גּוֹעַ אֲנִי וְרַק חַי לְהַגִּיד לָךְ אֶהְבֵּתִי.
BENAIAH	Listen, and forget it from your heart, and do not ponder the core of the obsession. ¹⁰⁹	בְּנִיה הַקָּשָׁב וְשִׁכַח מִלֵּב וְאַל תִּתְהַגֶּה בְּבֵת שִׁגְיוֹן. ¹⁰⁹
RAM	Teach me how to forget, lest I ponder all thoughts.	רַם הוֹרְנִי אֵיךְ לִשְׁכַח, לְבַל אֶהְגֶּה כָּל הַגְּיוֹן.
BENAIAH	Look around you and see if the daughters of your land ¹¹⁰	בְּנִיה שָׂא אֶת עֵינֶיךָ מִסָּבִיב וּרְאֵה בְּבָנוֹת אֶרְצְךָ ¹¹⁰
	Are not as good as anyone whom your soul desires.	אִם לֹא טַבַּת הֵנָּה כְּכֹל אֲשֶׁר תֵּאָוֶה נַפְשְׁךָ.
RAM	Indeed this is the way	רַם אֵךְ זֶה הַדֶּרֶךְ
	To teach me that my beautiful one is unique among women.	לְהוֹרוֹת לִי כִּי יִפְתִּי, אַחַת הִיא בְּנָשִׁים.
	What could I say of a black veil over the face of a charming girl?	מָה אֶמַר לְמִסְוֶה שָׁחַר עַל פְּנֵי בֵּת חֵן?

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 וְעַל־חַמְתִּי וְעַל־אִפִּי 'to my anger and my wrath'.

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	בְּלִתי לְהַבְדִּיל בֵּין הַמַּסְוֶה וּבֵין אֲשֶׁר מִבְּעַד לַמַּסְוֶה	
	Can a blind man forget how sweet was the light of the sun	הִישְׁכַּח עוֹר עֵינָיִם מִה־מְתוֹק אוֹר הַשֶּׁמֶשׁ	
	Which he had seen previously, before he was struck with blindness?	אֲשֶׁר רָאָה לְפָנָיִם טָרָם הִכָּה בְּעוֹרוֹ? ¹¹¹	
	If I find a beautiful maiden, she will only be a reminder to me	אִם אֶמְצֵא נַעֲרָה יְפָה, תִּהְיֶה לִּי רִק לְאוֹת	
	Which multiplies by the power of ten and yet does not reach its full measure	הַמַּעֲלָה אֶת הַמְסָפֵר לְעֶשְׂרוֹת וְעַד הַמְסָפֵר לֹא בָּא	
	So how can you advise me to forget the one who is superior to all of them! ¹¹¹	וְאֵיךְ תִּיעַצְנִי לְשַׁכַּח אֶתְּהָ, אֲשֶׁר עַל כָּלֵהָ עֲלֶיהָ! ¹¹¹	
BENAIAH	If my advice is not good, I shall go down to Sheol mourning. ^{112, 113}	אִם לֹא טוֹבָה עֲצָתִי, אֲרֹד אֲבֵל שְׂאוּלָה. ^{113, 112}	בניה
	(<i>Exeunt</i>)	(הולכים)	
SCENE 2 ¹¹⁴	<i>Street (Abiel, Paris,¹¹⁵ and attendants)</i>	רחוב (אביעל פריז ¹¹⁵ ומשרתים)	מחזה שני ¹¹⁴
ABIEL	Abiram was also warned like me that a punishment would be imposed upon him	גַּם אַבִּירָם נִזְהָר כְּמוֹנִי, פֶּן עֲנִשׁ יוֹשֵׁת עָלָיו	אביעל
	And he has measured a judgement for both of us with a single line; but for elders like us	וּמִשְׁפֵּט מִדָּד לְשִׁנּוּנוֹ בְּקוֹ אֶחָד; אֵד לְזִקְנִים כְּמוֹנוֹ	
	I do not regard it as a burden to seek ways of peace.	לֹא לְמִשָּׂא חֻשְׁבִּתִּי לְבַקֵּשׁ דְּרָכֵי שְׁלוֹם.	
PARIS	Why, you are both considered to be among the greatest and most respected men in the city	הֲלֹא שְׁנֵיכֶם נְחֻשְׁבֶתֶם מִגְדוּלֵי הָעִיר וּנְכַבְדִּיהָ	פריז

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 שְׂאוּלָה אֲבֵל שְׂאוּלָה 'indeed 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.	לְכֹן צָר לָנוּ מְאֹד, כִּי לֹא הִשְׁלַמְתֶּם מָאֵז.	
	But what do you say to me, who desires your daughter?	אֵד מִה־תֹּאמַר לְנַפְשִׁי אֲשֶׁר חִשְׁקָה בְּבַתְּךָ?	
ABIEL	Behold, I say today that which I said long ago	הִנְנִי אֹמֵר הַיּוֹם אֶת אֲשֶׁר אָמַרְתִּי מָאֵז	אביעל
	My daughter has not yet seen many days in her lifetime	בְּתִי עוֹד לֹא רָאָתָה יָמִים רַבִּים בְּחַלְדָּהּ	
	She has not yet seen the passing of fourteen years	אָרְבַּע־עֶשְׂרֵה שָׁנָה עוֹד לֹא עָבְרוּ עָלֶיהָ	
	Therefore we shall let her see another two years in her greenness ^{116, 117}	לְכֹן נִתְּן לָהּ לְרֵאוֹת עוֹד שְׁנַתַּיִם בְּאַבְנָה ^{117, 116}	
	Then her time will come to be wed to a man whom she loves.	אִזּוּ יִמְלֵאוּן יָמֶיהָ לְהִנְשֵׂא לְאִישׁ בְּאַהֲבַת לְבָבָהּ.	
PARIS	I have seen a girl younger than her, a joyous mother of children. ¹¹⁸	צָעִירָה מִמֶּנָּה רָאִיתִי, אִם־הַבָּנִים שָׂמְחָה. ¹¹⁸	פריז
ABIEL	When a young girl takes a husband, she ages before her time.	צָעִירָה כִּי תִבְעֵל תִּזְקַן בְּלֹא עֵת־זִקְנָתָהּ.	אביעל
	All my treasures from the days of yore have been swallowed up and been obliterated	כָּל מִחְמַדֵּי מִקְדָּם נִבְלְעוּ הַלְכוּ לְאַבְדוֹן	
	And only my daughter is the reviver of my soul ¹¹⁹ and will inherit my estate.	וְרַק בְּתִי לְבִדָּה מְשִׁיבַת נַפְשִׁי ¹¹⁹ וַיִּוְרֶשֶׁת נַחְלָתִי.	
	As for you, dear Paris, go befriend her	וְאַתָּה פָּרִיז הִקְרָה, לֵד הִתְרַעַע אִתָּהּ	
	And turn her heart towards you with good and faithful words ¹²⁰	וְהִטָּה אֶת לְבָבָהּ אֵלַיִךְ בְּדְבָרִים טוֹבִים וְנֹאמָנִים ¹²⁰	
	And if she desires you and is willing after two years	וְאִם הִיא תַחְפֹּץ בְּךָ וְתֵאבָה אַחֲרַי שְׁתֵּי שָׁנִים	

116 Job 8:12 יקטף לא יקטפו 'while it is still in its greenness and not cut down'. The relatively literal translation 'in her/its greenness' follows the King James Bible; other translations include 'green', 'in flower', or 'growing'.

117 This and the next line form a rhyming couplet, mirroring Shakespeare's 'pride/bride' (1.2.10–11).

118 Ps. 113:9.

119 Ps. 19:8 (19:7 in English Bibles) מְשִׁיבַת נַפְשׁ 'a reviver of the soul'; see also Ruth 4:15 and Lam. 1:16 for similar constructions.

120 This and the next line form a rhyming couplet, mirroring Shakespeare's 'heart/part' (1.2.15–16). Note that here, and in the following rhyming couplets, the Hebrew pairs of lines do not correspond exactly to their English counterparts.

To be a wife for you, I shall not refuse to give her. ¹²¹	לְהִיּוֹת לְךָ לְאִשָּׁה, אֲנִי לֹא אֶמְנַע לְתַתָּה. ¹²¹
This evening I am holding a banquet, as I have done every year	בְּעֶרְבַּ הַזֶּה מְשַׁתָּה לִי, כְּבָאֶשֶׁר עָשִׂיתִי מִיָּמִים יָמִימָה
And many are the guests, whose company is pleasant to me	וְרַבִּים הֵם הַקְּרוּאִים אֲשֶׁר הֶחְבַּרְתָּם לִי נְעִימָה
And you are also counted as one of the guests ¹²²	וְגַם אַתָּה כְּאֶחָד נִמְנָה בֵּין הַקְּרוּאִים ¹²²
To increase their number and add to our delights	לְהַגְדִּיל אֶת מִסְפָּרָם וּלְהוֹסִיף לָנוּ שְׂעֻשׂוּעִים
Please come tonight to my house when the wealthiest gather. ¹²³	בּוֹאָה נָא הַלַּיְלָה לְבֵיתִי בְּהַתְאָסֵף רְאִשֵׁי הַחֵיל. ¹²³
And there you will see the lights of the land illuminating the darkness of night.	וְשָׁם תִּרְאֶה מְאֹרֵת הָאָרֶץ הַמְאִירִים חֹשֶׁכֶת הַלַּיְלָה.
Like youths who love rejoicing and are happy about everything, ¹²⁴	כְּנְעֻרִים אֲהִבִי גִיל הַשְּׂמֵחִים עַל כָּל דְּבָר, ¹²⁴
They revel at the time of singing of birds ¹²⁵ after the winter is past ¹²⁶	יִשְׂשׂוּ לְעֵת הַזְּמִיר ¹²⁵ אַחֲרֵי אֲשֶׁר הִסְתִּי עָבַר. ¹²⁶
Thus will you revel on this night in the delights and glory all around ¹²⁷	כֵּן תִּשְׂשׂוּ בַּלַּיְלָה הַזֶּה עַל חֻמְדָּה וּפְאָר מְסָבִיב. ¹²⁷
Indeed they are the delicate women who are as delightful as the blossoms in spring.	הֵן הֵנָּה הַנְּשִׂים הַרְכּוֹת, הַעֲנֻגוֹת כְּנֹצְאִים בְּאֲבִיב.
Set your eyes on beauty and hear that which is pleasing to the ears. ¹²⁸	תֵּן עֵינֶיךָ בִּיפִי וּשְׁמַע אֶת אֲשֶׁר עָרַב לְאָזְנִים. ¹²⁸
And afterwards weigh on the scales which girl is better than all of them	וְאַחֲרֵי כֵן תִּשְׁקֹל מִי הַטּוֹבָה בְּכָל־ בְּמֵאֲזִנִּים

- 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-apparell'd 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}

וְכַאֲשֶׁר תִּשָּׂא עֵינֶיךָ שָׁנִית, כְּבֹקֶרֶת
לְרֹעֵה עֶדְרָה^{130, 129}

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

לְדַעַת לְמִי רָזוֹן וּמְגַעֲרֵת וּלְמִי יָקָר
וְאֶדָּר

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

חֶשֶׁב בְּתִי כְּכֶבֶשֶׂה מֵהַעֲטָפִים וְלֹא
מֵהַקְּשָׁרִים^{132, 131}

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

וּבַחַר לְךָ רִאשִׁית הַצֹּאן, כִּי כֵן יַעֲשׂוּ
הַנְּבֹחָזִים.¹³³

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

(נותן כתב אל עבדו) לְךָ סָב בְּעִיר וּקְרֵא
לְאֲנָשִׁים הַנִּקְוָבִים¹³⁴

As their names are written
on this scroll,

כְּאֲשֶׁר בְּגִלְיוֹן זֶה הֵם בְּשֵׁמוֹתָם
בְּכַתּוּבִים

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

אָמַר כִּי שִׁלְחֵנִי עֶרוּךְ וּבֵיתִי פְתוּחַ
לְרוּחָהּ¹³⁵

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

וְאֲנִי מַחֲכָה לְבוֹאָם אֶל זֶבַח
הַמִּשְׁפָּחָה.¹³⁶

(Abiel and Paris exit)

(אביעל ופריז הולכים)

THE SERVANT¹³⁷ I must find the men who are
on the list

הַעֲבֵד¹³⁷ עָלַי לְמַצּוֹא אֶת הָאֲנָשִׁים אֲשֶׁר הֵם
בְּכַתּוּבִים

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

יָדַעְתִּי אֶת הַכְּתוּב: אֵין אָמֵן בְּלֹא
כְּלִים;

There is no tailor without an
awl, no shoemaker

אֵין תַּפָּר בְּגָדִים בְּבַלֵּי מְרַצַּע; אֵין עוֹשֶׂה

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 לַיַּעֲקֹב וְהַקְּשָׁרִים לְלָבָן וְהַעֲטָפִים לְיַעֲקֹב וְהַקְּשָׁרִים לְיַעֲקֹב וְהַקְּשָׁרִים לְיַעֲקֹב '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 זֶבַח מִשְׁפָּחָה 'a family sacrifice'.

137 This speech is prose in the original (1.2.37-43).

	Without a needle, no fisherman without a pen,	וְעֵלִים בְּבָלִי מַחֵט; אִין דִּיג בְּבָלִי חֶרֶט	
	And no painter without a net, but how can I find the people	וְאִין צִיָּר בְּבָלִי מַצּוּדָה, וְאִיִּד אִמְצָא אֶת הָאֲנָשִׁים	
	Who are on the list, when I do not know what the writer wrote	אֲשֶׁר הֵם בְּכַתּוּבִים וְאִנִּי לֹא יֹדְעֵתִי מִה־כָּתַב	
	In this missive? – Indeed I shall go seek advice	הַכְּתַב בְּכַתְּבָה זֶה? – אִי אֶלְכָה לִי לְהוֹעֵץ	
	From those who know how to read; perhaps I shall succeed in my desire.	אֶת יוֹדְעֵי סֵפֶר, אוֹלֵי יַעֲלֹחַ חֶפְצִי בְּיָדִי.	
	<i>(Benaiah and Ram)</i>	(בניה ורם)	
BENAIAH	Why, a burn can be healed with a burn, by adding burning fire ^{138, 139}	הֲלֹא כוּיָה תִרְפָּא בְכוּיָה, בְּהוֹסֵף אֵשׁ בְּעֵרָת ^{139, 138}	בניה
	And the pain of your soul will depart with the pain of another soul;	וּמְכָאב נַפְשְׁךָ יִסּוּר בְּמְכָאב נַפְשׁ אַחֶרֶת;	
	If your heart flutters , ¹⁴⁰ spin and move to calm yourself	אִם לִבְךָ סַחֲרַחֲרָה, ¹⁴⁰ תַּחֲזוּג וְתִנּוּעַ לְהַרְגִיעֶךָ	
	And let your companion's bruises and wounds cleanse your bruises and wounds; ¹⁴¹	וְלַחֲבֵרוֹת פְּצָעֶךָ תִּמְרוּק תְּחַבְּרוֹת פְּצַע רַעְדָּךָ, ¹⁴¹	
	If evil has come upon you which you do not understand ^{142, 143}	אִם רָעָה בָּאֵתְךָ אֲשֶׁר לֹא תֹדַע שְׁחָרָה ^{143, 142}	
	Seek to bring down disaster upon yourself ¹⁴⁴ and you will be able to pacify the evil.	בְּקוּשׁ לְהַפִּיל הַזֶּה עָלֶיךָ ¹⁴⁴ וְאֵת הָרָעָה תּוּכַל כַּפְּרָה.	
RAM	Your leaf ¹⁴⁵ is a good medicine and a remedy for this break.	רָם עֵלְךָ ¹⁴⁵ מְזוּר טוֹב וּמְרַפָּא לְשִׁבְרֵי הַזֶּה.	
BENAIAH	For which break?	בניה לְאִיזָה שְׁבֵר?	

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) לִבִּי סַחֲרַחֲרָה 'my heart flutters'.

141 Prov. 20:30 בְּרַע תִּמְרוּק תִּמְרוּק פְּצַע תְּחַבְּרוֹת 'bruises and wounds cleanse evil'.

142 Isa. 47:11 וְבָא עָלֶיךָ רָעָה לֹא תֹדַעִי שְׁחָרָה '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 וְתַפֵּל עָלֶיךָ הַזֶּה 'and disaster will fall upon you'.

145 Salkinson has simplified Shakespeare's 'plantain leaf' (1.2.50).

RAM	For your broken leg.	לְרִגְלְךָ הַנִּשְׁבָּרָה.	רם
BENAIAH	Are you mad?	הַמְשַׁעֵץ אֶתְּהָ?	בניה
RAM	I am not mad, but I am bound like a madman	מִשְׁעֵץ אֵינְנִי, רַק אֲסוּר אֲנִי כְּאֶחָד הַמְשַׁעֵיִם	רם
	And trapped in prison without food or sustenance	וְעֶצוּר בְּבַיִת כְּלֹא בְּבַלְי מְזוֹן וּמַחֲיָה	
	My body is given over to abusers and my soul to oppressors and also –	גּוֹי נָתוּן לְמַכִּים וְנַפְשִׁי לְלֹחֲצִים וְגַם –	
	(<i>To the servant</i>) What do you seek, my fellow? Are you well?	(אל העבד) מַה־תִּבְקֵשׁ רֵעִי? הַשְּׁלוֹם?	
THE SERVANT	May the peace of the LORD be with you, my lord; tell me, can you read?	שְׁלוֹם אֲדֹנָי עִמָּךְ אֲדֹנָי, הֲגִידָה הַתּוֹכֵל קְרֹא?	העבד
RAM	Because of all that has befallen me, I can read my future.	מִכָּל הַמְצָאוֹת אֹתִי, אוֹכֵל קְרֹא עֲתִידוֹתַי.	רם
THE SERVANT	You learned that without a book, but tell me	זֹאת לְמַדְתָּ בְּבַלְי סֵפֶר, אֵד הַגְּדֹלִי	העבד
	Do you understand how to read every piece of writing that you see?	הַמְבִין אֶתְּהָ לְקְרֹא כָּל כְּתָב אֲשֶׁר תִּרְאֶה?	
RAM	If I know the letters of the writing and the words of the language.	אִם יָדַע אֲנִי אוֹתוֹת הַכְּתָב וּמְלוֹת הַלְּשׁוֹן.	רם
THE SERVANT	You have spoken honestly here – and now farewell to you.	כֵּן דִּבַּרְתָּ * בְּזֶה – וְעַתָּה שְׁלוֹם לְךָ.	העבד
RAM	Do not leave, man, I know how to read.	אַל תֵּלֶךְ מִזֶּה בֶּן אָדָם, יָדַע אֲנִי לְקְרֹא.	רם
	(<i>Takes the missive and reads it</i>)	(לוקח את הכתב וקורא בו)	
	Commander Marsena ¹⁴⁶ with his wife and daughters	הָאֵלּוּף מִרְסָנָה ¹⁴⁶ עִם אִשְׁתּוֹ וּבָנוֹתָיו	
	Minister Shalmon ¹⁴⁷ and his pleasant sisters	הַשָּׂר שְׁלֹמוֹן* ¹⁴⁷ וְאֶחָיוֹתָיו הַנְּעִימוֹת	

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).

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).

* דְּבַרְתָּ
** שְׁלֹמוֹן

The lady widow of Ahitub ¹⁴⁸	הָאִשָּׁה הַגְּבִירָה אֶחֱיָבוֹב ¹⁴⁸
Commander Pelatiah ¹⁴⁹ and his brother's pleasant daughters	הָאֵלֹוֹף פְּלַטְיָה ¹⁴⁹ וּבָנוֹת אָחִיו הַנְּחֻמָּדוֹת
Meraioth ¹⁵⁰ and his brother Gibbethon ¹⁵¹	מְרִיּוֹת ¹⁵⁰ וְגִבְתוֹן ¹⁵¹ אָחִיו
My uncle Abiel with his wife and daughters	אֲבִיעֵל דּוֹדִי עִם אִשְׁתּוֹ וּבָנוֹתָיו
My brother's daughter Shoshannah, ¹⁵² the most beautiful among girls, with Livia ¹⁵³	שׁוֹשָׁנָה ¹⁵² בַּת אָחִי הַיְּפָה בְּבָנוֹת עִם לִיָּהּ ¹⁵³
Count Irad ¹⁵⁴ with his close relative ¹⁵⁵ Tubal	הַרְזֵן עִירָד ¹⁵⁴ עִם תּוֹבֵל שְׂאָרָו הַקְּרוֹב לֹ ¹⁵⁵
Luz ¹⁵⁶ with the gracious Hilne. ¹⁵⁷	לוֹקִי ¹⁵⁶ עִם הִלְנִי ¹⁵⁷ בַּת חֵיל.

- 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 Benaiah 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 'Mercurio' (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 אֵלִיו אֶלְיוֹ הַקְּרוֹב אֶלְיוֹ '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 ק.ל.ל. '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?	בהשיבו את הכתב) אֶסְפָּה נִבְחָרָה, וְאֵנָה יִתְאָסְפוּ?	
THE SERVANT	In an upper room.	בְּעֲלִיָּהּ.	העבד
RAM	In which house?	בְּאִיזָה בַּיִת?	רם
THE SERVANT	In our house for the evening banquet.	בְּבֵיתֵנוּ אֶל מִשְׁתֵּה הָעֶרֶב.	העבד
RAM	In whose house?	בְּבֵית מִי?	רם
THE SERVANT	In my master's house.	בְּבֵית אֲדֹנָי.	העבד
RAM	If only I had asked this in the beginning.	לוֹ שָׁאֲלֹתִי זֹאת בְּתֹחֶלֶה.	רם
THE SERVANT ¹⁵⁸	I shall answer before you ask: my master is	אֲנִי אֶעֱנֶה טָרָם תִּשְׁאֵל: אֲדֹנָי הוּא אֲבִיעַל	העבד ¹⁵⁸
	The great and honourable Abiel; and if you are not from the house of Abiram	הַגָּדוֹל וְהַנְּכָבֵד; וְאִם אַתָּה אִינְדָּ מִבֵּית אֲבִירָם	
	Come as well to empty a cup of wine – and farewell to you. (<i>Exits</i>)	בֹּא גַם אַתָּה לְהַרְיֵק כּוֹס יַיִן – וְשְׁלוֹם לָךְ. (הוֹלֵךְ)	
BENAIAH	Abiel holds this banquet from year to year ¹⁵⁹	הַמִּשְׁתֵּה הַזֶּה אֲבִיעַל עֹשֶׂה מִדֵּי שָׁנָה בְּשָׁנָה ¹⁵⁹	בניה
	And Shoshannah, whom you love, will also be there	וְשֵׁם תְּהִיָּה גַם שׁוֹשַׁנָּה אֲשֶׁר נִפְשָׁד אֶהְבֵּת	
	Among the precious daughters of Verona, comparable to fine gold ¹⁶⁰	בֵּין בָּנוֹת נִירוֹנָה הַיְקָרוֹת הַמְּסֻלָּאוֹת בְּפִזָּ ¹⁶⁰	
	Come and with a clear eye compare her face	בֹּא וְהִתְבּוֹנֵן בְּעֵין זְכוּהַ, מִה־בֵּין פָּנֶיהָ	
	To the faces of other girls that the hand of the one who lies in wait will show you ¹⁶¹	וּבֵין פְּנֵי אֲחֵרוֹת אֲשֶׁר תִּרְאֶה יַד הָאֲזוּרֵב ¹⁶¹	

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 בְּפִזָּ הַמְּסֻלָּאִים בְּפִזָּ ‘the precious sons of Zion, comparable to fine gold’.

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 יַד הָאֲזוּרֵב ‘the hand of the one who lies in wait’ instead of Shakespeare’s ‘T’ (1.2.87) is motivated simply by the necessity of finding a rhyme for the word עֶרֶב ‘crow’ at the end of the following line.

	And then your beautiful dove will appear as a crow in your eyes.	וְאִזּוֹ יִזְנֶתְךָ יִפְתָּךְ תְּהִיָּה בְּעֵינֶיךָ כְּעֹרָב.	
RAM	If my eyes see as your senseless heart sees ¹⁶²	אִם עֵינֵי תַחֲזִינָה בְּחִזּוֹת לְבָבְךָ סָר טַעַם ¹⁶²	רם
	The fountain of my tears¹⁶³ will become a blazing scorching fire¹⁶⁴	יִהְיֶה מְקוֹר דְּמָעוֹתַי ¹⁶³ לִיקוֹד אֵשׁ צָרְבֶת ¹⁶⁴	
	And my eyes, which have drowned in tears and disappeared from time to time,	וְעֵינַי אֲשֶׁר טָבְעוּ בְּדָמְעוֹת וְנִמְלְטוּ כִּפְעַם בְּפְעַם	
	Will burn like heretics and apostates ¹⁶⁵ in a blaze.	שָׂרֵף תִּשְׂרַפְנָה כְּמִינִים וְאַפִּיקוֹרְסִים ¹⁶⁵ בְּשִׁלְהַבֵּת.	
	Even the sun above, which sees everything before the eyes, ¹⁶⁶	גַּם שֶׁמֶשׁ מִמַּעַל, הִרְאָה אֶת כָּל לְעֵינַיִם ¹⁶⁶	
	Has not seen anyone more beautiful than my beautiful one since the day when the earth and heavens were created.	לֹא רָאָה יְפֵה מִיִּפְתִּי, מִיּוֹם בְּרָא אֶרֶץ וְשָׁמַיִם.	
BENAIAH	You found her beautiful by the balance, by the scales which you made ¹⁶⁷	יְפֵה מְצָאתָ אֶתָּה בַּפֶּלֶס, בְּמֵאזְנִים אֲשֶׁר עָשִׂיתָ ¹⁶⁷	בניה
	The trays of your balance were your eyes, and you saw her with one.	כַּפּוֹת מֵאזְנֶיךָ הָיוּ הָעֵינַיִם וְאֶתָּה בְּאֶחַת רְאִיתָ.	
	Without a weight on the other one to tell you that you had erred	בְּבִלְי אָבֹן מִשְׁקָל בְּשֵׁנִיה, לְהוֹרוֹתְךָ כִּי שָׁגִיתָ.	
	If your beautiful one were weighed against another maiden ¹⁶⁸	לִי תִשְׁקָל יִפְתָּךְ לְעַמַּת נְעָרָה אַחֶרֶת ¹⁶⁸	
	Whom I shall show you at the banquet as clear as the very heavens, ¹⁶⁹	אֲשֶׁר אֶרְאֶךָ בְּמִשְׁתֵּה כְּעֵצִים הַשָּׁמַיִם לְטָהָר ¹⁶⁹	

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) 'מִיִּיִתְּן רֹאשִׁי מַיִם וְעֵינֵי מְקוֹר דְּמָעָה' 'if only my head were waters and my eye a fountain of tears'.

164 Isa. 'כִּיִּקוֹד אֵשׁ' 'like a blazing fire'; Prov. 16:27 'כְּאֵשׁ צָרְבֶת' '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	וְהַטְבָּה בְּעֵינֶיךָ עֵתָה מִכָּל בְּנוֹת חַן וְתַפְאֶרֶת	
	That she has neither splendour nor radiance.	תֹּאמֶר כִּי לָהּ אֵין הֶדְר אֶף לֹא זֶהָ.	
RAM	I shall go with you, not to see another light ¹⁷⁰	אֲנִי אֵלֶךְ אִתְּךָ, לֹא לְרֹאוֹת אוֹר אַחֵר ¹⁷⁰	רם
	But rather to take delight in my light, like the morning star, son of the dawn . ¹⁷¹	כִּי אִם לְהִתְעַנֵּג בְּאוֹרִי, כְּהִילָל בְּיָשָׁחֵר. ¹⁷¹	
	(<i>Exeunt</i>)	(הולכים)	
THIRD SCENE	<i>A chamber in Abiel's house (Abiel's wife and the nurse)</i>	חדר בבית אביעל (אשת אביעל והאומנת)	מחזה שלישי
ABIEL'S WIFE	Nurse! Where is my daughter? Call her to come to me.	אֲמַנְתָּ! אֵיךְ בַּתִּי? קְרְאִי לָהּ לָבוֹא אֵלַי.	אשת אביעל
THE NURSE	On my life! Indeed when she was twelve years old	חַי נַפְשִׁי! כִּי בַת שְׁתַּיִם עָשְׂרָה שָׁנָה –	האומנת
	I called her then – but what is wrong with you, graceful doe ! ¹⁷²	קְרָאתִי לָהּ אֶז – אֶד מֵה־לֶּךְ יַעֲלָת חַן! ¹⁷²	
	What is wrong with you, sparrow ? ¹⁷³ God forbid! –	מֵה־לֶּךְ צְפּוֹר דְּרוֹר! ¹⁷³ – חֲלָלָה לְךָ מֵאֱלֹהִים! –	
	Where is the girl, then? – Are you coming, Jael? ¹⁷⁴	אֵיךְ אֵיפֹא הֵילְדָה? – הֵאֵם בָּאת יַעֲלָ? 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 יַעֲלַ Jael (Juliet): the name literally means 'mountain goat' (sometimes translated as 'ibex' or 'deer'), and the noun יַעֲלָה 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 *Nega'im* 8:4 and Babylonian Talmud *Besa* 24a.

174 Salkinson's selection of יַעֲלַ '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

JAEEL	Who called me?	מי קרא לי?	יעל
THE NURSE	Your mother called you.	אמד קראה לך.	האומנת
JAEEL	Here I am, my lady mother, what is your desire with me?	הנני אמי הגבירה, מה חפצך עמדי?	יעל
ABIEL'S WIFE	This is the matter of my desire – go away from here, Nurse.	זה דבר חפצי – לכי לך אמנת מזה	אשת אביעל
	We have a secret matter – come back, Nurse, and let us take sweet counsel together ¹⁷⁵	דבר סתר לנו – שובי אמנת ויחדו נמתיק סוד ¹⁷⁵	
	You know, after all, that my daughter is soon to become a young woman.	הלא ידעת כי בתי, באה עת נעוריה.	
THE NURSE	I know the days of her life from day to day . ¹⁷⁶	הנני ידעת מספר ימי חייה מיום אל יום. ¹⁷⁶	האומנת
ABIEL'S WIFE	Why, she is fourteen years old today.	הלא בת ארבע עשרה שנה היא היום.	אשת אביעל
THE NURSE	I shall give my fourteen teeth if she is fourteen today	ארבע עשרה שני אתן, אם היא ארבע עשרה היום	האומנת
	Even though there are no more than four in my mouth;	אף כי אין בפי כי אם ארבע;	
	She is not fourteen, for such- and-such a holiday	היא איננה ארבע עשרה, כי חג פלני אלמני	
	On the first night of the fifth month has not yet come ¹⁷⁷	בלילה הראשון לחודש החמישי עודנו לא בא ¹⁷⁷	
	When will that holiday come?	מתי יבוא החג ההוא?	
ABIEL'S WIFE	In two weeks and two or three days.	אחרי שבועים וימים שנים או שלושה.	אשת אביעל

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) סוד נמתיק סוד '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.)

<p>THE NURSE The day of that holiday is the day of her birth</p> <p>It is a night of vigil¹⁷⁸ for me each and every year¹⁷⁹</p> <p>And at that time she will turn fourteen.</p> <p>And Shoshannah¹⁸⁰ was the same age as her; she was born with her in the same year.¹⁸¹</p> <p>But she is not with us, for she walks with God.¹⁸²</p> <p>And I already said on the first of the fifth she will be fourteen</p> <p>For I remember well; it is eleven years since the earthquake</p> <p>On the day when she was weaned, and I shall never forget that day</p> <p>For it is unique in the year; there is none like it among all the days.</p> <p>For in order to wean her from the milk of my breasts, I put wormwood on my bosom</p>	<p>האומנת יום החג ההוא הוא יום הולדת אתה</p> <p>ליל שמרים¹⁷⁸ הוא לי בכל שנה ושנה¹⁷⁹</p> <p>ואז ימלאון לה ארבע עשרה שנה.</p> <p>ושושנה¹⁸⁰ בת גילה נולדה עמה בשנה אחת.¹⁸¹</p> <p>והיא איננה אתנו, כי תתהלך אִתָּהָאֱלֹהִים.¹⁸²</p> <p>וכבר אמרתי בראשון לחמישי תהי בת ארבע עשרה</p> <p>כי זכרתי אני היטב: זה עשתי עשרה אחרי הרעש</p> <p>ביום הגמל אתה ואת היום ההוא לא אשכח לעולם</p> <p>כי אחד הוא בשנה, אין כמוהו בכל הימים.</p> <p>כי לגמלה מחלב שדי, שמתתי לננה על דדי</p>
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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־הָאֱלֹהִים וַיִּתְהַלֵּךְ חֲנוּךְ '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	בְּעוֹד אֲנִי יֹשֶׁבֶת תַּחַת שׁוֹבֵךְ הַיּוֹנִים בְּחֶצֶר
And you, my lady, were at that time with my lord in Mantua ¹⁸³	וְאַתָּה גְּבֵרְתִּי, הָיִית עִם אֲדֹנָי אֲזַ בְּמִנְטוּבָה ¹⁸³
And I remember well, as I have already told the matter	וְאֲנִי זֹכֶרֶת הַיִּטֵּב, כְּאֲשֶׁר כָּבַר הַגְּדֹתִי הַדְּבָר
That as soon as she touched with her mouth and sucked the nipple	כִּי כִמְעַט נִגְעָה בְּפִיהָ וְתָמְזָן רֹאשׁ הַדָּד
The pleasant fool went mad when she tasted the wormwood	הַשְׂתוּלָלָה הַפְתִּיחָה הַנְּעִימָה בְּטַעְמָה אֶת הַלְעֵנָה
And became enraged at my breasts because it was very bitter to her	וַתִּתְרַגַּז אֶל שְׂדֵי כִי מְרָה לָהּ מְאֹד
And suddenly the dovecote shook to and fro because the earthquake had begun	וּפְתָאם הַתְּפוֹרָר שׁוֹבֵךְ הַיּוֹנִים כִּי הִחֵל הָרַעַשׁ
And I saw that there was no way out except to flee from the midst of the destruction ¹⁸⁴	וַאֲרָא כִי אֵין פְּלִטָה, כִּי אִם לָנוֹס מִתּוֹךְ הַהִפְכָה ¹⁸⁴
And it is eleven years since the day of that event	וְזֶה עֲשֶׂתִי עֶשְׂרֵה שָׁנָה לַיּוֹם הַמַּעֲשֶׂה הַהוּא
And at that time she could walk and run to every corner ¹⁸⁵	וְהִיא יָכְלָה אֲזַ לְלַכֵּת וְלָרוֹץ לְכָל פְּנָה ¹⁸⁵
Because before that day, she fell to the ground on her forehead	כִּי לִפְנֵי הַיּוֹם הַהוּא, נָפְלָה עַל מִצְחָהּ אֶרְצָה
And my husband, peace be upon him ¹⁸⁶ (he was a good man, with a merry heart ¹⁸⁷)	וּבְעֵלֵי עָלְיוֹ הַשְּׁלוֹם ¹⁸⁶ (אִישׁ טוֹב הָיָה וְלֵב שְׂמֵחַ ¹⁸⁷)
Set the girl upright and spoke tenderly to her , ¹⁸⁸ saying	הַקִּים אֶת הַיְלָדָה וְיַדְבֵּר עִל לְבָהּ ¹⁸⁸ לֵאמֹר

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 הַנְּעִר וְיַדְבֵּר עִלְּהָ '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;	„היום נפלת על אפיך וכאשר תשכילי תפלי אחרנית	
	Is it not so, Jael?’ And I swear	האם לא כן יעל? ואני בי נשבעת	
	That that foolish girl heard and fell silent and said, ‘Yes’	כי הפותה הזאת שמעה ותדם ותאמר, הן”	
	And now do you not understand the jest that she made of us,	ועתה הלא תביני את הצחק אשר עשתה לנו,	
	If I were to live a thousand years, on my life I would never forget this	אם אלף שנים אחיה, חי נפשי אם אשכח זאת	
	For when he said this thing, ‘Is it not so, Jael?’	כי באמרו כדבר הזה, האם לא כן יעל?”	
	She stopped crying in her folly and fell silent and said, ‘Yes’.	חדלה בסכלותה לבכות ותדם ותאמר, הן”.	
ABIEL’S WIFE	That’s enough from you now, do not speak further of this matter.	רב * לך עתה, אל תוסיפי דבר בדבר הזה.	אשת אביעל
THE NURSE	But how, my lady, can I contain myself and not laugh	אך איד גברתי אתאפק ולא אשחק	האומנת
	When I remember that she stopped crying and with her mouth said ‘Yes’	בוזכרי כי חדלה לבכות ובפיה אמרה, הן”	
	And despite that, on my faith, she had a wound as big as an egg	ובכל זאת על אמונותי, כי חברה גדולה כביצה	
	On her forehead, and she issued a lamentation and bitter weeping ¹⁸⁹	היתה לה על מצחה ונהי בכי תמרהים השמיעה ¹⁸⁹	
	But when my husband said ‘Indeed you have fallen on your face	אך כאשר אמר בעלי, הן נפלת על אפיך	
	Wait until you become advanced in years, and then you will fall backwards	חכי עד בואך בימים ואז תפלי אחרנית	
	Is it not so, Jael?’ She ceased and said ‘Yes’.	האם לא כן יעל? חדלה היא ותאמר, הן”.	

189 Jer. 31:15 קול ברמה נשמע נהי בכי תמרהים 'a voice was heard in Ramah, lamentation and bitter weeping'.

JAEEL	Listen to me, Nurse, and cease you too.	שְׁמַעֵי נָא לִי אִמְנָת וְחַדְלִי גַם אֶתְּ.	יעל
THE NURSE	Indeed I have listened and ceased, and may God help you!	הֲן שָׁמַעְתִּי וְאַחֲדָל וְהָאֱלֹהִים יִהְיֶה בְּעִזְרִי!	האומנת
	How much more beautiful, how much more pleasant you are than all the infants that I nursed!	מִה־יִפְתִּי מִה־נַּעֲמָתָּ מִכָּל הָעוֹלָלִים אֲשֶׁר הִינַקְתִּי!	
	And only this is my entire desire, to see you married to a husband . ¹⁹⁰	וְרַק זֶה כָּל חֲפְצִי לְרְאוֹתְךָ בְּעֵלָה בְּעַל * ¹⁹⁰	
ABIEL'S WIFE	I too wish to speak about the matter of husbands	עַל דְּבַר הַבְּעָלִים חֲפַצְתִּי לְדַבֵּר גַּם אֲנִי	אשת אביעל
	What do you say, my daughter Jael, to discussion of you being married?	מִה־תֹּאמְרֵי יַעֲל בְּתִי, כִּי יְדַבֵּר בְּךָ לְהַבְעֵל.	
JAEEL	Such an honour has not occurred to me, while waking or in a dream.	כְּבוֹד כְּזֶה לֹא עָלָה עַל לְבִי לֹא בְּהִקְיִן וְלֹא בַחֲלוֹם.	יעל
THE NURSE	Who will merit this honour? – If I were not your nurse,	מִי יִנְחַל הַכְּבוֹד הַזֶּה? – לֹלֵא הִיִּיתִי מִיִּנְקֶתְךָ	האומנת
	I would say that you had suckled from breasts of wisdom from the time that you came out of the womb.	אָמַרְתִּי מִשְׁדֵּי בִינָה יִנְקֶתָּ מֵעַת צֵאתְךָ מִבֶּטֶן.	
ABIEL'S WIFE	Turn your attention to the matter of the wedding now; girls younger than you in Verona	שִׁיתִי לְבֶדֶךָ לְדַבֵּר הַחַתֻּנָּה, צְעִירוֹת מִמְּךָ בְּוִירוֹנָה	אשת אביעל
	From among the daughters of the city's noblemen are embracing their babies.	מִבְּנוֹת גְּדִיבֵי הָעִיר, חִבְּקוֹת הַנָּה אֶת עוֹלֵיהֶן.	
	And I was your mother by the time I had reached your age,	וְאֲנִי אִמְךָ הִיִּיתִי כְּמֵלֵאת לִי מִסְפַּר הַשָּׁנִים	
	And you are still a virgin; so to tell you everything I say:	אֲשֶׁר עוֹדְךָ אֶת בְּבַת־וֹלִיד; וְלֹהֲגִיד לְךָ כָּל אִמְרֵי:	

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

* בעל

	Behold, Paris, a man of valour, desires you for his wife.	הִנֵּה פָּרִיז אִישׁ חַיִל, חֲשָׁקָה נִפְשׁוֹ בָּךְ לְקַחְתִּיךְ.	
THE NURSE	Oh, noble daughter! ¹⁹¹ He is a man of valour without equal He is splendid and complete in his beauty like a statue cast by a craftsman. ¹⁹²	הָאֵחָ בַּת נָדִיב! ¹⁹¹ אִישׁ חַיִל הוּא אֵין כְּמוֹהוּ הַדּוֹר וְכֵלִיל הוּא בִּיפְיוֹ כִּפְסֵל נָסֵךְ ¹⁹² חָרֵשׁ.	האומנת
ABIEL'S WIFE	Even in Verona in the summer there is no flower as pleasant as he. ¹⁹³	אֵשֶׁת אַבְיֵעַל גַּם בְּוִירוֹנָה בְּקִיץ, אֵין צִיץ נַחְמָד כְּמוֹהוּ. ¹⁹³	
THE NURSE	He is a pleasant and agreeable flower! A cluster of henna blossoms in the vineyards of Verona! ¹⁹⁴	צִיץ נַחְמָד וְנִעִים הוּא! אֶשְׁבֵּל הַכֶּפֶר בְּכַרְמֵי וִירוֹנָה! ¹⁹⁴	האומנת
ABIEL'S WIFE	Tell me, my daughter, would you want to be wed to a man like him? ¹⁹⁵ Tonight you will see him at the banquet, for he is one of a thousand ¹⁹⁶ Study him like a book, for there is a good treasure in him Deep wisdom and goodly words; ¹⁹⁷ there is no deceit in him So you will find the Parisian when you see the expressions of his face as one ¹⁹⁸	הַגִּידִי לִי בַתִּי, הֲתִרְצִי לִהְיוֹת לְאִישׁ כְּמוֹהוּ? ¹⁹⁵ הַלַּיְלָה תִּרְאִי אוֹתוֹ בַּמִּשְׁתֶּה, כִּי אֶחָד הוּא מֵאַלְף! ¹⁹⁶ הַתְּבוֹנְנִי בּוֹ כְּמוֹ בְּסֵפֶר, כִּי אוֹצֵר טוֹב בּוֹ הוּא חֲכָמָה עֲמֻקָּה וְאִמְרֵי שֹׁפָר, ¹⁹⁷ אֵין בּוֹ סֵלֶף כֵּן תִּמְצְאִי אֶת הַפָּרִיזִי בְּרֵאוֹתָךְ אוֹתוֹת פְּנֵיו לְאַחַדִּים! ¹⁹⁸	אשת אביעל

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 דודי לי בכרמי עין גדי | אשבל הכפר '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.

197 Gen. 49:21.

198 This and the following line form a rhyming couplet, mirroring Shakespeare's 'lineament/content' (1.3.84–5).

One by one¹⁹⁹ they are comely,
and together they are pleasant

אֶחָד לְאֶחָד¹⁹⁹ נֹאֵה וְכֻלָּם בְּאֶחָד נִחְמָדִים

And if you find in this book
something obscure or
insipid²⁰⁰

וְאִם תִּמְצְאִי בִסְפֵר הַזֶּה דְּבַר סְתוּם אִו
תִּפְלֵל²⁰⁰

Look in the scroll of his eyes
and the spark of his fire will
make the darkness shine²⁰¹

הַבִּיטִי בְגִלְיוֹן עֵינָיו וּשְׂבִיב אֵשׁוֹ יִצְיֵה
אִפְלֵל²⁰¹

And this precious book has made
a glorious name for itself²⁰²

וְהִסְפֵּר הַיִּקָּר הַזֶּה, עֲשֵׂה לּוֹ שֵׁם
לְתִפְאֳרָתָ²⁰²

And he lacks nothing save good
glue²⁰³ in the binding.

וְאִין לוֹ מִחֹסֶר, כִּי אִם דְּבֵק טוֹב²⁰³
בְּמַחְבְּרָתָ.

Indeed he walks in the open
space, like a fish that swims in
the depths²⁰⁴

הֵן הוּא הוֹלֵךְ בְּמִרְחָב, כְּדָג יִשׁוּט
בְּמִצּוּלָה²⁰⁴

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

וְלִמִּי יִתְּנָה לְצוּד אֹתוֹ, אִם לֹא לְבַתִּי
הַבְּתוּלָה!

Many regard him as a jewel of
fine gold;²⁰⁵ he is a delight to
the eyes^{206, 207}

רַבִּים יַחְשְׁבֵהוּ כְּכִלְיִפוֹ,²⁰⁵ תִּאֲוָה הוּא
לְעֵינַיִם^{206, 207}

And his interior is inlaid with
love,²⁰⁸ whose value cannot
be matched by the gold of
Parvaim²⁰⁹

וְתוֹכוֹ רְצוּף אֶהָבָה²⁰⁸ לֹא תִסְלָה בְזָהָב
פְּרָוִיִם²⁰⁹

And therefore you will have
all, if you have him as your
husband²¹⁰

וְלָכֵן לְךָ הַכֹּל, אִם יִהְיֶה לְךָ לְבַעַל²¹⁰

199 Ezek. 37:17 בְּיָדָךְ לְךָ לַעֲזֹב אֶחָד אֶל-אֶחָד וְהָיוּ לְאֶחָדִים בְּיָדָךְ '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 וְלֹא-יִצְיֵה שְׂבִיב אֵשׁוֹ '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 הוּא אָמַר לְדָבֵק טוֹב הוּא 'he says of the welding, "it is good"'. This citation is used idiomatically to indicate acceptance of a marriage match (Even-Shoshan 2003, 1: 292); Salkinson has capitalized on it to make a bookbinding pun based on the fact that the word דְּבֵק '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.

206 Gen. 3:6.

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 (Even-Shoshan 2003, 5: 1529).

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

	And of that which is yours he will not take even a thread or a shoelace. ²¹¹	וּמֵאֲשֶׁר לְךָ לֹא יִקַּח, מִחוּט וְנֵדָה שְׂרוּדֵי-נֵעַל. ²¹¹	
THE NURSE	A woman takes the wealth of her husband, but what does he take from her hands? ²¹²	אִשָּׁה תִקַּח חֵיל בְּעֵלֶיהָ; וּמִהֲיִקַּח מִיָּדֶיהָ? ²¹²	האומנת
ABIEL'S WIFE	Speak, my daughter, is Paris good in your eyes or not?	דְּבַרֵי בַתִּי, הַטּוֹב פָּרִיז בְּעֵינַיִךְ אִם אֵינִי?	אשת אביעל
JAEL	Behold, I shall raise my eye to him if he attracts me with his appearance	הִנֵּה אֲשֶׂא עֵינַי אֵלָיו אִם יִמְשַׁכְנִי לְמַרְאֵה עֵץ.	יעל
	But I shall control my spirit and shall not go following after my eyes ^{213, 214}	אֶפְסֵ כִּי אֶמְשַׁל בְּרוּחִי וְלֹא אֶתְוֶרָה אַחֲרַי עֵינַי. ^{214, 213}	
	More than would be pleasing to you and more than your counsel guides me.	יֵתֵר מֵאֲשֶׁר יִהְיֶה לְרָצוֹנְךָ וּמֵאֲשֶׁר עֲצָתְךָ תִּנְחֵנִי.	
THE SERVANT ²¹⁵	My lady, the guests have arrived; the table is already set	גָּבַרְתִּי, הֲזֵן הַקְרוּאִים בָּאוּ; הַשְּׁלֹחַן כָּבֵר עָרוּךְ	העבד ²¹⁵
	The people gathered are waiting for your arrival and are enquiring where the lady's daughter is	הַנְּאֻסִּים מַחְכִּים לְבוֹאֲךָ וְדֹרְשִׁים אֵיזָה בַת הַגְּבִירָה	
	In the house of the cooking women they are cursing the nurse and they are all in great confusion	בְּבֵית הַמְּבֻשְׁלוֹת יָאֲרוּ אֶת הָאֹמֶנֶת וְכֻלָּם בְּמְבוּכָה גְדוֹלָה	
	And I am in a hurry to return to my post; please come quickly after me.	וְאֲנִי אֶץ לְשׁוֹב אֶל מִשְׁמַרְתִּי; אָנָּה מִהֲרֵנָה לְבוֹא אַחֲרַי.	

211 Gen. 14:23 'אֲשֶׁר-לְךָ מִכָּל-אֲשֶׁר-לְךָ וְאִם-אֶקַּח מִכָּל-אֲשֶׁר-לְךָ וְנֵדָה וְאִם-מִחוּט וְנֵדָה שְׂרוּדֵי-נֵעַל וְאִם-אֶקַּח מִכָּל-אֲשֶׁר-לְךָ' '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 'וְלֹא-תִתְּרוּ אַחֲרַי לְבַבְכֶם וְאַחֲרַי עֵינֵיכֶם' 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).

ABIEL'S WIFE	We are coming after you – Jael, the lord wants to see you. ²¹⁶	אָנַחְנוּ בְּאוֹת אַחֲרֶיךָ – יַעַל, הַשֵּׁר יִרְאֶה פְּנֶיךָ. ²¹⁶	אשת אביעל
THE NURSE	Go and find for yourself delightful nights for your delightful days. (<i>Exeunt</i>)	לְכִי וְתַמְצְאִי לְךָ לַיְלוֹת תַּעֲנִיגִים לְיָמֵי תַּעֲנִיגֶיךָ. (הוֹלְכוֹת)	האומנת
FOURTH SCENE	<i>Street (Ram, Meraiioth, Benaiah with men dressed in masks and carrying torches, and other men)</i>	רחוב (רם, מריות, בניה עם אנשים מתחפשים באפר ונושאי לפידים ואנשים אחרים)	מחזה רביעי
RAM	Must we say anything about why we have come? Or shall we come to the house without an excuse? ²¹⁷	הֲיֵשׁ לָנוּ לְדַבֵּר דָּבָר, עַל מָה אָנַחְנוּ בְּאֵימִים? אוּ נָבֹא אֶל הַבַּיִת בְּבִלְי פְתָחוֹן פֶּה? ²¹⁷	רם
BENAIAH	The old custom of coming with an excuse ²¹⁸ has already ceased And none of us is coming like an idol ²¹⁹ with covered eyes Whose bow is painted with vermillion ²²⁰ like a bow of the children of Kedar ²²¹ The quiver rattles against it, ²²² casting terror over the women Like the figure of an archer in the presence of every winged bird ²²³	כָּבֵר חֲדָל הַמְּנַהֵג הַיֵּשׁוּן לְבֹא בְּפְתָחוֹן פֶּה. ²¹⁸ וְלֹא אֶחָד מֵאַתְּנוּ יָבֹא כְּאִילִל ²¹⁹ בְּכִסּוֹת עֵינָיִם אֲשֶׁר קִשְׁתּוֹ מְשֻׁחָה בְּשֵׁשֶׁר ²²⁰ כְּקִשֶׁת בְּנֵי קֶדָר. ²²¹ וְעַלְיוֹ תִרְנָה אֲשֶׁפָּה ²²² לְהִטִּיל אִימָה עַל הַנְּשִׂימִים כְּדַמּוֹת רֶבֶה קִשֶׁת לְעֵינַי עוֹף כָּל כְּנָף ²²³	בניה

216 This and the following line form a rhyming couplet, mirroring Shakespeare's 'stays/days' (1.3.105–6).
217 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.
218 See preceding note.
219 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).
220 Jer. 22:14 וּמְשֻׁחַ בְּשֵׁשֶׁר 'and painted with vermillion'.
221 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 (וְשָׂאָר מִסַּפְר־קִשֶׁת גְּבוּרִי) 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).
222 Job 39:23.
223 Gen. 7:14; Ezek. 17:23, 39:4, 17.

	And we shall not meet the people gathered even with a learned tongue ²²⁴	וְגַם לֹא בְלִשׁוֹן לְמַדִּים ²²⁴ נִקְדַּם אֶת פְּנֵי הַנְּאֻסִים	
	For what do their thoughts which they will think about us have to do with us?	כִּי מִהֲלָנוּ וּלְמַחְשְׁבוֹתֵיהֶם אֲשֶׁר יַחְשְׁבוּ עָלֵינוּ	
	After all, they understand that it is time to dance and not time to speak	הֲלֹא יָבִינוּ כִּי עֵת רִקּוּד וְלֹא עֵת לְדַבֵּר	
	And we came to go forth in the dances of the merry-makers ²²⁵ until we leave.	וְלִצְאָת בְּמַחּוּל מְשַׁחֲקִים ²²⁵ בָּאנוּ עַד אֲשֶׁר נִצָּא.	
RAM	And I shall carry a torch, for I do not have the heart ²²⁶ for this galloping;	וְאֲנִי לְפִיד אֶשָׁא, כִּי אֵין נַפְשִׁי ²²⁶ לְדַהְרוֹת אֵלֶּה;	רם
	The light grows dark in my tent , ²²⁷ and I shall carry a torch to give me light.	אוֹר חֹשֶׁךְ בְּאֹהֶלִי ²²⁷ וְלִפִּיד אֶשָׁא לְהָאֵר לִי.	
MERAIOTH	Not so, Ram my friend; you will leap with us.	לֹא כֵן רַם יְדִידִי, אֶתָּה תִּפְזֹז עִמָּנוּ.	מריות
RAM	The matter is too weighty for me; your feet in the shoes are light	כְּבֵד הַדָּבָר מִמֶּנִּי; פְּעָמַיִךְ בְּנַעֲלִים קִלִּים	רם
	And you are light on your feet; not so am I with myself	וְאֶתָּה קַל בְּרַגְלֶיךָ, לֹא כֵן אֲנִי עִמָּדִי	
	My soul inside of me is lead, and my feet cannot move under me.	נַפְשִׁי בְּקִרְבִּי עִפְרָת וּפְעָמַי לֹא יִמוּשׁוּ מִתַּחְתֵּי.	
MERAIOTH	Indeed you are known to love; go borrow wings for yourself from it ²²⁸	יְדוּעַ אַהֲבָה הִנָּךְ, קוּם שְׂאֵל לָךְ מִמְּנָה כְּנַפַּיִם ²²⁸	מריות
	And fly up above and let your soul not bow down to the dust . ^{229, 230}	וְהִנָּבְהָ לַעֲוִיף לְמַעַלָּה וְאַל תִּשָּׁח לְעָפָר נַפְשְׁךָ ^{229, 230} .	

224 Isa. 50:4.

225 Jer. 31:4 מְשַׁחֲקִים בְּמַחּוּל וְיִצְאָת 'and you will go forth in the dances of the merry-makers'.

226 Jer. 15:1.

227 Job 18:6 אֹרֶךְ אֹהֶלִי 'the light grows dark in his tent'.

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) כִּי שָׁחָה לְעָפָר נַפְשֵׁנוּ 'for our soul is bowed down to the dust'.

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	חֲצִי אַהֲבָה נָחַתוּ בִּי וּבְרֹזֶל בָּאָה נִפְשָׁי ²³²	רם
	And how can a prisoner like me fly on wing and feather?	וְאֵיךְ יַעֲוֶה אֲסוּר כְּמוֹנֵי עַל אֲבָרָה וְנוֹצָה?	
	Love is a burden to me, and I lie beneath my burden. ²³³	הָאֲהֲבָה עָלַי לְמִשָּׂא וְרִבֵּץ אֲנִי תַחַת מִשָּׂאִי ²³³	
MERAIOTH	If you lie, be a burden to your love	אִם רִבֵּץ אַתָּה, הֲיִיה לְמִשָּׂא עַל אֲהֲבָתְךָ	מריות
	Which is too tender to bear a burden as heavy as you.	אֲשֶׁר רַכָּה הִיא מִנְשֵׂא מִשָּׂא כְּבֵד כְּמוֹדְךָ.	
RAM	Is love tender? It is heavier than the burden of sand ²³⁴	הֲאִם הָאֲהֲבָה רַכָּה הִיא? כְּבֵדָה הִיא מִנְטָל הַחֹל ²³⁴	רם
	Harder than a rod of iron, ²³⁵ and as piercing as a painful thorn. ²³⁶	קָשָׁה מִמִּטֵּיל בַרְזֶל ²³⁵ וְדֹקְרַת כְּקוֹץ מְכַאֵב. ²³⁶	
MERAIOTH	If love is heavy upon you, make your hand heavy upon it ²³⁷	אִם הָאֲהֲבָה כְּבֵדָה עָלֶיךָ, הִכְבֵּד אֶכְפֶּךָ עָלֶיהָ ²³⁷	מריות
	And indeed stab it, thrust upon thrust. –	וְדַקֵּר תְּדַקֵּר אֶתָּה, מִדְּקָרָה תַחַת מִדְּקָרָה. –	
	Give me a mask to cover my face (Places mask on his face)	תִּנּוּ לִי אֶפְרָה לְכִסּוֹת אֶת פְּנֵי (מְשִׂים אֶפְרָה עַל פָּנָיו)	
	One disguised man against another! Now, why should I worry further?	מִתְחַפֵּשׂ לְנִגַּד מִתְחַפֵּשׂ! וְמָה אֲדַאֵג עוֹד?	
	If a penetrating eye finds disgrace ²³⁸ in my face	אִם עֵינַי חֲדָרָה תִּמְצָא שְׂמֵעַן דְּבָר ²³⁸ בְּפָנָי	
	Why, the form of my face over my face will blush on my account.	הֲלֹא תִבְנִית פָּנָי עַל פְּנֵי, יֵאָדִימוּ פָּנָי בְּעָדָי.	
BENAIAH	Come on, knock on the door and let us go into the house	קוּמוּ וּדְפְקוּ עַל הַדְּלָת וְנִבְוֹאָה הַבַּיְתָה	בניה
	And there each man who has legs will spin and move.	וְשָׁם יַחֲוֶה יָנוּעַ אִישׁ אִישׁ אֲשֶׁר לוֹ שְׁקִים.	

231 Ps. 38:3 (38:2 in English Bibles) כִּי־חֲצִיךָ נָחַתוּ בִּי 'for Your arrows have struck me'.

232 Ps. 105:18 נִפְשָׁיו בָּאָה נִפְשָׁיו 'his neck has been placed in an iron collar'.

233 Exod. 23:5 רִבֵּץ תַּחַת מִשָּׂאוֹ 'the ass of one who hates you lying under his burden'.

234 Prov. 27:3 כְּבֵד־אֲבֹן וְנִטְלֵל הַחֹל 'a stone is heavy, and sand is a burden'.

235 Job 40:18.

236 Ezek. 28:24.

237 Job 33:7 וְאֶכְפִּי עָלֶיךָ לֹא־יִכְבֵּד לֹא־יִכְבֵּד 'nor should my hand be heavy upon you'.

238 Job 26:14 וְיִמְהַ־שְׂמֵעַן דְּבָר נִשְׁמַע־בּוֹ '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.

RAM	But give me a torch; lads who love rejoicing are dancing	אָךְ תָּנוּ לְפִיד בִּידֵי; נְעָרִים אֶהְבֵּי גִיל יִרְקֻדוּן	רם
	And trampling the place where reeds and rushes ²³⁹ are spread out over the floor	וּמִשְׁטַח קִנְה וְסוּף ²³⁹ עַל פְּנֵי הַקְּרַקַּע יִרְמָסוּן	
	And I shall repeat with my own mouth a proverb ²⁴⁰ greatly timeworn ²⁴¹	וְאֲנִי אֲשַׁנֶּה בְּמוֹפֵי פִתְגָּם ²⁴⁰ יִשָּׁן נוֹשָׁן ²⁴¹	
	‘The one who holds a candle for others sees but does not share in their joy ^{242, 243}	”הָאִחֹז גַּר לְאַחֵרִים, יִרְאֶה וְלֹא יִתְעַרֵּב בְּשִׂמְחָתָם” ^{243, 242}	
	For as for joy, what does it accomplish ²⁴⁴ when I have finished my dances.	כִּי לְשִׂמְחָה מֵהִזָּה עֲשֶׂה ²⁴⁴ וְאֲנִי אֶת מַחֹלֵי גְמֵרְתִּי.	
MERAIOTH	You have finished the first dance, but the second dance is starting;	מַחֹל רֵאשׁוֹן גְּמֵרְתָּ וּמַחֹל שֵׁנִי תַחֲלֵ;	מריות
	And if like the ball of a children’s game ²⁴⁵ you have been pushed into a place of mire ²⁴⁶	וְאִם כְּכדור מִשְׁחָק הַיְלָדִים, ²⁴⁵ גִּדְחַתְּ לְמִקוֹם רַפֶּשׁ ²⁴⁶	
	We shall pull you out to remove the discharge of love and the filth of the soul –	נִמְשְׁכְּךָ לְהַדִּיחַ מִקְרַבְּךָ זֹב הָאֶהְבָּה וּחֵלְאֵת הַנֶּפֶשׁ –	
	Indeed come with us, lest the torches burn at dawn. ²⁴⁷	אָךְ לָכֵה אֶתְנוּ, לְבַל יִבְעֵרוּ הַלְפִידִים בַּשַּׁחַר. ²⁴⁷	
RAM	Why do you speak rashly with your lips ²⁴⁸ of a matter which has no basis ? ²⁴⁹	לְמָה תִּבְטָא בְּשִׁפְתֶיךָ ²⁴⁸ כְּדָבָר אֲשֶׁר אֵין לוֹ שִׁחָר? ²⁴⁹	רם

239 Isa. 19:6.

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 וְבִשְׂמֵחָתוֹ לֹא יִתְעַרֵּב זָר ‘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/stickest’ (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 וַיִּבְטָא בְּשִׁפְתָיו ‘and he spoke rashly with his lips’.

249 Isa. 8:20 אִם לֹא יֵאמְרוּ כְּדָבָר הַזֶּה אֲשֶׁר אֵין לוֹ שִׁחָר ‘if they do not speak according to this word, it is because they have no basis’.

MERAIOTH	This is my word: if we delay on account of empty words ^{250, 251}	מְרִיּוֹת זֶה דְּבָרִי: אִם נִתְמַהְמָה בְּעֵבוֹר דְּבַר שְׁפָתַיִם ^{251, 250}	
	The torches burn pointlessly like a candle at noon ²⁵²	הַלְפִידִים דֹּלְקִים לֹא הוֹעִיל כְּנֵר בְּצַהֲרָיִם ²⁵²	
	But treat my thinking favourably, for the meditation of our heart ^{253, 254}	אֲדָרְצָה אֶת הַגְּיוֹנִי, כִּי חָמַשׁ פְּעָמִים בַּמְדָּה ²⁵³	
	Has five times the truth of any parable or riddle.	הַגֵּוֹת לְבָנָיִם ²⁵⁴ נִכְחָה מִכָּל מְלִיצָה חִידָה.	
RAM	Even as we go to the dances, the meditation of our heart ²⁵⁵ is true ²⁵⁶	גַּם בְּלִכְתָּנוּ אֶל הַמְּחֻלּוֹת הַגֵּוֹת לְבָנָיִם ²⁵⁵ נִכְחָה ²⁵⁶	רם
	But one who understands riddles would not desire to go.	אֲדָרְצָה מִבֵּין חִידוֹת לֹא יִרְצָה לְלַכֵּת.	
MERAIOTH	But why?	וּמַדּוּעַ?	מְרִיּוֹת
RAM	Because I dreamt a dream tonight. ²⁵⁷	כִּי חִלּוֹם חֲלַמְתִּי הַלַּיְלָה. ²⁵⁷	רם
MERAIOTH	So did I in my dream.	גַּם אֲנִי בַחֲלוֹמִי.	מְרִיּוֹת
RAM	And what did you see?	וּמָה רָאִיתָ?	רם
MERAIOTH	I saw that those who dream see false and misleading oracles . ^{258, 259}	רָאִיתִי כִּי הַחֲלָמִים יַחְזוּ מִשְׁאֵלוֹת שְׂוֹא וּמַדּוּחִים. ^{259, 258}	מְרִיּוֹת
RAM	And there are those who see truths while they are sprawled on their beds.	וְיֵשׁ אֲשֶׁר יִרְאוּ נִכְחוֹת בְּעוֹדָם עַל עַרְשֹׁתָם סְרַחִים.	רם
MERAIOTH	Perhaps the spirit which governs night visions ²⁶⁰ has come to you	אוּלַּי בָּאָה אֵלַיךְ הַרוּחַ, הַמּוֹשְׁלֶת בַּחֲזִיוֹנוֹת לַיְלָה ²⁶⁰	מְרִיּוֹת

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) וְהֵגֵת לְבִי תְבוּנוֹת '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) וְהֵגֵת לְבִי תְבוּנוֹת '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 ²⁶¹	הלא היא המילדת לבנות השדים ²⁶¹ יפות תאר
And she is as small as an opal ²⁶² in a ring which the town elder	וקטנה היא כלשם ²⁶² בטבעת אשר זקן העיר
Wears on his finger; her team of horses is like fine dust ²⁶³	ישא על אצבעו; צמד סוסיה כאבק דק ²⁶³
And she comes to sleeping men through their nostrils.	והיא תבוא אל האנשים הישנים דרך נחיריהם.
The poles of her chariot are a lizard's feet and its canopy is a locust's wings	בדי מרכבתה רגלי שומית ורפידתה כנפי ילק
Her seat is a spider's web ²⁶⁴ and the horses' ornaments and sashes	מרכבה קורי עכביש ²⁶⁴ ועדי הסוסים וקשוריהם
Are like rays of moonlight, moister than the droplets of the night. ²⁶⁵	כקווי אור הלבנה לחים מרסיסי לילה. ²⁶⁵
The whip is a thin hair grasped in a cricket's leg	השוט הוא שער דק אחוז בשוק הצלצל
The charioteer is a small ant, like a moth that eats wool ²⁶⁶	הרכב נמלה קטנה כסס האכל צמר ²⁶⁶
And the chariot is the seed of a small nut whose insides have been eaten by worms	והמרכבה זג אגוז קטן אשר תוכו אכלו תולעים
For they are the builders of the chariot belonging to the beautiful daughters of demons.	כי הם בוני המרכבה לבנות השדים יפות תאר.

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

261 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).

262 Cf. Shakespeare's 'agate stone' (1.4.55). The term לָשֶׁם 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', 'figure', and 'topaz'. Oddly, the word לָשֶׁם is directly followed in these two biblical verses by the name of another gemstone, שָׁבוּ, which is typically translated as 'agate', and therefore would have been a much closer equivalent to Shakespeare's term.

263 Isa. 29:5.

264 Isa. 59:5.

265 Song of Songs 5:2.

266 Isa. 51:8 וְכַצְמֵר יֹאכְלֵם כֶּסֶם 'and the moth will eat them like wool'.

In this bounding chariot , ²⁶⁷ the midwife travels every night	בְּמִרְכָּבָה מְרֻדָּה ²⁶⁷ זאת, תִּסַּע הַמַּיְלֶדֶת בְּכָל לַיְלָה
And visits the houses of thought belonging to those who know love	וַתִּבְקֹר בְּבֵתֵי הַמַּחֲשָׁבָה אֲשֶׁר לַיּוֹדְעֵי אַהֲבָה
And afterwards each man dreams in accordance with his soul's desire . ²⁶⁸	וְאַחֲרָי כּוֹן יַחְלְמוּ אִישׁ אִישׁ כְּאַנְתּוֹ נַפְשׁוֹ. ²⁶⁸
Those who serve at the royal court dream of how to bend their knee;	הַבָּאִים בְּחֶצֶר מַלְכוּת, יַחְלְמוּ אִידָּ לִכְרַע בְּרַכְס;
The advocates in the courthouses calculate on their fingers what their wages are	הַמְלִיצִים בְּבֵתֵי מִשְׁפָּט, יַחְשְׁבוּ בְּאֶצְבָּעָם מַה־שְׂכָרָם
And when she touches women's lips, they dream of kisses	וְכַאֲשֶׁר תִּגַּע בְּשִׁפְתֵי הַנְּשִׁים, הֵן רְאוֹת נְשִׁיקוֹת בְּחֵלוֹם
And when she grows angry at them because the breath of their mouth is spoiled	וְכַאֲשֶׁר תִּקְצַף עֲלֵיהֶן כִּי הִבִּיל פִּיהֶן נִשְׁחָת
From sweets which they have eaten to excess, she punishes their iniquity with a pox.	מִמַּמְתָּקִים אֲשֶׁר אָכְלוּ לְרֵב, תִּעַנֵּשׂ בְּאַבְעֵבְעוֹת עֹוֹן.
And when she passes by and touches the nose of those who serve the king	וְכִי תֵעָבֵר וְתִגַּע בְּאַף הָרְאִים פְּנֵי מֶלֶךְ
Quick as lightning they scent that their time to be elevated has come	חַיֵּשׁ מִהֵר יִרְחוּן כִּי בָּאָה עִתָּם לְהִתְנַשֵּׂא
And if she touches the nose of the priests of the congregation ²⁶⁹ with a hair or a feather ²⁷⁰	וְאִם בְּאַף כֹּהֲנֵי הָעֵדָה, ²⁶⁹ תִּגַּע בְּשֵׁעַר אוֹ בְּנוֹצָה ²⁷⁰
They dream that one of the priestly appointments ²⁷¹ has been added to their lot.	יִרְאוּ בְּחֵלוֹם כִּי אַחַת הַכֹּהֲנוֹת ²⁷¹ נּוֹסְפָה עַל חֶלְקָם.

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 Blidstein (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	וְכִי תַעֲבֹר בְּמַרְכָּבָתָהּ עַל צוּאֲרֵי אַנְשֵׁי הַצָּבָא
They dream that they have cut off their enemies' heads	יִחְלְמוּ חֲלוֹם כִּי כָרְתוּ רָאשֵׁי בְּעַלְי מִלְחָמָתָם
And that they have breached, ambushed, and plundered a fortune and weapons	וְכִי פָרְצוּ אָרְבוּ וּשְׁלְלוּ הוֹן וְכָלֵי נְשָׁק
And they are drinking wine from a faithful spring which does not deceive;	וְהֵם שׁוֹתִים יַיִן מִמְקוֹר נְאֻמָּן אֲשֶׁר לֹא יִכְזֵב;
But suddenly they stir, they awaken to the sound of a drum in their ears	אֲדָּ פְתָאִם יִתְעוֹרְרוּ יִקְיִצוּ לְקוֹל הַתֶּף בְּאָזְנֵיהֶם
Then they tremble, they utter a grievous curse ²⁷² and fall asleep again.	אָז יִרְגְּזוּ יִקְלְלוּ קִלְלָה נְמַרְצָת ²⁷² וַיִּישְׁנוּ שֵׁנִית.
This is the witch that stretches out a hand against the hairs of the horses' necks at night	זֹאת הַמְכַשְׁפָּה הַשְׁלַחַת יָד בְּשַׁעֲרוֹת צוּאֲרֵי הַסּוּסִים לַיְלָה
Or the locks of men's heads ²⁷³ until they interlace	אוּ בַמְחֻלְפוֹת רָאשֵׁי אַנְשִׁים ²⁷³ עַד אֲשֶׁר יִשְׁתַּרְגְּוּ
And they become thick, fastened ropes stuck with the filth of their head	וְהָיוּ לְעִבּוֹתִים עֲבִים מְצַמְדִים מִדְּבָקִים בְּחֻלְאֵת רֹאשָׁם
And if they are separated or shaved, their owners will consider it a bad sign for themselves.	וְאִם יִפְרְדוּ אוּ יִגְלְחוּ, יִחְשְׁבוּ בְּעַלְיָהֶם לְאֹת רָע לָמוֹ.
And she is the one who presses the virgins lying on their backs in bed ²⁷⁴	וְהִיא הַלּוֹחֶצֶת הַבְּתוּלוֹת הַשְּׂכָבוֹת עַל גִּבָּן בַּמֶּטָּה

272 1 Kings 2:8 והוא קללני קללה נמרצת 'and he uttered a grievous curse against me'. In selecting this verse, Salkinson has replaced Shakespeare's 'prayer' (1.4.87) with קללה '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 אסיתארני את שבע מחלפות ראשי '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	לְבַעְבוֹר תִּלְמַדְנָה לְשֵׂאת מְשֵׂא הָאָנָשִׁים עֲלֵיהֶן ²⁷⁴	
	And moreover she...	וְגַם הִיא.....	
RAM	That's enough from you, Meraioth, rashly speaking in vain and to no purpose. ²⁷⁵	רַב לָךְ מְרִיּוֹת, לְבִטָּא הִבֵּל וָרִיק. ²⁷⁵	רם
MERAIOTH	Indeed I am speaking about matters of dreams	עַל דְּבָרַי חֲלוּמוֹת הֵן אֲנִי מְדַבֵּר	מריות
	For they are frivolous sons, the children of pointless and insipid thoughts	כִּי בָנִים רַקִּים הֵם, יְלָדֵי מַחְשְׁבוֹת שׁוּא וְתַפֵּל	
	Their foundation is as thin as shadow and lighter than a blowing wind	יְסוּדָם דַּק כְּצֶלַל וְקַל מְרוּחַ נִשְׁבֶּת	
	It is the wind which sometimes embraces the bosom of ice	הוּא הָרוּחַ אֲשֶׁר פֶּעַם יַחְבֵּק חֵיק הַקָּרָח	
	Lying naked before it in the uttermost parts of the north, ²⁷⁶ and sometimes changes direction	הַשֹּׁכֵב עֵרוֹם נִגְדוּ בִּירְכְתֵי צָפוֹן ²⁷⁶ וּפֶעַם יִשְׁנֶה פְּנָיו	
	And rolls onto the layer of dew ²⁷⁷ in the chambers of the south. ²⁷⁸	וַיִּתְגּוֹלַל עַל שִׁכְבַּת הַטַּל ²⁷⁷ בְּחַדְרֵי תִימָן. ²⁷⁸	
BENAIAH	And it is the wind which pushes and distances our hearts	וְהוּא הָרוּחַ אֲשֶׁר יִדְחֵף וַיַּרְחִיק אֶת לִבֵּנוּ	בניה
	Outside the border of our souls. But mealtime has passed	מְחוּץ לְגִבּוֹל נַפְשֵׁנוּ. אֵד עַת הָאֵכָל עֲבָרָה	
	And we are going to arrive after the appointed time.	וְנִחַנּוּ נְבוּא כְּעֵבֶר הַמוּעֵד.	
RAM	I fear that we are rushing before the appointed time ²⁷⁹	הִנְנִי יָרֵא כִּי אָצִים אָנוּ לְפָנֵי הַמוּעֵד ²⁷⁹	רם
	My heart tells me that evil has looked down from the stars	לְבַבִּי יִגְד לִי, כִּי רָעָה נִשְׁקָפָה מֵאֵת הַכּוֹכָבִים	

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 Qaṭan* 1:3.

	And on this night of rejoicing begins to run the path of its course	וּבְלֵיל שְׂמֵחוֹת זֶה תַחַל לְרוֹץ אַרְחַ תְּקוּפְתָּהּ	
	And it will put an end to my soul, which has grown weary of its life	וְתִשֵּׁם קִץ לְנַפְשִׁי אֲשֶׁר הִקְצָה בְּחַיִּים חַיָּתָהּ	
	And which has become a snare bringing death before its time; ²⁸⁰	וְאֲשֶׁר הָיְתָה לְמוֹקֵשׁ לְהֵבִיא מוֹת בְּלֹא יוֹמוֹ; ²⁸⁰	
	But my ship is in the hand of the sailor; he will guide it where he wishes	אֲדָ סַפִּינָתִי בְיַד הַמַּלְחָ אֶל אֲשֶׁר יִרְצֶה יִטְעֶנָּה.	
	Let us go, merry friends! Let us go to the dances.	לָכוּ חֲבֵרִים עֲלֵיזִים! נְבוֹאֵה אֶל הַמְּחֹלוֹת.	
BENAIAH	Come, strike the drum. (<i>All exit</i>)	הָבוּ הִבּוּ בְתָף. (הוֹלְכִים כֹּלֵם)	בִּינָה
FIFTH SCENE	<i>The palace of the Abiel household (Musicians stand and attendants enter)</i>	אַרְמוֹן בֵּית אַבְיֵעַל (מְנַגְּנִים עוֹמְדִים וּמְשֵׁרְתִים בְּאִים)	מְחֹזָה חַמִּישִׁי
ATTENDANT I ²⁸¹	Where is Ben Mahbi? ²⁸² Help us to clear up the house;	אַיְכָּה בֶן מַחְבִּי? ²⁸² עֲזֹר לָנוּ לְפָנּוֹת אֶת הַבַּיִת;	מְשֵׁרֵת א' ²⁸¹
	Is it time to lick the plates and eat that which remains with your hands?	הֲעַתָּה לְלַקֵּק הַקְּעָרוֹת, וְלֶאֱכֹל הַנּוֹתָר בְּיָדֶיךָ?	
ATTENDANT 2 ²⁸³	These are the good traits that I was given	אַלוּ הַמְּדוּת הַטּוֹבוֹת לִי הָיוּ נְתוּנוֹת	מְשֵׁרֵת ב' ²⁸³
	To keep them in these hands of mine that are stained with the filth of choice fruits	לְשָׁמְרָן בְּיַדֵּי אֵלֶּה הַמְּגֹאֲלוֹת בְּחֻלְאַת הַמְּגִדִים	
	What will become of the glory of the traits? –	מַה־יְהִיָּה מִתְּפֹאֲרַת הַמְּדוּת? –	

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 מַחְבֵּת, meaning 'griddle' or 'pan'. The name evokes associations with certain rabbinic sages; for example, Ben Azzai 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).

ATTENDANT 1	Take the household vessels away from here and put back the silver vessels in the chest	שָׂאוּ מִזֶּה כְּלֵי הַבַּיִת וְהֵשִׁיבוּ כְּלֵי הַכֶּסֶף בְּאַרְגָּן	משרת א'
	And you will do well to find me a couple of cakes ^{284, 285}	וְאַתָּה טוֹב תַּעֲשֶׂה כִּי תִמְצָא לִי שְׂתֵי לֶכְבֹּת ^{285, 284}	
	And tell the gatekeeper to open up for Shoshannah ²⁸⁶ and Sebahah, ²⁸⁷ the daughters of Rechab. ^{288, 289}	וְאַמְרָתְךָ אֶל הַשׁוֹשַׁנָּה לִפְתָּח לְשׁוֹשַׁנָּה ²⁸⁶ וּשְׁבָבָה ²⁸⁷ בְּנוֹת רְכָב. ^{288, 289}	
	Where are you, Puti ²⁹⁰ Ben Mahbi? –	אַיְכָה פּוֹטִי ²⁹⁰ בֶּן מַחְבִּי? –	
ATTENDANT 2	I did as you commanded me.	עָשִׂיתִי כְּאֲשֶׁר צִוִּיתָנִי.	משרת ב'
ATTENDANT 1	Hurry into the chamber, for they have asked about you	מְהֵרָה אֶל הַחֲדָר פְּנִימָה, כִּי שָׁאַלוּ עָלֶיךָ	משרת א'
	And their eye is expecting to see your face.	וְעֵינֵם צוֹפִיָּה לְרֵאוֹת אֶת פְּנֶיךָ.	
ATTENDANT 2	We cannot be in two places at once.	לֹא נוּכַל לִהְיוֹת בְּשְׁנַיִ מְקוֹמוֹת כְּאַחַד.	משרת ב'
	Be happy, rejoice, lads! Do not be sad today	שִׂישׂוּ גִילוּ בְּחוֹרִים! אַל תַּעֲצֹבוּ הַיּוֹם	
	Give in to your masters with graceful meekness, for the meek shall inherit the earth. ²⁹¹	הַכְּנֻעוּ בְּעֻנּוֹת חַן לְאֹדֵינִיכֶם, כִּי עֲנֻיִם יִרְשׁוּ אֶרֶץ. ²⁹¹	

284 2 Sam. 13:6.

285 2 Sam. 13:6, 8, 10. Salkinson has replaced Shakespeare's term 'marchpane' (1.5.8), i.e., marzipan, with this less specific label.

286 As in the case of the nurse's daughter, Salkinson's Shoshannah replaces the English Susan (see note 180).

287 Salkinson's motivation for selecting Sebahah here is unclear, as it is not a Hebrew name or word. It resembles the root ב.ש., meaning 'to be grey-haired, old', and Salkinson may have created the form Sebahah in order to evoke a female name denoting something like 'grey-haired woman'. Presumably Salkinson's Sebahah is intended as a translation of Shakespeare's 'Nell' (1.5.9; see note 289), but there is no obvious correspondence in either sound or meaning between these two names. Note that I have transliterated it according to the traditional convention in English Bibles whereby the Hebrew letter **ב** *vet* is rendered as *b*.

288 This is the name of three different biblical characters: a captain in the service of Saul's son Ish-bosheth (mentioned in 2 Sam. 4:2); the ancestor of the Rechabite tribe (mentioned in 1 Chron. 2:55); and the father of Malchiah, ruler of the Beth-haccherem district in Jerusalem after the return from Babylonian exile (Neh. 3:14).

289 This list of names corresponds to Shakespeare's 'Susan Grindstone, Nell, and Anthony' (1.5.9). Salkinson has designated the first two characters as the daughters of the third, which lacks precedent in the original.

290 Salkinson's choice of this name may be rooted in the sound correspondence between it and Shakespeare's 'Potpan'. His decision to give the character a first name has no basis in the original (which refers only to 'Potpan'). Puti is itself not a Hebrew name, but Salkinson might have had it in mind as a shortened version of the biblical Putiel (the name of a man whose daughter married Aaron's son Eleazar, mentioned in Exod. 6:25).

291 Ps. 37:11.

(The attendants retreat)

(המשרתים שבים לאחור)

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

אביעל, אשת אביעל, יעל, תובל ובני
הבית עם הקרואים נושאי אפר על
פניהם.)

ABIEL Welcome, friends! The women
whose toes

Are not afflicted with a painful root
expect to go forth in the dances
of the merry-makers²⁹²

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

אביעל בואו לשלום ידידים! הנשים אשר
בהנות רגליהן

לא ינגעו בשרש מכאיב, צופות לצאת
במחול משחקים²⁹²

באנה בנות חיל! מי מכן תמאן לרקוד

היא האשה אשר נגע לה בבהנות
רגליה.

וגם אתם פנים חדשים! ידידים בואכם
לשלום

זכרתי את היום אשר נשאתי אפר
על עיני

ואשים דברים נעימים באזני פת תאר

אך היום עבר, עבר היום ולא ישוב.

באו לשלום ידידים! מנגנים היטיבו נגן

פנו מקום! פנו מקום! צאינה עלמות
תופפות!²⁹³

(המנגנים מנגנים ושנים שנים
יוצאים במחול)

(אל המשרתים) הביאו נרות עוד ושאו
השלחנות* מזה

זכבו את האש בתנור, כי חזק החם
בבית.

מה-ישמח לבי לראות ברקוד הארחים

292 Jer. 31:4 ויציאת במחול משחקים 'and you will go forth in the dances of the merry-makers'.

293 Ps. 68:26 (68:25 in English Bibles).

* השלחנות

	Whom I have not invited ²⁹⁴ – sit with me, my brother ²⁹⁵ Abiel	אֲשֶׁר לֹא קָרָאתִים ²⁹⁴ – שְׂבָה אֶתִּי אַבְיֵעֵל אַחִי ²⁹⁵	
	For our dancing days are done. What is the number of years	כִּי חָלְפוּ יָמֵי מַחֲלָנּוּ. מֵה־מִּסְפָּר הַשָּׁנִים	
	From the day when we danced together with a mask on our face?	מִיּוֹם אֲשֶׁר רָקְדְנוּ יַחְדָּו וְהִמְסֹוּהָ עַל פְּנֵינוּ?	
SECOND ABIEL ²⁹⁶	About thirty years.	כְּשִׁלְשִׁים שָׁנָה.	אביעל השני ²⁹⁶
ABIEL	What are you talking about? Why, you have added to the number	מָה אַתָּה דּוֹבֵר? הֲלֹא הוֹסַפְתָּ עַל הַמִּסְפָּר	אביעל
	For on the next festival of Shavuot ²⁹⁷ it will be twenty-five years	כִּי בַחַג הַשְּׂבָעוֹת ²⁹⁷ הַבָּא יִהְיֶה עֶשְׂרִים וְחָמֵשׁ שָׁנִים	
	To the day of Luz's ²⁹⁸ wedding, and that is the day when we last danced.	לְיוֹם חֲתֻנַּת לֹוִז ²⁹⁸ וְהוּא הַיּוֹם אֲשֶׁר רָקְדְנוּ בְּאַחֲרָנָה.	
SECOND ABIEL	More than twenty-five, for his son is older than that, His son is around thirty.	לְמַעַל מֵעֶשְׂרִים וְחָמֵשׁ, כִּי בְנוֹ לְמַעַל מִזֶּה, בְּנוֹ הוּא כְּבֵן שְׁלִשִׁים.	אביעל השני
ABIEL	Do not speak like this, for it is two years Since I have seen his son, and he was still a youth. ²⁹⁹	אַל תְּדַבֵּר כְּדָבַר הַזֶּה כִּי זֶה שְׁנַתִּים מִיּוֹם רָאִיתִי אֶת בְּנוֹ וְהוּא עוֹדֵנוּ נְעָר. ²⁹⁹	אביעל

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.

RAM (<i>To one of the attendants</i>)	Who is the damsel Leaning there on the captain's arm at the dance?	מי זאת העלמה המתרפקת שמה על יד השליש במחול?	רם (אל אחד המשרתים)
THE ATTENDANT	I do not know who she is, my lord.	אינני יודע אדני, מי היא.	המשרת
RAM	She teaches the candles to illuminate and to spread light ³⁰⁰ The sparkle of her splendour can be seen on the face of the night Like an emerald stone ³⁰¹ in the ear of a black Cushite ³⁰² woman She is elevated above those who dwell in houses of clay ; ³⁰³ she is without compare in wealth or riches. Like a dove purer than snow soaring among crows ³⁰⁴ So this noble daughter ³⁰⁵ looks down from among her companions. After this dance I'll observe where she rests from her toil ³⁰⁶ And if only I might touch her hand, my soul will live because of her . ³⁰⁷ As I live! I shall never love another from this day forth ³⁰⁸	היא תורה לנרות, להאיר ולהפיץ אורה ³⁰⁰ ברק יפעתה יראה על פני הליל כמו אבן ברקת ³⁰¹ באזן כושית ³⁰² שחורה משכני בתי חמר ³⁰³ נשגבה, לא תסלא בהון וחיל. כיונה זכה משלג בקרב עורבים מרחפת ³⁰⁴ כן בת נדיב ³⁰⁵ זו מבין רעותיה נשקפת. אחר המחול הזה אשמר איפה תנוח מעמלה ³⁰⁶ ואם אך אנע בידה וחייתה נפשי בגללה. ³⁰⁷ חי אני! אם אהב אחרת מיום זה ומעלה ³⁰⁸	רם

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 בגללה נפשי וחייתה '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 ³⁰⁹ other than tonight.	כי מעודי לא ראיתי בְּלִילִת יָפִי ³⁰⁹ בְּלֵילָהּ.	
TUBAL	His voice testifies against him that he is from the house of Abiram –	קולו יַעֲנֶה בוֹ, כִּי הוּא מִבֵּית אַבִּירָם –	תובל
	Who is on my side, who? ³¹⁰ Bring me my sword – this villain	מִי אִתִּי מִי? הֲבֵא לִי חֶרֶב־י – הַבְּלִיעֵל הַזֶּה	
	What is he doing here, that he has disguised himself in a strange mask ³¹¹	מֵה־לּוֹ פֹה כִּי הִתְחַפֵּשׂ בְּאַפְרָא ³¹¹ זֶר	
	And has come to see our nakedness ³¹² and mock us at our festival.	וַיָּבֹא לְרִאיוֹת עֵרוֹתָנוּ ³¹² וּלְהִתֵּל בְּנוֹ בְּחַגֵּנוּ.	
	By the name of my father's house I swear, and by the honour of my great family ³¹³	בְּשֵׁם בֵּית אָבִי נִשְׁבַּעְתִּי וּבִכְבוֹד מִשְׁפַּחְתִּי הַגְּדוֹלָה ³¹³	
	That it would not be considered an iniquity for me to bring him in blood down to Sheol . ³¹⁴	אִם לְעוֹן יִחָשֵׁב לִי, לְהוֹרִידוֹ בְּדָם שְׂאוּלָהּ. ³¹⁴	
ABIEL	What is wrong with you, my flesh and blood ? ³¹⁵ What is wrong with you, that you cried out? ³¹⁶	מֵה־לָּךְ שְׂאֲרֵי וּבְשָׂרִי? ³¹⁵ מֵה־לָּךְ כִּי נִזְעַקְתָּ? ³¹⁶	אביעל
TUBAL	Look, my uncle, one of the Abirams, hated of our souls , ^{317, 318}	רֵאה דוֹדִי, אֶחָד מֵהָאַבִּירָמִים שְׂנוֹאֵי נַפְשֵׁנוּ ^{318, 317}	תובל
	Has come here to cause anguish of spirit , ³¹⁹ to mock us on the night of our festival.	בָּא הֵנָּה לְמַחַת רוּחַ, ³¹⁹ לְצַחֵק בְּנוֹ בְּלֵיל חַגֵּנוּ.	
ABIEL	Is he Ram, son of Abiram?	הֲאִם רָם בֶּן אַבִּירָם הוּא?	אביעל
TUBAL	He is the villain Ram.	הוּא רָם הַבְּלִיעֵל.	תובל

309 Ezek. 27:3; Lam. 2:15.

310 2 Kings 9:32.

311 1 Kings 20:38 בְּאַפְרָא 'and he disguised himself with a mask (or: bandage)'.

312 Gen. 42:9 מִרְגְּלִים אַתֶּם לְרִאיוֹת אֶת־עֵרוֹת הָאָרֶץ בְּאַתֶּם בְּאֵתֶם הַלַּיְלָה 'you are spies; you have come to see the nakedness of the land'.

313 This and the following line form a rhyming couplet, mirroring Shakespeare's 'kin/sin' (1.5.57–8).

314 1 Kings 2:9 שְׂאוּל בְּדָם שְׂאוּל בְּדָם 'and you must bring his grey head down in blood to Sheol'.

315 Prov. 5:11 וּשְׂאֲרֵךְ וּשְׂאֲרֵךְ 'your flesh and body' (used literally in this verse, but idiomatically in Salkinson's text).

316 Judg. 18:23. Although the meaning of the root .ק.ע.ז means 'gather' or 'assemble' in the *nif'al* stem, Salkinson seems to have had in mind the meaning of the *qal*, 'cry out'. See also *Ithiel*, Second Part, note 245 and Fifth Part, note 19.

317 2 Sam. 5:8 נַפְשׁ דָּוִד שְׂנוֹאֵי 'hated of David's soul'.

318 This and the next 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).

319 Gen. 26:35.

ABIEL	Please let him go, my son, let him go, let him be	נָא הָרַף מִמֶּנּוּ בְּנֵי הָרַף הַנְּחִלּוּ אַבְיֵעַל
	For his speech is comely ³²⁰ and his gait is like the steps of a nobleman	כִּי מִדְּבָרוֹ נְאוּהוּ ³²⁰ וְהַלִּיכּוֹתָיו כְּפַעֲמֵי נְדִיב
	And moreover all the sons of the city tell of his glory at the gate.	וְגַם כָּל בְּנֵי הָעִיר יִסְפְּרוּ תְהִלָּתוֹ בַּשַּׁעַר.
	For he is a valiant man, a wise son ³²¹ who has control over his spirit ³²²	כִּי בֶן חַיִל הוּא, בֶּן מְשָׁכִיל ³²¹ מְרוּחַז ³²²
	Even if you were to give me the treasures of this entire city	אִם תִּתֶּן לִי אוֹצְרוֹת כָּל הָעִיר הַזֹּאת
	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	לֹא אֶפִּיל מִשְׁעַרְתּוֹ אֶרְצָה ³²³ אַחֲרַי בּוֹאֵי בְּצֵל קִרְתִּי. ³²⁴
	Therefore restrain your spirit, and do not pay heed to him	לְכֹן תִּנְהַ מְעַצֵּר לְרוּחְךָ וְאַל תִּשָּׂם אֵלָיו לְבָד
	And if you seek my wellbeing, please let your heart be merry ³²⁵	וְאִם שְׁלוֹמִי אֶתָּה דֹרֵשׁ הוֹאֵל־נָא וַיִּטֵּב לְבָד ³²⁵
	Remove the angry countenance ³²⁶ and do not make the joy of our festival cease. ^{327, 328}	הַעֲבֵר פָּנִים נֹעָמִים ³²⁶ וְאַל תִּשְׁבַּת מְשׁוֹשׁ חַגְנוֹ. ^{327, 328}
TUBAL	An angry countenance ³²⁹ is fitting for me, if a villain such as he	תּוֹבֵל נְכוֹנִים לִי פָּנִים נֹעָמִים, ³²⁹ אִם אִישׁ נָבֵל כְּמוֹהוּ
	Interferes with the joy of our festival; I shall not endure him.	יִתְעַרֵּב בְּשִׂמְחַת חַגְנוֹ; אֲנֹכִי לֹא אֶשָּׂא פָּנָיו.
ABIEL	Whereas I shall endure him.	אֲבִיֵעַל וְאֲנִי פָּנָיו אֶשָּׂא.
	And what can you say, young man? Indeed, I have said	וּמַה־תֹּאמַר אִישׁ יַעֲרִי? הֲזֵן אֲנֹכִי אֶמְרָתִי

320 Song of Songs 4:3 וּמִדְּבָרָיו נְאוּהוּ 'and your words are comely'.

321 Prov. 10:5.

322 Prov. 16:32.

323 2 Sam. 14:11 בְּנֵד אֶרְצָה '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 בְּצֵל קִרְתִּי 'because therefore they have come under the shelter of my roof'.

325 Judg. 19:9 וַיִּטֵּב לְבָדָד 'and let your heart be merry'.

326 Prov. 25:23.

327 Lam. 5:15 שְׁבַת מְשׁוֹשׁ לְבָנוֹ '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).

329 Prov. 25:23.

	That I shall endure him. Are you the master of the house	כִּי פָנָיו אֲשָׂא. הַאֲתָה הוּא בֶּעַל הַבַּיִת
	Or am I the master of the house? Go out and boast that you will not endure him	אוֹ בֶּעַל הַבַּיִת אָנִי? צֵא הִתְפָּאֵר כִּי לֹא תִשָּׂא פָנָיו
	I know that you want to bring confusion among the guests	יָדַעְתִּי כִּי חִפְצָתְךָ לְהִבְיֵא מְבוּכָה בֵּין הַקְּרוּאִים
	And stand at the head of them all, like a mighty rooster ³³⁰ among the birds.	וְלַעֲמֹד בְּרֹאשׁ כָּלֶם, כְּתִרְנַנְגֵּל ³³⁰ עַז בְּעוֹף.
TUBAL	It is a disgrace, my uncle, a disgrace to us.	תּוֹבֵל חֲרָפָה הִיא דוֹדִי, חֲרָפָה הִיא לָנוּ.
ABIEL	That's enough from you, stubborn lad; this is your way, to vex me continually	אֲבִיעֵל רַב לָךְ נֶעַר עֲקָשׁ, זֶה דְּרָכְךָ לְהַכְעִיסֵנִי תָמִיד
	Guard yourself from the force of your hand, ³³¹ lest you be swallowed up ³³² –	הַשְׁמַר לָךְ מִתְּגִרַת יָדְךָ, ³³¹ פֶּן יִבְלַע לָךְ ³³² –
	Make your hearts merry, friends; celebrate well at the dance! –	הִיטִיבוּ לְבַבְכֶם יְדִידִים, הִיטִיבוּ לַחוּג בְּמַחּוּל! –
	I said to you be silent, senseless one, rooster with no understanding! ³³³ –	דוּם אָמַרְתִּי לָךְ חֹסֵר לֵב, שִׁכּוֹי אֵין בִּינָה! ³³³ –
	Bring more candles, attendants – and as for you, sit silently ³³⁴ –	הִבִּיאוּ נְרוֹת עוֹד מְשֻׂרְתִים – וְדוּמָם תִּשָּׁב ³³⁴ אֶתְּךָ –
	Make your hearts merry, friends!	הִיטִיבוּ לְבַבְכֶם יְדִידִים!
TUBAL	Control over the spirit ³³⁵ with a strong hand ³³⁶ and a blocked fire of wrath ³³⁷	תּוֹבֵל מַעְצָר לְרוּחַ ³³⁵ בְּחִזְקַת הַיָּד ³³⁶ וְאֵשׁ חֲמָה עֲצוּרָה ³³⁷

330 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'.

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

332 2 Sam. 17:16 אֲתוּ וְלָכֵל-הֵעָם אֲשֶׁר אִתּוֹ פֶּן יִבְלַע לְמֶלֶךְ וְלָכֵל-הֵעָם אֲשֶׁר אִתּוֹ 'lest the king and all the people who are with him be swallowed up'.

333 Job 38:36 מִיִּנְתָן לְשִׁכּוֹי בִּינָה שִׁכּוֹי 'who gave the rooster understanding?'

334 Isa. 47:5 שְׁבִי דוּמָם 'sit silently'.

335 Prov. 25:28 אִישׁ אֲשֶׁר אֵין מַעְצָר לְרוּחוֹ 'a man who has no control over his spirit'.

336 Isa. 8:11 בְּחִזְקַת הַיָּד 'with a strong hand'.

337 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	נִפְגְּשׁוּ יַחְדָּו בְּעַצְמוֹתַי, כְּמַפְחַח בְּמוֹ מְדוּרָה	
	But I shall restrain myself and go forth, although the interloper among us is not acceptable to me ³³⁸	אֵד אֶתְאַפֵּק וְאֵצֵא וְהִמְתַּעַרְב בְּנוֹ לֹא לְרִצּוֹנִי ³³⁸	
	The dance will please him for a moment; afterwards he will bite like an adder. ³³⁹	רָנַע יִעָרֵב לוֹ הַמְּחֹזֵל, אַחֲרֵי יֵשֶׁד כְּצַפְפֹּנִי. ³³⁹	
	(Exits)	(יוצא)	
RAM (To Jael)	When my hand touches holiness, the hem of one who is pure and awesome ³⁴⁰	רַם (אל יעל) כִּי תִגַּע יָדִי בְקֹדֶשׁ, בְּכִנּוּף בְּרָה אִמָּה ³⁴⁰	
	I shall give this ransom, and distance the profane from the holy	כִּפְרֵי זֶה אֶתֵּן וְחוּל מִקֹּדֶשׁ אֲרַחֲקֶהָ	
	Indeed I am a sojourner ³⁴¹ with you and with a lip red from shame	הֵן גַּר אֲנִי עִמָּךְ וּבִשְׂפָה מִבִּשְׁת אִדְמָה ³⁴²	
	I shall wipe clean the touch of my hand and atone for my iniquity with a kiss.	אֶמְחָה מִגַּע יָדִי וְאֶכַּפֵּר עַל עֲוֹנִי בְּנִשְׂיָקָה.	
JAEL	Do not detract from the worth of your hand, dear and pleasant guest ³⁴²	אַל תִּגְרַע מֵעֵרְךָ יָדְךָ אֶרֶחַ וְקִיר וְנַעִים ³⁴³	יעל
	You have not violated good manners and your hand is not a burden upon me	לֹא פָרַעְתָּ מוֹסֵר וְלֹא יָדְךָ עָלַי לְטָרַח	

338 This and the following line form a rhyming couplet, mirroring Shakespeare's 'shall/gall' (1.5.91).

339 Prov. 23:32 *יִפְרֵשׁ וְכִצְפֹּנֵי יֵשֶׁד וְכִנְתָּשׁ יִשְׁכָּח* '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 *גַּר* 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 ³⁴³ touch the hands of holy men, ³⁴⁴ and the holy men the hands of new arrivals	גרים ³⁴⁴ יגעו בידי קדושים והקדושים בידי הבאים
	For this is the way of peace for all wayfarers.	כי זה דרך שלום לכל עברי ארח.
RAM	Why, holy men as well as guests have lips like your lips. ³⁴⁵	רם הלא לקדושים וארחים גם שפתים יש בשפתיך. ³⁴⁵
JAEL	They have lips like my lips, which I open for my prayer.	יעל יש להם שפתים בשפתי אשר אפתח לתפליתי.
RAM	Therefore I spread my palms and with my lip I entreat you!	רם לכן אפוא אפרש כפי ובשפתי אחלה-פניך!
	And you, as a holy angel , ³⁴⁶ must listen, lest I despair of my faith.	ואת כעיר וקדיש ³⁴⁶ תשמעי, פן אבוש מאמונתי.
JAEL	Holy men do not move though they might hear a supplication. ³⁴⁷	יעל הקדושים לא ינועו אף כי ישמעו תחנונה. ³⁴⁷
RAM	Therefore stand at the ready and I shall test you with a touchstone ³⁴⁸	רם לכן עמדי הכן ואבחנה באבן הבחנה ³⁴⁸
	Behold, my lips touch yours and my iniquity is removed . ^{349, 350}	הנה נגעו שפתי בשפתיך וקר עוני. ^{350, 349}
	<i>(Kisses her)</i>	<i>(נושק אותה)</i>
JAEL	And now I have sinned with my lips on your mouth, my lord.	יעל ועתה אני חטאתי בשפתי על פיך אדני.
RAM	I hereby wipe the sin clean, for I repent in dust and ashes . ³⁵¹	רם הנני מוחה החטא, כי נחמתי על עפר ואפר. ³⁵¹
	<i>(Kisses her again)</i>	<i>(נושק אותה שנית)</i>

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 אבן בחן '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 וקר עונך '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).

351 Job 42:6.

Jael	You know how to kiss according to what is written in the book.	אתָּה יוֹדֵעַ לְנִשֵּׁק לְפִי הַכְּתוּב בְּסֵפֶר.	יעל
THE NURSE	Noble daughter , ³⁵² your mother desires to speak a word to you.	בֵּת נָדִיב, ³⁵² אִמְךָ חֲפָצָה לְדַבֵּר דְּבָר אֵלֶיךָ.	האומנת
RAM	Who is her mother?	מִי הִיא אִמָּהּ?	רם
THE NURSE	Her mother is the mistress of the house, a wise woman of valour ³⁵³	אִמָּהּ הִיא בַעֲלַת הַבַּיִת, אִשְׁת׃ חַיִּל ³⁵³ מְשֻׁכֶּלֶת	האומנת
	And I am nurse to her daughter, who stands with you here;	וְאֲנִי מִיְנִיקֶת לְבִתָּהּ הַנֹּצֵצֶת עִמָּךְ בְּזֶה;	
	And you, young man, I'll have you know, a word has left my mouth ³⁵⁴	וְאַתָּה בְּחוּר דַּע לְךָ, דְּבָר יָצָא מִפִּי ³⁵⁴	
	That the one who finds her finds life. ³⁵⁵	כִּי מוֹצֵאָהּ מְצָא חַיִּים. ³⁵⁵	
RAM	Is she the daughter of Abiel?	הֲבֵת אַבְיֵעַל הִיא?	רם
	I grow faint from hearing ³⁵⁶ that I have been caught in the enemy's hand.	נַעֲוִיתִי מִשְׁמַע ³⁵⁶ כִּי נִסְגַּרְתִּי בְיַד אוֹיֵב.	
BENAIAH	Come, let us go while they are still dancing to the sound of timbrel and harp ^{357, 358}	לָקֵה וְנִלְכֵה בְעוֹדָם רֹקְדִים לְקוֹל תֶּף וְנִבְּלָה. ^{357, 358}	בניה
RAM	I fear that this dance is becoming an occasion of mourning for me.	יִרְאַתִּי כִּי הַמְּחוּל הַזֶּה יִהְיֶה לִּי לְאֵבֶל.	רם
ABIEL	No, friends, do not rush to depart from here	אַל לָכֶם יְדִידִים, אַל תֵּאֲרִצוּ לְלֶכֶת מִזֶּה	אביעל
	Various choice delicacies to restore the soul have yet been prepared.	עוֹד מִגֵּדִים שׁוֹנִים לְהַשִּׁיב נַפְשׁ נְכוֹנִים.	

352 Song of Songs 7:2 (7:1 in English Bibles).

353 Prov. 12:4, 31:10; Ruth 3:11.

354 Esther 7:8 הַדְּבָר יָצָא מִפִּי הַמֶּלֶךְ 'as soon as the word left the king's mouth'.

355 Prov. 8:35 מִצָּאֵי מִצָּאֵי חַיִּים מְצָא חַיִּים 'for the one who finds Me finds life'.

356 Isa. 21:3.

357 1 Sam. 10:5 וְתִיבָל וְתִיבָל '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	ואם מוֹעֵד צֵאתְכֶם בָּא, שְׂאוּ אֶת בְּרַכְתִּי	
	And go in peace, friends! – Bring torches here	וּצְאוּ לְשָׁלוֹם יְדִידִים! – הִבִּיאוּ לְפִידִים הֵנָּה	
	Go to your houses in peace! (<i>To the second Abiel</i>) Go in peace, my brother	בּוֹאוּ לְבֵתֵיכֶם לְשָׁלוֹם! (לֵאבִיעֵל הַשְּׁנִי) צֵא לְשָׁלוֹם אָחִי	
	Indeed, the night will soon be over and I seek rest.	הֵן הַלַּיְלָה קְרוֹב לְעֹבוֹר וּמְנוּחָה אֲנִי מְבַקֵּשׁ.	
	(<i>All exit except for Jael and the nurse</i>)	(כָּל־סוּרְסוּת לְבַד יַעֲלֵה וְהַאֲמַנַּת)	
JAEL	Look there, my nurse, who is that man?	רְאֵי שָׂמָּה אֲמַנַּתִּי, מִי הוּא הָאִישׁ הַהוּא?	יעל
THE NURSE	He is the son and heir of Tabrimon. ³⁵⁹	הוּא בֶן טַבְרִימוֹן ³⁵⁹ הַיִּרְשֵׁ.	הַאֲמַנַּת
JAEL	And whose son is the youth going out at the door?	וּבֶן מִי זֶה הֶעָלַם, הַיּוֹצֵא בַּפֶּתַח?	יעל
THE NURSE	That is the son of Peretz ³⁶⁰ the Pirathonite. ³⁶¹	זֶה הוּא בֶן פֶּרֶץ ³⁶⁰ הַפְּרָעָתוֹנִי. ³⁶¹	הַאֲמַנַּת
JAEL	And who is this one going out after him, who refused to dance?	וּמִי זֶה הַיּוֹצֵא אַחֲרָיו, אֲשֶׁר מָאֵן לְרַקֵּד?	יעל
THE NURSE	I do not know.	אֵינֶנִּי יוֹדַעַת.	הַאֲמַנַּת
JAEL	Ask what his name is; if the man is a woman's husband ^{362, 363}	שְׁאַלֵי מִה־שְּׁמוֹ; אִם בְּעַל אִשָּׁה ³⁶² הוּא הַגִּבּוֹר ³⁶³	יעל

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 'Petruccio' (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 Petruccio, 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 Petruccio, not his son.

361 This is a gentile 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 'Petruccio' (1.5.130). However, it is uncertain why he chose to add the gentile 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.	יִדְעָתִי כִּי אֶפְרָיִם לְחַתְנָתִי, יְהִיָּה לִי הַקֶּבֶר.	
THE NURSE	That is Ram, only son of Abiram, your greatest enemy.	זֶה רָם בֶּן יְחִיד לְאַבִּירָם רֹאשׁ שְׂנְאֵיכֶם.	האומנת
JAEEL	From the quarry of an ancient hate a great love has been dug for me ^{364, 365}	מִמְקַבֵּת שְׂנְאָה נוֹשְׂנָה, אֶהְבֵּה רִבְּהָ לִי נִקְרָה ^{365, 364}	יעל
	I saw his face early, and came to know his name late	קִדְמָתִי לְרֵאוֹת פָּנָיו וְלָדַעַת שְׁמוֹ אַחֲרָתִי	
	This is a froward generation ³⁶⁶ and this is a strange love	זֶה דוֹר תְּהַפְּלֹת ³⁶⁶ וְזוֹ אֶהְבֵּה זָרָה	
	To a man whom I hate like death, I say 'you are my life'.	לְאִישׁ שְׂנְאָתִי כַּמּוֹת, „חַיְתִי אַתָּה“ אֶמְרָתִי.	
THE NURSE	What is this matter? What is your tongue speaking of?	מָה הַדְּבָר הַזֶּה? מִה־תִּהְיֶה לְשׁוֹנֵד?	האומנת
JAEEL	Two rhyming lines which I learned here	טוֹרִים חֲרוּזִים שְׁנַיִם, אֲשֶׁר לְמִדְתִּי בָּזָה	יעל
	From the mouth of a boy my age at the dance.	מִפִּי בֶן גִּילִי בַּמְחוּל.	
	<i>(A voice calls from inside)</i>	(קול קורא מבפנים)	
	Jael!	יְעֵל!	
THE NURSE	Indeed we shall come in the blink of an eye ³⁶⁷ –	הֵן בְּאוֹת אֲנַחְנוּ בְּהֶרֶץ עֵינֶיךָ ³⁶⁷ –	האומנת
	Come, let us depart from this place, for there is no one here. (<i>Exeunt</i>)	לְכִי וְנִלְכָּה מִזֶּה כִּי אִישׁ פֹּה אֵין. (הולכות)	

364 Isa. 51:1 ואל־מקַבֵּת בּוֹר נִקְרָתָם וְאֶל־צוּר הַצֵּבֶתָם וְאֶל־צוּר הַבֵּיטוֹ '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 bed³⁶⁹

מקהלת משוררים³⁶⁸ חֶשֶׁק הָרָאוֹן נָפַל וְקָרֹב לְמוֹת עַל מִטָּתוֹ³⁶⁹

And its eye is watching for
desire's son to succeed it.

וְחֶשֶׁק בֶּן חֶשֶׁק לְהוֹרִישׁוֹ עֵינָיו צוֹפֶיָהּ.

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

מִי מָלַל לְרָם, אֲשֶׁר חָלָה וַיֵּאָנֵשׁ בְּאַהֲבָתוֹ

That he should arise and shake
himself free, **to embrace
the bosom of a strange
woman.**³⁷⁰

כִּי יָקוּם וַיִּתְנַעַר, לְחַבֵּק חֵיק נְכָרִיָּהּ.³⁷⁰

Indeed the love of Ram and Jael
sprang up overnight³⁷¹

אָמְנָם בְּוִלְיָהּ עָלְתָה אַהֲבַת רָם וַיֵּעַל³⁷¹

For they were pulled by ropes
of magic, **in tumult**³⁷² **and
without rest**³⁷³

כִּי נִמְשְׁכוּ בְּחַבְלֵי קֶסֶם, בְּרִגְשׁ³⁷² וְאֵין נַחַת³⁷³

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

הוּא יִרְגַז וַיִּתְאוּגַן, אֵיךְ שֶׁנוֹאָה תִבְעַל

And she gathers morsels of love
from **the sides of the mouth
of the chasm**^{374, 375}

וְהִיא תִלְקֹט פְּתוּתֵי אֶהָבִים מִעֲבְרֵי פִירְפָּחַת.^{375, 374}

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

אֵל בֵּית אַבְיֵעַל שֹׁנְאוֹ, לֹא יוּכַל קָרֵב מִפֶּחַד

So how then can he swear to his
daughter that his love is pure
and powerful?

וַאִיפֹךְ יִשְׁבַע לְבָתוֹ כִּי אַהֲבָתוֹ זָכָה וְעֲצוּמָהּ?

368 In Salkinson's version this speech appears at the end of the First Part, while in the original it typically marks the beginning of Act 2. It is possible that Salkinson was working from an English version that placed it at the end of Act 1, although this is difficult to establish with certainty.

369 This and the following three lines form an ABAB rhyming sequence, mirroring Shakespeare's 'lie/heir/die/fair' (2.0.1–4).

370 Prov. 5:20 וַתְּחַבֵּק חֵיק נְכָרִיָּהּ 'and embrace the bosom of a strange woman'.

371 This and the following three lines form an ABAB rhyming sequence, mirroring Shakespeare's 'again/looks/complain/hooks' (2.0.5–8).

372 Ps. 55:15 (55:14 in English Bibles). This phrase is often translated as 'among the crowd', 'in the throng', or 'in company', but Salkinson is using it in the sense of 'tumult' or 'agitation', which is the chief meaning of the root.

373 Prov. 29:9.

374 Jer. 48:28.

375 This and the following three lines form an ABAB rhyming sequence, mirroring Shakespeare's 'access/swear/less/anywhere' (2.0.9–12).

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.³⁷⁶

And **two ends**³⁷⁷ will meet, if
they both have one wind.³⁷⁸

(Exeunt)

וְהִיא נִפְשָׁה כְּנִפְשׁוֹ, מְלֵאָה אֲהָבָה
וּמְגוֹר יַחַד

וְיִפְלֵא בְעֵינֵי הַבְּתוּלָה לַעֲשׂוֹת
מְאוּמָה.

אֲדָ כְּנִפְסִים לְאֲהָבָה וְהַנְּאֻהָבִים יַעֲוִפוּ
עָלֶיהֶן.³⁷⁶

וּשְׁתֵּי קְצוֹת³⁷⁷ תִּפְגְּשֶׁנָּה, אִם רוּחַ³⁷⁸
אֶחָד לְשִׁתֵּיהֶן.

(הולכים)

End of First Part.

תם חלק ראשון.

376 This and the next line form a rhyming couplet, mirroring Shakespeare's 'meet/sweet' (2.0.13–14).

377 Exod. 28:25, 39:18.

378 This has a double sense, as רוּחַ also means 'spirit'.

Second Part

חלק שני

SCENE I	<i>Open street before Abiel's vineyard, surrounded by a wall</i>	רחוב פתוח לפני כרם אביעל המוקף חומה	מחזה א'
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 – (<i>Ascends the wall and leaps into the vineyard</i>) (<i>Benaiah and Meraioth</i>)	איך אשוב לדרךי ונפשי יחידתי שמה? בית חמר אנכי בלא נפש ורוח אבקש את נפשי – (עולה על החומה ודולג אל הכרם פנימה) (בניה ומריות)	רם
BENAIHAH	Where are you, Ram? Where are you, Ram, my brother? ¹	איכה רם? איכה רם אחי? ¹	בניה
MERAIOTH	He is a wise man, for he has gone in secret to his house And lain down upon his bed.	איש נבון הוא, כי הלך חרש לביתו וישכב על מטתו.	מריות
BENAIHAH	He has ascended the wall and jumped into the vineyard. ² Please call to him.	הוא עלה על החומה וידלג אל הכרם פנימה קרא נא לו.	בניה
MERAIOTH	I shall also make him swear that he is listening to the voice of charmers ³ – 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 songs ⁵ with which your insides moan ⁶ and it will be enough for me; Call as was your way previously, 'Oh, my dove, my undefiled one! ^{7,8}	הנני גם להשביעהו כי ישמע בקול מלחשים ³ – רם! מהיר אהבה! אילוי! משגע איש הרוח! ⁴ השמיעני קול אנקתך; או מלה אחת ושתיים מהמוז שיריך ⁵ אשר יקמו מעידך ⁶ ודי לי; קרא כדרךך * מאז „אָהָה יוֹנְתִי תַמְתִּי” ^{8,7}	מריות

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) לא־ישמע לְקוֹל מְלַחְשִׁים 'so that it does not listen to the voice of charmers'.

4 Hosea 9:7.

5 Ezek. 26:13.

6 Isa. 16:11 יִמְנוּ הַמְּזוֹר '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).

* כְּדֶרְכְּךָ

Or call on the name of Ashtoreth, ⁹ weary from adultery ¹⁰	או קרא בשם עַשְׁתֶּרֶת ⁹ בְּלֵה נְאֻפִים ¹⁰
And on the name of the heir to her house, a blind child and an archer	וּבִשְׁם יוֹרֵשׁ בֵּיתָהּ יֶלֶד עוֹר וְרֹבֵה קֶשֶׁת
Who shot his flaming arrows ¹¹ into the heart of King So-and-So ¹²	אֲשֶׁר יָרָה זִיקָיו ¹¹ בְּלֵב מֶלֶךְ פְּלָנִי אֶלְמָנִי ¹²
Until he fell ill in his love of a poor and needy girl. –	עַד אֲשֶׁר חָלָה בְּאַהֲבָתוֹ אֶת בַּת עָנִי וְאֶבְיוֹן. –
But what has happened to him, that he does not listen to me?	אֵךְ מָה הָיָה לוֹ, כִּי אֵינְנו שׁוֹמֵעַ לִי?
I have called but no one answers ; I have cried out but there is no voice and no one pays attention ¹³	קָרָאתִי וְאֵין עֹנֶה, צָעַקְתִּי וְאֵין קוֹל וְאֵין קֶשֶׁב ¹³
The young hart ¹⁴ is dead; but I shall raise him up with sorcery	עֵפֶר הָאֵילִים ¹⁴ מֵת הוּא; וְאֲנִי אֶעֱלֶנּוּ בְּלַחְשִׁים.
I adjure you by the name of Shoshannah whom you love	הֲנִנִּי מִשְׁבִּיעַדְּךָ בְּשֵׁם שׁוֹשַׁנָּה אֲשֶׁר נִפְשָׁד אֶהְבֶּת
By the flash of the light of her eyes, by the splendour of her brow and the grace of her lips ^{15, 16}	בְּבָרַק אוֹר עֵינֶיהָ בְּהִדָּר מִצְחָהּ וּבִחַן שִׁפְתֶיהָ ^{16, 15}
By the glory of her legs and her thighs, and by the treasure of all her chambers	בְּתִפְאֶרֶת שׁוֹקֶיהָ וּבְאוֹצֵר כָּל חֲדָרֶיהָ

- 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 'וְאֵין קוֹל וְאֵין עֹנֶה וְאֵין קֶשֶׁב וְאֵין קֶשֶׁב' '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 קוף '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 הָיוּ שִׁפְתָיו '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.	בְּכָל אֵלֶּה אֲנִי מְשַׁבְּעֶיךָ לְהִגְלוֹת אֵלֵינוּ כָּרְגַע.	
BENAIAH	With such words you will vex him and arouse his wrath.	בְּדַבְרֵים כְּאֵלֶּה תִּרְגִּיזֵנּוּ וְתַעֲלֶה אֶת חֲמָתוֹ.	בניה
MERAIOTH	I shall not arouse his wrath with this. If I had adjured a ghost	לֹא אַעֲלֶה חֲמָתוֹ בְּזֹאת. לוֹ הִשְׁבַּעְתִּי אֶחָד הַרְפָּאִים	מרוית
	To enter his beloved's sphere and not move from there	לְבוֹא עַד מַעְגַל אֲהַבְתּוֹ וּמִשָּׁם לֹא יִמוּשׁ	
	Until with her magic she made it bow before her feet on the ground	עַד אֲשֶׁר בְּקִסְמֶיהָ תִּכְרִיעֶהוּ לְרַגְלֶיהָ אֶרְצָה	
	Then would his wrath rise up; but he will be pleased with the whisper of my lips	אָז תַּעֲלֶה חֲמָתוֹ בְּאָפוֹ; אֲדָ לְחֵשׁ שְׁפָתַי יִרְצָה	
	For I have adjured him by the name of his beloved truly and sincerely ¹⁷	כִּי אֲתוֹ הִשְׁבַּעְתִּי בְּשֵׁם אֲהַבְתּוֹ בְּאֵמֶת וּבִתְמִים ¹⁷	
	To rise from the dead.	לְעֹלוֹת מִן הַמֵּתִים.	
BENAIAH	Come, let us go, for he has hidden in the trees of the garden	לָכֵה וּנְלַכֵּה, כִּי הוּא הִתְחַבֵּא בְּעֵצֵי הַגֵּן	בניה
	And his eye waits for twilight , ¹⁸ keeping company with gloom	וְעֵינָיו שְׂמֵרָה נֶשֶׁף ¹⁸ לְהִתְרַעַע אֶת צִלְמוֹת	
	His love has no eyes, and therefore over light he chooses darkness.	אֲהַבְתּוֹ אֵין לָהּ עֵינַיִם וְלָכֵן מֵאוֹר יִבְחַר חֹשֶׁךְ.	
MERAIOTH	If love has no eyes, how can it send its arrows to the target? ¹⁹	אִם אֵין עֵינַיִם לְאֲהַבָּהּ, אֵיךְ תִּשְׁלַח חֲצִיָּה לְמִטְרָה? ¹⁹	מרוית
	And he is sitting under the tree, and his only desire now	וְהוּא יוֹשֵׁב תַּחַת הָעֵץ וְכָל חֲפָצוֹ עֵתָהּ	
	Is that his beautiful one should become a pomegranate, ²⁰ and he a palm branch ²¹	כִּי יִפְתּוּ תְהִיָּה לְרִמּוֹן ²⁰ וְהוּא לְכַף תְּמָר ²¹	

17 Judg. 9:16, 19.

18 Job 24:15 שְׂמֵרָה נֶשֶׁף | וְעֵין נֶאֱפָ | 'and the eye of the adulterer waits for twilight'.

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 (כַּפְלֵחַ הַרְמוֹן רִקְתִּיךְ מִבְּעַד לְצַמְחֶיךָ) '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, ²² and he the bud in the middle. ²³	או היא לְפָרַח ²² והוא לְכַפְתָּר בְּתוֹךְ. ²³	
	May it be for you Ram as you desire, and may the night be pleasant for you	יְהִי לְךָ רֵם כְּאַשֶׁר חָפְצָתָּ וַיַּעֲרַב לְךָ הַלַּיְלָה	
	As for me, I am going to my bed; I shall not lodge on the cold street.	וְאֲנִי הוֹלֵךְ לְמִשְׁכְּבִי וְלֹא אֶלֵּין בְּרֻחֹב בְּקָרָה.	
	Arise, Benaiah, let us go.	קוּמָה בְּנֵיהַ וְנִלְכָה.	
BENAIAH	I am going with you;	הֲנִי הוֹלֵךְ אִתְּךָ;	בִּינָה
	For it is pointless to seek a man who seeks to sit in secrecy.	כִּי חִנָּם יִבְקֹשׂ אִישׁ, הַמְּבַקֵּשׁ בְּמִסְתָּר שִׁבְתָּהּ.	
	(Exeunt)	(הולכים)	
SCENE 2	<i>Abiel's vineyard</i>	כֵּרֶם אַבְיֵעַל	מחזה ב'
RAM	A man who has not known affliction laughs at a sore or a scar	אִישׁ לֹא יָדַע נֹגַע, יִשְׁחַק לְבִהְרֵת וְצָרְבָתָהּ.	רֵם
	(Jael looks down from the window)	(יעל נשקפה בעד החלון)	
	But what is that light there that spills out of the window there?	אֵד מָה הָאוֹר הַהוּא שֶׁם בְּעַד הַחֲלוֹן יִבְקָע?	
	The window is the face of the east, and Jael is the sun shining there	הַחֲלוֹן הוּא פְּנֵי הַמִּזְרָח וַיַּעַל שֶׁם שֶׁמֶשׁ זֹרְחָת	
	Arise, my light, my sun! And the moon will not shine its light	קוּמִי אוֹרִי שֶׁמֶשׁי! וְהַלְבֵּנָה לֹא תִגִּיהַ אוֹרָהּ	
	It is brokenhearted from its jealousy of your beauty, and its face grows pale ²⁴	מִקְנָאֲתָהּ בִּיפְיֶיךָ נִכְאָה הִיא וּפְנֵיהָ הִחְוִי ²⁴	
	For in its heart it says that you are its maidservant yet more beautiful than it is.	כִּי בַלְבָּהּ תֹּאמַר שֶׁפְּחָתָהּ אֶתְּ וַיִּפֶּה מִמֶּנָּה.	
	Do not be a maidservant to such a jealous mistress as it.	אַל לֵךְ הָיִוֹת שֶׁפְּחָה לְבַעֲלַת קְנָאָה כְּמוֹהָ.	
	For out of jealousy it is full of greenish sores	כִּי אֵד מִקְנָאָה הִיא מְלֵאָה בְּהֵרוֹת יִרְקָרְקוֹת	

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.

23 This is Salkinson's equivalent of Shakespeare's 'popperin 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 'popperin pear', but taken together 'flower' and 'bud' are likely to have been intended to evoke similar connotations to the original.

24 Isa. 29:22 עֵתָּה פְּגִיו יִחְוִי וְלֹא יִגְדֹל וְלֹא יִגְדֹל עֵתָּה פְּגִיו יִחְוִי וְלֹא יִגְדֹל

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

לא כן את, כי כלך יפה וברה –

This is **my love!**²⁵ This is the one
whom my soul loves!²⁶

זו היא רעיתי!²⁵ זו היא שאהבה נפשי!²⁶

If only she would say, 'My beloved
is mine and I am his'.²⁷

מי יתן וגם היא תאמר, 'דודי לי ואני לו'.²⁷

Her lips move as she speaks, but
her voice cannot be heard²⁸

שפתיה נעות כמדברת אך קולה לא
ישמע²⁸

She bats her eyelids;²⁹ I shall
respond to her;

עפעפיה היא משקרת,²⁹ הנני להשיבה
דבר;

Indeed her words are not for me,
so how can I approach like one
fierce of countenance?^{30, 31}

אכן מליה לא אלי, ואיך אבוא כעז
פנים?^{31, 30}

This is nothing other than two
twinkling stars

אין זאת כי אם שני כוכבים נצצים

That, having some business,³²
have asked her to stand in their
place³³

אשר שיח ושיג למו,³² בקשוה לעמד
במקומם³³

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

ולהאיר בשתי עיניה, עד אשר ישובו
למסלולתם.

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

מהנאה התמורה הזאת! עיניה מאירות
ברקיע

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

והכוכבים תקועים בראשה; הם יבושו
מיאור פניה

25 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 לִי דודי ודודי לי 'I am my beloved's and he is mine'.

28 1 Sam. 1:13 ישמע לא ישתיה נעות וקולה לא ישמע²⁸ 'now Hannah was speaking in her heart; her lips moved, but her voice could not be heard'. Cf. Shakespeare's 'She speaks, yet she says nothing' (2.2.12). Salkinson's rendition serves to draw a parallel between Jael and the biblical heroine Hannah whose silent entreaty is renowned in the rabbinic tradition as the model of Jewish prayer (see Kadari 2009).

29 Isa. 3:16 עיניהם גרזו ומשקרות גרזו ותלכנה נטוות נטויות גרזו ומשקרות עיניהם 'and they walk with necks stretched forth and bat their eyes'.

30 Deut. 28:50; Dan. 8:23.

31 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.

32 1 Kings 18:27 לו וְכִי־שִׁיג לִי שִׁיחַ וְכִי־שִׁיג 'indeed he has some business'.

33 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.)

	As a torch is ashamed of the daylight, and from her eyes in the heights of the heavens	כְּלֶפֶיד יבוש מאור יום, ומעיניה בָּרוּם שְׁחָקִים
	Radiance and light flow until the birds of the heavens	יזל נגה ונהרה עד אֲשֶׁר עוֹף הַשָּׁמַיִם
	Sing among the branches,³⁴ for the night shines like the day.³⁵	מִבֵּין עֲנָפַיִם יתנו קול, ³⁴ כִּי הַלַּיְלָה כִּיּוֹם יאיר. ³⁵
	And now she has leaned her cheek on the palm of her hand	וּנְעָתָה סָמְכָה אֶת לְחִיָּהּ עַל כַּף יָדָהּ
	If only I could become the skins of kid goats³⁶	לוֹ הִיִּיתִי אֲנִי לְעוֹרֹת גְּדֵי הַעֲזִים ³⁶
	And gloves upon her hand, and her cheek would lean upon me.	וּלְבָתִּי כַף עַל יָדָהּ. וְעָלֵי תִסְמָךְ לְחִיָּהּ.
JAEEL	Woe is me! ³⁷	יֵעַל אֲלָלִי לִי! ³⁷
RAM	She has begun to speak. Continue, angel of God! Continue, speak, speak	רָם הִיא פְּתָחָה לְדַבֵּר. הוֹסִיפִי, מְלֵאךְ אֱלֹהִים! הוֹסִיפִי דְבָרֵי דְבָרֵי
	For you have been revealed to me tonight in all majesty and glory.	כִּי נִגְלִית אֵלַי הַלַּיְלָה בְּכֹל הוֹד וְתִפְאָרֶת.
	Like a winged messenger on high riding on a swift cloud³⁸	כְּצִיר בַּעַל כְּנָפַיִם מִמְרוֹם רֹכֵב עַל עָב קַל ³⁸
	He flies and breaks through the heavens before the eyes of mortals³⁹	יַעֲוֶה וַיִּבְקִיעַ שְׁחָקִים לְעֵינַי בְּנֵי תְמוֹתָהּ ³⁹
	Who watch and look at him and are amazed at the sight of him	אֲשֶׁר יַחְזוּ יַבִּיטוּ בוֹ וְעַל מְרֵאָהוּ יִשְׁתְּאוּ
	So you stand above me and I raise my eyes to you.	כִּן תַּעֲמַדִּי מִמַּעַל לִי וְאֶלְךָ עֵינַי נִשְׁאֲתִי.
JAEEL	Oh, son of Abiram! Why are you called Ram?	יֵעַל הוּי בֶן אַבִּירָם! לָמָּה קָרָאוּ לְךָ רָם?
	Say to your father, 'I have never seen you' ⁴⁰ and you will no longer be called Ram	אָמַר לְאָבִיךָ לֹא רָאִיתִיךָ ⁴⁰ וְלֹא רָם יֵאָמַר עוֹד שְׁמֶךָ
	And if not, swear to me with an oath of love	וְאִם אֵין, הִשָּׁבְעָה לִי בְשׁוּבַעַת הָאֱהָבָה

34 Ps. 104:12 הַלַּיְלָה יתנו קול מִבֵּין עֲנָפַיִם יִשְׁבְּחוּ עוֹף־הַשָּׁמַיִם יֵשְׁבֹן '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. ⁴¹	וְאֵנִי בַת אַבְיֵעַל לֹא אֶהְיֶה, אִין זְכַר לִי בְשִׁמִּי. ⁴¹	
RAM (To himself)	Shall I continue to listen, or respond to her now?	הַאֲסִיף לְשִׁמְעַ, אוֹ אֲשָׁב לָהּ עֵתָהּ?	רם (אל עצמו)
JAEL	Only your name stands as an adversary against me on the way ⁴²	רַק שְׁמִי הוּא הַנֹּצֵב לְשִׁטְן לִי בַדֶּרֶךְ ⁴²	יעל
	If you were not called an Abiramite, I would honour you as you are honoured.	לֹא אַבִּירָמִי לֹא נִקְרָאתִי, אוֹקִירְךָ כְּאֲשֶׁר יִקְרֶתִּי.	
	What is the name Abiram? It is nor hand nor foot	מָה שֵׁם אַבִּירָם? לֹא יָד וְלֹא רֵגֶל הוּא	
	Nor arm nor face, nor any other part	לֹא זְרוּעַ וְלֹא פָנִים וְלֹא חֵלֶק אַחֵר	
	From among the parts of man; choose a new name for yourself	מִחֲלָקֵי נֶפֶשׁ הָאָדָם; בְּחַר לְךָ שֵׁם חֲדָשׁ	
	For what is a name? If you change the name of the rose	כִּי מָה הוּא הַשֵּׁם? אִם תִּשְׁנֶה שֵׁם הַשׁוֹשְׁנָה	
	It will not change its appearance and its scent will be as pleasant as formerly	הִיא לֹא תִשְׁנֶה אֶת פְּנֵיהָ וְרִיחָה יִעָרֵב כְּבַתְחִלָּה	
	And so Ram's sense will remain in him, if he is no longer called Ram	וְכֵן טַעַם רָם יִעֲמֵד בּוֹ, אִם רָם לֹא עוֹד יִקְרָא?	
	And he will not exchange his worth when he exchanges his name	וְחֵין עָרְכוֹ לֹא יִמַר בְּהִמִּיר אֶת שְׁמוֹ	
	Erase your name, Ram, and instead of this name	מַחֵה רָם אֶת שְׁמִי וְתַחַת הַשֵּׁם הַזֶּה	
	Which is not your flesh and blood , ⁴³ I shall be your flesh and blood . ⁴⁴	אֲשֶׁר אֵינְנִי עֲצָמְךָ וּבָשָׂרְךָ, ⁴³ עֲצָמְךָ וּבָשָׂרְךָ ⁴⁴ אֶהְיֶה אֲנִי.	
RAM	I take you today at your word	לִקְחָתִיךָ הַיּוֹם בְּדַבְרְךָ	רם
	You are mine and I am yours, and I make your covenant ⁴⁵ with a new name	אַתָּה לִי וְאֲנִי לְךָ וּבָשִׂם חֲדָשׁ כְּרַתִּי בְרִיתְךָ ⁴⁵	

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 'וַיִּתְיַצֵּב מִלְאָךְ יְהוָה בְּדֶרֶךְ לְשִׁטְן לִי' 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.	וְשֵׁם רָם לֹא יִזְכָּר, לֹא יִשְׁמַע עַל פִּי.
J A E L	But who and what are you, that you have come in the middle of the night ⁴⁶	יֵעַל אֵד מִי וּמָה אַתָּה, כִּי בָּאתָ בְּאִישׁוֹן לַיְלָה ⁴⁶
	To set a snare for me and enter into my confidence?	לְהִתְנַקֵּם בִּי וּלְבוֹא בְּסוּדִי?
R A M	I am a nameless son	רָם בֶּן בְּלִי שֵׁם אָנִי
	For my name is scorned in my eyes just as it is despised in your eyes ⁴⁷	כִּי שְׂמִי נִבְזָה בְּעֵינַי כַּאֲשֶׁר נִמְאָס הוּא בְּעֵינֶיךָ ⁴⁷
	If it were written in ink, I would erase it from the book.	לֹו הָיָה כְּתוּב בְּדִין מַחֲיִיתִי אוֹתוֹ מִן הַסֵּפֶר.
J A E L	My ear has not yet heard a hundred words from your mouth	יֵעַל מָאָה מְלִין עוֹד לֹא שָׁמְעָה אָזְנִי מִפִּיךָ
	But I know the voice; why, you are Ram son of Abiram!	אֵד יָדַעְתִּי אֶת הַקּוֹל הֵלֵא רָם בֶּן אַבִּירָם אַתָּה!
R A M	Who is Ram and who is Abiram? Why, you hate them both.	רָם מִי רָם וּמִי אַבִּירָם? הֵלֵא שָׂנֵאת אֶת שְׁנֵיהֶם.
J A E L	But tell me how you have come and why you have come here?	יֵעַל אֵד הִגֵּד אֵיךְ בָּאתָ וְלָמָּה בָּאתָ פֹּה?
	Indeed, the wall is high; who can ascend it	הֵן הַחוֹמָה רְמָה מִי יוּכַל לַעֲלוֹת עָלֶיהָ
	And death lies in wait for you in the vineyard; if the members of my household find you they will kill you.	וְהַמָּוֶת אַרְבַּ לֵךְ בְּכַרְם; אִם יִמְצְאוּךָ בְּנֵי בֵּיתִי וְהִרְגוּךָ.
R A M	Wings of love have carried me, and have brought me up over the wall	רָם כַּנְפֵי אֲהָבָה נִשְׂאוּנִי וְהֵעֲלוּנִי עַל הַחוֹמָה
	For wall and fence cannot stop love.	כִּי חוֹמָה וְגֵדֵר, לֹא יַעֲצֵרוּן אֶת הָאֲהָבָה.
	Love has great power and can do anything	הָאֲהָבָה כְּחֹה רַב לָהּ וַיְדָה כֹּל תּוּכָל
	And therefore all of my enemies are not a terror to me. ⁴⁸	וְלָכֵן כֹּל שֹׁנְאֵי נַפְשִׁי אֵינָם לִי לְמַחְתָּה. ⁴⁸
J A E L	If they see you, you will be killed at once.	יֵעַל אִם הֵם יִרְאוּךָ כִּרְגַע אַתָּה מוֹמֵת.
R A M	I fear one of your eyes, but not twenty swords of my enemies	רָם מֵאַחַת מְעֵינֶיךָ אַחַתָּה וְלֹא מֵעֶשְׂרִים חֲרָבוֹת שֹׁנְאֵי

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.	שִׁימִי עֵינֶיךָ עָלַי* לְטוֹבָה וְשִׁנְאַתָּם לְעֵינַי בְּקֶשׁ לְאַבָּן.	
JAEL	Nevertheless I fear for your life, lest they see you here.	יַעֲלֵךְ זֹאת יִרְאֵתִי לְנִפְשֶׁךָ, פֶּן יִרְאוּךָ הָלָם.	יעל
RAM	The night is a hiding place for me; in its wings it hides me from their eyes	הַלַּיְלָה לְסִתְרִי לִי בְּכַנְפָּיו יִסְתִּירֵנִי מֵעֵינֵיהֶם	רם
	If only you love me, I shall not fear them finding me	אִם אַךְ אַתָּה אֹהֶבְתָּנִי, לֹא אֵירָא כִּי יִמְצְאוּנִי	
	It would be better for me to fall victim to the edge of the sword of their hatred	טוֹב לִי לְנַפֵּל חָלָל לְפִי חֶרֶב שִׁנְאַתָּם	
	Than to live many long days without the beloved of my soul. ⁴⁹	מִהֲאָרִיד יָמִים רַבִּים וַיִּדְרֹדוּת נַפְשִׁי ⁴⁹ אֶחָסֶר.	
JAEL	Who showed you this place that you have found?	מִי הִרְאָה לְךָ הַמְּקוֹם הַזֶּה אֲשֶׁר מָצְאתָ?	יעל
RAM	The love of my heart guided me to spy out and search for your dwelling place	אַהֲבַת לְבִי הִטְנִי לְתוֹר וְלִדְרֹשׁ לְשִׁכְנֶךָ	רם
	It gave me counsel, and I paid heed and found it.	הִיא נָתְנָה לִי עֲצָה וָאֲנִי נָתַתִּי עֵינַי וְאִמְצָא.	
	For if you lived in distant lands by the last sea	כִּי אִם שָׁכַנְתָּ בְּמִדְבָּרִים לְחוּץ הַיָּם הָאֲחֵרוֹן	
	I would go to sea in a ship, even though I am no sailor or captain	אֲזוּ יִרְדֹּתִי הַיָּם בְּאֵינָה, אִף כִּי מִלַּח וְחַבֵּל אֵינְנִי	
	And I would risk my life ⁵⁰ to find so great a treasure as you.	וְאֲשַׁלֵּךְ נַפְשִׁי מִנְּגִד ⁵⁰ לְמִצּוֹא אוֹצֵר רָב בְּמֹדֵד.	
JAEL	Why, I know that the night is like a veil upon my face	הֲלֹא יִדְעָתִי כִּי הַלַּיְלָה כְּצִעְרִי עַל פָּנַי	יעל
	For were it not so, my cheeks would redden from shame	כִּי לֹאִי כֵּן אֲדַמּוּ לְחֵי מִבוּשָׁה	
	Because of everything that I have declared to you from my mouth here tonight.	עַל כָּל אֲשֶׁר הִשְׁמַעְתִּיךָ מִפִּי הַבֹּהַ הַלַּיְלָה.	
	If only I had spoken to you one way with the mouth and one way with the heart; ⁵¹	לֹא דִבַּרְתִּי אֵלֶיךָ אַחַת בְּפִה וְאַחַת בְּלֵב; ⁵¹	

49 Jer. 12:7.

50 Judg. 9:17 אֶת־נַפְשׁוֹ מִנְּגִד 'and he risked his life'.

51 This appears in various locations in medieval Hebrew literature; for example, Rashi to Gen. 37:4.

* על

If only I could now deny everything which I have declared to you here –	לו יכלתי לכחש עתה כל אשר השמעתיד בזה –
But what does a maiden like me have to do with the way of all the earth! ⁵² –	אד מה לנערה כמני ולדרך כל הארץ! ⁵² –
Do you really love me? I know that you will say ‘yes’	האתה באמת אהבתני? ידעתי כי תאמר „הן”
And I shall believe your words; therefore, do not swear to me	ואני אאמין בדבריך אכן אל תשבע לי
Lest you give me false hope, for I have heard people say	פן תשלה אתי, כי שמעתי אמרים
The heavenly host ⁵³ laughs at the breach of love’s covenant.	צבא המרום ⁵³ ישחקו לתנואת ברית אהבים.
Please, dear Ram, if your love is sincere	נא רם היקר, אם אהבתך תמימה
Tell me so with faithful, pure speech. ⁵⁴	הגד לי כן בשפה ברורה ⁵⁴ נאמנה.
And if you say in your heart that I have been captured too easily,	וכי תאמר בלבך כי על נקלה נשביתי
I shall also do this: I shall put on an angry countenance ⁵⁵	גם אני אעשה זאת: אלבש פנים נועמים ⁵⁵
I shall choose the way of stubbornness and go contrarily against you ⁵⁶	אבחר בדרך עקשות והלכתי עמך בקרי ⁵⁶
Then you will fall to my feet and beseech me with your love.	אז תפל לרגלי ותתחנן אלי באהבתך.
Indeed it is true, son of Abiram, that I love you very much	הן אמת בן אבירם, כי ארחמך עד מאד
And therefore you may rebuke, saying that I am light ⁵⁷	ולכן תוכל להוכיח לאמר כי קלה ⁵⁷ אני

52 Gen. 19:31; Josh. 23:14; 1 Kings 2:2.

53 This replaces Shakespeare’s ‘Jove’ (2.2.93). Salkinon 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 והלכתם עמי בקרי ‘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	אָד דַּע לְךָ יְדִידִי, כִּי תִמְצָא לְבָבִי נֶאֱמָן לְפָנֶיךָ
	Than the heart of all the women who know how to act like a stranger in the sight of the eye.	מֵלֵב כָּל הַנְּשִׁים הַיֹּדְעוֹת לְהִתְנַבֵּר לְמִרְאֵה עֵינַי.
	But I admit that you would have found me acting like a stranger as well	וְאֲנִי אוֹדָה, כִּי מִתְנַבְרָה מְצֵאתַנִּי גַם אֲנִי
	Had you not first heard my words from the bottom of my heart	לוֹיֵלָא קִדְמָתָה לְהִקְשִׁיב דְּבָרֵי מִמְקוֹר לְבָבִי
	Before it became known to me that you were listening in secret.	בְּטָרְם נֹדַע לִי כִּי מִקְשִׁיב אֶתָּה בְּסֵתֶר.
	But since you came into my confidence in the middle of the night and the darkness ⁵⁸	וְאַחֲרַי אֲשֶׁר בָּאתָ בְּסוּדֵי בְּאִישׁוֹן לַיְלָה וְאַפְלָה ⁵⁸
	Please do not say that my love is hasty and light. ⁵⁹	אַל נָא תֹאמַר כִּי אֶהְבֵּתִי מִבְּהֵלֶת וְקָלָה. ⁵⁹
RAM	Indeed I swear my lady, on the moon going in brightness ⁶⁰ there	רַם הֵן נִשְׁבַּע אֲנִי גְבֵרְתִּי, בְּיָרַח שָׁם יִקְרָה הוֹלֵךְ ⁶⁰
	From the brightness of whose presence ⁶¹ the tops of the trees appear white as silver –	אֲשֶׁר מִזְּרֹחַ נִגְדִי ⁶¹ יִלְבִּינוּ רֵאשֵׁי הָעֵצִים כְּכֶסֶף –
JAEEL	Please do not swear on the moon, on the moon which shifts	יַעֲלֵ אַל נָא תִשְׁבַּע בְּיָרַח, בְּיָרַח אֲשֶׁר חֲלִיפוֹת לוֹ
	And which changes its face from time to time in its cycle	וְאֲשֶׁר יִשְׁנָה פָּנָיו מֵעַתָּה אֶל עַתָּה בְּתִקְוֹתָהּ
	Lest your love also change its face as it does.	פֶּן אֶהְבֵּתְךָ תִשְׁנָה פָּנֶיהָ גַם הִיא כְּמֹזְהוֹ.
RAM	So what shall I swear on?	רַם וּבְמָה אֲשַׁבַּע?
JAEEL	Do not swear on anything	יַעֲלֵ אַל תִּשְׁבַּע בְּמֵאוּמָה
	Indeed if you desire, swear to me on yourself	אַכֵּן אִם חָפְצָתָה, הִשְׁבַּעָה לִי בְּנַפְשְׁךָ
	Which I honour like God, ⁶² and I shall trust in your words.	אֲשֶׁר אֶכְבְּדָנָה כְּאֱלֹהִים, ⁶² וְאֲנִי בְּדַבְרֶיךָ אֶבְטָח.
RAM	On my life, which is bound to your life –	רַם חַי נַפְשִׁי הַקְּשׁוּרָה בְּנַפְשְׁךָ –

58 Prov. 7:9.

59 See note 57.

60 Job 31:26 יְיָרַח יִקְרָה הוֹלֵךְ '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 –	יעל הרף, אל תוציא שְבוּעָה מפיך –
	Although I rejoice over you, I do not rejoice over our covenant	אף כי שְׂשֻׁתִי עָלֶיךָ, לא אֲשִׁישׁ עַל בְּרִיתֵנוּ
	Which we have made tonight, for it was made in haste	אֲשֶׁר עָשִׂינוּ הַלַּיְלָה כִּי נַעֲשֶׂתָה בְּחַפְזוֹן
	Without steady counsel, and it is as hasty as lightning	בְּלִי יַעֲצָה נְכוֹנָה וּמְבַהֶלֶת הִיא כְּבָרָק
	Which flashes for a moment and is gone before the one who has seen it can say	אֲשֶׁר רָגַע יִבְרַק וְאֵינָנו טָרָם יֵגִיד הַרְאָה
	'My eyes have seen light' – go in peace, my friend,	„עֵינַי רָאוּ אֹרֶךְ” – לֵךְ לְךָ לְשָׁלוֹם יְדִידִי
	And I shall watch and hope ⁶³ that you will return at this time next year ⁶⁴	וְאֲנִי אֲצַפֶּה אוֹחִילָה ⁶³ כִּי תָשׁוּב כְּעַת תְּחִיָּה ⁶⁴
	And the blossom of our love in the clear heat ⁶⁵ becomes a ripening fruit. ⁶⁶	וְגִזְן אֲהַבְתֵּנוּ בְּחֹם צָח ⁶⁵ יִהְיֶה בֹסֵר גָּמֹל ⁶⁶ .
	Go, restore your soul with sleep after the toil which you have done ⁶⁷	לֵךְ הֲשֵׁב נַפְשְׁךָ בְּשֵׁנָה אַחֲרֵי הָעֵמֶל עֲמַלְתָּ ⁶⁷
	Just as you have restored my soul and reserved some of your spirit for me.	כְּאֲשֶׁר הִשְׁבַּתָּ נַפְשִׁי וּמְרוּחְךָ עָלַי אֲצַלֶּתָּ.
RAM	Would you leave me now, for naught, without recompense?	רַם הֲאֵם תַּעֲזֹבֵנִי עַתָּה, חֲנֹם אֵין גְּמוּלָּה?
JAEL	What power do I have to recompense you tonight?	יעל מִהֲיֵשׁ בְּיָדִי לְגָמֹל עִמָּךְ הַלַּיְלָה?
RAM	The faithful oath of your covenant in exchange for my oath.	רַם שְׁבוּעַת בְּרִיתְךָ הַנְּאֻמָּנָה תְּמֹרֶת שְׁבוּעַתִּי.
JAEL	I raised my hand in an oath before you asked it of me	יעל הֲרִימֹתִי יָדִי בְּשְׁבוּעָה טָרָם שְׁאַלְתָּ מִמֶּנִּי
	But I wish it had not come out of my mouth until now.	אֲדָּ מִי יִתֵּן וְלֹא יֵצֵאָה מִפִּי עַד כּוּה.
RAM	Do you regret that it came out of your mouth? Please tell me why.	רַם הֲנַחַמְתָּ כִּי יֵצֵאָה מִפִּיךָ? הֲגִידִי נָא מְדוּעָה.

63 Mic. 7:7 יִשְׁעֵי יְיָ וְאֲנִי בִיהוָה אֲצַפֶּה אוֹחִילָה לְאֵלֹהֵי יִשְׁעֵי יְיָ and I shall watch for the LORD; I shall wait for the God of my salvation'.

64 Gen. 18:10 תָּשׁוּב אֵלַיךְ כְּעַת תְּחִיָּה 'I shall indeed return to you at this time next year'.

65 Isa. 18:4 כְּחֹם צָח '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).

<p>JAEEL Because I desire to make the oath again with a willing spirit⁶⁸</p> <p>For with everything that I have brought forth there still remains much in me⁶⁹</p> <p>My willingness is broader than the sea,⁷⁰ and my love is deeper than the watery abyss</p> <p>And the more I continue to bring it forth, the more it multiplies and spreads⁷¹ within me.⁷²</p> <p><i>(The nurse calls from within)</i></p> <p>I hear a voice from within; go in peace, my beloved –</p> <p>I am coming, Nurse – be sincere, son of Abiram!</p> <p>But stay a little while yet, for I shall come here again.</p> <p><i>(She exits from the window)</i></p>	<p>יעל יען חפצתי להוציא השבועה עוד ברוח נדובה⁶⁸</p> <p>כי בכל אשר הוצאתי עוד נשאר רב עמדי⁶⁹</p> <p>רחבה נדבתי מני ים⁷⁰ ואהבתי מתהום עמקה</p> <p>ובאשר אוסיף להוציאה, כן תרבה ותפריץ⁷¹ בקרבי.⁷²</p> <p>(האומנת קוראת מלפנים)</p> <p>קול אני שמעתי מלפנים; לך לשלום ידיד נפשי –</p> <p>הנני באה אמנת – הֲיִה תמים בן אבירם!</p> <p>אך עמד עוד מעט, כי עוד אבוא הנה.</p> <p>(היא הולכת מעל החלון)</p>
<p>RAM Oh, twilight that I have longed for,⁷³ night of vigil!⁷⁴ I fear greatly</p> <p>That it is a dream which I see in this vision of the night</p> <p>The vision is too agreeable and pleasant to be so while waking.</p> <p><i>(Jael re-enters)</i></p>	<p>רם הֲאֵח נָשָׂף חֲשָׁקִי,⁷³ לֵיל שְׁמָרִים!⁷⁴ יִרְאתִי מְאֹד</p> <p>כי חלום אני ראה בחזיון הלילה הזה</p> <p>נחמד ונעים המחזה מהיות כן בהקיץ.</p> <p>(יעל שבה)</p>
<p>JAEEL There is yet one word to tell you; afterwards go in peace.</p> <p>If your love is pure and you desire to wed me,</p> <p>Set the place and the day for our wedding</p>	<p>יעל עוד דבר אחד להגדך, אחר תלך לשלום.</p> <p>אם אהבתך זכה ולקחת אתי חפצת.</p> <p>הגבל את המקום ואת היום לחתונתנו</p>

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

69 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.

70 Job 11:9 'וְרַחְבָּהּ מִנֵּי יָם' and broader than the sea'.

71 Exod. 1:12 'כִּן יִרְבֶּה וְכִן יִפְרֹץ' 'the more it multiplied and spread'.

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

73 Isa. 21:42.

74 Exod. 12:42.

	And inform me of all this tomorrow by the hand of one of the youths	וְהוֹדִיעַנִי כָּל זֶה לְמָחָר בְּיַד אֶחָד הַנְּעָרִים	
	Whom I shall send to you; and I shall be yours, and all that is mine	אֲשֶׁר אֲשַׁלְחֶנּוּ אֵלֶיךָ; וְלָךְ אָנִי וְכָל אֲשֶׁר לִי	
	You will be the chief at my head, and where you go, I shall go. ⁷⁵	אַתָּה אֵלּוּף לְרֹאשִׁי וּבִאֲשֶׁר תֵּלֶךְ אֲלַכְהָ. ⁷⁵	
THE NURSE (From within)	Jael, my lady!	יְעֹל * גְּבַרְתִּי!	האומנת (מלפנים)
JAEEL	I'll come at once – but if there is another spirit with you ⁷⁶	אָנִי אָבוֹאָה כְּרַגַּע – וְאִם רוּחַ אַחֶרֶת אִתְּךָ. ⁷⁶	יעל
	Please listen to me –	נָא שְׁמַעֲנִי –	
THE NURSE (From within)	My lady!	גְּבַרְתִּי!	האומנת (מלפנים)
JAEEL	Wait for me a moment and I'll come –	חַכֵּי לִי מְעַט רָגַע וְאָבוֹאָה –	יעל
	Let me be, ⁷⁷ and leave me in the bitterness of my soul ⁷⁸	חֲדַל לְךָ מִמְּנִי ⁷⁷ וְעֹזְבֵנִי בְּמַר נַפְשִׁי ⁷⁸	
	And tomorrow I shall send the youth to you.	וְלְמָחָר אֲשַׁלַּח לָךְ אֶת הַנְּעָר.	
RAM	Indeed I swear ⁷⁹ –	הֵן בִּי נִשְׁבַּעְתִּי ⁷⁹ –	רם
JAEEL	Go, and may your sleep be sweet, ⁸⁰ a thousand times in accordance with my blessing.	לֵכֶה וְעָרְבָה שְׁנָתְךָ, ⁸⁰ אֲלֶף פְּעָמִים כְּבָרְכָתִי.	יעל
	(Exits from the window)	(הולכת מעל החלון)	
RAM	Without the light of your face, how can my sleep be pleasant?	בְּלֵעֲדֵי אֹר פְּנִיךָ, אֵיךְ תִּעְרַב שְׁנָתִי.	רם
	A boy goes to his school in sadness; afterwards he goes out to freedom ⁸¹	יָלֵךְ יְלָד לְבֵית סֵפֶר בְּעֵצָב, אַחַר יֵצֵא לְרוּחָה ⁸¹	

75 Ruth 1:16 אֶל-אֲשֶׁר תֵּלֶךְ אֵלַי 'where you go, I shall go'.

76 Num. 14:24 הִיְתָה רוּחַ אַחֶרֶת עִמּוֹ 'there was another spirit with him' (i.e., another attitude).

77 Job 7:16 חֲדַל מִמְּנִי '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).

* יעל

	And a man meets his beloved in joy but parts in sorrow and sighing . ⁸²	וְאִישׁ יִפְגֹּשׂ אֶהְבֵּתוֹ בְּשִׂשׂוֹן וְיִפְרֹד בְּגִגּוֹן וְאֶנְחָה. ⁸²	
	(He goes slowly on his way)	(הוא הולך אט לדרכו)	
	(Jael re-enters)	(יעל שבה)	
J A E L	Listen, Ram; come back! If only I had the voice of a falcon ⁸³	יְעֵל הַקְּשִׁיבָה רָם; שׁוּבָה! מִי יִתֶּן לִי קוֹל אֵיָהָ ⁸³	
	To whistle and to bring back this pleasant hawk.	לְשַׂרֵּק וּלְהָשִׁיב אֶת הַיַּיִץ הַנְּעִים הַזֶּה.	
	But a trapped maiden like myself has no way to make her voice heard	אֵד נַעֲרָה נְעוּרָה כְּמוֹנִי אֵין לָהּ לְהִשְׁמִיעַ קוֹלָהּ	
	Except as a ghost from the earth! ⁸⁴ For if it were not so	כִּי אִם כְּאֹזֵב מֵאָרֶץ! ⁸⁴ כִּי לֹאִי כֵן	
	I would raise my voice with force and call out the name of Ram my chosen one	הִרִימֹתִי קוֹלִי בְּכֹחַ וְאֶקְרָא בְּשֵׁם רָם בְּחִירִי	
	Until the valley opposite ⁸⁵ split apart at my voice.	עַד אֲשֶׁר הַבְּקָעָה מִנֶּגְדִי ⁸⁵ תִּבְקַע לְקוֹלִי.	
R A M	The voice is the voice of the beloved of my soul ; ⁸⁶ she is calling my name	רָם הַקּוֹל קוֹל יְדִידוֹת נַפְשִׁי, ⁸⁶ הִיא קְרָאתָ * בְּשִׁמִּי	
	How agreeable and pleasant is the voice of love at night.	מָה עָרֵב וְנְעִים קוֹל דָּדִים בַּלַּיְלָה.	
	Like the sound of skilful playing to a listening ear.	כְּקוֹל מְטִיב גִּגַּן עָלֵי אָזְנוֹ שְׁמַעֲתָ.	
J A E L	Ram!	רָם! יְעֵל	
R A M	Here I am, graceful doe . ⁸⁷	רָם הִנְנִי יַעֲלֵת חֹן. ⁸⁷	
J A E L	At what time tomorrow shall I send the youth to you?	יְעֵל בְּאִיזָה זְמַן לְמָחָר, אֲשַׁלַּח לְךָ אֶת הַנְּעָר *?*	
R A M	In the morning.	רָם בַּבֹּקֶר.	
J A E L	And the time until the morning will be as prolonged for me as twenty years	יְעֵל וְהָעֵת עַד הַבֹּקֶר תִּמְשַׁד לִי כְעֶשְׂרִים שָׁנָה	
	Admittedly I have forgotten why I called you to come back.	אוּלָם שְׁכַחְתִּי לָמָּה זֶה קְרָאתִיךָ לָשׁוּב.	

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.

* קְרָאתָ
** הַנְּעָר

RAM	I shall stand here until the matter comes to your mind.	רם הנני אֶעֱמַד פֹּה, עַד עֲלוֹת הַדָּבָר עַל לִבְךָ.
JAEL	And I shall continue to forget, so that you might continue to stand And only this I remember, that I long for your closeness.	יעל וְאֲנִי אוֹסִיף לְשִׁכַּח לְמַעַן תּוֹסֵף לְעֹמֵד וְרַק זֹאת אֶזְכְּרָה, כִּי קִרְבָּתְךָ תִּאֲבָתִי.
RAM	And I shall continue to stand so that you might continue to forget And I shall also forget everything, except for this place.	רם וְאֲנִי אוֹסִיף לְעֹמֵד לְמַעַן תּוֹסִיפִי לְשִׁכַּח וְגַם אֲנִי אֶשְׁכַּח הַכֹּל, בְּלִתי מְקוֹמִי זֶה.
JAEL	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 ⁸⁸ in the hand of its mistress The bird walks a little bit, like a prisoner with his leg in a chain ⁸⁹ 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.	יעל הוֹאֵלֶתִי כִּי תֵלֵךְ, יַעַן הַבֹּקֶר קָרוֹב אֶפְס לֹא תִרְחַק לְלִכְתּוֹ, כִּי אִם בְּרַחֵק הַחֲפֹר הָאֲחוּזָה בְּתִקְוֹת שְׁנִי ⁸⁸ אֲשֶׁר בְּיַד גְּבֵרֶתָהּ הַחֲפֹר תִּדְדָּה מְעַט מְעַט, כְּאֶסִיר רָגְלוֹ בְּכַבְל ⁸⁹ וְתָשׁוּב כְּפַעַם כְּפַעַם כִּי תִמְשָׁךְ בְּחַבֵּל יַעַן גְּבֵרֶתָהּ מִקְנָאת אֲהֵבָה לֹא תִשְׁלַחנָהּ לְחַפְשִׁי.
RAM	If only I were the bird.	רם מִי יִתֵּן וְהִיִּיתִי אֲנִי הַחֲפֹר.
JAEL	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 ⁹⁰ Therefore I shall detain you and bless you until the sun shines . ⁹¹ <i>(Exits from the window)</i>	יעל חֲפָצִי כְּחֲפָצְךָ בְּחִיר נַפְשִׁי; אֶפְס דְּאֲגִיתִי מִן אֲמִיתְךָ בְּרַב שְׁעֻשְׁתֵּי. עֲתָה רְדָה רָם, סַב לְךָ לְךָ לְשָׁלוֹם. לְבָרְכְךָ וּלְשַׁלְּחֶךָ בְּשָׁלוֹם, מְשׁוֹשׁ הוּא וְאַחֲרִיתוֹ אֲנַחֵה ⁹⁰ לְכֹן אֶעֱצָרְךָ וְאֶבְרַכְךָ עַד אֲשֶׁר הַשֶּׁמֶשׁ יִזְרַח. ⁹¹ (הוֹלַכְתָּ מֵעַל הַחֲלוֹן)
RAM	May peace reside in your heart and slumber on your eyelids, ⁹² beloved! ⁹³	רם יִשְׁכֹּן שְׁלוֹם בְּלִבְךָ וְתִנּוּמָה עַל עֵפְעָפֶיךָ ⁹² רְחָמָה! ⁹³

88 Josh. 2:21 בתליון השני ותקשר את־תקנות השני בחלון 'and she tied the scarlet cord in the window'.

89 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).

90 This and the next line form a rhyming couplet, mirroring Shakespeare's 'sorrow/morrow' (2.2.184–5).

91 2 Kings 3:22.

92 Prov. 6:4 ותנומה לעפעפייך 'nor slumber to your eyelids'.

93 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 there⁹⁴ –

Now I shall go to the chamber of the priest,⁹⁵ who teaches about the secret of redemption,⁹⁶

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

(Exits)

לו הייתי אָני שְׁלוֹם וְהַתְּנוּמָה וְשָׁכַנְתִּי
בְּנְעִימִים שְׁמָה⁹⁴ –

עֵתָה אֵלֶיךָ לְלִשְׁבֵּת הַכֹּהֵן,⁹⁵ הַמּוֹרֶה
סוּד הַגְּאֻלָּה.⁹⁶

לְסַפֵּר לוֹ דְבָרֵי הַבְּרִית וְלִשְׁאוֹל מִפִּי
עֵצָה וְתַחְבֻּלָּה.

(הולך)

SCENE 3 *Chamber of Rezin⁹⁷ the priest (Rezin with a basket on his arm)*

מחזה ג' לשכת רצין⁹⁷ הכהן (רצין וסל על ידו)

REZIN The dawn has opened its eyelids; it is peering through the lattice^{98, 99, 100}

רצין השחר פָּקַח עֵפְפָּפוֹ, יֵצֵיץ מִבַּיַּת
הַחַרְכִּיִּם^{100, 99, 98}

It scatters the eastern clouds, turns its eye to the dark places

יִפְיֵץ עֲנָנֵי קָדִים, יִתֵּן עֵינָו בַּמְחֹשְׁכִים

The night moves like a drunkard and does not stand still in the dark

הַלַּיְלָה יָנוּעַ בְּשִׁכּוֹר וְלֹא יַעֲמֵד אָמֵשׁ

For it retreats from the wheels of the sun's chariot¹⁰¹

כִּי יִסּוּג לְאַחֹר מִגְּלִילֵי מְרֻכָּבַת
הַשֶּׁמֶשׁ.¹⁰¹

Indeed before light dawns, ere it sends out its heat¹⁰²

אֶד טָרַם יִבְקַע אוֹר, עַד לֹא יִשְׁלַח
חֶמּוֹ.¹⁰²

To make the day rejoice, to dry out all moisture until it is gone.

לְשַׂמַּח אֶת הַיּוֹם, לְיַבֵּשׁ כָּל לֶחַ עַד
תָּמוּ.

94 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.

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

96 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.

97 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.

98 Song of Songs 2:9 מִן־הַחַרְכִּיִּים מֵצֵיץ 'he is peering through the lattice'.

99 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.

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

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

102 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 ¹⁰³	אֶלְקֹט אֲוֹרוֹת בְּסִלִּי, סַמִּים רָעִים וּמְרִיִם ¹⁰³
And blossoms that give off a scent of precious perfumes.	וְנֹצְנִים נֹתְנֵי רִיחַ עִם בְּשָׁמִים יְקָרִים.
The earth is the mother of nature, and nature is buried in the earth. ¹⁰⁴	הָאֲדָמָה אִם לְטָבַע וְהִטָּבַע בְּאֲדָמָה תִּקְבְּרָה ¹⁰⁴
She is the womb of everything that is born, and also a burial site	הִיא רֶחֶם לְכֹל נוֹלָד וְגַם אֶחְזֶזֶת קֶבֶר
Her womb is always great, ¹⁰⁵ and her children are most diverse ¹⁰⁶	רַחֲמֶיהָ הִרְחֵב עוֹלָם ¹⁰⁵ וְשׁוֹנִים שׁוֹנִים לְיָדֶיהָ ¹⁰⁶
They all satiate themselves with her bread, and drink their fill from the milk of her breasts	כֻּלָּם מִלְחָמָה יִשְׂבְּעוּ רִוּוּן מִחֶלֶב שְׂדֵיהָ
Many of them are honourable, each with its own worth ¹⁰⁷	רַבִּים מֵהֶם נִכְבָּדִים וְאִישׁ אִישׁ הִיתְרוֹן בוֹ הוּא ¹⁰⁷
They differ from each other, each according to its kind, none created in vain	וְהֵם שׁוֹנִים לְמִינֵיהֶם, אִין אֶחָד נִבְרָא לְתוֹ
Who can match the worth of herbs; how exalted is their work! ¹⁰⁸	מִי יַעֲרֹךְ יְתְרוֹן הַסַּמִּים, פְּעֻלָּתָם מִה־נִּשְׁגָּבָה! ¹⁰⁸
Or the strength of stones ¹⁰⁹ by the thousands, and the plants of the field by the myriads! ¹¹⁰	אוֹ כַח אֲבָנִים ¹⁰⁹ לְאַלְפִים, וְצִמַח הַשָּׂדֶה לְרִבְבָה! ¹¹⁰
Even the lowest of the low which the earth abhors ¹¹¹	גַּם שְׁפָל בְּשַׁפְּלִים אֲשֶׁר אָרְץ זֹהֶמְתּוֹ ¹¹¹
The root of the matter is found in it ¹¹² to benefit the mother who bore him	שֵׁרֶשׁ דְּבַר נִמְצָא בוֹ ¹¹² לְהוֹעִיל לְאִם לְיָלְדוֹ
And everything created on the earth which is considered a precious gift ¹¹³	וְכֹל הַנוֹצֵר בְּאָרֶץ הַנְּחָשֵׁב לְמַתָּנָה יְקָרָה ¹¹³

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 **רַבְּבָה כְּצִמַח הַשָּׂדֶה נִתְתִּיד** '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 19:28 **וְשֵׁרֶשׁ דְּבַר נִמְצָא־בִי** '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 ¹¹⁴ when it corrupts its straight path.	יִתְהַפֵּךְ לְאֶבֶן נִגְזָה ¹¹⁴ בְּהִשְׁחִיתוֹ אֶת דְּרָכּוֹ הַיִּשְׁרָה.
Even justice not in its time is regarded as wickedness ¹¹⁵	גַּם צְדָקָה לֹא בְּעֵתוֹ יִחָשֵׁב כְּמוֹ רָשָׁע ¹¹⁵
And an evildoer who does noble things is elevated as one whose transgression is forgiven . ¹¹⁶	וְעוֹל עֹשֶׂה נְדִיבוֹת יְרוּמָם כְּנִשְׂוֵי פָשַׁע. ¹¹⁶
Consider this tender blossom still in its greenness ¹¹⁷	הַתְּבוּנָה בְּצִיץ הָרֵד הִזָּה עוֹדוֹ בְּאֲבוֹ ¹¹⁷
In it is concealed the elixir of death ¹¹⁸ and the elixir of life ¹¹⁹ is also in its heart	בּוֹ סִפּוֹן סֵם מָוֶת ¹¹⁸ וְגַם סֵם חַיִּים ¹¹⁹ בְּלִבּוֹ
If a man smells it, its good scent gladdens him ¹²⁰	אִם יְרִיחַ בּוֹ אִישׁ, רִיחוֹ הַטּוֹב יִשְׂמְחֶנּוּ ¹²⁰
But if he tastes its drink, it is poison and kills him.	וְאִם יִטְעַם שְׁקוּיוֹ, רוּשׁ הוּא וְיָמִיתֵנּוּ
So is the good and evil inclination; ¹²¹ two warriors, hawks ¹²²	כֵּן יֵצֵר טוֹב וְרָע, ¹²¹ שְׁנֵי גְבוּרִים נֹצִים ¹²²
Fight in man's heart as in the heart of herbs and blossoms	נִלְחָמִים בְּלֵב הָאָדָם כְּמוֹ בְּלֵב סָמִים וְצִיצִים
And if the evil lifts up its head and the good sinks down below ¹²³	וְאִם הָרַע יָרִים רֹאשׁוֹ וְהַטּוֹב יִשְׁקַע מִתַּחַת ¹²³
Then the man's end is near and the plant dies, into the grave.	אִזְ קָרוֹב קֵץ הָאָדָם וְהַמָּטָע יָמוּת לְשַׁחַת.
RAM Greetings to you, father! ¹²⁴	רַם הַשְּׁלוֹם לְךָ אָבָא! ¹²⁴

114 Isa. 8:14.

115 This and the next line form a rhyming couplet, mirroring Shakespeare's 'misapplied/dignified' (2.3.17–18).

116 Ps. 32:1.

117 This and the next line form a rhyming couplet, mirroring Shakespeare's 'flower/power' (2.3.19–20).

118 Mishnah *Hullin* 3:5.

119 Babylonian Talmud *Yoma* 72b.

120 This and the next line form a rhyming couplet, mirroring Shakespeare's 'part/heart' (2.3.21–2).

121 This refers to a principle in Jewish thought that all humans are born with two opposing inclinations, one to do good and the other to do evil, and must strive throughout their lives to keep the evil inclination under control. This concept is mentioned in the Mishnah (*Berakhot* 9:5) and in numerous other locations in rabbinic and later Jewish literature.

122 This and the next line form a rhyming couplet, mirroring Shakespeare's 'still/will' (2.3.23–4). Salkinson's seemingly unmotivated use of the word 'hawks' here is most likely rooted in the need to find a suitable rhyme.

123 This and the next line form a rhyming couplet, mirroring Shakespeare's 'predominant/plant' (2.3.25–6).

124 This forms a rhyming couplet with the following line. There is no precedent for this in Shakespeare's 'father/me' (2.3.27–8).

REZIN	Welcome! ¹²⁵	רצין	ברוך הבא! ¹²⁵
	Who enquires after my wellbeing at dawn, with sweetness and great pleasantness?		מי דרש שלומי בשחר, במתק ונגימה רבה?
	Have you, my son, left your bed while it is still night? ¹²⁶		האתה בני בעוד לילה עזבת משכבך? ¹²⁶
	It is nothing other than agitated sorrow ¹²⁷ in your heart.		אי זה כי אם כאב נעכר ¹²⁷ בלבבך.
	An old heart full of worry seeks a resting place but there is none ¹²⁸		לב זקן מלא דאגה יבקש מנוח ואין ¹²⁸
	Where worry dwells, there sleep flees from the eye.		באשר הדאגה תשכן, שם תדד שנה מעין.
	But one possessed of the power and soul of youth does not know distress ¹²⁹		אך בעל כח נעורים ונפש לא תדע מצוקה ¹²⁹
	He lies down in safety and his sleep is sweet for him.		הוא ישכב לביטח ושנתו עליו מתוקה.
	But you, because you have risen early, and have come to me in the darkness ¹³⁰		ואתה כי השכמת ותבוא אלי באפלה ¹³⁰
	By this I know that you have been afflicted and woe is hurling you violently ¹³¹		בזאת ידעתי כי ענית ועמל מטלטלך ¹³¹
	And if it is not so, Ram, I shall tell you where you were ¹³²		ואם לא כן רם, אגידך איפה היית ¹³²
	For you have wandered the whole night and have not been to your bed.		כי נדדת כל הלילה ועל יצוע לא עליית.
RAM	My rest was pleasant for me, although I have not seen sleep. ¹³³	רם	מנוחתי ערבה לי, אף כי לא ראיתי שנה. ¹³³
REZIN	May God forgive iniquity – were you with Shoshannah?	רצין	האלהים יכפר עון – האם היית עם שושנה?

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 וְכָאֲבִי נִעְכָּר נַעֲכָר '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/tonight' (2.3.37–8).

133 This and the next line form a rhyming couplet, mirroring Shakespeare's 'mine/Rosaline' (2.3.39–40).

RAM	I was not with Shoshannah, not so, my father, ¹³⁴	רם עם שושנה לא הייתי, לא כן אבי, ¹³⁴
	I have forgotten like a dead man from my mind¹³⁵ that name which recalls woe.	השם ההוא המזכיר עמל שכחתי כמת מלבי. ¹³⁵
REZIN	The matter is good, my son, but where were you, tell me. ¹³⁶	רצין טוב הדבר בני, ואיפה היית הודיעני. ¹³⁶
RAM	I shall tell you, before you ask me again; At a time of feasting and gladness¹³⁷ I met my enemy ¹³⁸	רם זאת אגיד לך, טרם שנית תשאליני; אני לעת משתה ושמהה ¹³⁷ את אויבי פגעתה ¹³⁸
	He drew his bow and broke through the covering of my heart¹³⁹	הוא דרך קשתו וסגור לבי ¹³⁹ הבקיע
	And I shot my arrow and wounded him	ואני יריתי חצי ופצע בו פצעתי
	But you, faithful physician, will save us both	אך אתה רופא נאמן לשנינו ידך תושיע
	The path of revenge is distant from me; look, please look, my father, ¹⁴⁰	דרך נקמה רחקה מני, ראה נא ראה אבי, ¹⁴⁰
	I seek medicine for the affliction of an enemy as for the affliction of my own heart.	תרופה לנגע אויב אבקש כמו לנגע לבי.
REZIN	Speak, my son, with pure speech¹⁴¹ , let the parables and riddles be ¹⁴²	רצין דבר בני בשפה ברורה ¹⁴¹ למליצה חידה הניחה ¹⁴²
	If one confesses and repents¹⁴³ in riddles, the pardon will also be like a riddle.	מודה ועוב ¹⁴³ בחידות, פחידה תהי גם הסליחה.
RAM	Therefore know with certainty that my soul desires ¹⁴⁴	רם לכן דע נאמנה, כי בת אביעל היחידה ¹⁴⁴
	The only daughter of Abiel with a great and pure love	חשקה נפשי בה באהבה רבה וטהורה

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) גשכחתי כמת מלב '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 וְאֶקְרַע סִגּוֹר לִבָּם '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	וְגַם הִיא קְשׁוּרָה בִּי, לִי הִיא הַיְדִידָה
Nothing is lacking, except the bond according to the Law ¹⁴⁵	אֵין מַחְסֵר כָּל דְּבָר, בְּלֹתֵי הַקְּשָׁר לְפִי הַתּוֹרָה ¹⁴⁵
But when, where, and how I saw her, fell in love with her, and betrothed her ¹⁴⁶	אָדָּךְ מָתִי, אָנָּה וְאֵדָּךְ רָאִיתִיהָ, אֶהְבַּתִּיהָ וְאַרְשָׁתִּיהָ ¹⁴⁶
I shall inform you at a different time, or you will hear it from her mouth.	אֲשַׁמְעֶנְךָ לְעֵת אַחֲרֵת, אוֹ תִשְׁמַע מִפִּיהָ.
Just please consent, instructor of justice and faith! ¹⁴⁷	רַק אָנָּה הוּאֵל נָא, מוֹרֶה צְדָק וְאִמּוּנָה! ¹⁴⁷
To bring us on this day into the tradition of the wedding covenant.	לְהִבְיֵאֵנוּ בַּיּוֹם * הַזֶּה, בְּמִסְרַת בְּרִית הַחֲתָנָה.
REZIN Oh! My heart pricks me ¹⁴⁸ at this hasty change ¹⁴⁹	רֵצִין אָהֵה! לִבִּי יִשְׁתַּגַּע ¹⁴⁸ לְתַמּוּרָה זוֹ מִבְּהִלָּת ¹⁴⁹
How you have abandoned your beloved Shoshannah like a withering rose.	אֵיד שׁוֹשָׁנָה אֶהְבַּתְךָ, עֲזַבְתָּ כְּשׁוֹשָׁנָה נִבְלָת.
Young people go mad in their love as if overcome with wine ^{150, 151}	בְּנֵי הַנְּעוּרִים בְּאַהֲבָתָם יִשְׁתַּגְּעוּ כְּהַלּוּמֵי יַיִן ^{150, 151}
But love does not lodge in their hearts, only rests upon the eye.	וְאַהֲבָה לֹא תִלּוֹן בְּלִבָּם, רַק רֹבֶצֶת עַלֵי עֵינַי.
How many tears ¹⁵² have you poured like rain on a garden ¹⁵³	כַּמָּה מֵי דַמְעָה ¹⁵² שִׁפַּכְתָּ כַּמָּטָר עַל גַּנָּה ¹⁵³
Arousing mercy and compassion ¹⁵⁴ to turn Shoshannah's heart.	לְעוֹרֵר חֶסֶד וְרַחֲמִים ¹⁵⁴ לְהַטּוֹת אֶת לֵב שׁוֹשָׁנָה.

145 Alternatively, 'according to the Torah'. Cf. Shakespeare's 'holy marriage' (2.3.57). The word 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.

	What is the profit in the drops of water ¹⁵⁵ that you have spilled from the spring of your eyes ¹⁵⁶	מה־בַּצֵּעַ בְּנֹטְפֵי מַיִם ¹⁵⁵ , מִמְקוֹר עֵינַיִךְ זְרָמֹתָ ¹⁵⁶
	To grow a plant of love from which you have not tasted	לְהַצְמִיחַ צִמְחַת אֲהָבָה, מִמֶּנָּה לֹא טַעַמְתָּ
	Your sighs have not yet dried up; they have risen like steam into the eye of the sun ¹⁵⁷	עוֹד לֹא יָבְשׁוּ אֲנַחוֹתַיִךְ עָלוּ כְּאֵד לְעֵין הַשֶּׁמֶשׁ ¹⁵⁷
	My ears still tingle at the sound of your wailing; you wailed last night	עוֹד תִּצְלַנָּה אָזְנִי לְקוֹל יְלִלְתְּךָ הַיְלִלְתָּ אָמַשׁ
	Where, then, has the sorrow fled? How has the weeping been forgotten? ¹⁵⁸	אֵיךְ אִיפוֹ נָס הַיְגוֹן? אִיךְ נִשְׁכַּח הַבְּכִי? ¹⁵⁸
	You are still stained with tears; they have not yet been wiped from your cheek.	עוֹד נִבְתָּם הַדְּמַעַ, לֹא נִמְחָה מֵעַל הַלְּחִי.
	If you are Ram, and from your mouth has come forth mourning and woe ^{159, 160}	אִם אַתָּה הוּא רָם, וּמִפִּיךָ יֵצֵא הֵגָה וְהִי ^{160, 159}
	You have no woman on earth except for Shoshannah alone	אֵין לְךָ אִשָּׁה בְּאָרֶץ, בְּלִתִּי שׁוֹשָׁנָה לְבִדָּה הִיא
	But now, are you changed? – Tell me, lad, truthfully! ¹⁶¹	וְעַתָּה * הָאִם שָׁנִיתָ? – הֲגֵד לִי בְּחֹר בְּמִישְׁרִים! ¹⁶¹
	Who can mock fallen women if there is no strength in men.	מִי יְבוֹז לְנָשִׁים נִפְלוֹת, אִם אֵין כֹּחַ בַּגְּבָרִים.
RAM	When I loved Shoshannah, you chastised me relentlessly. ¹⁶²	רָם כְּאֲשֶׁר אֶהְבֵּתִי אֶת שׁוֹשָׁנָה יִסְרַתְנִי מֵאֵין הַפְּגָה. ¹⁶²
REZIN	Not because you loved, but rather because you were like a madman.	רִצִּין לֹא בְּאֲשֶׁר אֶהְבֵּת, בְּלִתִּי בְּאֲשֶׁר הָיִיתָ כְּמִשְׁנָע.
RAM	Why, you commanded me to bury my love in the river of forgetfulness . ^{163, 164}	רָם הֲלֹא צִוִּיתָ לְקַבֵּר אֶהְבֵּתִי בְּנַחַל הַנְּשִׁיָּה. ^{164, 163}

155 Job 36:27.

156 This and the next line form a rhyming couplet, mirroring Shakespeare's 'waste/taste' (2.3.67–8).

157 This and the next line form a rhyming couplet, mirroring Shakespeare's 'clears/ears' (2.3.69–70).

158 This and the next line form a rhyming couplet, mirroring Shakespeare's 'sit/ye't' (2.3.71–2).

159 Ezek. 2:10.

160 This and the next line form a rhyming couplet, mirroring Shakespeare's 'thine/Rosaline' (2.3.73–4).

161 This and the next line form a rhyming couplet, mirroring Shakespeare's 'then/men' (2.3.75–6).

162 This and the next line form a rhyming couplet, mirroring Shakespeare's 'Rosaline/mine' (2.3.77–8).

163 Ps. 88:13 (88:12 in English Bibles) בְּאָרֶץ נְשִׁיָּה 'in the land of forgetfulness' (a euphemism for the world of the dead; cf. Eccles. 9:5).

164 This and the next line form a rhyming couplet, mirroring Shakespeare's 'love/have' (2.3.79–80).

* וְעַתָּה

REZIN	Not to bury one and raise another up from the grave.	לֹא לְקַבֵּר אֶחַת וּלְהַעֲלוֹת מִקְבֵּר אֶת הַשְּׂנִיָּה.	רצין
RAM	Leave off chastisement this time and spare the rod ¹⁶⁵ of punishment ¹⁶⁶	עֲזַב תּוֹכְחָה הַפַּעַם וַחֲשָׁד שִׁבֵּט ¹⁶⁵ בְּקֶרֶת ¹⁶⁶	רם
	This damsel that I desire, she is not like the damsel I left	עֲלָמָה זוֹ אוֹיְתִיהָ, אֵינְנָה כְּעֲלָמָה הַעֲזוּבָה	
	She shows compassion and is shown compassion, and loves as she is loved	הִיא מְרַחֶמֶת וְרַחֲמָה וְאֶהֱבֵת כְּאֲשֶׁר הִיא אֶהֱוֶבָה	
	Not so was the other one.	לֹא כֵן הִיְתָה הָאַחֶרֶת.	
REZIN	She knew that your love was like the voice of joy and prayer ¹⁶⁷	הִיא יָדְעָה כִּי אֶהֱבֵתָךְ כְּקוֹל רְנָה וְתַפְלָה ¹⁶⁷	רצין
	Like a learned tongue ¹⁶⁸ in the mouth of a child without understanding the interpretation of the word	כְּלִשׁוֹן לְמוֹדִים ¹⁶⁸ בְּפִי יֶלֶד, מִבְּלִי הַבֵּין פְּתָרוֹן הַמְּלָה	
	But come with me, son trifling as chaff in a storm ¹⁶⁹	אֵד לָכֶה אֶתִּי בֶן קַל כְּמִזְיַן בְּסַעֲרָה ¹⁶⁹	
	On account of one matter I shall be a help to you in distress	בְּעִבּוֹר דְּבַר אֶחָד אֶהְיֶה לְךָ לְעֹז בְּצָרָה	
	Perhaps as a result of your wedding quarrel and strife will cease ¹⁷⁰	אוֹלֵי עֵקֶב חֲתֻנְתְּךָ, יִחְדַּל רִיב וּמִדְּנִים ¹⁷⁰	
	And your fathers' enmity will retreat because of the children's love.	וְאִיֶּבֶת אֲבוֹתֶיכֶם תִּסּוֹר מִפְּנֵי אֶהֱבַת הַבָּנִים.	
RAM	I am in a great rush, and in my haste I am babbling. ¹⁷¹	אֶץ אֲנִי מְאֹד וּבְחַפְזִי אֲנִי בּוֹטָה. ¹⁷¹	רם
REZIN	One who is cunning makes his way, but one who rushes sins with his legs.	עָרוֹם יַפְלֵס דְּרָכּוֹ וְאֶץ בְּרַגְלָיִם חוֹטֵא.	רצין
	(<i>Exeunt</i>)	(הולכים)	

165 Prov. 13:24 שׁוֹנֵא בְּנֹו חוֹשֵׁד שִׁבֵּטוֹ שׁוֹנֵא בְּנֹו '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.

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

170 This and the next line form a rhyming couplet, mirroring Shakespeare's 'prove/love' (2.3.87–8).

171 This and the next line form a rhyming couplet, mirroring Shakespeare's 'haste/fast' (2.3.89–90).

SCENE 4	<i>Street (Benaiiah and Meraioth)</i>	רחוב (בניה ומריות)	מחזה ד'
MERAIOTH ¹⁷²	Where ¹⁷³ is Ram hiding? Did he stay in his house tonight?	אָן ¹⁷³ רָם מִסְתַּתֵּר? הֲלֹן הַלֵּילָה הַזֶּה בְּבֵיתוֹ?	מריות ¹⁷²
BENAIAH	He did not stay in his father's house, so I heard from the mouth of his men.	לֹא לָן בְּבֵית אָבִיו, כֵּן שָׁמַעְתִּי מִפִּי אֲנָשָׁיו.	בניה
MERAIOTH	That maiden Shoshannah, stiff-necked ¹⁷⁴ and white of face Indeed tortures his soul to the point of driving him mad.	הַנַּעֲרָה הַהִיא שׁוֹשָׁנָה, קֶשֶׁת עֲרָף ¹⁷⁴ וְלִבָּנָת פָּנִים עֲנָה תַעֲנֶה אֶת נַפְשׁוֹ, עַד לְשִׁנוֹת אֶת טַעְמוֹ.	מריות
BENAIAH	Tubal, who is kin to old Abiel, sent a letter to his father's house.	תּוּבַל הַקְּרוֹב לְאַבְיֵעַל הַזָּקֵן, שָׁלַח מִכְתָּב לְבֵית אָבִיו.	בניה
MERAIOTH	It is a letter of summons, to face him in battle.	מִכְתָּב קְרִיאָה הוּא, לְהִתְרְאוֹת פָּנִים אִתּוֹ בְּקֶרֶב.	מריות
BENAIAH	And Ram will answer the summons.	וְרָם יַעֲנֶה אֶת הַקְּרִיאָה.	בניה
MERAIOTH	Any man who knows how to write can write a response.	כָּל אִישׁ הַיָּדַע לְכַתֵּב יוּכַל לְכַתֵּב מַעֲנָה.	מריות
BENAIAH ¹⁷⁵	He will answer the summons and will come to face him.	הוּא יַעֲנֶה אֶת הַקְּרִיאָה וְיָבוֹא לְהִתְרְאוֹת פָּנִים.	בניה ¹⁷⁵
MERAIOTH ¹⁷⁶	I am distressed for the wretch, for he has surely been torn to pieces . ¹⁷⁷ A pure maiden has pierced him through with the flaming arrows of her black eyes An arrow of love songs ¹⁷⁸ 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?	צַר לִי עַל הָאִמְלֵל, כִּי טָרַף ¹⁷⁷ הוּא. נַעֲרָה זָכָה דְּקָרְתָּהּ בְּזִיקֵי עֵינֶיהָ הַשְּׁחֹרוֹת חֵץ שִׁיר עֲנָבִים ¹⁷⁸ בָּא בְּבִשְׂרוֹ דְּרֹדָךְ אֲזָנוֹ וְלִבּוֹ נִבְקַע בְּבִגְי אֲשַׁפָּה מִיַּד הָעוֹר הַרְבֵּה קֶשֶׁת וְאֵיךְ יִתְעַרֵּב הוּא לְהִלָּחֵם עִם תּוּבַל?	מריות ¹⁷⁶

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.

174 Exod. 33:3 עַם־קֶשֶׁת־עֲרָף 'a stiff-necked people'; also Exod. 33:5, 34:9; Deut. 9:13.

175 This speech is prose in the original (2.4.11–12).

176 This speech is prose in the original (2.4.13–17).

177 Gen. 37:33, 44:28.

178 Ezek. 33:32.

BENAIAH	But who is Tubal, and what is his power?	אָד מִי תוּבַל וּמַה־כּחוֹ? בְּנִיָּה
MERAIOTH ¹⁷⁹	He is more powerful than the commander of the grasshopper army ¹⁸⁰	רַב כַּחַּ הוּא מִשֵּׂר צָבָא הַחֲגָבִים ¹⁸⁰ מְרִיּוֹת ¹⁷⁹
	And he is greatly praised among damsels playing timbrels ¹⁸¹	וּמְהֻלָּל הוּא בְּתַשְׁבְּחוֹת בְּתוֹד עֲלָמוֹת תּוֹפְפוֹת ¹⁸¹
	For he wages war like one who strums upon the harp ¹⁸²	כִּי יַעֲשֶׂה מְלַחְמָה כְּפָרֵט עַל פִּי הַנְּבֵל ¹⁸²
	Who keeps the time of playing note by note by the book	אֲשֶׁר יִשְׁמַר מוֹעֵד הַנְּגִינָה אוֹת בְּאוֹת מִפִּי הַסֵּפֶר
	He raises and lowers his voice and rests once or twice according to the rules.	יָרִים וְיורֵד קוֹלוֹ וְיִנַּח אַחַת וּשְׁתַּיִם כַּמִּשְׁפָּט.
	And the third time he plunges his sword into the heart of his enemy	וּבְשָׁלִישִׁית יִתְקַע חֶרְבוֹ בְּלֵב אִישׁ מְלַחְמָתוֹ
	Who has approached him and remained unharmed? Even a bud and blossom ¹⁸³	מִי הִקְרִיב אֵלָיו וַיִּשְׁלָם? גַּם כְּפִתוֹר וּפְרָח ¹⁸³
	Cannot withstand him, and wherever he turns, he inflicts punishment ¹⁸⁴	לֹא יִתְיַצְבוּ בְּפָנָיו וּבְכָל אֲשֶׁר יִפְנֶה יִרְשָׁע ¹⁸⁴
	He is a goring ¹⁸⁵ man, a goring man from his youth	אִישׁ נִגָּח ¹⁸⁵ הוּא, אִישׁ נִגָּח הוּא מִנְעֻרָיו
	Noble and a son of great men, one who knows the speech of date palms and demons ¹⁸⁶	שׁוֹעַ וּבֶן גְּדוֹלִים, יֹדַע שִׁיחַת דְּקָלִים וְשָׂדִים ¹⁸⁶

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 Salkinon to select them in the present context.

181 Ps. 68:26 (68:25 in English Bibles).

182 Amos 6:5 הַפְּרִטִים עַל־פִּי הַנְּבֵל '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 שִׁיחַת שָׂדִים וְשִׁיחַת דְּקָלִים 'the speech of demons and the speech of date palms'.

	And all the words of the Frenchmen ¹⁸⁷ that they call out on the day of battle ¹⁸⁸	וְכָל מַלּוֹת הַצְּרָפְתִּים ¹⁸⁷ אֲשֶׁר יִקְרְאוּ בַּיּוֹם נִשְׁקִי ¹⁸⁸
	Are not concealed from him. ¹⁸⁹	לֹא נִעְלְמוּ מֵאֵתוֹ. ¹⁸⁹
BENAIHAH	Behold, Ram is coming, Ram is coming, behold.	בְּנִיה הִגֵּה רָם בָּא, רָם הִגֵּה בָּא.
MERAIOTH ¹⁹⁰	Ram's face is sad, he is low and not elevated ¹⁹¹	רָם פָּנָיו רַעִים, שְׁפַל הוּא וְלֹא רָם ¹⁹¹
	Why is he so meagre? Meagre of flesh like a thin fish.	מְדוּעַ הוּא כֶּכָּה דֵל? דֵל בְּשָׂר כְּדָג רֵזָה.
	And the expression of his face testifies against him ¹⁹² that he is now composing poems	וְהַכָּרַת פָּנָיו תִּעֲנֶה בּוֹ ¹⁹² כְּעֵת יְחַבֵּר שִׁירִים
	Like the poems of the poet Petrarch to his beloved Laura ¹⁹³	כְּשִׁירוֹת פֶּטְרָרְךָ הַמְשׁוֹרֵר אֶל לֹרָה אֶהוּבָתוֹ ¹⁹³
	But what is Laura worth compared to Ram's gorgeous beloved?	אֵד מָה עֵרֶךְ לֹרָה לְאַהוּבַת רָם הַיְפִיפִיָּה
	Why, she stands before her like one of the royal perfumers. ¹⁹⁴	הֲלֹא כְּאַחַת הַרְקָחוֹת ¹⁹⁴ תִּעֲמַד הִיא לְפָנֶיהָ.
	Dida ¹⁹⁵ the wanderer beautifies herself in vain, and Cleopatra's ¹⁹⁶ charm is a lie	דִּידָה ¹⁹⁵ נוֹדְדָה תִּתְיַפֶּה לְשׁוֹא וְחַן קְלִיאֶפְטֵרָה ¹⁹⁶ שְׁקֵר

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 רֵם, as well as a personal name, is a participial form meaning 'elevated'.

192 Isa. 3:9 פְּנֵיהֶם עֲנָתָה בָּם '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 ¹⁹⁷ and Hera, ¹⁹⁸ daughters of whoredom and lewd women! ¹⁹⁹	ומי היליני ¹⁹⁷ והירה, ¹⁹⁸ בנות זנונים ואשת הזמה! ¹⁹⁹
And Thisbe, ²⁰⁰ one eye painted, ²⁰¹ of what account is she? ²⁰²	וטסבי, ²⁰⁰ עין אחת בפרוד, ²⁰¹ במה נחשבה היא? ²⁰²
(To Ram upon his entrance)	(אל רם בבואו)
Greetings to you, ²⁰³ Frenchman! Greetings to your red trousers! ^{204, 205}	השלום לך צרפתי! השלום למכנסייך האדמות! ^{205, 204}
RAM ²⁰⁶ I am happy to see your faces, my brothers and companions both.	שמחתי לראות פניכם אחי ורעי גם שניכם. ²⁰⁶ רם
I have donned the red trousers not in order for you to look at me	מכנסי האדמות לבשתי, לא בעבור תביטו בי אתם
But in order to attract the eyes of this woman who is coming towards us	כי אם למשוך עיני הזאת הבאה לקראתנו
Who has ornaments on ²⁰⁷ and is dressed in crimson and purple	אשר עזריה עליה ²⁰⁷ ולבושה שני וארגמן

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 refer to 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 a less pressing concern.

201 Jer. 4:30 לְשׂוֹא עֵינֶיךָ בְּפֹדַי כִּי־תִקְרַעֵי בְּפֹדַי לְשׂוֹא עֵינֶיךָ לְשׂוֹא

202 Isa. 2:22 כִּי־בִמְהַ נְחָשָׁב הוּא? '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 וְלֹא־שָׂתוּ אִישׁ עֲדָיו וְעַלְיוֹ עֲלִיוֹ 'and no one put on his ornaments'.

	Who looks down like a merchant's ship ²⁰⁸ and is as awesome as an army with banners. ²⁰⁹	הַנְּשָׂקָהּ כְּאַנִּית * סוֹחֵר ²⁰⁸ וְאַיִמָּה כְּבַדְגָּלוֹת. ²⁰⁹	
MERAIOTH	Make way for the ship! A ship with an oar behind it. <i>(The nurse with her attendant Peter²¹⁰)</i>	פָּנוּ מְקוֹם לְאַנִּיָּה! אָנִיָּה וּמִשׁוֹט אַחֲרֶיהָ. (הַאוֹמֶנֶת עִם פֶּטֶר ²¹⁰ מִשְׂרָתָה)	מריות
THE NURSE ²¹¹	Peter!	פֶּטֶר! ²¹¹	הַאוֹמֶנֶת
PETER	Here I am.	הִנְנִי.	פטר
THE NURSE	Give me the fan.	תֵּן לִי אֶת הַמְּנֹשֵׁב רוּחַ.	הַאוֹמֶנֶת
MERAIOTH	Give her the fan, dear Peter So that it may be an eye- covering ²¹² for her, because its face is better than her face. ²¹³	תֵּן לָהּ פֶּטֶר הַיֶּקֶר, אֶת הַמְּנֹשֵׁב רוּחַ וְהִיָּה לָהּ לְכִסּוֹת עֵינָיִם, ²¹² כִּי פָּנָיו טוֹבִים מִפָּנֶיהָ. ²¹³	מריות
THE NURSE	Who is this man who dares to provoke me?	מִי הוּא הָאִישׁ הַזֶּה אֲשֶׁר יְעִז לְהַתְּגָרוֹת בִּי?	הַאוֹמֶנֶת
RAM	He is a formed weapon , ²¹⁴ which God created In order to destroy the work of His hands.	הוּא כְּלִי יוֹצֵר, ²¹⁴ אֲשֶׁר יָצַר אֱלֹהִים לְהַשְׁחִית מַעֲשֵׂה יָדָיו.	רם
MERAIOTH ²¹⁵	Do well with your tongue, Frenchman, and speak honour ²¹⁶ before the old lady	הַטִּיבָה לְשׁוֹנֵךְ צַרְפְּתִי וְדַבֵּר נְגִד הַזְקֵנָה כְּבוֹד ²¹⁶	מריות ²¹⁵

208 Prov. 31:14 הִיָּה כְּאַנִּיֹּת סוֹחֵר 'she is like the merchants' ships'.

209 Song of Songs 6:4, 10.

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 *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.

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).

212 Gen. 20:16.

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.

214 Isa. 54:17.

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.

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).

* כְּאַנִּית

	The lady is weighty ²¹⁷ (<i>in a singing voice</i>), lady, lady, lady! (<i>Meraioth and Benaiah exit</i>)	כְּבוֹדָהּ ²¹⁷ הִיא הַגְּבִירָה (בְּקוֹל שִׁיר) גְּבִירָה, גְּבִירָה, גְּבִירָה! (מְרִיזוֹת וּבְנֵיהַ הוֹלְכִים)	
THE NURSE	Can you tell me where I might find the youth Ram?	הֲתִגִּיד לִי אַנְהָ אֲמַצָּא אֶת רָם הַנְּעָר?	הָאוֹמֶנֶת
RAM	I hereby tell you, that I am he; I am very sorry that I have no other name.	הֲנִי מְגִיד לְךָ, כִּי אֲנִי אָנִי הוּא; צָר לִי מְאֹד כִּי אֵין לִי שֵׁם אַחֵר.	רָם
THE NURSE	You have spoken well. ²¹⁸ But what do I have to do with this villain	הֲטִיבֶתְ לְדַבֵּר. ²¹⁸ אֵד מֵהֲלִי וּלְבֹן בְּלִיעַל הַזֶּה	הָאוֹמֶנֶת
	Who has spread mockery and poured scorn like a fool? ²¹⁹	אֲשֶׁר הִפִּיחַ לְצוֹן וְשָׁפַד בּוֹ כְּאַחַד הַתְּרָקִים? ²¹⁹	
	Am I like one of the damsels, like one of the girls of his age	הֲאֲנִי כְּאַחַת הָעַלְמוֹת, כְּאַחַת מִבְּנוֹת גִּילוֹ	
	With whom he amuses himself for a moment and scoffs at for a moment?	אֲשֶׁר רָגַע יִשְׁתַּעֲשַׁע וְרָגַע יִצְחַק בְּהֵן?	
	My wrath is at you, Peter, for you saw a strange man	חֲמַתִּי עָלֶיךָ פֶּטֶר, כִּי רָאִיתָ אִישׁ זָר	
	Coming to satiate his eye with me, and you stood opposite	הִבָּא לְהַשְׂבִּיעַ עֵינָיו בִּי וְאַתָּה עֹמְדָת מִנְגֵּד	
	Like a man who cannot save. ²²⁰	כְּגִבּוֹר לֹא יוֹכֵל לְהוֹשִׁיעַ. ²²⁰	
PETER	I have never seen a man come to satiate his eye with you;	מֵעוּדֵי לֹא רָאִיתִי אִישׁ בָּא לְהַשְׂבִּיעַ עֵינָיו בְּךָ;	פֶּטֶר
	If I saw him, I would not be too weak to draw my sword	לֹו רָאִיתִי אוֹתוֹ, לֹא קָצְרָה יָדֵי מִהָרִיק חֶרֶבִי	
	And show him who I am. For to save an oppressed man from the hand of his oppressor	וּלְהַרְאוֹתוֹ מִי אָנִי. כִּי לְהַצִּיל עֲשׂוֹק מִיַּד עֲשׂוֹק	
	As long as it is according to the law and the commandment, ²²¹ there is none better than me.	אִם רַק כְּתוּרָה וְכִמְצוּהָ ²²¹ הוּא, אֵין טוֹב מִמֶּנִּי.	

217 This is a pun linked to the noun כְּבוֹד '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 לְהוֹשִׁיעַ לֹא יוֹכֵל לְהוֹשִׁיעַ 'like a warrior who cannot save'.

221 2 Chron. 14:3 (14:4 in English Bibles) הַתּוֹרָה וְהַמְצוּהָ 'the law and the commandment'.

THE NURSE	That worthless mocker has provoked my bitter anger ²²²	הלץ הנבל ההוא, הכעיס אתי תמרורים ²²²	האומנת
	A fire is kindled in my anger, ²²³ and my knees are knocking against each other ²²⁴	אש קדחה באפי ²²³ וארכבותי דא לדא נקשן ²²⁴	
	But his day will yet come, and I shall look upon his wretchedness. ²²⁵	אף עוד יבא יומו ונאני אראה ברעתו. ²²⁵	
	Now please, my lord, let me speak a word in your ears	עתה בי אדני, תן לי לדבר דבר באזניך	
	As I have already said, my lady sent me to see you	כאשר כבר אמרתי, גברתי שלחתני לראות פניך	
	But the matter which she commanded me to tell you, I shall keep in my heart;	והדבר אשר צויתה להגידך, אתו אשמר בלבבי;	
	Only this shall I say at the beginning, if you lead my lady astray	אפס זאת אגיד בתחלה, אם תנחה את גברתי	
	To a false paradise, because you delude her in the end,	אל גן עדן אכזב, כי תשלה אתה באחרונה	
	Your glory will not be on this path ²²⁶	לא תהיה תפארתך על הדרך הזאת ²²⁶	
	For the damsel is tender and delicate, ²²⁷ and anyone who touches her for ill	כי העלמה רכה ועגנה ²²⁷ וכל הנגע בה לרעה	
	Is like one who touches the apple of my eye. ²²⁸	כנגע בבבת עיני. ²²⁸	
RAM	Please greet your lady in my name	פקדי נא את גברתך בשמי לשלום	רם
	And I say to you: A man intoxicates with love. ²²⁹	ונאני אמר לך: איש משנה באהבה. ²²⁹	
THE NURSE	How beautiful are your words that come forth from a faithful heart	מה יפו דבריך היוצאים מלב נאמן	האומנת

222 Hosea 12:15 (12:14 in English Bibles) תמרורים אפרים הכעיס אפרים 'Ephraim has provoked bitter anger'.

223 Deut. 32:22; Jer. 15:14.

224 Dan. 5:6 נקשן לדא ונארכבותה דא לדא 'and his knees knocked against each other'. This is the only example in Salkinson's translations of *shibbuṣ* from an Aramaic portion of the Hebrew Bible.

225 Num. 11:15 ואל אראה ברעתי 'and let me not look upon my wretchedness'.

226 Judg. 4:9 הולך אשר אתה הולך '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) נגע בבבת עיני כן הנגע בכלם 'for whoever touches you touches the apple of his own eye'.

229 Prov. 5:19 תמיד תשגה תמיד 'may you always be intoxicated in her love'.

	How much she will rejoice and take delight to lie in your bosom.	בְּמָה תִשְׂמַח וְתִתְעַלֵּס, לְהִיּוֹת שְׂכֵבֶת חִיקָד.	
RAM	What will you tell her; indeed, you have not understood my word.	מִה־תֹּאמְרֵי לָהּ, הֲזֶה לֹא הִבֵּנָתְ דְּבָרַי.	רם
THE NURSE	I have understood your word well, and I shall tell it to her	הִבֵּנָתִי דְּבָרְךָ הֵיטֵב וְאֵתוֹ אֲגִיד לָהּ	האומנת
	Just as you told me here that you are intoxicated in her love. ²³⁰	כַּאֲשֶׁר הִגַּדְתָּ בְּזֶה, כִּי תִשְׂגָּה בְּאַהֲבָתָהּ. ²³⁰	
	So speaks an honourable man who desires to take a wife.	כִּזֹּאת יִדְבַר אִישׁ נִכְבָּד הַחֹפֵץ לְקַחַת אִשָּׁה.	
RAM	Tell her to ask permission to come today to the prayerhouse	אֲמַרְי לָהּ לְבַקֵּשׁ רְשִׁיוֹן לָבֹא הַיּוֹם לְבֵית הַתְּפִלָּה	רם
	To confess at noon and there in the chamber of Rezin the priest ²³¹	לְהִתְנַדֹּוֹת בְּצַהֲרַיִם וְשֶׁם בְּלִשְׁכַת רְצִין הַכֹּהֵן ²³¹	
	She shall confess and enter into a covenant with me –	תִּתְנַדֹּוֹה וְתִבּוֹא בְּבְרִית אֵתִי –	
	And take this for yourself as your payment.	וְהֵא לָךְ זֹאת בְּשֹׁכֶרֶד.	
THE NURSE	I shall not take anything from your hand, not even a single coin. ²³²	לֹא אֶקַּח מִיָּדְךָ מְאוֹמָה, אֶף לֹא אֲגוֹרֶה ²³² אֶחָת.	האומנת
RAM	But I say that you must take it from my hand.	וְאֲנִי הֲנִי מֵגִיד כִּי תִקְחִי מִיָּדִי.	רם
THE NURSE	Is it today at noon? Why, she will come as you have said.	הַיּוֹם בְּצַהֲרַיִם? הֲלֵא תִבֹּא כַּאֲשֶׁר אָמַרְתָּ.	האומנת
RAM	And you, dear Nurse, stand behind the wall ²³³	וְאַתְּ אִמְנַת הַיְקָרָה תַעֲמְדִי מֵאַחֲרֵי הַכְּתָל ²³³	רם
	Near the priest's chamber and there you will find my servant	אֶצְלֵ לִשְׁכַת הַכֹּהֵן וְשֶׁם תִּמְצְאֵי אֶת עַבְדִּי	
	Who will bring you ropes bound together in the manner of a ladder	אֲשֶׁר יָבִיא לָךְ עֲבֹתִים קְשׁוּרִים כְּמַעֲשֵׂה הַסֵּלָם	

230 Prov. 5:19 תמיד תמיד 'בְּאַהֲבָתָהּ תִשְׂגָּה תמיד' 'may you always be intoxicated in her love'.

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.	הוא הסלם אֲעֲלֶה בוּ אֶל רֹאשׁ שְׂמֵחָתִי ²³⁴ הַלַּיְלָה.	
	Just keep the secret, and know that there is payment for your toil.	רַק שְׁמְרֵי אֶת הַסּוּד וּדְעֵי כִי יֵשׁ שְׂכָר לְעַמְלָד.	
	Now go in peace, and greet your mistress.	עֲתָה לְכִי לְשָׁלוֹם וּפְקֹדֵי אֶת גְּבֵרְתֶךָ.	
THE NURSE	May the LORD give you His blessing; but please listen to me.	יְצוּ הַשֵּׁם בְּרַכְתּוֹ עֲלֶיךָ; אֲדָ אֲנִי שְׂמַעְנֵי.	האומנת
RAM	Speak, woman of valour . ²³⁵	דַּבְּרִי אִשֶּׁת חַיִל. ²³⁵	רם
THE NURSE	Is your servant faithful, and will not reveal a secret?	הֲאִם עֲבָדְךָ נֶאֱמָן הוּא וְלֹא יִגְלֶה סוּד?	האומנת
	Haven't you heard any of the proverbs of the masses?	הֲאִם לֹא שָׁמַעְתָּ מִמּוֹשְׁלֵי הַהַמּוֹן מְאוּמָה?	
	'Two can keep a secret if one of them goes to the grave.'	”שְׁנַיִם יִצְפְּנוּ סוּד, אִם אֶחָד מֵהֶם יֵרֵד דּוּמָה.”	
RAM	I vouch for my servant with my life; like a mute, he will not open his mouth . ²³⁶	אֶת עֲבָדִי בְּנַפְשִׁי אֶעֱרַבְנּוּ, כִּאֲלֵם לֹא יִפְתָּח פִּיו. ²³⁶	רם
THE NURSE ²³⁷	My lady is unique among women, unique among all charming girls	גְּבֵרְתִי אַחַת הִיא בְּנָשִׁים, אַחַת בְּכָל בְּנוֹת חַן	האומנת ²³⁷
	If you had seen her in her childhood, at that time when she had just started to babble!	לֹו רְאִיתָ אֶתְּהָ בְּיַלְדוּתָהּ, כִּאֲשֶׁר הִחֲלָה אֶז לְבַטֵּא!	
	If you had heard the prattling of her lips, which was sweeter than any pleasant words , ²³⁸	לֹו שָׁמַעְתָּ לְהִג שְׂפָתֶיהָ, אֲשֶׁר עָרַב מִכָּל אִמְרֵי נְעָם, ²³⁸	
	And even Paris, one of the noblemen, of the aristocrats who are in our city	וְגַם פָּרִיז מְבִנֵי הָאֲצִילִים, מִהַפְרָתְמִים אֲשֶׁר בְּעִירֵנוּ	
	Yearns and lies in wait to catch this fish on his hook	יִתְאוּ וַיֵּאָרְב לְמִשׁוֹד הַדְּגָה הַזֹּאת בְּחִכְתּוֹ	
	But she spurns him, and will not consider him	אֲדָ הִיא תִמְאַס בוּ וְלֹא תִבְיֵט אֵלָיו	

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 ²³⁹ as an abomination.	כִּי תַעֲבֹד וְתִשְׂקֹץ, כְּשִׂקֹץ שִׂקֹץ תִּשְׂקֹצְנָה. ²³⁹	
	How many times have I mocked her, until I angered her	כַּמָּה פְּעָמִים הִתְלַחֵי בָּהּ, עַד אֲשֶׁר הִכְעַסְתִּיהָ	
	Saying, Paris is the man under whose wings she should find shelter ²⁴⁰	לֵאמֹר פָּרִיז הוּא הָאִישׁ אֲשֶׁר בְּכַנְפָּיו תִּחְסֶה ²⁴⁰	
	And as for her, her face grew pale from anger like a white handkerchief ²⁴¹	וְהִיא חִוְרוּ פְּנֵיהָ מִכַּעַס כַּמְטַפַּחַת לְבָנָה ²⁴¹	
	Like fine Egyptian linen ²⁴² on a cow's table.	כַּמוֹ אֲטוּן מִצְרַיִם ²⁴² עַל שֻׁלְחַן פָּרָה.	
RAM	A cow does not have a table; maybe King Pharaoh. ²⁴³	פָּרָה אֵין לָהּ שֻׁלְחָן, אוּלַי פֶּרְעֹה ²⁴³ הַפְּלֹדִי.	רם
THE NURSE	But tell me, what is the first letter of your name?	אֵךְ הַגִּידָה לִּי, מַה הָאוֹת הָרֵאשׁוֹן מִשְׁמֶךְךָ?	האומנת
	Is it like the first letter of the names 'friend' and 'shepherd'? ²⁴⁴	הֲאֵם כַּאוֹת הָרֵאשׁוֹן הוּא מִשְׁמוֹת רֵעַ וְרֹעֶה? ²⁴⁴	
RAM	Why do you ask such a thing? <i>Resh</i> is the first of the three names.	לְמַה תִּדְרָשִׁי כִּזֹּאת? ר הוּא הָרֵאשׁוֹן לְשֵׁלֶשֶׁת הַשְּׁמוֹת.	רם
THE NURSE	Get out, ²⁴⁵ mocker, I know that the letter <i>resh</i>	נָשִׂה־לְאֵהָ ²⁴⁵ מִתְלוֹצֵץ, יְדַעְתִּי כִּי אוֹת ר	האומנת
	Is the first of the name of a small dog that belongs to my lady ²⁴⁶	הוּא הָרֵאשׁוֹן לְשֵׁם כְּלָב קָטָן אֲשֶׁר לְגַבְרִית ²⁴⁶	

239 Deut. 7:26 תַּעֲבֹדוּ וְתִשְׂקֹצוּ | תִּשְׂקֹצְנָה וְתִשְׂקֹץ 'you shall utterly detest it and utterly abhor it'.

240 Ps. 91:4 תִּחְסֶה בְּכַנְפָּיו תִּחְסֶה | 'and under his wings you will find refuge'; Ruth 2:12 תַּחַת־תַּחַת־אֲשֶׁר־בָּאת לַחֲסוֹת תַּחַת־ '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 פָּרָה *para* 'cow' and פֶּרְעֹה *par'o* '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).

245 Gen. 19:9.

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 <i>resh</i> in your name. Indeed, in any case	אֵךְ אֵין רַ בְּשִׁמְךָ. אוֹלָם בֵּין כֹּה וְכֹה יְדַעְתִּי כִּי הִתְעַנְנֶנְתָּ. וְהִיא הִגִּידָה לִּי	
	If only you could hear with your own ears as my lady sings	לֹא שָׁמַעְתָּ בְּאַזְנוֹיָךְ עֵת תְּשִׁיר גְּבֵרְתִּי* ”רַם רַעִי רַעִי – רַם רַעִי רַעִי“	
	‘ <i>Ram, my friend, my shepherd – Ram, my friend, my shepherd</i> ’		
	I know that you would take pleasure in it. And she told me	כִּי הָאוֹת הָרְאִשׁוֹן לְשֵׁלֶשֶׁת הַשְּׁמוֹת הָאֵלֶּה אֶחָד.	
	That the first letter of these three names is the same.		
RAM	Please mention me to your lady.	הִזְכִּירְנִי נָא אֶל גְּבֵרְתֶךָ.	רם
THE NURSE	I shall mention your name evening, morning, and noon. ²⁴⁷ – (<i>Ram exits</i>)	אֶת שִׁמְךָ אֶזְכִּיר עֶרֶב בֹּקֶר וְצַהֲרָיִם ²⁴⁷ – (רם הולך)	האומנת
	Peter!	פֶּטֶר!	
PETER	Here I am.	הִנְנִי.	פטר
THE NURSE	Take the fan and go before me. (<i>Exeunt</i>)	קַח לְךָ אֶת הַמְּנֹשֵׁב רוּחַ וְלֵךְ לְפָנָי. (הולכים)	האומנת
SCENE 5	<i>Abiel’s vineyard</i>		מחזה ה' כרם אביעל
JAEEL	Indeed at the ninth hour I sent the nurse	הֵן בְּשָׁעָה הַתְּשִׁיעִית שְׁלַחְתִּי אֶת הָאִמָּנָת	יעל
	And within half an hour she promised me to return	וּבְמִשְׁךָ חֲצֵי שָׁעָה הִבְטִיחָה לִּי לָשׁוּב	
	Perhaps she has not found him – but the matter is not so	אוּלַּי לֹא מָצְאָה אֹתוֹ – אֵךְ לֹא כֵן הַדָּבָר	
	It is only that she limps, and love demands messengers as swift ²⁴⁸	רַק צִלְעָהּ הִיא וְהָאֵהָבָה דֹרְשֵׁת צִירִים קָלִים ²⁴⁸	
	As thoughts that run ten times faster than the sun’s rays	כְּמַחְשָׁבוֹת הַמְּמַהְרֹת לְרוּחַ עֶשֶׂר פְּעָמִים מִקוֹנֵי הַשֶּׁמֶשׁ	
	Which run to drive out the shadows from dark mountains. ²⁴⁹	הַרְצִים לְהַבְרִיחַ הַצִּלְלִים מֵעַל הָרֵי נֶשֶׁף. ²⁴⁹	
	Because of this doves and young pigeons ²⁵⁰ are chosen	בְּעִבּוּר זֹאת נִבְחָרוּ תוֹרִים וְגַנְי יוֹנָה ²⁵⁰	

247 Ps. 55:18 (55:17 in English Bibles) עֶרֶב וְבֹקֶר וְצַהֲרָיִם ‘evening and morning and noon’.

248 Isa. 18:2 מְלָאֲכִים קָלִים ‘swift messengers’ (the synonym צִירִים appears earlier in the verse).

249 Jer. 13:16.

250 Lev. 5:7 בְּנֵי-יוֹנָה בְּנֵי-שֵׁנִי ‘two doves or two young pigeons’

* גְּבֵרְתִּי

Those possessed of wing and feather, to pull the wagon of love	בְּעֲלֵי אַבְר וְנֹצֵה, לְמִשׁוֹךְ הָעֲגֹלָה לְאַהֲבַת דָּדִים
And all messengers of love are possessed of arrows and have wings ²⁵¹	וְכָל מַלְאֲכֵי הָאַהֲבָה בְּעֲלֵי חֲצִים וְכַנְפִים לְמוֹ ²⁵¹
And behold, the sun in its cycle has risen up to the height of the chariot-wheel	וְהִנֵּה הַשֶּׁמֶשׁ בְּתַקּוּפָתוֹ עָלָה עַד מְרוֹם הַגְּלָגֶל
And from the ninth hour until now it has been three long hours	וּמִשְׁעָה הַתְּשִׁיעִית עַד הֵנָּה שְׁלֹשׁ שָׁעוֹת אַרְכּוֹת
And she still has not returned. If she had a warm heart	וְעוֹדָנָה לֹא שָׁבָה. לוֹ הִיָּה לָהּ לֵב חָם
And youthful blood in her veins, her feet would not have delayed until now	וְדַמֵי נְעוּרִים בְּעוֹרְקֶיהָ לֹא אֶחְרוּ פְּעָמֶיהָ עַד הֵנָּה
For she would have hastened on her way like a catapult from the slinger's hand	כִּי הִיָּתָה מְבַהֶלֶת בְּדַרְכָּהּ כְּכַדּוֹר מִיַּד הַקַּלֵּעַ
To bring the words to the one whom my soul loves ²⁵²	לְהִבִּיא אֶת הַדְּבָרִים אֶל שְׂאֵהָבָה נַפְשִׁי ²⁵²
And to return to inform me at once of what he answered and what he spoke ²⁵³	וּלְשׁוּב * לְהַשְׁמִיעַנִי כְּרָגַע, מָה עָנָה וּמַה דִּבֶּר. ²⁵³
But the old are not living; they have a different spirit ^{254, 255}	אֵד הַזְּקִנִים אֵינָם חַיִּים, אֲתֵם רוּחַ אַחֲרָת ^{254, 255}
They move heavily from their place; their soul is a burden and their foot is lead.	בְּכַבּוּדוֹת יְמוּשׁוֹ מִמְקוֹמָם נַפְשָׁם מִמְּקוֹהָ וְרַגְלָם עֲפָרָת.
But here she comes – (<i>The nurse and Peter</i>)	אֵד הִנֵּה בָּאָה – (הַאֲמוֹנַת וּפֶטֶר)
My nurse! My nurse! Are you well? What are the tidings in your mouth?	אֲמוֹנָתִי! אֲמוֹנָתִי! הַשְּׁלוֹם? מַה־בְּשׂוֹרָה בְּפִיךָ
Have you seen him? Tell the servant to go.	הֲרֵאִית אֶת פָּנָיו? אֲמֹרִי לְנַעַר וַיַּעֲבֵר.

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 וְהָיָה וּמַה־דִּבֶּר יְהוָה 'what has the LORD answered, and what has the LORD 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. (<i>Peter exits</i>)	פֶּטֶר לֵךְ וְעִמַּד עַל יַד הַשְּׁעָר. (פטר הולך)	האומנת
Jael	Now my nurse, my comfort – but why is your face sad? ²⁵⁶ 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? ²⁵⁷	עֵתָה אֲמַנְתִּי נַחֲמָתִי – אֵךְ מְדוּעַ פָּגַיְךָ רָעִים? ²⁵⁶ אִם בְּשׂוֹרָה רָעָה בְּפִיךָ, הַשְּׂמִיעֵנִי בְּשִׁפְתֵי רִצּוֹן וְאִם טוֹבָה הִיא, לָמָּה תַעֲצֹבֵנִי בְרוּחַ נִכְאָה. ²⁵⁷	יעל
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. ²⁵⁸	הֵן נַפְשִׁי עֵיפָה, חֲכִי לִי מַעַט רְגַע עָמַל הַדֶּרֶךְ רַב מִמֶּנִּי, כָּל עֲצָמֵי עָשָׂו. ²⁵⁸	האומנת
Jael	Give me the word of your tidings and I shall give you my bones But please, my nurse, my dear nurse, please speak.	תֵּן לִי דְבַר בְּשִׂרְתְּךָ וְאֲנִי אֶתֶן לְךָ עֲצָמֵי אֵךְ אֲנָא אֲמַנְתִּי, אֲמַנְתִּי הִימָּרָה, נָא דַּבְרִי.	יעל
THE NURSE	Why are you pressing me? ²⁵⁹ Wait for me a little while longer. Do you not see that there is no breath left in me? ²⁶⁰	לָמָּה זֶה תֹאצִּי בִי? ²⁵⁹ חֲכִי לִי עוֹד מַעַט. הֲאִם לֹא תֵרָאִי, כִּי לֹא נֹתְרָה בִּי נְשָׁמָה? ²⁶⁰	האומנת
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 ²⁶¹ 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,	אֵיךְ תּוֹכְלִי לְהַגִּיד, כִּי לֹא נֹתְרָה בְּךָ נְשָׁמָה וּנְשָׁמָה בְּךָ לְהַגִּיד, כִּי לֹא נֹתְרָה בְּךָ נְשָׁמָה? מִקְצָר רוּחַ תִּמְנַעֵנִי מִתֵּת מַעֲנָה לְשִׁאלָתִי וּמְלִין תִּכְבִּיר ²⁶¹ חֲנָם עַל דְּבַר קִצְר רוּחַ רַק זֹאת הִגִּידִי לִי, הֲטוֹבָה בְּשִׂרְתְּךָ אוֹ רָעָה? אֲמַרִי טוֹבָה אוֹ רָעָה וְאֲנִי אֶשְׁקֵט וְאֶתְחַוֵּל לְךָ,	יעל

256 Neh. 2:2 פָּגַיְךָ רָעִים | מְדוּעַ 'why is your face sad'.

257 Prov. 15:13, 17:22, 18:14.

258 Ps. 31:11 (31:10 in English Bibles).

259 Cf. Shakespeare's 'Jesu, what haste!' (2.5.29). Salkinson has omitted the Catholic oath.

260 1 Kings 17:17 נְשָׁמָה בִּי לֹא־נֹתְרָה־בּוֹ 'there was no breath left in him'.

261 Job 35:16 מְלִין 'כִּבֵּר' 'he multiplies words'.

	Please say and calm me down. Are they good or bad?	אָנָא אִמְרִי וְהַרְגִיעֵנִי. הַטּוֹבָה הִיא אִם רָעָה?	
THE NURSE ²⁶²	It is just as easy for me to choose one of these two paths	נִקְל לִי לְבַחַר אַחַת מִשְׁתֵּי הַדְּרָכִים הָאֵלֶּה	262 האומנת
	As it is for you to choose one of the men to marry.	כְּאִשֶׁר נִקְל לָךְ לְבַחַר אִישׁ מִהָאֲנָשִׁים לְהַבְעֵל לוֹ.	
	Behold, your chosen one Ram has more beautiful eyes ²⁶³ than many	הִנֵּה רֶם בְּחִירְךָ יִפֶּה עֵינָיִם ²⁶³ הוּא מֵרַבִּים	
	Indeed his legs, his hands, and his feet, nothing on earth is their equal ²⁶⁴	אֵד שׁוֹקִיו יָדָיו וְרַגְלָיו, אֵין עַל עֵפֶר מְשָׁלָם ²⁶⁴	
	He does not know flattery, and is not much for pleasant words ²⁶⁵	265 הוּא חִלְקוֹת לֹא יָדַע וְאִמְרֵי נְעִים לֹא יִרְבֶּה	
	Yet all those who see him perceive that he is an unblemished lamb ²⁶⁶	וְכָל רֹאִיו יִחְזוּ בּוֹ כִּי הוּא שֵׁן תָּמִים. ²⁶⁶	
	Go, my delightful girl, serve the LORD and be well	לְכִי לָךְ בַּת שְׁעָשׂוּעִי, עֲבָדִי אֶת אֲדֹנָי וְטוֹב לָךְ	
	Where did you eat at noon?	אָנָּה אָכַלְתָּ בַעֲהֲרָיִם?	
JAEL	Desist, all these things I knew long ago	הֲרַפִּי, כָּל אֵלֶּה יָדַעְתִּי מֵאָז	יעל
	But what did he answer regarding the matter of the wedding?	אֵד מָה עָנָה הוּא עַל דְּבַר הַחֲתֻנָּה?	
	What did he say about this?	מִה־דָּבָר עַל זֹאת?	
THE NURSE	Oh, my head, my head! ²⁶⁷ My head is splitting into pieces	הֵה רֹאשִׁי רֹאשִׁי! ²⁶⁷ רֹאשִׁי יִבְקַע לְבָקִיעִים	267 האומנת
	And my shoulder is like to break apart , ²⁶⁸ my shoulder is going to fall off my back.	וְכַתְפִי מַחֲשֶׁבֶת לְהִשָּׁבֵר, ²⁶⁸ כַּתְפִי מִשְׁכָּמָה תִּפּוֹל.	

262 This speech is prose in the original (2.5.38–45).

263 1 Sam. 16:12.

264 Job 41:25 (41:33 in English Bibles) אֵין-עַל-עֵפֶר מְשָׁלוֹ 'nothing on earth is his equal'.

265 Prov. 15:26, 16:24.

266 Exod. 12:5.

267 2 Kings 4:19.

268 Jonah 1:4 וְהָאֲנִיָּה הִשָּׁבֶה לְהִשָּׁבֵר 'and the ship was like to break apart'.

	May the One Who Deals Bountifully not deal bountifully with you as He has with me	אל יגמולך הגמול כְּאִשֶּׁר גְּמַלְתָּ עָלַי	
	For you have sent me here and there in order to bring me to the gates of death. ²⁶⁹	כִּי שְׁלַחְתָּנִי הֵנָּה וְהֵנָּה לְהַבְיֵאֵנִי עַד שַׁעְרֵי מָוֶת. ²⁶⁹	
JAEL	I am distressed, I am greatly distressed, that there is no peace in your bones	צָר לִי, צָר לִי מְאֹד, כִּי אֵין שְׁלוֹם בְּעַצְמוֹתַי	יעל
	But tell me, my nurse, what did the man of my covenant say?	אֵד אֲמַר לִי אֲמַנְתִּי מֵהַדָּבָר אִישׁ בְּרִיתִי?	
THE NURSE	The man of your covenant speaks like a blameless and upright man ²⁷⁰	אִישׁ בְּרִיתְךָ מְדַבֵּר, כְּאִישׁ תָּם וְיָשָׁר ²⁷⁰	האומנת
	Like one with a faithful spirit , ²⁷¹ like one with a willing heart , ²⁷² like one with beautiful eyes ²⁷³	כְּנַאֲמָן רוּחַ, ²⁷¹ כְּגֹדִיב לֵב, ²⁷² כְּיָפָה עֵינַיִם ²⁷³	
	And also, on my life! Indeed he speaks as a valiant man. ²⁷⁴	וְגַם חַי נַפְשִׁי! כִּי כִבֹּן חֵיל יְדַבֵּר? ²⁷⁴	
	Where is your mother?	אֵיפֹה הִיא אִמְךָ?	
JAEL	Where is my mother? Where indeed might she be?	אֵיפֹה הִיא אִמִּי? אֵיפֹה הִיא תְּהִיָּה?	יעל
	She is sitting inside the house.	הִיא יֹשֶׁבֶת בְּתוֹךְ הַבַּיִת.	
	What has become of you, that you respond so strangely?	מָה הִיָּה לְךָ, כִּי תִשָּׁבֵי זָרוֹת כְּאֵלֶּה*?	
	‘The man of your covenant speaks like a man of valour – where is your mother?’	„אִישׁ בְּרִיתְךָ כִּבֹּן חֵיל יְדַבֵּר – אֵיפֹה הִיא אִמְךָ?“	
THE NURSE	But why are you speaking in haste? ²⁷⁵ Are you intent on fighting with me?	וּמְדוּעַ*? בְּחַפְזוֹן תְּדַבְּרִי ²⁷⁵ ? הַהוֹאֲלֶתָ לְהִתְקוֹטֵט בִּי?	האומנת
	Is this the balm for my pain, and the medicine for my bones?	הֲזֶה הוּא הַצֵּרִי לְמַכְאֵבִי וְרַפְאוֹת לְעַצְמוֹתַי?	
	Next time you go on this errand instead of me.	בְּמַלְאָכוֹת זֹאת שְׁנִית, תִּלְכִּי אֶת וְלֹא אֲנִי.	

269 Ps. 107:18.

270 Job 1:8, 2:3.

271 Prov. 11:13.

272 Exod. 35:22; 2 Chron. 29:31.

273 1 Sam. 16:12.

274 The Hebrew has a question mark here, but the utterance seems to be a statement.

275 Cf. Shakespeare's 'O God's Lady' (2.5.61); Salkinson has removed the reference to the Virgin Mary.

* כְּאֵלֶּה
** וּמְדוּעַ

JAEL	That's enough for us of this confusion; tell me, what did Ram say?	רַב לָנוּ מְבוּכָה זֶה; הַגִּידִי מֵהֶדְבָּר רָם?	יעל
THE NURSE	Do you have permission to go to the prayerhouse today?	הֲיֵשׁ רִשְׁיוֹן בְּיָדְךָ לְלֶכֶת הַיּוֹם לְבֵית הַתְּפִלָּה?	האומנת
JAEL	Yes.	הן.	יעל
THE NURSE	If so, hurry, go to the chamber of Rezin the priest	אִם בֶּן מִהָרִי לְכִי אֶל לְשֹׁכֵת רְצִין הַכֹּהֵן	האומנת
	There you will find the man, and there too you will become his wife.	שָׁם תִּמְצְאִי אֶת הָאִישׁ וְגַם שָׁם תִּהְיִי לוֹ לְאִשָּׁה.	
	See how your cheeks have reddened from the heat of your young blood	רֵאִי אֵיךְ אֲדָמוּ לְחִיָּיךָ מִחֹם דָּמִי נְעוּרֶיךָ	
	I know that your face reddens like crimson at a piece of news.	יָדַעְתִּי כִּי לְדָבָר חֲדָשׁ פִּנְיָךְ כְּשָׁנִים יִצְדִּימוּ.	
	Hurry to the prayerhouse, ²⁷⁶ whereas I shall go a different way	מִהָרִי לְבֵית הַתְּפִלָּה ²⁷⁶ וְאֲנִי אֵלֶיךָ דָּרֹךְ אַחֲרָת	
	I must bring the ladder on which your beloved will ascend	עָלִי לְהַבִּיא אֶת הַסֵּלָם, בּוֹ יַעֲלֶה יְדִידְךָ	
	In the middle of the night and the darkness, ²⁷⁷ like one ascending to a bird's nest.	בְּאִישׁוֹן לַיְלָה וְאִפְלָה, ²⁷⁷ כְּעֹלֶה אֶל קֶן צְפֹר.	
	I am an ass of burden and through my toil your lover will find you ²⁷⁸	אֲנִי חֲמוֹר לְמִשָּׂא וּבַעֲמָלִי מֵאֲהָבְךָ יִמְצָאֲךָ ²⁷⁸	
	But when night comes, <i>you</i> will lie under your burden.	אָדָּם בְּבוֹא הַלַּיְלָה תִרְבְּצִי אֶת תַּחַת מִשְׂאֵךְ.	
	Go, my daughter, to the prayerhouse; as for me, my mealtime is approaching. ²⁷⁹	לְכִי בְתִי לְבֵית הַתְּפִלָּה וְאֲנִי עַת אֲרַחֲתִי קְרוֹבָה. ²⁷⁹	
JAEL	I shall hurry to my greatest joy , ²⁸⁰ and farewell, my good nurse! (<i>Exits</i>)	אֲחִישָׁה לְרֵאשׁ שְׂמֵחָתִי ²⁸⁰ וְשָׁלוּם לְאִמְנָתִי הַטּוֹבָה! (הוֹלְכוֹת)	יעל

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.

SCENE 6	<i>Prayerhouse chamber (Rezin and Ram)</i>	לשכת בית התפלה (רצין ורם)	מחזה ו'
REZIN	May the heavens pour out a blessing, and may the pleasantness of the LORD be upon us	הַשָּׁמַיִם יִרְקוּ בְּרַכָּה וַיְהִי נֵעַם אֲדָנִי עָלֵינוּ	רצין
	Without visiting with afflictions our deeds that we do today.	לְבָלִי יִפְקֹד בְּנִגְעִים מִעֲשָׂנוּ שְׂאֲנוּ עֲשִׂים הַיּוֹם.	
RAM	Amen and amen! ²⁸¹ But of what account	אָמֵן וְאָמֵן! ²⁸¹ אֵד כֹּל נִגְעִים וּמִכְאוּבוֹת	רם
	Are all afflictions and pains compared to the greatest of delights	בְּמָה נִחְשְׁבוּ הֵם לְנִגְדַּת רֹאשׁ הַתַּעֲנוּגִים	
	Which seeing her face will give me in one moment?	אֲשֶׁר רְאוֹת פְּנֵיהָ תִתֵּן לִי בְּרִגַע אֶחָד?	
	Please unite our two hearts in the bond of holy covenant	יַחַד נָא לְבוֹת שְׁנֵינוּ בְּקֶשֶׁר בְּרִית הַקֹּדֶשׁ	
	And I shall not fear the sword of the angel of death that might come	וּמִפְנֵי חֶרֶב מִלְּאֲדָת הַמּוֹת לֹא אֵירָא כִּי יָבוֹא	
	It is enough for me, enough to say: Jael is mine.	רַב לִי, רַב, לְאִמֶּר: יָעַל לִי הִיא.	
REZIN	The end of such bursting desire will be burst upon burst ²⁸²	תְּאוּה פְּרוּצָה כְּזֹאת, אַחֲרֵיתֶיהָ פְּרֹץ עַל פְּרֹץ ²⁸²	רצין
	For like fire and gunpowder the ones who desire will burst	כִּי כְּאֵשׁ וְאֶבֶק הַשְּׂרָפָה יִתְפָּרְצוּ בְּנֵי הַחֶשֶׁק	
	They will unite, will kiss each other, and like smoke will be consumed together.	יִתְאַחֲדוּ יִשְׁקוּ זֶה לְזֶה וְכַעֲשָׂן יִחַדּוּ יְסוּפוּ.	
	Even honey can become loathsome because of its great sweetness	גַּם הַדְּבֶשׁ יִהְיֶה לְזָרָא מִפְּנֵי מִתְקוֹ כִּי רַב	
	And when we eat too much of it, we become satiated with it and vomit it.	וְכִי נֹאכַל מִמֶּנּוּ יִתֵּר מְדִי, נִשְׂבַּעְנוּ וְנִקְיָאנוּ.	
	Therefore love calmly and your love will not become loathsome ²⁸³	לְכֵן אֲהַב בְּנִחַת וְאַהֲבַתְּ לֹא תִהְיֶה לְזָרָא ²⁸³	
	While the hasty man is as late as the lazy man to arrive at the target.	וְהַנְּמָהָר יֵאָחַר כְּעֶצֶל מִבּוֹא אֶל הַמִּטְרָה.	
	<i>(Jael enters)</i>	<i>(יעל באה)</i>	

281 Ps. 41:14 (41:13 in English Bibles), 72:19, 89:53 (89:52 in English Bibles).

282 Job 16:14 על־פְּנֵי־פְרֹץ 'burst upon burst'.

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 ²⁸⁴	הִנֵּה הַכֹּלֶה בָּאָה, מְלֵאָה בְּרַגְלֶיהָ כְּאַחַד הָאֵילִים ²⁸⁴
	But what is swifter than breath? ²⁸⁵ And many people become worthless through vanity of vanities. ²⁸⁶	אֵד מִהַרְקֵל מִהֶבֶל? ²⁸⁵ וְרַבִּים יִהְיוּ בְהֶבֶל הַבָּלִים. ²⁸⁶
	(Jael gives her hand to Ram and afterwards to Rezin)	(יעל נותנת ידה אל רם ואחרי כן אל רצין)
JAEL	Greetings, my honourable teacher.	יָעַל שְׁלוֹם לְמוֹרֵי הַנְּכַבֵּד.
REZIN	Ram answers your greeting, my daughter, for himself and also for me.	רָצִין רָם יַעֲנֶה שְׁלוֹם לְךָ בְּתִי, בְּעֵדוֹ וְגַם בְּעֵדִי.
JAEL	My greetings to you both, or else his greeting would turn back to him.	יָעַל בְּרַכְתָּ שְׁלוֹמִי לְשֵׁינְכֶם, לְוִלָּא כֵן בְּרַכְתּוֹ אֵלָיו תָּשׁוּב.
RAM	If your cup of joy, my bride, runs over like my cup of joy	רָם אִם כּוֹס שְׂמֵחָתְךָ, כְּלִתִּי, רוּיָה כְּכוֹס שְׂמֵחָתִי
	And there is a learned tongue ²⁸⁷ in your mouth to magnify and glorify the joy	וְלִשׁוֹן לְמוֹדִים ²⁸⁷ בְּפִיךָ לְהַגְדִּיל וּלְהַאֲדִיר הַשְּׂמֵחָה.
	Please let me hear your voice, for it is sweet, ²⁸⁸ making our hearts rejoice	הַשְּׂמִיעֵנִי נָא קוֹלְךָ כִּי עֵרֵב ²⁸⁸ לְהִרְנִין אֶת לִבִּנוֹ
	At this favourable time ²⁸⁹ and this good union. ²⁹⁰	בְּעֵת רָצוֹן ²⁸⁹ זֹאת וְהַדְּבָק הַטּוֹב הַזֶּה. ²⁹⁰
JAEL	The rich man boasts of his possessions, not of the blossoms in his field	יָעַל הָעָשִׁיר יִתְהַלֵּל בְּנִכְסָיו וְלֹא בְּפִרְחֵי שָׂדֵהוּ
	He who can count the number of his possessions is poor and needy	וְהַיּוֹדֵעַ לְמִנּוֹת מִסְפָּר * כִּנְיָנוֹ הוּא עָנִי וְאֶבְיוֹן
	Whereas I in my love have found wealth beyond measure and weight.	וְאֲנִי בְּאַהֲבָתִי מִצְּאֵתִי הוֹן לְאִין מִדָּה וּמִשְׁקָל.
	And if I were to go to count it, not even half could be tallied.	וְאִם אָבוּא לְמִנּוֹתוֹ לֹא יִסְפָּר אֶף הַחֲצִי.
REZIN	Stand and I shall bring you into the covenant, for the appointed time must not be delayed.	רָצִין עֲמְדוּ וְאֶבְיָאֲכֶם בְּבְרִית, כִּי אִין לְאַחַר הַמוֹעֵד.

284 קל ברגליו כאחד האילים 2 אבארבנל אמוס 'as swift-footed as a deer'. Cf. 2 Sam. 2:18 כאחד קל ברגליו 'as swift-footed as a gazelle'.

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 'let me hear your voice, for your voice is sweet'.

289 Isa. 49:8.

290 Isa. 41:7 הוא טוב הוא אמר ללדבק טוב הוא 'he says of the welding, "it is good"; this citation is used idiomatically to indicate acceptance of a marriage match (Even-Shoshan 2003, 1: 292).

Behold, as you hear two or three
words come out of my mouth²⁹¹

You will become one flesh²⁹²
according to our holy Law.²⁹³

(Exeunt)

הִנֵּה כְּשִׁמְעֵכֶם יֵצְאוּ מִפִּי דְבָרִים
שְׁנַיִם שְׁלוֹשָׁה²⁹¹

וְהָיִיתֶם לְבָשָׂר אֶחָד²⁹² לְפִי תוֹרַתֵנוּ²⁹³
הַקְּדוֹשָׁה.

(הולכים)

End of Second Part.

תם חלק שני.

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

292 Gen. 2:24 וְהָיוּ לְבָשָׂר אֶחָד 'and they will become one flesh'.

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

Third Part

חלק שלישי

SCENE I	<i>A street in Verona (Meraioth, Benaiah, and attendants)</i>	רחוב ביירוונה (מריות בניה ומשרתים)	מחזה א'
BENAIHAH	Please, Meraioth, my friend, come, let us return home	נָא מְרִיּוֹת יְדִידִי, לָכֶּה וְנִשׁוּבָה הַבַּיְתָה	בניה
	Behold, the heat of the day is great, and the Abiels are all around outside	הִנֵּה חֹם הַיּוֹם גָּדוֹל וְהָאֲבִיעֵלִים סְבִיבִים בַּחוּץ	
	And if we meet them, they will stir up quarrel and strife ^{1,2}	וְאִם נִפְגַּשׁ אֹתָם יַחַרְחֲרוּ רִיב וּמְדוּזָה ^{1,2}	
	For the heat will boil their blood and strike them with madness.	כִּי חֹם יִרְתִּיחַ דָּמָם וְיַכֶּה אֹתָם בְּשִׁנְעוֹז.	
MERAIOTH ³	You are like one of the men who come to the winehouse	אַתָּה כְּאַחַד הָאֲנָשִׁים הַבָּא אֶל בַּיִת הַיַּיִן	מריות ³
	There he hangs his sword on the peg, telling it, relax and be silent	שָׁם יַתְלֶה חֶרְבוֹ עַל הַיְתָד לֵאמֹר הֲרַנְגֵי וְדַמִּי	
	Yet before he has emptied the cup into his mouth twice	וּבְטָרְסָם יִרִיק הַכּוֹס לְתוֹךְ פִּיּו פַּעַמַּיִם	
	He arises like a soldier and draws ⁴ his sword against the pourer of his drink.	יָקוּם כְּאִישׁ חֵיל וְיִרִיק ⁴ חֶרְבוֹ לְקִרְאָת מִשְׁקָהוּ.	
BENAIHAH	Am I like this soldier?	הֲאֲנִי הוּא כְּאִישׁ חֵיל תְּזֶה.	בניה
MERAIOTH ⁵	You are quick to anger, like one of the Italians ⁶	אַתָּה הוּא מְהִיר־חַמָּה, כְּאַחַד מִבְּנֵי אִטְלִיָּא ⁶	מריות ⁵
	Your heart grows hot ⁷ in your anger, and you become angry when your heart grows hot.	לְבָד * יַחַם ⁷ בְּעִבְרַתְךָ וּמִתְעַבֵּר כְּאִשָּׁר יַחַם לְבָד.	
BENAIHAH	And what else is under your tongue?	וּמָה עוֹד תַּתַּת לְשׁוֹנְךָ?	בניה

1 Hab. 1:3.

2 This and the next line form a rhyming couplet. There is no precedent for this in Shakespeare's 'brawl/stirring' (3.1.3–4).

3 This speech is prose in the original (3.1.5–9).

4 In Hebrew this is a pun on 'empties' in the previous line, as the same verb means 'empty' and 'draw a sword'.

5 This speech is prose in the original (3.1.11–13).

6 Cf. Shakespeare's 'as any in Italy' (3.1.12); Salkinson's phrasing suggests that he intends the characters in his translation to be understood as Italian Jews (with their biblical names, Hebrew speech, and Jewish customs), as opposed to the non-Jewish Italians referred to here.

7 Deut. 19:6 לְבָבוֹ לְבָבוֹ * כִּי יַחַם לְבָבוֹ * while his heart is hot' (i.e., while angry).

MERAIOTH⁸ If there were two like you, not
even one would remain

For one man would seize his
fellow's side and they would
both die at once.

Why, you would quarrel with one
man because he has

One more hair in his beard, or
one less than you;

With another you would quarrel
because he cracked a nut

On the grounds that your eye
looks like that nut;

Like an egg full of yolk, so your
head is full of quarrels

Even though your head has been
struck and beaten like an egg
yolk in your quarrels;

Once you grumbled at an elderly
wayfarer

Because with his sneezes he woke
your dog who was sleeping on
the street;

You caused anguish to a certain
tailor with words that **go down**
into the innermost parts of
the belly⁹

And what was his crime? That he
wore a new cloth tunic

And did not save it for Passover.¹⁰
And moreover you did not
pardon a shoemaker

Because he tied his old shoes with
a new lace

And you are the man who comes
to instruct me

מריות⁸ לו היו שנים כמוד, לא נשאר אף אחד

כי יחזיקו איש בצד רעהו וימותו שניהם
ברגע.

הלא אתה תריב באיש על אשר יש לו

שער אחד יתר בזקנו, או אחד חסר
מאשר לך;

עם השני תריב על אשר נפץ
אגוז אחד*

באמרך כי מראה עיניך כעין האגוז
ההוא;

כביצה מלאה חלמון, בן ראשך מלא
מדנים

אף כי הלמו ראשך ונפעמת בחלמון
ביצה במדניך;

פעם אחת הלנית על זקן עבר ארח

יען כי בעטישתיו הקיץ כלבך הישן
ברחוב;

את לב חייט פלני הקאבת בדברים
ידיים חדרי בטן⁹

ומה היה פשעו? כי לבש כתנת בד
חדשה

ולא שמר עד חג המצות.¹⁰ גם רצען
אחד לא נקית

בעבור כי קשר בשרוף חדש את
מנעליו הישנים

ואתה הוא האיש הבא להורות לי מוסר

8 This speech is prose in the original (3.1.15–32).

9 Prov. 18:8 ירדו תדרי בטן ויהם 'and they go down into the innermost parts of the belly'; also Prov. 26:22.

10 Cf. Shakespeare's 'Easter' (3.1.28). Passover falls at the same time of year as and is the historical setting for Easter; as such it is an appropriate domesticating translation choice.

* אהד

	To desist from quarrel and contention ? ¹¹	לְחַדֵּל מִרִיב וּמִצְעָה. ¹¹	
BENAIAH ¹²	If I too were a man of strife like yourself	אִם אִישׁ מְדוּן כְּמוֹדֵי הָיִיתִי גַם אָנִי	בניה ¹²
	No man would give a homer of barley ¹³ for the length of my life	חֹמֶר שְׁעָרִים ¹³ לֹא יִתֵּן אִישׁ בְּעַד אַרְדֵּי חַיָּתִי	
	For my time would not last longer than a handbreadth ¹⁴ and a quarter.	כִּי עֵתִי לֹא תִמָּשֵׁךְ יוֹתֵר מִטְּפַח ¹⁴ וְרִבְעֵי.	
MERAIOTH	A homer of barley ¹⁵ for an ass. ¹⁶	חֹמֶר שְׁעָרִים ¹⁵ לְחֶמּוֹר. ¹⁶	מריות
BENAIAH	By the life of my head! Indeed the Abiels are coming.	בְּחַיֵּי רֹאשִׁי! כִּי הָאֲבִיעֵלִים בָּאִים.	בניה
MERAIOTH	By the life of my foot! Indeed I do not fear them.	בְּחַיֵּי רַגְלִי! כִּי אֵינְנִי יִרָא מִפְּנֵיהֶם.	מריות
	(Tubal and his men)	(תובל ואנשיו)	
TUBAL	Follow me and I shall speak with these men –	לְכוּ אַחֲרָי וְאֲדַבֵּר אֶת הָאֲנָשִׁים הָאֵלֶּה –	תובל
	May you be well, honourable men! I have a word for one of you.	שְׁלוֹמְכֶם יִשְׁגָּה מִכְּבֹדִים! דְּבַר לִי אֶל אֶחָד מִכֶּם.	
MERAIOTH ¹⁷	Only one word? And only for one of us?	רַק דְּבַר אֶחָד? וְרַק אֶל אֶחָד מֵאַתָּנוּ?	מריות ¹⁷
	Add something to the one word	הוֹסֵף דְּבַר מָה אֶל הַדְּבַר הָאֶחָד	
	Say a short word and strike a great blow.	אָמַר מְלֵה קִצְרָה וְהָדַם מִכָּה רַבָּה.	
TUBAL ¹⁸	I am prepared to act in accordance with your word, if you give me a pretext.	נִכּוֹן אָנִי לַעֲשׂוֹת כְּדְבַרְךָ, אִם תִּתֵּן לִי תַּאֲנָה.	תובל ¹⁸
MERAIOTH ¹⁹	Why can't you find a pretext for yourself, without me delivering it to your hand?	לָמָּה לֹא תִמְצָא לָךְ תַּאֲנָה, מִבְּלֵי תִתֶּנָּה אֲנִי לְיָדְךָ?	מריות ¹⁹

11 Isa. 58:4.

12 This speech is prose in the original (3.1.30–2).

13 Lev. 27:16; Hosea 3:2. A homer is a biblical measurement equivalent to approximately 394 litres.

14 A biblical measurement equivalent to approximately 9cm.

15 Lev. 27:16; Hosea 3:2. A homer is a biblical measurement equivalent to approximately 394 litres.

16 This is a pun based on the sound correspondence between *homer* 'barley' and *hamor* 'ass'. Salkinson is echoing Shakespeare's wordplay "The fee-simple? O simple!" (3.1.33).

17 This speech is prose in the original (3.1.38–9).

18 This speech is prose in the original (3.1.40–1).

19 This speech is prose in the original (3.1.42–3).

TUBAL	I hear Ram's tunes from your mouth; do you assist him?	נגינות רם אני שמע מפיד, האתה עזר לו?	תובל
MERAIOTH ²⁰	I help him with his tunes, so that you might dance for us	אני עזר לו לנגן, למען תרקד לנו אתה	מריות ²⁰
	And if you do not dance, I shall turn your dancing to mourning. ^{21, 22}	ואם לא תרקד, אהפך מחולך לאבל. ^{22, 21}	
BENAIAH	Here we are on the street and many are listening to our voice	פה אנחנו ברחוב ורבים מקשיבים לקולנו	בניה
	Come, let us depart from here to a quiet place	לכו ונלכה מזה לאחד המקומות השקטים	
	And quietly present your arguments and grievances there without restraint	ובהשקט הגישו שם עצמותיכם ודין ודברים באין מונע	
	Or depart, each man to his house, for the eyes of all the people are upon us.	או סורו איש איש לביתו כי עיני כל העם עלינו.	
MERAIOTH	Eyes were given to the people to look, so why should they not look in accordance with their desire?	עינים נתנו לעם לראות ולמה לא יראו כרצונם?	מריות
	On account of the people's eyes and ears, I shall not depart.	למען עיני העם ואזניהם, לא אסורה אני.	
	(Ram enters)	(רם בא)	
TUBAL	Go in peace, my lord; behold, I have found my lad there.	לך לך לשלום אדני, הן מצאתי שם את נערי.	תובל
MERAIOTH	May the king of terrors ²³ take me if this lad is your attendant	יקחני מלך בלהות! ²³ אם הנער הזה משרתך	מריות
	Except when you go forth to battle; then he goes forth after you	בלתי בצאתך אל המערכה אז יצא אחריך	
	As a lad after his master.	כנער אחרי אדניו.	
TUBAL	Why, you know, Ram, that I hate you with a deathly hatred	הלא ידעתך רם, כי שנאת מות שנתידך	תובל

20 This speech is prose in the original (3.1.45–8).

21 Lam. 5:15 מְחֻלְנוּ לְאָבֶל 'our dancing has turned to mourning'.

22 Cf. Shakespeare's 'Zounds, "consort"!' (3.1.48); Salkinson has removed the Christian oath.

23 Job 18:14 (an epithet for Death; see Gruber 2004: 1528).

	And you shall no longer be called Ram; rather, your name shall be villain. ²⁴	וְלֹא יִקְרָא עוֹד שְׁמֶךָ רָם וְהָיָה שְׁמֶךָ נָבַל. ²⁴	
RAM	I am willing to love you with a love greater than your hatred	יֵשׁ אֶת נַפְשִׁי לְאַהֲבָה אֶתְּךָ אֲהַבָּה גְדוֹלָה מִשְׂנֹאָתְךָ	רם
	Therefore I shall calm my wrath and not consider it as an iniquity of yours	לְכוּ אֲשַׁבִּיחַ חַמְתִּי וְלֹא אֶחְשֵׁב לָךְ לְעוֹן	
	That you have scorned my name, although I am not a villain	כַּאֲשֶׁר בִּזְיֹת אֶת שְׁמִי וְאֲנִי נָבַל אֲיַנְנִי	
	Therefore depart in peace, for you do not know who I am.	לְכוּ סָב לָךְ בְּשָׁלוֹם, כִּי לֹא יָדַעְתָּ מִי אָנִי.	
TUBAL	None of these will benefit you, and I shall not forgive you	כָּל אֵלֶּה לֹא יוֹעִילוּךָ וְלֹא אֶשְׂאָא פְּנֶיךָ	תובל
	For the evil that you have done to me – draw your sword ²⁵ and come forth.	בַּעֲבוּר הָרָעָה שַׁעַשִׁיתָ לִּי – שְׁלַח חֶרֶבְךָ ²⁵ וְצֵאָה.	
RAM	The matter is not so; I have never done you evil	לֹא כֵן הַדְּבָר; מְעוּדִי לֹא עָשִׂיתִי לָךְ רָעָה	רם
	And moreover my love for you is greater than you reckon	וְגַם אֲהַבְתִּי גְדוֹלָה אֲלִיךָ מֵאֲשֶׁר תַּחְשֵׁב אֶתְּךָ	
	Because you do not know from whom the reason for this love derives.	כִּי אֵינְךָ יָדַע מִמִּי הִיְתָה סִבָּה לְאֲהַבָּה זוֹ.	
	Know, Abielite, that your name is more precious to me than my name	דַּע לָךְ אֲבִיעֵלִי, כִּי שְׁמֶךָ יָקָר לִי מִשְׁמִי	
	And therefore I shall wait for you to reconcile yourself with me.	וְלָכֵן אוֹחִילָה כִּי תִרְצָנִי.	
MERAIOTH ²⁶	Who surrenders with such scorned and despised humility	מִי יִכְנַע בַּעֲנוּהַ בְּזוּיָה וְנִמְאָסָה כְּזֹאת	מריות ²⁶
	The edge of the sword will inform us who is righteous in his quarrel	פִּי הַחֶרֶב יַחְוֶה לָנוּ מִי צַדִּיק בְּרִיבוֹ	

24 This word corresponds directly to Shakespeare's 'villain' (3.1.60). It is also the name of a biblical character, the first husband of King David's wife Abigail (initially mentioned in 1 Samuel 25:3 and appearing throughout 1 Samuel 25); Nabal's character is in keeping with the name's meaning.

25 Judg. 9:54; 1 Sam. 31:4; 1 Chron. 10:4.

26 This speech is a modified conflation of two separate English speeches by Mercutio (3.1.72–4 and 76–81, the latter in prose); Salkinson has omitted Tybalt's intervening line (3.1.75).

	Come, valiant warrior, who has struggled with grasshoppers and prevailed ²⁷	הָבֵה גִבּוֹר חֵיל, אֲשֶׁר שָׁרִיתָ עִם חֲנָבִים וְתוֹכַל ²⁷	
	Draw – and let us face each other!	שָׁלֶף – וְנִתְרָאָה פָּנִים!	
TUBAL	I am coming for you. (<i>They both draw their swords</i>)	הֲנִי לְקִרְאֲמֹתְךָ. (שְׁנֵיהֶם שׁוֹלְפִים חֲרוּבוֹתֵם)	תובל
RAM	Meraioth, my friend, desist, put your sword back in its sheath. ²⁸	מְרִיּוֹת יָדִיד נַפְשִׁי, הֲרֵף, הֲשֵׁב תַרְבֵּךְ אֶל נִדְנָה. ²⁸	רם
MERAIOTH	Hurry, hasten, Tubal, lest you be stabbed at once. (<i>They fight each other</i>)	מִהֲרָה חוֹשֶׁה תּוּבַל, פֶּן תִּדְקַר כְּרִנְעַע. (נִלְחָמִים יַחְדוּ)	מריות
RAM	Come, Benaiah, between them; knock the weapons from their hand – Be ashamed and disgraced ²⁹ by your deeds, do not commit such ignominy	בֹּא בִנְיָה בֵּינֵיהֶם, הַפֵּל כְּלֵי הַנְּשָׁק מִיָּדָם – בּוֹשׁוּ הַכְּלָמוֹ ²⁹ מִמַּעֲשֵׂיכֶם, עַל תַּעֲשׂוּ נֶאֱצָה כְּזֹאת	רם
	Tubal! Meraioth! Why are you violating the prince's command	תּוּבַל! מְרִיּוֹת! לָמָּה אַתָּם עֹבְרִים אֶת פִּי הַנְּסִיךְ	
	Gathering together and waging battle on the streets of Verona?	לְהִתְגַּוֵּד וּלְעָרֵךְ קָרֵב בְּחוּצוֹת וִירוֹנָה?	
	Desist, Tubal, let it be, Meraioth my friend. (<i>Tubal and his men exit</i>) ³⁰	הֲרֵף תּוּבַל, הַנִּיחָה מְרִיּוֹת יָדַי. (תּוּבַל וְאֲנָשָׁיו הוֹלְכִים) ³⁰	
MERAIOTH	I have been struck down. – Cursed be both ancestral houses together! I am dying. Has he left here and not one of his hairs has fallen to the ground? ³¹	נִגְפַתִּי. – אֲרוּרִים שְׁנֵי בְתֵי הָאֲבוֹת יְהִדּוּ! הֲנִי מֵת. הֲהוּא יָצָא מִזֶּה וְלֹא נָפַל מִשַּׁעֲרָתוֹ אֲרָצָה? ³¹	מריות

27 Gen. 32:29 ותוכל ותגבר על האנשים ועם האנשים ותגבר על האנשים 'for you have struggled with God and with men and have prevailed'.

28 1 Chron. 21:27 וישב חרבו אל־נידנה 'and he put his sword back in its sheath'.

29 Ezek. 36:32 וְהַכְלַמְנוּ בּוֹשׁוּ וְהַכְלַמְנוּ 'be ashamed and disgraced'.

30 This translation follows the Folio version; the Second Quarto has a different stage direction followed by Petruccio's 'Away, Tybalt!' (3.1.90), which does not appear here.

31 1 Kings 1:52 לא־יפל משערותו ארצה 'not one of his hairs will fall to the ground'.

BENAIAH	What is this matter, have you been struck down?	מָה הַדָּבָר הַזֶּה, הֲאִם נִגְפַתָּ?	בניה
MERAIOTH	One scratch in my flesh, a scratch that will cost me my life ³² <i>(To his attendant) Go and call the doctor for me. (The servant exits)</i>	שָׁרָט אֶחָד בְּבִשְׂרִי, שָׁרָט אֲשֶׁר בְּנַפְשִׁי הוּא ³² (אל משרתו) לֵךְ וּקְרָא לִי אֶת הַרְפָּא. (המשרת הולך)	מריות
RAM	Please be courageous, Meraioth; the wound is not great.	הַתַּחֲזֵק נָא מְרִיּוֹת הַפְּצַע אֵינָנו גְּדוֹל.	רם
MERAIOTH ³³	It is not as deep as a well and it is not as wide as the entrance to the Hall ³⁴ But it is enough to end my life. Come here and ask tomorrow And you will find me like a silent man who is considered wise . ³⁵ The mocker is no more, the mockery is finished – cursed be both ancestral houses! How can a despicable dog, ³⁶ how can a cat, a rat, or a mouse Make a fatal scratch on a man from which he would die Behold, that dog learned to bark and not to bite But you, the middlemen, when you came between us You helped with your arms to stab me.	אֵינָנו עֵמֶק כְּבְּאֵר וְאֵינָנו רָחֵב כְּפֶתַח הָאוּלָם ³⁴ אֵד דֵּי הוּא לְבַצְעָנִי. בּוֹאוּ הֵנָּה וְשְׁאַלוּ לְמָחָר וְתִמְצְאוּנִי כְּאִישׁ מִחְרִישׁ אֲשֶׁר לְחֶכֶם יִחְשָׁב. ³⁵ אִפְסֵי הַלֵּץ, כְּלָה לְצוֹן – אֲרוּרִים שְׁנֵי בְּתֵי הָאֲבוֹת! אֵיךְ כְּלָב גַּמָּאס, ³⁶ אֵיךְ חֲתוּל חֵלֶד וְעַכְבָּר יִשְׁרָט שָׁרָטָת בְּנַפְשׁ אָדָם אֲשֶׁר יָמוּת בָּהּ הֵן הַכְּלָב הַהוּא לְמַד לְנַבּוּחַ וְלֹא לְנִשְׁדָּךְ אֵד אַתֶּם אַנְשֵׁי הַבֵּינִים, כְּאֲשֶׁר בְּאֶתְּם בֵּינֵינוּ עֲזַרְתֶּם בְּזְרוּעוֹתֵיכֶם לְדַקְרָנִי.	מריות ³³
RAM	My intention was for good.	מִחְשַׁבְּתִי הָיְתָה לְטוֹבָה.	רם
MERAIOTH	Please bring me, Benaiah, to some house For I am dying – cursed be both your ancestral houses!	הַבִּיאֲנִי נָא בְּנֵיהָ, אֶל אֵיזָה בַּיִת כִּי גֹזַע אֲנִי – אֲרוּרִים שְׁנֵי בְּתֵי אֲבוֹתֵיכֶם!	מריות

32 Prov. 7:23 'and he does not know that it will cost him his life'.

33 This speech is prose in the original (3.1.98–105).

34 Mishnah *Middot* 3:7 פתחו של אולם 'the entrance to the Hall' (of the Temple in Jerusalem). Cf. Shakespeare's 'church door' (3.1.99).

35 Prov. 17:28 'even a silent fool is considered wise'.

36 Cf. Shakespeare's 'Zounds, a dog' (3.1.102).

	They have made my flesh into food for maggots and worms	הם נתנו בשרי למאכל רמה ותולעה	
	And may a sword devour both the houses. – (<i>Benaiah and his servants lead Meraioth off</i>)	ותחרב תאכל את שני הבתים. – (בניה ומשרתיו מוליכים את מריות)	
RAM	Meraioth, who is kinsman of the Prince's house and a friend like a brother ³⁷ to me	מריות הקרוב לבית הנסיך ורע כאח לי ³⁷	רם
	Was dealt a mortal blow while defending my cause ³⁸	הכה מכת מות כאשר רב את ריבי ³⁸	
	And Tubal, whom I almost considered my flesh and blood ³⁹	ותובל אשר כמעט חשבתי לשארי ובשרי ³⁹	
	Maligned my name and besmirched me. ⁴⁰	נתן את שמי לשמצה וישלד עלי שקוצים. ⁴⁰	
	Oh, my beautiful Jael! Your beauty has softened my heart	הוי יעל יפתי! יפד הרד לבי	
	You have turned the arrow of my might into straw, and the stones of my sling into chaff.	חץ גבורתי הפכת לקש ואבני קלעי למזן.	
	(<i>Benaiah re-enters</i>)	(בניה שב)	
BENAIAH	Ram, Ram my brother! Meraioth has been snatched away before his time ⁴¹	רם, רם אחי! מריות נספה בלא יזמו ⁴¹	בניה
	With the strength of his lofty spirit he has split the clouds and ascended	בעז רוחו הנעלה בקע עבים ויעל	
	He has scorned dwelling on earth and has made his seat in the heavens.	בז לשבת בארץ ויתן כסאו בשחקים.	
RAM	The destroyer started with one, but will yet strike down several ⁴²	המשחית החל באחד ועוד יגף אחדים ⁴²	רם

37 Ps. 35:14.

38 Jer. 51:36 הנירב את ריבך 'I shall defend your cause'.

39 Prov. 5:11 בשרך ושארך 'your flesh and body' (used literally in this verse, but idiomatically in Salkinson's text).

40 Nah. 3:6 והשלכתי עליך שקצים 'and I shall besmirch you'.

41 Job 15:32.

42 This and the next three lines form two rhyming couplets; cf. Shakespeare's 'depend/end' (3.1.121–2). Salkinson has added an extra two lines to this speech. The reason for this is unclear as the added lines do not appear in the Folio or Quarto versions.

	The quiver of time is open, like a belly full of children;	אֲשַׁפֵּת הַזְּמַן פְּתוּחָהּ, כְּבֶטֶן מְלֵאָה יְלָדִים;	
	This one has burst forth first, his father's firstborn son	זֶה פָּרַץ רֵאשׁוֹנָה, בֶּן בְּכוֹר לְאָבִיהוּ	
	And the hand of each child is grasping the heel of his brother. ⁴³	וְיָד יְלָד יְלָד, אֲחֻזָּת בְּעֵקֶב אָחִיהוּ. ⁴³	
	<i>(Tubal re-enters)</i>	(תובל שב)	
BENAIAH	Behold, Tubal in his fury comes again. ⁴⁴	בִּינָה הִנֵּה תוּבַל בּוֹזְעָמוּ בָּא עוֹד הַפֶּעַם. ⁴⁴	בניה
RAM	He lives in his haughtiness, while Meraioth has fallen by the sword –	הוּא חַי בְּגִאּוֹתָו וּמְרִיּוֹת נָפַל לְפִי חֶרֶב –	רם
	Depart, compassion, from my eyes; mercy, leave me	סוּרֵי חֲמֵלָה מֵעֵינַי, חֲנִינָה צְאֵי מֵעַל פְּנֵי	
	I shall don zeal as my garment and in a consuming fire I shall exhaust my wrath –	קִנְיָה אֶלְבֵּשׁ כְּמִדֵּי וּבִאֵשׁ אֶכְלָה אֶכְלָה – חֲמָתִי	
	Tubal! You have reviled me for nothing; say that you regret it	תוּבַל! אַתָּה חֲרַפְתָּנִי חֲנָם, אֲמַר כִּי נִחַמְתָּ	
	For Meraioth's soul is still floating over our heads	כִּי נִפְשׁ מְרִיּוֹת עוֹד מְרַחֶפֶת מֵעַל לְרֵאשֵׁנוּ	
	And waiting until your soul leaves, to keep it company there	וּמַיְחֶלֶת עַד צֵאת נַפְשְׁךָ, לְהִתְרַעַע שָׁם עִמָּה	
	For you or I, or both of us together	כִּי אַתָּה אוֹ אֲנִי, אוֹ שְׁנֵינוּ יַחְדָּו	
	Shall keep it company momentarily.	נִתְרַעַע עִמָּה כְּרִגַע.	
TUBAL	Despoiled lad! Behold, you were his friend in life	נַעַר שְׂדוּדִי! הֲזֵן רַעוּ הָיִיתָ בְּחַיִּים	תובל
	Therefore in his death, you shall not be separated from him.	עַל כֵּן בְּמוֹתוֹ, לֹא תִפְרָד מִמֶּנּוּ אַתָּה.	
RAM	The sword will decide our case. <i>(They fight each other and Tubal falls)</i>	הַחֶרֶב תִּחְרַץ דֵּינֵנוּ. (נִלְחָמִים יַחְדוֹ וְתוּבַל נוֹפֵל)	רם
BENAIAH	Go from here, Ram, flee at once	לֵךְ מִזֶּה רָם, בְּרַח לֵךְ כְּרִגַע	בניה
	Behold, the residents of the city are coming and Tubal lies dead.	הִנֵּה בָנֵי הָעִיר בָּאִים וְתוּבַל שׁוֹכֵב מֵת.	

43 This is a reference to Gen. 25:26 עֵשָׂו בְּעֵקֶב עֵשָׂו 'and his hand was grasping Esau's heel', referring to the patriarch Jacob when he was born.

44 Salkinson's text has no rhyming couplet here, in contrast to Shakespeare's 'again/slain' (3.1.123–4).

	Do not stand as if stunned – if you are found here	אַל תִּעַמַד כְּמִשְׁתּוֹנֵן – אִם תִּמְצָא פֹה	
	You will surely die today according to the prince's commandment	מוֹת תָּמוּת בַּיּוֹם * לְפִי מִצְוַת הַנָּסִיד	
	Arise, flee for your life . ^{45, 46}	קוּם הַמְלֵט עַל נַפְשֶׁךָ. ^{45, 46}	
RAM	Woe to a foolish son ⁴⁷ who prosperes like me!	אוֹי לְבוֹן פְּסִיל ⁴⁷ מִצְלִיחַ כְּמִנִּי!	רם
BENIAIAH	Why do you still tarry? (<i>Ram exits</i>)	לָמָּה זֶה עוֹד תִּתְמַהֲמַה? (רם הולך)	בניה
	(<i>A crowd of people and city officials</i>)	(המוֹן העם ושוטרי העיר)	
THE CHIEF OFFICIAL	Which way did he flee, the one who struck Meraioth	ראש השוטרים אֵיזָה דֶרֶךְ נָס הוּא אֲשֶׁר הִכָּה אֶת מְרִיּוֹת	
	He is the murderer Tubal, which way did he flee? ⁴⁸	הוא תּוֹבֵל הַרְצִיחַ, אֵיזָה דֶרֶךְ נָס? ⁴⁸	
BENIAIAH	There lies Tubal, the man whom you seek.	שָׁם שׁוֹכֵב תּוֹבֵל, הָאִישׁ אֲשֶׁר אַתָּה מְבַקֵּשׁ.	בניה
THE OFFICIAL	Arise, come with me, quick, stand on your feet	קוּם בֵּא אִתִּי, מוֹהֵר עֲמַד עַל רַגְלֶיךָ	השוטר
	Why, I command you in the prince's name. ⁴⁹	הֲלֹא בְשֵׁם הַנָּסִיד צִוִּיתִיךָ. ⁴⁹	
	(<i>The prince with his men, Abiram, Abiel, and their wives with the members of their household</i>)	(הנסיך עם אנשיו ואבירים ואביעל ונשותיהם עם בני ביתם)	
THE PRINCE	Who are they that have burst out to wreak destruction on our streets?	מִי הֵמָּה אֲשֶׁר פָּרְצוּ לְפָרֵעַ פְּרִעוֹת בְּרַחֲבוֹתֵינוּ?	הנסיך
BENIAIAH ⁵⁰	Please, my lord prince! I am prepared to tell in the bitterness of my soul ⁵¹	בֵּי אֲדֹנָי הַנָּסִיד! הֲנִנִּי נְכוֹן לְהַגִּיד בְּמַר נַפְשִׁי ⁵¹	⁵⁰ בניה

45 Gen. 19:17.

46 Salkinson's text has no rhyming couplet here, in contrast to Shakespeare's 'away/stay' (3.1.137–8).

47 Prov. 10:1, 17:25, 19:13.

48 The Hebrew text has no rhyming couplet here, in contrast to Shakespeare's 'he/me' (3.1.140–1).

49 The Hebrew text has no rhyming couplet here, in contrast to Shakespeare's 'obey/fray' (3.1.142–3).

50 Salkinson has not included any rhyming couplets in this speech, in contrast to Shakespeare's 'all/brawl' and 'Romeo/Mercutio' (3.1.144–5 and 146–7).

51 Job 7:11, 10:1.

* כִּיּוֹם

	Of the horrors that have been committed from the beginning to the end.	הַמִּזְרָאִים אֲשֶׁר נַעֲשׂוּ מֵהַחֵל וְעַד כָּלֵה.	
	There lies the man whom the lad Ram killed	שֵׁם שׁוֹכֵב הָאִישׁ אֲשֶׁר רָם הִנְעֵר הָרֵגוּ	
	Because he had killed Meraioth, a mighty man of valour ⁵²	עַל אֲשֶׁר הָרַג אֶת מְרַיּוֹת אִישׁ גְּבוּר חַיִּל ⁵²	
	Who is kin to my lord the prince.	הַקְּרוֹב לְאֲדֹנָי הַנְּסִיד.	
ABIEL'S WIFE	Tubal – Tubal is dead – Tubal, my brother's son ⁵³ –	תּוֹבַל – תּוֹבַל מָת – תּוֹבַל בֶּן אָחִי ⁵³ –	אֵשֶׁת אֲבִיעֵל
	See, my lord the prince! See, look, my husband!	רְאֵה אֲדֹנָי הַנְּסִיד! רְאֵה הַבֵּיטָה בְּעַלִּי!	
	Oh, there is spilled the blood of my brother's son, whom I love	הֵה שֵׁם שְׂפוּד דָּם בֶּן אָחִי אֲשֶׁר אָהַבְתִּי	
	Please, my lord! Command according to the greatness of your mercy ⁵⁴	הוֹאֵל־נָא אֲדֹנָי! צַוּה כְּגֹדֶל חַסְדְּךָ ⁵⁴	
	And let the blood of the house of Abiram be spilled to atone for this blood.	וְדָם בַּיִת אֲבִירָם יִשְׁפָּד לְכַפֵּר עַל הַדָּם הַזֶּה.	
	My brother's son! – My brother's son, my flesh and blood! ⁵⁵	בֶּן אָחִי! – בֶּן אָחִי עֲצָמִי וּבָשָׂרִי! ⁵⁵	
THE PRINCE	Tell me, Benaiah, what happened from beginning to end?	הַגֵּד בְּנֵיָה, מָה הָיָה הַדְּבָר מֵהַחֵל וְעַד כָּלֵה?	הַנְּסִיד
BENAIAH	Tubal, who has fallen here, fell by Ram's hand	תּוֹבַל הַנִּפֵּל פֹּה נָפַל בְּיַד רָם	בְּנֵיה
	That is the same Ram who, when he encountered him, spoke to him tenderly	הוּא רָם אֲשֶׁר בְּפָגְעוּ בוֹ, דִּבֶּר אֵלָיו רַכּוֹת	

52 Ruth 2:1.

53 The last word in this line rhymes with the last word in the following two lines, mirroring Shakespeare's 'child/spilled' (3.1.148–9) except that the latter is a rhyming couplet. Salkinson may have added the third rhyming line to compensate for the fact that there are no further rhymes in this speech, in contrast to Shakespeare's 'true/Montague' (3.1.150–1) and 'fray/slay' (3.1.153–4), the latter split between Capulet's wife and Benvolio. This discrepancy most likely reflects a difficulty in finding suitable rhymes while maintaining the desired meaning.

54 Num. 14:19.

55 Gen. 29:14; 2 Sam. 19:13, 14 (19:12, 13 in English Bibles).

Saying to relent from a quarrel which has no basis	לֹא־מֵרַחֵם לְחֶשֶׁד מְרִיב אֲשֶׁר אֵין לוֹ כֹּל יֶסֶד
And that it would be fitting for him to guard himself, so as not to violate the prince's command	וְכִי נִבּוֹן לוֹ לְהִשְׁמֵר, לְבָלִי עֲבַר מִצְוֹת הַנְּסִיךְ
And even though he implored him with a willing spirit ⁵⁶ and a beseeching tongue	וְאִף כִּי הִפְצִיר בּוֹ בְּרוּחַ נְדִיבָה ⁵⁶ וּבְלָשׁוֹן תַּחֲנוּנִים
His words fell to the ground, for Tubal in his haste stiffened his neck ⁵⁷	נִפְלוּ דְבָרָיו אֶרֶצָה, כִּי תוֹבֵל בְּהִפּוֹז הַקְּשָׁה עֹרְפוֹ ⁵⁷
And was like a deaf man; he would not listen to words of peace and truth ⁵⁸	וַיְהִי כְחֶרֶשׁ לֹא יִשְׁמַע לְדְבָרֵי שְׁלוֹם וְאֱמֶת ⁵⁸
And he made the point of his sword ⁵⁹ fly, tearing the covering of Meraioth's heart ⁶⁰	וַיַּעֲרֹף בְּאֵבֶחֶת חֶרְבּוֹ, ⁵⁹ לְקוֹרַע סִגּוֹר לֵב מְרִיּוֹת ⁶⁰
And Meraioth too brandished his weapon, weapon against weapon	וּמְרִיּוֹת הַיָּד נִשְׁקוּ גַם הוּא, נִשְׁקַ לְקִרְאֵת נִשְׁקַ
And stood opposite him like a mighty expert man ⁶¹ made without fear ⁶²	וַיַּעֲמֵד נִגְדּוֹ כְּגִבּוֹר מִשְׁפִּיל ⁶¹ הָעַשׂוּי לְבָלִי חֵת ⁶²
With one of his hands he drove back the one who sought to take his life ⁶³	בְּיָדוֹ הֵאֲחֵת מְשִׁיב אֶת הַמְּבַקֵּשׁ נַפְשׁוֹ, לְסַפּוֹתָה ⁶³
While with his other hand he sought the life of his enemy	וּבְיָדוֹ הַשְּׁנִית מְבַקֵּשׁ אֶת נַפְשׁ אִישׁ מִלְחָמָתוֹ
But Tubal also drove him back, because he knew how to heed a warning	אֲדָ גַם תוֹבֵל הִשְׁיִבוֹ אַחֲזֹר כִּי יִדַע לְהִזָּהֵר
And meanwhile Ram raised his voice mightily	וּבֵין כֵּה וְכֵה וְרַם גִּתָּה קוֹלוֹ בְּכַח

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

57 Jer. 19:15 אֶת־עֹרְפָם הִקְשׂוּ 'they have stiffened their necks'.

58 Esther 9:30.

59 Ezek. 21:20 (21:15 in English Bibles) אֵבֶחֶת־חֶרֶב 'the point of the sword'. The meaning of this phrase is uncertain; this translation follows the King James Bible, but other possibilities include 'the fear of the sword' (Geneva Bible), 'the threat of the sword' (New English Bible), and 'the glittering sword' (English Standard Version).

60 Hosea 13:8 לָבַם לָבָם סִגּוֹר לָבָם וְאֶקְרַע 'and I shall tear open the covering of their heart'.

61 Jer. 50:9.

62 Job 41:25 (41:33 in English Bibles).

63 Ps. 40:15 (40:14 in English Bibles) לְסַפּוֹתָה מְבַקְשֵׁי נַפְשִׁי 'those who seek to take my life'.

	‘Cease, brothers! Cease doing evil!’ And swift as an eagle he turned aside	„חדלו אחים! חדלו הרעו!“ וקל כנֶפֶשׁ שָׁט
	And stood between the fighters to knock the instruments of death from their hand	וַיַּעֲמֵד בֵּין הַלְחָמִים לְהַפִּיל כְּלֵי הַמָּוֶת מֵיָדָם
	But then Tubal’s sword struck Meraioth’s living soul	וַתִּפְגַּע אֵז חֶרֶב תּוּבַל בְּנֶפֶשׁ חַיַּת מְרִיּוֹת
	And Tubal saw and fled, but afterwards he returned to Ram	וַתּוּבַל רָאָה וַיִּנָּס וְאַחַר שָׁב אֶל רָם
	Upon whom the spirit of jealousy had come⁶⁴ and who bore a grudge in his heart	אֲשֶׁר רוּחַ קִנְאָה עָבְרוּ ⁶⁴ וַנִּקֵּם שֹׁמֵר בְּלִבּוֹ
	Then they both burst forth like lightning, one man against his fellow	אֵז פָּרְצוּ שְׁנֵיהֶם כְּבָרְקִים אִישׁ לְקִרְאֵת רֵעֵהוּ
	And before I could separate them Tubal bowed over and fell down dead.	וּבְטָרֵם יָלַלְתִּי לְהַפְרִידֵם כָּרַע תּוּבַל נָפַל מֵת.
	As for Ram, he fled; my eye has not seen him again ⁶⁵	וְרָם בָּרַח לוֹ, לֹא רָאִיתִּהוּ עוֹד עֵינַי ⁶⁵
	These are words of truth, and if they are a lie you may surely kill me.	אֵלֶּה דְבָרֵי אֱמֶת, וְאִם שִׁקְרָה רֵג הָרִגְנִי.
ABIEL’S WIFE	He is from Abiram’s family and in his love he is twisting his words ⁶⁶	הוא ממשפחת אֲבִירָם וּבְאַהֲבָתוֹ יִסְלֵף דְּבָרָיו ⁶⁶
	His tongue speaks falsehoods and his face testifies to his lies	לְשׁוֹנוֹ תְּדַבֵּר כְּזָבוּסִים וּבְפָנָיו יַעֲנוּ שִׁקְרָיו
	Not with the hand of one man was Tubal struck a winning blow	לֹא בְיַד אֶחָד הִכָּה תּוּבַל מַכָּה נִצְחָת
	Roughly twenty men fought and killed a single soul	כְּעֶשְׂרִים אָנָשִׁים נִלְחְמוּ וְרָצְחוּ נֶפֶשׁ אֶחָד
	And the voice of his blood cries out⁶⁷ to the prince, it will not give you rest⁶⁸	וְקוֹל דַּמְיוֹ צֹעֲקִים ⁶⁷ לְנָסִיד, לֹא יִתְּנוּ לְךָ דָּמִי ⁶⁸

64 Num. 5:14 וַיָּבֹר עָלָיו רוּחַ קִנְאָה ‘and the spirit of jealousy comes upon him’; see also Num. 5:30.

65 This forms a rhyming couplet with the next line, mirroring Shakespeare’s ‘fly/die’ (3.1.176–7).

66 This speech is composed of three rhyming couplets, mirroring Shakespeare’s ‘Montague/true’, ‘strife/life’, ‘give/live’ (3.1.178–83).

67 Gen. 4:10 מִן הָאָדָמָה אֵלַי מִן הָאָדָמָה ‘the voice of your brother’s blood cries out to me from the ground’ (referring to Abel, who has just been killed by his brother Cain).

68 Isa. 62:7 לֹא יִתְּנוּ דָמִי לְךָ ‘and do not give him rest’.

	'Ram killed me, and Ram's blood must be spilled like my blood'.	„רַם הַמֵּית אֶתִּי וְדָם רַם יִשְׁפָּד כְּדָמִי“.	
THE PRINCE	Tubal struck Meraioth and Ram struck Tubal ⁶⁹	תּוֹבַל הִכָּה אֶת מְרַיּוֹת וְרַם הִכָּה אֶת תּוֹבַל ⁶⁹	הַנְּסִיד
	And on whose head is the bloodguilt? Who should be brought to slaughter?	וּבְרַאשׁ מִי הַדָּם? מִי לְטִבַּח יוֹבֵל?	
ABIRAM	And the voice of Meraioth's blood cries out bitterly from the ground ^{70, 71}	וְקוֹל דְּמֵי מְרַיּוֹת מִן הָאֲדָמָה מֵרָצַח ^{71, 70}	אֲבִירָם
	'Not my friend Ram, who destroyed the murderer	„לֹא רַם אֶהְיֶה, אֲשֶׁר הִשְׁמִיד אֶת הַרָצֹחַ	
	For he acted as a judge in his zeal and this is his only sin.'	כִּי עָשָׂה כְּשׁוֹפֵט בְּקִנְיָתוֹ וְזֶה כָּל חַטָּאתוֹ“	
THE PRINCE	Because of this sin of his which is not large ⁷²	עֵקֶב חַטָּאתוֹ זֹאת אֲשֶׁר לֹא גְדוֹלָה ⁷²	הַנְּסִיד
	We pronounce this judgement, that he shall go into exile	תִּרְצָנּוּ מִשְׁפָּט זֶה כִּי יֵלֶךְ בְּגוֹלָה	
	The blows of your hand, ⁷³ men of violence, have brought down many victims ⁷⁴	תִּגְרַת יָדְכֶם ⁷³ אֲנָשֵׁי חָמָס, רַבִּים חַלְלִים הִפִּילָה ⁷⁴	
	Including my flesh and blood, ⁷⁵ wallowing in blood in the road ⁷⁶	וְגַם עֲצָמֵי וּבָשָׂרִי ⁷⁵ מִתְגַּלְלֵל בְּדָם בְּמִסְלָה ⁷⁶	
	Indeed I impose a ransom upon you and set a large fine	אֲדָ כִּפָּר שְׁתֵּי עֲלֵיכֶם וְכֶסֶף עֲנוּשִׁים הִרְבֵּיתִי	
	So that you might smite your thigh ⁷⁷ and wail over my dead one	לְמַעַן תִּסְפְּקוּ עַל יָרֵךְ ⁷⁷ וְתִילִילוּ עַל מֵתִי	

69 This forms a rhyming couplet with the next line, mirroring Shakespeare's 'Mercutio/owe' (3.1.184–5).

70 Gen. 4:10 מִן הָאֲדָמָה אֵלַי מִן הָאֲדָמָה צֶעֶקִים אֵלַי מִן הָאֲדָמָה 'the voice of your brother's blood cries out to me from the ground' (referring to Abel, who has just been killed by his brother Cain); Zeph. 1:14 מֵרָצַח מֵרָצַח צֶעֶקִים 'the voice of the day of the LORD, wherein the mighty man cries bitterly'.

71 This forms a rhyming couplet with the next line, mirroring Shakespeare's 'friend/end' (3.1.186–7).

72 This speech is composed of six rhyming couplets, mirroring Shakespeare's 'offence/hence', 'proceeding/a-bleeding', 'fine/mine', 'excuses/abuses', 'haste/last', 'will/kill' (3.1.188–99).

73 Ps. 39:11 (39:10 in English Bibles) מִתְגַּרְתִּי יָדְךָ 'from the blows of Your hand'.

74 Prov. 7:26.

75 Gen. 29:14; 2 Sam. 19:13, 14 (19:12, 13 in English Bibles).

76 2 Sam. 20:12 מִתְגַּלְלֵל בְּדָם בְּתוֹךְ הַמִּסְלָה 'wallowing in blood in the middle of the road'.

77 Jer. 31:19 סָפַקְתִּי עַל-יָרֵךְ 'I smote my thigh' (in grief).

Prayers I shall not hear, like a deaf man; I shall not have mercy on wickedness	תְּפִלָּה לֹא אֶשְׁמַע כְּחֹרֶשׁ, לֹא אֶחָז רְשָׁע
And rivers of tears and beseeching cannot erase a crime	וְנַחְלֵי דַמְעָה וְתַחֲנוּנִים לֹא יִמְחוּ פֶשַׁע
And as for you, do not entreat me, do not raise a voice of wailing ⁷⁸	וְאַתֶּם אֵל תִּפְגְּעוּ בִי, אֵל תִּשְׂאוּ קוֹל נְהִיָּה ⁷⁸
Ram shall surely be exiled, or let his blood be upon his own head. ⁷⁹	רָם גֵּלָה יִגְלָה, אוֹ דָמוֹ בְּרֹאשׁוֹ יִהְיֶי. ⁷⁹
Remove the slain man's bones from here and take instruction from the matter of the strife	שָׂאוּ עֲצָמוֹת הַמָּכָה מִזֶּה וּקְחוּ מוֹסֵר מִדְּבַר הַמִּדּוֹן
And know that he who has mercy on a murderer is like one who ends a life maliciously. ⁸⁰	וְדַעוּ כִּי הַחַנּוּן רָצַח, הוּא כְּמַכֵּה נַפְשׁ בְּדוֹדוֹ. ⁸⁰
(Exeunt)	(הולכים)

SCENE 2 *A chamber in Abiel's house*

JAEEL	Hurry, chariot of the sun, complete the day's cycle	חדר בבית אביעל חוישי מְרַכֶּבֶת הַשֶּׁמֶשׁ, כְּלִי אֶת תְּקוּפַת הַיּוֹם	מחזה ב' יעל
	Who ⁸¹ would brandish a whip at horses of fire while the wheels rise like a storm	מִי ⁸¹ יִנְיֵף שׁוֹט לְסוּסֵי אֵשׁ וְהָאוֹפְנִים יַעֲלוּ כְּסוֹפָה	
	Because the sun ⁸² strives for its shelter, for its tent at the end of the day	כִּי הַשֶּׁמֶשׁ ⁸² שׂוֹאֵף לְמִלוּנָתוֹ, לְאַהֲלוֹ בְּאַחֲרֵית יוֹם	
	And we yearn for the night, for the night that attends to lovers	וְנַחְנוּ לְלַיְלָה נְתָאוּהָ, לְלַיְלָה הָאֵמֵן אֶת הַנְּאֻהִים	
	For it unfurls the veil that is spread over all faces ⁸³	כִּי הוּא יִפְרֹשׁ הַמַּסְכָּה הַנְּסוּכָה עַל כָּל פְּנִים ⁸³	
	So that Ram might come to embrace me when no eye sees.	לְמַעַן יָבוֹא רָם לְחַבְּקֵנִי וְאֵין עֵין רֹאֶה.	

78 Jer. 9:18 (9:19 in English Bibles).

79 Ezek. 33:4 בְּרֹאשׁוֹ יִהְיֶה 'his blood shall be upon his own head'.

80 Gersonides to 1 Kings 1:50.

81 Cf. Shakespeare's 'Phaeton' (3.2.3); as usual, Salkinson has removed the Classical mythological reference.

82 Cf. Shakespeare's 'Phoebus' (3.2.2), i.e., Apollo, the Greco-Roman sun god.

83 Isa. 25:7 וְהַמַּסְכָּה הַנְּסוּכָה עַל-כָּל-הַגּוֹיִם 'and the veil which is spread over all the nations'.

Lovers wait for the season of night, saying, no eye will see us ⁸⁴	הַנְּאֻהִים לְעוֹנַת לַיְלָה יִחַבּוּ, לֵאמֹר לֹא תִּשׁוּרְנוּ עֵינַי ⁸⁴
In their beauty they see light, so what use have they for the light of the sun?	הֵם בִּיפְיָם יֵרְאוּ אֹר, וּמָה לָּהֶם וּלְאֹר שֶׁמֶשׁ?
Love is struck by blindness, and the night suits it	הָאֱהָבָה מָכָה בְּסַנְרִים וְהַלַּיְלָה לָּהּ יֵאָתֶה
Therefore I call to you, O night, to teach me the way of women	לָכֵן אֶלְיָךְ הַלַּיְלָה אֶקְרָא, לְהוֹרוֹת לִי דְרָךְ נָשִׁים
For as a dark yet comely ⁸⁵ woman you are full of knowledge.	כִּי כְּאִשָּׁה שְׁחֹרָה וְנְאוּהָ ⁸⁵ הִנְךָ מְלֵא דַעַת.
To teach me to acquire a master over me for the price of my pure virginity	לְלַמְדֵנִי לְקַנּוֹת אֵלּוּף לְרֵאשִׁי בְדָמִי בְּתוּלֵי הַטְּהוּרִים
But cover my face with a veil, for it reddens from shame	אֲךְ כֶּסֶה בְּצַעֲיִף פָּנַי, כִּי יֵאֲדִימוּ מִבּוֹשָׁה
Until little by little I learn to know a man.	עַד אֲשֶׁר עַל יַד עַל יַד, אֶלְמַד לְדַעַת אִישׁ.
If one does something and repeats it, he is given his due in the end:	הַעֲשֵׂה דָבָר וְשׁוֹנֶה נַעֲשֶׂה לוֹ כְּחֹק בְּאַחֲרֵיתוֹ:
Come to me tonight, come to me, Ram, my chosen one	בֹּא אֵלַי הַלַּיְלָה, בֹּא אֵלַי רָם בְּחִירִי
You are a shining light, you are my sun in my darkness	אַתָּה אֹר זֹרַח, אַתָּה שֶׁמֶשׁ בְּחֹשְׁכֵי
Like snow on a raven's back, so you rest on the wings of night	כְּשֶׁלֶג עַל גֵּב עוֹרֵב, כֵּן תִּנּוּחַ עַל כַּנְּפֵי לַיְלָה
Please come, night of my desire and bring me Ram	בּוֹא נָא לֵיל חֲשָׁקִי וְהִבֵּא לִי אֶת רָם
And when his time comes and he is taken away, ⁸⁶ cut him into pieces	וּכְאֲשֶׁר יָבּוֹא יוֹמוֹ וְנִסְפָּה ⁸⁶ נִתַּח אֹתוֹ לְנִתְחָיו
And set the pieces in the wheel so that they might shine like the stars in the firmament	וְהִנְתַּחֲתִים תִּתְקַע בְּגִלְגָּל וַיִּזְהָרוּ כְּכּוֹכְבִים בְּרִקִיעַ
And from that day onwards all men	וּמִיּוֹם הַהוּא וּמֵעַלָּה כָּל בְּנֵי הָאָדָם

84 Job 24:15 עֵינַי לֹא תִשׁוּרְנֵי עֵינַי 'no eye will see me'.

85 Song of Songs 1:5 שְׁחֹרָה אֲנִי וְנְאוּהָ 'I am dark yet comely'.

86 Cf. Shakespeare's 'when I shall die' (3.2.21); Salkinson's version lacks the double-entendre present in the source text (see Weis 2012: 249, note 21).

<p>Will love night more than day, for they will rejoice in the stars of light</p> <p>And will no longer bow down to the sun; they will surely scorn it. –</p> <p>Now I have bought an abode of love but have not dwelled in it</p> <p>I have been placed like clay in the potter's hand but he has not made me into a vessel⁸⁷</p> <p>Like the length of the night to a child before a day of feasting and gladness⁸⁸</p> <p>Whose parents have made a new coat of many colours⁸⁹ for him</p> <p>But he cannot wear it before the appointed time arrives</p> <p>That is how long this day is to me – but my nurse approaches me</p> <p>And her mouth is full of news and every mouth which mentions Ram's name</p> <p>Speaks as clearly in my ears as an interceding angel⁹⁰ on high.</p> <p><i>(The nurse enters with ropes in her hand)</i></p> <p>What do you have to say, my nurse? What are those in your hand?</p> <p>Are they the ropes which Ram commanded you to bring?</p> <p>THE NURSE They are the ropes to be hanged on – <i>(Throws them to the ground)</i></p>	<p>לִילָה מִיּוֹם יֵאָהֲבוּ, כִּי יִשְׂשׂוּ בְכוֹכְבֵי אוֹר</p> <p>וְלֹא יִשְׁתַּחֲוּוּ עוֹד לַשֶּׁמֶשׁ, בּוֹז יְבוֹזוּ לוֹ. –</p> <p>וְאֲנִי קָנִיתִי מִשְׁכָּן יְדִידוֹת וְלֹא שְׁכַנְתִּי בּוֹ</p> <p>הַתְּמַכְרָתִי כַחֲמֵר לֵיד הַיּוֹצֵר וְלֹא עָשָׂנִי כֵּל⁸⁷</p> <p>כְּאֶרְךָ הַלַּיְלָה לַיֶּלֶד לִפְנֵי יוֹם מִשְׂתֵּה וְשִׂמְחָה⁸⁸</p> <p>אֲשֶׁר אֲבוֹתָיו עָשׂוּ לוֹ כְּתַנְתָּ פָּסִים⁸⁹ חֲדָשָׁה</p> <p>וְאִין לוֹ לְלָבֵשׁ אֹתָהּ טָרָם בְּאֵי הַמוֹעֵד</p> <p>כֵּן יֵאָרְךָ לִי הַיּוֹם הַזֶּה – אֵד אֲמַנְתִּי לְקִרְאָתִי</p> <p>וּפִיהָ מְלֵא חֲדָשׁוֹת וְכָל פֶּה הַמְזַכֵּיר שֵׁם רָם</p> <p>הוּא דֹבֵר צְחוֹת בְּאֲזְנֵי כְּמִלְאָךְ מַלְאִין⁹⁰ בְּמִרוֹם.</p> <p>(הַאֲמוּנָת בָּאָה וְעֹבֹתִים בִּידֶיהָ)</p> <p>מִהֲדַבְּרֶיךָ אֲמַנְתִּי? מָה אֵלֶּה בְּיַדְךָ?</p> <p>הֲאֵם הָעֵבֶתִים הֵם, אֲשֶׁר צִוִּיתָ רָם לְהִבְיָאֵם?</p> <p>הֵם הָעֵבֶתִים לְהַחֲנֹק בָּם – (מִשְׁלַכְתָּ אוֹתָם אֶרֶצָה)</p>
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87 Liturgical poem sung at the Yom Kippur evening service בִּיד הַיּוֹצֵר 'like clay in the potter's hand'. Cf. Jer. 18:4 הַיּוֹצֵר בְּיַד הַחֲמֵר הוּא עָשָׂה כְּמֵרְכָס הַיָּד הַשְּׂמֵרָה 'and the vessel which he was making from the clay was ruined in the potter's hand'.

88 Esther 9:17, 18.

89 Gen. 37:7; 2 Sam. 13:18.

90 Job 33:23.

Jael	Woe is me! What has happened to us? Why do you wring your hands?	אוי לי! מה־קרה לנו? למה תספקי כפיד?	יעל
THE NURSE	Woe unto us this day! He is dead, he is dead, he is dead!	אוי לנו היום! הוא מת, הוא מת, הוא מת!	האומנת
	Woe is us, for we are done for! We are done for, done for, my lady!	אוי לנו כי אבדנו! אבדנו אבדנו גברתי!	
	Cursed be this day! He has fallen slain, dead!	ארור היום הזה! הוא נפל חלל מת!	
Jael	Could such wrath, such cruelty come forth from the heavens?	האם מן השמים תצא חמה, אכזריות כזאת?	יעל
THE NURSE	Not from the heavens, but rather from Ram's hand it has come forth	לא מן השמים, כי אם מיד רם יצאה	האומנת
	Who would have said to us that Ram would do such a thing –	מי מלל לנו כי רם יעשה כזאת –	
	Oh, son of Abiram!	אהה בן אבירם!	
Jael	What do you have against me, cursed woman, that you have come to afflict me today?	מה־לי ולך ארורה! כי באת לענותני ביום הזה?	יעל
	You are speaking like one of the daughters of Sheol, killing me with the breath of your lips. ⁹¹	כאחת מבנות השאול תדברי להמתני ברוח שפתיד. ⁹¹	
	Has Ram laid a hand on himself? Tell me if it is so	השליח רם יד בנפשו? הגידי אם כן הוא	
	And that word will be like a sharp sword adding to the slain ones	והמלה הזאת תהיה כחרב חדה להוסיף חללים	
	Life and death are in the power of the tongue, ⁹² in the power of a single word ⁹³	חיים ומוות ביד הלשון ⁹² ביד מלה אחת ⁹³	
	Say the word and it will bring me down into the pit of destruction. ⁹⁴	הוציאי את המלה והיא תורידני לבאר שחת. ⁹⁴	
THE NURSE	I saw his wound, my eyes saw the wound	אני ראיתי את מכתו, עיני ראו את המכה	האומנת

91 Isa. 11:4 'and with the breath of his lips he will kill the wicked'.

92 Prov. 18:21 'death and life are in the power of the tongue'.

93 This and the next line form a rhyming couplet, mirroring Shakespeare's 'no/woe' (3.2.50–1).

94 Ps. 55:24 (55:23 in English Bibles) 'and You, God, will bring them down into the pit of destruction'.

	A bleeding wound ⁹⁵ in his flesh, at his mighty heart	מִמָּה טָרִיחַ ⁹⁵ בְּבִשְׂרוֹ, לְנֹכַח לְבוֹ הַכְּבִיר	
	The whiteness of his face was like ash, and his tunic was rolled in blood ⁹⁶	לָבוֹן פָּנָיו כְּאֶפֶר וּכְתַנְתּוֹ מְגוֹלָלָה בְּדָמִים ⁹⁶	
	Slain by the sword , ⁹⁷ slain, dead, a corpse, a corpse trampled underfoot . ⁹⁸	חָלַל חֶרֶב, ⁹⁷ חָלַל מֵת, פָּגַר, פָּגַר מוֹכָס ⁹⁸	
	All this my eyes saw, until agony seized me . ⁹⁹	כָּל זֹאת רָאוּ עֵינַי, עַד אֲשֶׁר אֶחְזֹנִי הַשֶּׁבִּי. ⁹⁹	
JAEL	Split, my heart, into pieces; crumble, all my bones	הִתְפַּקַּע לִבִּי לְבִקְיָעִים, הִתְפּוֹרְרָה כָּל עֲצָמוֹתַי	יעל
	It is too much for you to see, my eyes; let me alone, breath of my nose	רַב לָבוֹן עֵינַי מִרְאוֹת, חֲדָלִי מִמְּנִי נִשְׁמַת אִפִּי	
	For a clod of dust ¹⁰⁰ like me establish a gravestone as a memorial ¹⁰¹	לְגוֹשׁ עָפָר ¹⁰⁰ כְּמוֹנִי, הַצִּיבוּ מַעֲבֵת קִבְרָה לְזִכְרוֹן ¹⁰¹	
	For what else is my desire, except to lie with him in the coffin.	וּמָה חֲפָצִי עוֹד, בְּלִתִּי לְשֹׁכֵב עִמּוֹ בְּאֵרוֹן.	
THE NURSE	Tubal, Tubal, my friend, Tubal, chief among those who ever loved me!	תּוּבַל, תּוּבַל, תּוּבַל אֶהְבִּי, תּוּבַל רֹאשׁ מְאַהֲבֵי בְּעוֹלָמִי	האומנת
	How pleasant you were to me, how honourable you were, honourable man,	מִה־נְעֻמָּתְךָ לִי, מִה־נִּכְבְּדוֹתְךָ אִישׁ נִכְבֵּד,	
	Is it for this that I have lived so many days, to see your death?	וּבְעֵבּוֹר זֹאת הָאָרְכָתִי יָמִים לְרֹאוֹת מוֹתְךָ אֶתְּךָ?	
JAEL	What is this storm that is coming from the other side?	מָה הַסַּעַר הַזֶּה הַנֶּעוֹר מֵעֵבֶר הַשֵּׁנִי?	יעל
	Has Ram been killed and Tubal is also dead?	הֲאֵם רָם נִהְרַג וְגַם תּוּבַל מֵת?	

95 Isa. 1:6.

96 Isa. 9:4 (9:5 in English Bibles).

97 Num. 19:16.

98 Isa. 14:19.

99 2 Sam. 1:9. See *Ithiel*, Fourth Part, note 10 for a different use of this citation.

100 Job 7:5.

101 This and the next line form a rhyming couplet, mirroring Shakespeare's 'here/bier' (3.2.59–60).

	Tubal is my age and my brother, ¹⁰² and Ram is the beau of my youth ¹⁰³	תובל בן גילי ואחי ¹⁰² וְרַם אֱלוֹף נְעוּרַי ¹⁰³	
	So why does the trumpet not sound that the day of dread has come?	וְלָמָּה לֹא יִתְקַע בְּשׁוֹפָר כִּי יוֹם הַנּוֹרָא בָּא?	
	Who is still living, if they have both gone and are no more?	מִי יֹחֶיָּה עוֹד, אִם שְׁנֵיהֶם הָלְכוּ וְאִינָם?	
THE NURSE	Tubal was struck down and is dead, whereas Ram, who struck him down, will surely go into exile.	תובל הִכָּה וָמָת וְרַם מִכָּהוּ גָלָה יִגְלָה.	האומנת
JAEEL	Did Ram's hand spill Tubal's blood?	הֲאֵם דָּמֵי תוּבַל, יָד רַם שִׁפְכָהּ?	יעל
THE NURSE	His hand did this, his hand spilled the blood.	יָדוֹ עָשְׂתָה זֹאת יָדוֹ שִׁפְכָה אֶת הַדָּם.	האומנת
JAEEL	Oh, serpent's heart, while the face is the face of a beloved man ¹⁰⁴	הוּא יָלַב תַּנִּין וְהַפְּנִים פְּנֵי אִישׁ חֲמֹדוֹת ¹⁰⁴	יעל
	Who has seen such a viper's den ¹⁰⁵ in the form of a palace like your body?	מִי רָאָה מֵאוֹרֵת צִפְעוֹנִי ¹⁰⁵ בְּתַבְנִית הַיִּכָּל כַּגּוֹיְתָדָד?	
	A beautiful-eyed ¹⁰⁶ cruel man, an adversary and enemy ¹⁰⁷ in the likeness of an angel's face	אֲכֹרֵר יָפֵה עֵינָיִם, ¹⁰⁶ צַר וְאוֹיֵב ¹⁰⁷ בְּדַמּוֹת פְּנֵי מַלְאָךְ	
	A raven in a dove's feathers, a mauling wolf in a ewe's skin	עוֹרֵב בְּנוֹצַת יוֹנָה, זָאֵב טֶרֶף בְּעוֹר כֶּבֶשׂה	
	An evil beast from the woods in the image of the face of God.	חַיָּה רָעָה מֵיעַר בְּצֶלֶם פְּנֵי אֱלֹהִים.	
	You are the opposite in the heart from your outward appearance ¹⁰⁸	הִפְךָ אֶתָּה לְלֵבָב מֵאֲשֶׁר תִּרְאָה לְעֵינָיִם ¹⁰⁸	

102 Cf. Shakespeare's 'cousin' (3.2.66); see First Part, note 65.

103 Jer. 3:4.

104 Dan. 10:11, 19.

105 Isa 11:8.

106 1 Sam. 16:12.

107 Esther 7:6.

108 1 Sam. 16:7: רָאָה לְעֵינָיִם וַיְהוּהוּ: יִרְאָה לְלֵבָב: 'man sees the outward appearance, but the LORD sees the heart'.

An honourable holy man ¹⁰⁹ of the LORD on the outside, while your insides are an abomination of desolation. ¹¹⁰	קְדוֹשׁ ¹⁰⁹ אֲדֹנָי מְכַבֵּד מֵחוּץ וְתוֹכָךְ שְׂקוּיֵךְ מִשׁוֹמֵם. ¹¹⁰
How has the Rock ¹¹¹ taken dust from the earth of paradise	אֵיךְ לָקַח הַצּוּר ¹¹¹ עָפָר מֵאֶדְמַת גֵּן הָעֵדֶן
And wondrously made your body glorious like the seal of perfection ¹¹²	וַיַּפְלִיא לַעֲשׂוֹת גְּוִיֶיךָ כְּחוֹתֶם תְּכָנִית ¹¹² לְהִתְפָּאֵר
And afterwards blown breath into your nostrils from the valley of the dead –	וְאַתְרִי כֵן נֶפֶח בְּאַפֶּיךָ רוּחַ מֵעֵמֶק רְפָאִים –
Who has seen a book full of devouring words ¹¹³	מִי רָאָה סֵפֶר מְלֵא דְבָרֵי בָלַע ¹¹³
In a gold embroidered handkerchief? How in a tower of strength , ¹¹⁴	בְּמִטְפַּחַת זָהָב וְרִקְמָה? אֵיךְ בְּמִגְדָּל ¹¹⁴ עוֹז
In a temple where everyone speaks of glory ¹¹⁵ can there dwell such deceit as this?	בְּהֵיכַל בָּלוֹ אִמְר כְּבוֹד ¹¹⁵ תִּשָּׁב מִרְמָה כְּמָה?
THE NURSE There is no more confidence, for all men are liars ¹¹⁶	הָאוֹמֶנֶת אֵין בְּטָחוֹן עוֹד, כִּי כָל הָאָדָם לֹבֵן ¹¹⁶
There is no truth, there is no faith, the faithful have vanished from among the sons of men ¹¹⁷	אֵין אֱמֶת, אֵין אֱמוּנָה, פֶּסוּ אֱמֻנִים מִבְּנֵי אָדָם ¹¹⁷
All speak lies, all swear falsely	כֻּלָּם שׂוֹא יְדַבְּרוּ, כֻּלָּם נִשְׁבָּעִים לְשָׁקֶר
All are hypocrites – but hurry, my servant, where are you?	כֻּלָּם חֲנֹפֵי לֵב – אֵךְ חוֹשֶׁה מְשֻׁרְתִּי, אֵיכָה?
Hurry, sustain me with a raisin cake ¹¹⁸ – all the woes and distresses and groaning	חוֹשֶׁה סִמְכוֹנִי בְּאֲשִׁישָׁה ¹¹⁸ – כָּל הַצָּרוֹת וְהַמְצוּקוֹת וְהָאֲנָחוֹת

109 Cf. Shakespeare's 'saint' (3.2.79).

110 Dan. 11:31.

111 A name for God; see Deut. 32:4.

112 Ezek. 28:12.

113 Ps. 52:6 (52:4 in English Bibles).

114 Judg. 9:51; Ps. 61:4 (61:3 in English Bibles); Prov. 18:10.

115 Ps. 29:9 בְּבוֹד אִמְר כְּבוֹד 'and in His temple everyone speaks of glory'.

116 Ps. 116:11.

117 Ps. 12:2 (12:1 in English Bibles).

118 Song of Songs 2:5 בְּאֲשִׁישׁוֹת סִמְכוֹנִי 'sustain me with raisin cakes'. Cf. Shakespeare's 'give me some aqua vitae' (3.2.88).

	They have all come upon me, and I have grown old before my old age	עָלֵי הָיוּ כְּלָנָה וְאַזְקֹן בְּלֹא עֵת זְקֵנָתִי	
	May disgrace descend upon Ram!	חֲרָפָה תִּפְּל עַל פְּנֵי רָם!	
JAEL	May your tongue rot in your mouth for this curse of yours	תִּמְק לְשׁוֹנֵךְ בְּפִיךָ תַחַת קַלְלָתְךָ זֹאת	יעל
	Disgrace will not descend upon Ram, for it fears to approach him	חֲרָפָה לֹא תִפְּל עַל פְּנֵיו, כִּי יִרְאֶה לְגִשֵׁת אֵלָיו	
	Nothing but honour and splendour will crown him and a throne is prepared for him	אֵךְ כְּבוֹד וְהֶדֶר יַעֲטֶרְהוּ וְכִסֵּא נִכּוֹן לוֹ	
	Like a king who rules over all. – How foolish I was to revile his name!	כְּמֶלֶךְ מִשָּׁל בְּכָל. – אֵיךְ נִבְעַרְתִּי לְנַבֵּל שְׁמוֹ!	
THE NURSE	Do you honour the name of the one who murdered your brother? ¹¹⁹	הֲתִתְּנִי כְבוֹד לְשֵׁמוֹ אֲשֶׁר רָצַח נַפְשׁ אָחִיךָ? ¹¹⁹	האומנת
JAEL	Would I defame the name of my husband? Oh, my husband!	הֲאֵתֵן שֵׁם בְּעֵלִי לְנֶאֱצָה? – הוּא בְּעֵלִי!	יעל
	Who would bring your name upon his lips in honour and glory	מִי יֵשֵׂא שְׁמֶךָ * עַל שְׂפָתָיו לְכְבוֹד וְלִתְהִלָּה	
	When your wife on her wedding day mentions it with gnashing of teeth?	וְאִשְׁתְּךָ בְּיוֹם חֲתֻנָּתָהּ תִּזְכִּירֵנוּ בְּחִרְק שִׁנָּיִם?	
	But why, villain, did you strike down my brother? ¹²⁰	אֵךְ עַל מָה בְּלִיעַל הִכִּיתָ נַפְשׁ אָחִי? ¹²⁰	
	Admittedly, if you had not struck him down, my brother ¹²¹ the villain would have taken your life.	אוֹלָם לֹלֵא הִבִּיתוּ, הִיָּה אָחִי ¹²¹ . הַבְּלִיעַל לָקַח נַפְשְׁךָ.	
	So therefore it is not in mourning that my eyes shed a tear	לְכֵן אִיפֹה לֹא לְסִפְדַּת תִּרְדָּנָה עֵינַי דָּמְעָה	
	But rather, they are tears of joy and a time of dancing	כִּי דְמְעוֹת שְׂמֵחָה הֵנָּה וְעֵת רִקּוּד	

119 Cf. Shakespeare's 'cousin' (3.2.96); see First Part, note 65.

120 Cf. Shakespeare's 'cousin' (3.2.100); see First Part, note 65.

121 Cf. Shakespeare's 'cousin' (3.2.101); see First Part, note 65.

Because my husband lives, he whom Tubal sought to kill	כי בעלי חי אשר תובל בקש להרגו
And because Tubal is dead, he who sought to kill my husband	וכי תובל מת אשר בקש להרג את בעלי
So why am I still weeping, why is my heart faint ¹²²	ולמה אני בכיה עוד, למה זה לבי דוין ¹²²
And I do not rejoice in my suffering which has befallen me so pleasantly?	ולא אשמח בחבלי אשר נפל לי בנעימים?
But I heard another word, a word more bitter than Tubal's death	אף עוד דבר שמעתי, דבר מר ממות תובל
And it is like a sword in my bones; ¹²³ I cannot remove it from my heart	והוא כרצח בעצמותי, ¹²³ להסירו מלבי לא אוכל
For it oppresses me like a lower millstone, ¹²⁴ like a sin worthy of death ¹²⁵	כי יציקני כפלח תחתית, ¹²⁴ כחטא משפט ¹²⁵ מות
Which oppresses the heart of sinners: it is this evil word	אשר יציק לב החטאים: הוא הדבר הרע הזה
That after Tubal's death Ram is to go into exile.	כי אחרי מות תובל ילך רם בגולה.
This word pierces my kidneys ¹²⁶ tens of thousands of times more than Tubal's death	אמר הזה יפלח כליותי ¹²⁶ רבבות פעמים ממות תובל
At the death of my brother Tubal, I find woe and sorrow ¹²⁷ enough.	במות תובל אחי, צרה ויגון אמצא ¹²⁷ למדי.
But if it is the way of woes for each one to love its fellow ¹²⁸	ואם דרך הצרות לאהב אשה את רעותה ¹²⁸
And woe comes on top of woe, disaster on top of disaster	וצרה על צרה תבוא, הנה על הנה
Why did the messenger stop when she gave me the tidings	מדוע חדלה המבשרת, לעת בשרה לי הבשרה
That Tubal was dead, and not go on to say	כי תובל מת, ולא הוסיפה לאמר

122 Jer. 8:18; Lam. 1:22.

123 Ps. 42:11 (42:10 in English Bibles).

124 Job 41:16 (41:24 in English Bibles).

125 Deut. 21:22.

126 Job 16:13.

127 Ps. 116:3.

128 Exod. 11:2.

	That my father too was dead, or my mother, or even both of them?	גַּם אָבִי מֵת אִו אִמִּי, אִו גַּם שְׁנֵיהֶם?	
	But she said that Ram will surely go into exile	אָדָּה הִיא אָמְרָה כִּי רָם גָּלָה יִגְלֶה	
	The word of this report, it is as if I had heard	דְּבַר הַשְּׂמוּעָה הַזֹּאת, הוּא כְּאִלּוּ שָׁמַעְתִּי לְאָמֹר	
	That my father and mother and Tubal and Ram and Jael are all slain, dead.	אָבִי וְאִמִּי וְתוּבַל וְרָם וְיַעֲל כָּלֶם חָלְלִים מָתוּם.	
	'Ram will surely go into exile' and Jael will be left as a widow whose husband is alive ^{129, 130}	„רָם גָּלָה יִגְלֶה“ וְיַעֲל בְּאַלְמָנוּת חַיִּית ¹²⁹ תִּשָּׂאֲרָ ¹³⁰	
	This is like a spear in my belly, my heart is pierced by an arrow	זֶה כַּחֲנִית בְּבִטְנִי, מַחֲץ לְבִי יִדְקֹר	
	My destruction is as vast as the ocean; it cannot be measured, cannot be fathomed	גְּדוֹל שְׁבָרִי כִּים, לֹא יִמְד לֹא יִחְקֹר	
	There is not a word on my tongue ¹³¹ to tell of my woe enough to explain it. –	אֵין מִלָּה בְּלִשׁוֹנִי, ¹³¹ לְהַגִּיד צָרָתִי דִּי בְּאֵר. –	
	Tell me, my nurse, where are my father and my mother?	הַגִּידִי לִי אִמְנָתִי, אַיֶּה אָבִי וְאִמִּי?	
THE NURSE	They went to mourn for Tubal, to spill a tear over his blood	הֵם הִלְכוּ לְסַפֵּד לְתוּבַל, לְשִׂפֵּךְ דַּמָּעָה עַל דָּמוֹ	הַאִוּמַנֵּת
	And I shall take you to them, if you would go with me.	וְאֲנִי אוֹלִיכָד אֲלֵיהֶם, אִם תִּלְכִּי עִמִּי.	
JAEEL	They spill their tears over the one who is going to his eternal home ¹³²	יִשְׁפְּכוּ הֵם דַּמְעָתָם עַל הַהוֹלֵךְ לְבַיִת עוֹלָמוֹ ¹³²	יַעֲל
	Whereas I shall keep my tears for the one who is going down living to Sheol	וְאֲנִי דַמְעָתִי אֲשָׁמֵר לְיִוְרַד חַיִּים שְׂאוּלָה	

129 2 Sam. 20:3.

130 This and the next three lines form two rhyming couplets, mirroring Shakespeare's 'bound/sound' (3.2.125–6), except that Salkinson's rhyme extends over four lines whereas Shakespeare's is composed only of two.

131 Ps. 139:4.

132 While this does not rhyme with the last word on the next line visually or in Modern Hebrew pronunciation, it does form a near rhyme in Ashkenazic pronunciation, mirroring Shakespeare's 'spent/banishment' (3.2.130–1).

	Take the ropes away from here, the ropes which are as humiliated as me ¹³³	שְׂאֵי אֶת הָעֲבֹתִים מִזֶּה, הָעֲבֹתִים הַנִּכְלָמִים כְּמוֹנִי ¹³³	
	For they were brought in order to become a ladder, to raise up Ram to my palanquin	כִּי הוּבְאוּ לְהִיּוֹת לְסֹלֶם, לְהַעֲלוֹת אֶת רָם לְאַפְרִיזֵי	
	And they groan with me, for Ram is going into exile. ¹³⁴	וְהֵם נֹאנְחִים עִמָּדִי, כִּי רָם הוֹלֵךְ בְּגוֹלָה. ¹³⁴	
	Please bring me to my bed, where I hoped to become a man's wife	הִבִּיאֵנִי נָא אֶל יְצוּעֵי, שָׁם קוּיָתִי לְהִיּוֹת בְּעוֹלָה	
	But there I shall perish, I shall die a virgin widow.	וְשָׁם אָגוּעָה אִמּוֹתָהּ אִשָּׁה אֶלְמָנָה בְּתוֹלָה.	
	She shall not be wife to Ram, but rather to death. ¹³⁵	לֹא לְרָם הִיא, כִּי אִם לְמוֹת תִּבְעַל. ¹³⁵	
THE NURSE	Come on, come into your room and I shall bring comfort to you	לְכִי בְּאֵי בְּחֻדְרְךָ וְאָנִי אָבִיא לְךָ נַחֵם	האומנת
	You will see Ram tonight, because I know where he is ¹³⁶	אֶת רָם תִּרְאִי הַלַּיְלָה כִּי אֶת מְקוֹמוֹ יָדַעְתִּי ¹³⁶	
	He is hiding in the priest's chamber; I shall go and bring him to you.	הוּא נִחְבֵּא בְּלִשְׁכַּת הַכֹּהֵן, אֶלֶךְ וְאֶלֶיךָ אָבִיאָנּוּ.	
JAEEL	Go, seek him and give him my ring	לְכִי בְּקִשִׁי פָּנָיו וְתַנִּי לוֹ אֶת טַבְעִתִּי	יעל
	Tell him that he must visit me before he goes and is no more.	אִמְרֵי לוֹ כִּי יִשְׁחַרְנֵי טָרָם יְלֵךְ וְאִינְנּוּ.	
	(Both exit)	(הולכות שתיהן)	
THIRD SCENE	<i>The priest's chamber (Rezin and Ram)</i>	לשכת הכהן (רצין ורם)	מחזה שלישי

133 This and the next line form a rhyming couplet, mirroring Shakespeare's 'beguiled/exiled' (3.2.132–3).

134 This forms a near rhyme with the following two lines, which themselves comprise a rhyming couplet; cf. Shakespeare's 'bed/widowed' (3.2.134–5).

135 Due to the fact that the rhyme scheme in this speech is different in Salkinson's version than in Shakespeare's, this final line does not rhyme with anything, whereas in the source text the last two lines form a rhyming couplet 'bed/maidenhead' (3.2.136–7).

136 This and the following three lines form an ABAB rhyme, mirroring Shakespeare's 'night/cell/knight/farewell' (3.2.140–3).

REZIN	Approach me, Ram, approach me, misfortunate man. ¹³⁷	רצין גְּשָׁה לִי רָם, גְּשָׁה לִי גָבֵר לֹא יִצְלַח ¹³⁷
	Misfortune and destruction pursue you, and the hand of love is upon you for ill	אִיד וְשֹׁבֵר יִרְדְּפוּךָ וְיַד הָאֱהָבָה בְּדָ לְרָעָה
	You call grief 'my sister', and woe 'the wife of my covenant'.	אֲחֹזִיתִי תִקְרָא לְתוֹגָה וּלְצָרָה אִשְׁתִּי בְרִיתִי.
RAM	Of what would you inform me, my father? What is the prince's judgement?	רָם מִה־תִּשְׁמִיעֵנִי אָבִי? מַה מִּשְׁפֵּט הַנָּסִיד?
	Is there another new woe that desires me	הֲיֵשׁ עוֹד צָרָה חֲדָשָׁה, אֲשֶׁר תִּמְצָא בִּי חֲפִץ
	Of which I do not know thus far?	אֲשֶׁר לֹא יָדַעְתִּי עַד כֵּה?
REZIN	Are you lacking in woes? – Listen to me, my dear son	רצין הַחֶסֶר צְרוּת אַתָּה? – שְׁמַעֲנִי בְּנֵי הַיֶּקֶר
	For I shall inform you of what has been decreed upon you from the mouth of the prince.	כִּי אֲשַׁמְעֶךָ מִה־נְגִזָּר עָלֶיךָ מִפִּי הַנָּסִיד.
RAM	What is the decree, if not a decree equal to a death sentence?	רָם מָה הִיא הַגְּזֵרָה, אִם לֹא גְזֵרָה שְׁוָה לְמִשְׁפֵּט * מוֹת?
REZIN	The prince has lightened your sentence for he has had mercy upon you	רצין הַנָּסִיד הִקְלֵל מִשְׁפֵּטְךָ כִּי הָטָה אֱלֹהֶיךָ חֶסֶד
	You shall not go into the valley of the shadow of death, ¹³⁸ but rather into exile.	לֹא בְּנֵיאַ צְלָמוֹת ¹³⁸ כִּי אִם בְּגוֹלָה תֵּלֶךְ.
RAM	Be merciful to me and say death, and do not mention to me the word exile	רָם חַנּוּנִי וְאָמַר מוֹת וְאַל תִּזְכְּרֵנִי לִי שֵׁם גּוֹלָה
	The valley of the shadow of death ¹³⁹ would be better for me than wandering in exile	טוֹב לִי צֵיאַ צְלָמוֹת ¹³⁹ מִזְנוּעַ וְנוֹד בְּגוֹלָה
	The name of exile is dreadful and terrible, and more bitter to me than the bitterness of death. ¹⁴⁰	שֵׁם גּוֹלָה נּוֹרָא וְאִים וְיֹמֵר לִי מִמֵּר הַמּוֹת. ¹⁴⁰

137 Jer. 22:30.

138 Ps. 23:4.

139 Ps. 23:4.

140 1 Sam. 15:32.

* משפט

REZIN	You have only been banished from the city of Verona, therefore do not fear	רַצִּין רַק מְעִיר וִירוּנָה נִגְרַשְׁתָּ, לָכֵן אֵל תִּירָא
	For the land is spacious, and you still have hope.	כִּי הָאָרֶץ רַחֲבַת יָדַימ וְעוֹד יֵשׁ לָךְ תִּקְוָה.
RAM	All the earth outside of the city of Verona is formless and void ¹⁴¹	רַם כָּל הָאָרֶץ מִחוּץ לְעִיר וִירוּנָה תִהְיֶה וָבֵהוּ ¹⁴¹
	It can be considered as Sheol and destruction , ¹⁴² as burning fire in hell	כְּשֵׂאוֹל וְאַבְדוֹן ¹⁴² תִּחְשַׁב, כְּזֹלַעְפוֹת אֵשׁ בְּגֵיהֶנֶם
	And if I am banished from the city of Verona to settle in some place	וְכִי אֶגְרַשׁ מְעִיר וִירוּנָה לְשֹׁכֵן בְּאַחַד הַמְּקוֹמוֹת
	Why, I have been banished from the land of the living to settle like a dead man in the grave	הֲנִי נִגְרַשְׁתִּי מֵאֶרֶץ חַיִּים לְשֹׁכֵן כְּמַת בְּקִבְר
	For Verona is my life's home, and my exile is death	כִּי וִירוּנָה בֵּית חַיִּי וְגִלוּתִי הוּא הַמָּוֶת
	And you cut off my head today with a golden axe	וְאַתָּה תִּכְרֹת רִאשִׁי בַיּוֹם בְּגִרְזֵן זָהָב
	And raise your voice in laughter saying that you are merciful.	וְתִתֵּן קוֹלְךָ בְּשִׂחוֹךָ לֵאמֹר כִּי לָךְ הַחֶסֶד.
REZIN	Does one who has been treated mercifully scorn mercy? Does the one who has been treated compassionately mock compassion?	רַצִּין הֲיִחַן בּוֹזָה חֲנִינָה? לֵעַג לְרַחֲמִים הֲיִרְחֵם?
	Why, you have committed a sin worthy of death ¹⁴³ because you spilled blood	הֲיִחַן חֲטָא מְשֻׁפֵּט מוֹת ¹⁴³ בְּךָ כִּי דָם שִׁפַּכְתָּ
	But the prince delights in kindness ; ¹⁴⁴ he has given you the chance to flee	וְהַנְּסִיף חֲפִיץ חֶסֶד הוּא ¹⁴⁴ נָתַן לָךְ יָדַימ לָנוֹס
	So that you might save yourself as in one of the cities of refuge ¹⁴⁵	לְמַעַן תִּנְצֵל נִפְשֶׁךָ כְּמוֹ בְּאַחַת עָרֵי מִקְלָט ¹⁴⁵

141 Gen. 1:2; Jer. 4:23.

142 Prov. 15:11. Cf. Shakespeare's 'purgatory' (3.3.18), which does not have a direct biblical parallel.

143 Deut. 21:22.

144 Mic. 7:18.

145 This refers to the six cities set aside under biblical law as places of asylum to which perpetrators of manslaughter could flee (Num. 35:11, 13, 14).

	Yet you do not recognize his kindness.	וְאַתָּה אֶת חֶסְדּוֹ לֹא תִכְיֶר.
RAM	It is a furnace of affliction ¹⁴⁶ rather than mercy and kindness	רַם כּוּר עֲנִי ¹⁴⁶ הוּא וְלֹא חֶסֶד וְחַנּוּנִיָּה
	Why, Jael lives here, and this city is like the garden of the LORD	הֵן יַעַל יֹשֶׁבֶת פֹּה וְהָעִיר הַזֹּאת כְּגַן אֲדֹנָי
	And every creeping creature, abomination, and mouse, every unclean thing ¹⁴⁷	וְכָל רֶמֶשׂ שֶׁקִּץ וְעַכְבָּר, כָּל דְּבַר טָמֵא ¹⁴⁷
	Can walk to and fro in the garden ¹⁴⁸ and behold the pleasantness of her face	יֻכַּל לְהִתְהַלֵּךְ בְּגַן ¹⁴⁸ וְלַחֲזוֹת בְּנֵעָם פְּנֵיהָ
	But Ram cannot set the sole of his foot ¹⁴⁹ here.	אֵךְ רַם אִין לוֹ פֹה מְדַרְדֵּךְ פִּי רֶגְלִי ¹⁴⁹ .
	The flies are like honourable free men; they are free	הַזְּבוּבִים כְּבְנֵי חֹרִים נְכַבְּדִים חֲפְּשִׁים הֵם
	To approach Jael, to take delight in the whiteness of her hands	לְגַשֵּׁת אֶל יַעַל, לְהִתְעַנֵּג עַל לְבַנְתַּיִדְיָהּ
	And moreover at a suitable time during sleep, or even while awake,	וְגַם לַעֲת מְצֵא בְּשֵׁנָה, אוֹ גַם בְּהִקִּיץ
	They can steal in to kiss her mouth and to suck the pure honey of her lips	יִתְגַּנְבוּ וְיִשָּׁק אֶת פִּיהָ וְלִמֹּץ נֹפֶת שִׁפְתֶיהָ
	But Ram himself is trapped like a sinning soul in Sheol	אֵךְ רַם לְבָדוֹ עֲצוֹר כְּנַפְשׁ הַחַטָּאת בְּשְׂאוֹל
	He cannot enter the city, cannot approach her	לֹא יֻכַּל לְבוֹא בְּעִיר, בַּל קָרַב אֲלֶיהָ
	The flies can approach and touch her, but Ram cannot approach	הַזְּבוּבִים יִקְרְבוּ וְיִגְעוּ בָּהּ אֵךְ רַם בַּל יִקְרַב
	For he is driven out and chased off, and banishment and excommunication are upon him.	כִּי מִדָּח וּמִגָּדָח הוּא וְנִדְוִי וְשִׁמְתָא עָלָיו.
	So how can you say that my exile is not my death?	וְאֵיךְ תֹּאמַר אַתָּה כִּי גְלוּתִי לֹא מוֹתִי הוּא?
	Do you not have a cup of poison , ¹⁵⁰ or a sharp knife	הֲאִין לְךָ סֵף רַעַל, ¹⁵⁰ אוֹ מִאֲכָלֶת חֶדֶה

146 Isa. 48:10.

147 Lev. 5:2.

148 Gen. 3:8 מִתְהַלֵּךְ בְּגַן 'walking to and fro in the garden'.

149 Deut. 2:5.

150 Zech. 12:2.

	Or some instrument of death to kill me with one blow	או איזה כלי־מוֹת לְהַמִּיתַנִּי בְּמַכָּה אַחַת
	And not to afflict my soul with exile, banishment, and excommunication	וְלֹא לְעַנּוֹת נַפְשִׁי בְּגָלוֹת גְּדוּי וְשִׁמְתָא
	These dreadful judgements at whose mere mention	מִשְׁפָּטִים נוֹרְאִים אֵלֶּה אֲשֶׁר רַק לְזִכְרָם
	The ghosts tremble underneath ¹⁵¹ and Sheol quakes at them?	הַרְפָּאִים יִחַלְלוּ מִתַּחַת ¹⁵¹ וְשֵׂאוֹל תִּרְגֹּז לְקִרְאָתָם?
	Why, you are a holy man of God, a doctor for the illnesses of the soul	הֲלֹא אִישׁ אֱלֹהִים קְדוֹשׁ אַתָּה, רַפָּא תַחֲלוּאֵי הַנְּפֶשׁ
	Who pardons iniquities for those who repent from sin ¹⁵² and is also a faithful friend to me	הַסֵּלַח עֲוֹנוֹת לְשֹׁבֵי פֶשַׁע ¹⁵² וְגַם אֶהֱבֶנָּא לְנַפְשִׁי
	How do you presume to crush me with such words?	אִיד מְלֵאד לְבַד לְדַכְּאֵנִי בְּמַלִּים כְּאַלְהָ?
REZIN	Senseless lad, listen to what I have to say too.	רִצִּין נַעַר סָר טַעַם, שְׁמַעֲנִי מֵה בְּפִי גַם אֲנִי.
RAM	When you open your lips you will inform me further about exile.	רַם כִּי תִפְתָּח שְׁפָתֶיךָ עַל גְּלוֹת תִּשְׁמִיעֵנִי עוֹד.
REZIN	I shall give you oil and balm ¹⁵³ for the wound of exile	רִצִּין אֲנִי אֶתֶן לְךָ שֶׁמֶן וְצָרִי ¹⁵³ לְמַכַּת הַגְּלוֹת
	To be a remedy for you even as you go into exile	לְהִיּוֹת לְמִרְפָּא לְךָ אִף כִּי תֵלֵךְ בְּגוֹלָה
	It is the balm of understanding and the precious oil ¹⁵⁴ from the spring of wisdom. ¹⁵⁵	הוּא צָרִי הַשֶּׁכֶל וְהַשֶּׁמֶן הַטוֹב ¹⁵⁴ מִמְקוֹר הַחֵקֶמָה. ¹⁵⁵
RAM	Again you have come to mention the matter of exile to me	רַם עוֹד הִפַּעַם בָּאתָ לְהַזְכִּירֵנִי עַל דְּבַר הַגְּלוֹת
	What use have I for wisdom? Hang it up before the sun ¹⁵⁶	מֵה־לִּי וְלִחְכְּמָה? הֲוֹקַע אֶתָּה נִגְדַּד הַשֶּׁמֶשׁ ¹⁵⁶
	Does it have the power to build me a new Verona	הֲיֵשׁ לְאַל יָדָה לְבָנוֹת לִי וִירוּזָה חֲדָשָׁה
	And to create another Jael, or to move the prince's heart	וְלִבְרוּא יַעַל אַחֲרָת, אוֹ לְהַטּוֹת לֵב הַנְּסִיד

151 Job 26:5.

152 Isa. 59:20.

153 Ezek. 27:17.

154 Isa 39:2.

155 Alshekh to Isa. 44.

156 Num. 25:4 הַשֶּׁמֶשׁ נִגְדַּד לְהוֹקַע אוֹתָם לְהוֹקַע אֶתָּה לְפָנֵי הַשֶּׁמֶשׁ.

	To remove the evil of the decree? ¹⁵⁷ None of these is in its power	לְהַעֲבִיר רָע הַגְּזֵרָה? ¹⁵⁷ אִין כָּל אֵלֶּה בְּיַדָּהּ
	For wisdom has no advantage over folly ¹⁵⁸	כִּי מוֹתֵר הַחֲכָמָה מִן הַסְּכָלוֹת אֵין? ¹⁵⁸
	Therefore listen to me and be silent, and you will be considered a wise man.	לְכוּן שְׁמַעְנִי וְהִחַרְשׁ וְלֹאִישׁ חֶכֶם תִּחְשַׁב.
REZIN	I know that madmen have ears but do not hear. ¹⁵⁹	רִצִּין יָדַעְתִּי כִּי הַמְּשֻׁגָּעִים אֲזִנִּים לָהֶם וְלֹא יִשְׁמְעוּ. ¹⁵⁹
RAM	Because the clear-sighted have eyes but do not see. ¹⁶⁰	רָם יַעַן כִּי הַפְּקֻחִים עֵינֵיהֶם לָהֶם וְלֹא יֵרְאוּ. ¹⁶⁰
REZIN	Come, let us consult together, Ram, regarding your position.	רִצִּין לְכֶה נָא וְנִגְעֶצֶה רָם, עַל אֹדֶת מַעֲמָדְךָ.
RAM	Do not speak a word which you do not know yourself	רָם אַל תִּדְבַר דְּבַר אֲשֶׁר בְּנַפְשְׁךָ לֹא תִדְעֶנּוּ
	And do not judge a man's position until you arrive in his place. ¹⁶¹	וְאַל תִּדְרִין מַעֲמַד אִישׁ עַד שֶׁתִּגִּיעַ לְמְקוֹמוֹ. ¹⁶¹
	If you were a young man like me and Jael's soul was bound to your soul	לֹוּ בַחֹוּר הָיִיתִי כְמוֹנִי וְנַפְשִׁי יַעַל קִשׁוּרָהּ בְּנַפְשְׁךָ
	And on this day, your wedding day, Tubal was struck down by your hand;	וּבַיּוֹם זֶה יוֹם חַתֻּנְתְּךָ הִכָּה תוּבַל בְּיַדִּי;
	Your love was as strong as death ¹⁶² and it was decreed upon you to go into exile,	אֶהְבֶּתְךָ עֹזָה כַּמָּוֶת ¹⁶² וְנִגְזַר עָלֶיךָ לְלַכֵּת גּוֹלָה,
	Then you would have the right to speak, to pull out the hair of your head	אִז הָיִתָּה לְךָ הַצְּדָקָה לְדַבֵּר, לְמַרְט שְׁעַר רֹאשְׁךָ
	To wallow in the dust and to lie out flat, as I do here	לְהִתְפַּלֵּשׁ בְּעַפְרָה וְלִישֹׁתֶטֶחַ, כְּאֲשֶׁר אֲנִי עוֹשֶׂה בְּזֶה
	To take my measure on the ground to be the measure of my grave.	לְנִטּוֹת קוֹ מִדְּתִי עַל הָאָרֶץ לְהִיּוֹת לִי לְמֹדֶת קִבְרִי.

157 This is based on the הגוירה את רוע הגזירה ותשובה וצדקה ותפילה מעבירין את רוע הגזירה 'but repentance, prayer, and charity remove the evil of the decree', from *Unetane Toqef*, a medieval composition forming part of the Rosh HaShanah (Jewish New Year) liturgy.

158 Eccles. 2:13 מִן־הַסְּכָלוֹת מִן־הַחֲכָמָה אֲנִי שָׁיִשׁ יִתְרוֹן לְחֲכָמָה 'and I saw that wisdom has an advantage over folly'.

159 Jer. 5:21; Ps. 115:6.

160 Jer. 5:21; Ps. 115:5.

161 Mishnah *Avot* 2:5 לְמַקוֹמוֹ וְאֵל תִּדְרִין אֶת חֲבֵרְךָ עַד שֶׁתִּגִּיעַ לְמַקוֹמוֹ 'and do not judge your fellow until you arrive in his place'.

162 Song of Songs 8:6 אֶהְבֶּה עֹזָה כַּמָּוֶת 'love is as strong as death'.

	(Falls and lies out flat on the ground) (Sound of someone knocking outside)	נופל ומשתטח על הארץ) (קול דופק מחוץ)	
REZIN	Behold, someone is knocking; arise and hide.	הִנֵּה אִישׁ דֹּפֵק, קוּם לְךָ וְהִסְתַּר.	רצין
RAM	I shall not hide, unless my lament and sighing	אֲנִי לֹא אֶסְתַּר, בְּלִתי אִם שִׁיחֵי וְאִנְקָתֵי	רם
	Rise up like steam from the depths of my heart and become a shelter for me	כָּאֵד יַעֲלוּ מֵעֵמֶק לְבִי וְהֵם יִהְיוּ לִי לְסִתְרָה	
	(Sound of someone knocking outside)	(קול דופק מחוץ)	
REZIN	Men are pounding on the door; hide lest you be caught –	אֲנָשִׁים מִתְדַפְּקִים עַל הַדֶּלֶת, הִסְתַּר פֶּן תִּלְכַּד –	רצין
	Who knocks there? I'm coming at once –	מִי דֹפֵק שָׁמָּה? הִנֵּה אֲנִי בָּא כְּרָגַע –	
	Go quickly and hide in the library –	לְךָ מַהֵר וְהִחַבֵּא בְּבַיִת עֵקֶד הַסְּפָרִים –	
	Who knocks there forcefully? Who are you there?	מִי דֹפֵק שֵׁם בְּחִזְקָה? מִי אַתָּה שָׁמָּה? אַי מִזֶּה תְּבוּא וּמִה־תִּבְקֶשׁ הָלֵם?	
	From where do you come, and what do you seek here?		
THE NURSE (Outside)	Open up for me, and you will know who I am and what I have to say	פָּתַח לִי וְתַדַּע מִי אֲנִי וּמִה־בְּפִי	האומנת (מחוץ)
	Why, I come from the lady Jael.	הֲלֹא מֵעַל הַגְּבִירָה אֲנִי בָּאָה.	
REZIN	Come into the house in peace.	בּוֹאֵי הַבַּיִתָּה בְּשָׁלוֹם.	רצין
THE NURSE	Tell me, man of God! Please tell me, holy man of the LORD! ¹⁶³	הַגִּידָה לִי אִישׁ הָאֱלֹהִים! הַגִּיד־נָא קְדוֹשׁ אֲדֹנָי! ¹⁶³	האומנת
	Where is the lady's husband? Where is the son of Abiram?	אֵיכָה בַּעַל הַגְּבִירָה? אֵיכָה בֶן אַבִּירָם?	
REZIN	He is lying in his tears there drunk, but not with wine. ¹⁶⁴	הוא שֹׁכֵב בְּדַמְעָתוֹ שֵׁם שָׂכּוֹר וְלֹא מִיַּיִן. ¹⁶⁴	רצין
THE NURSE	He is like the lady, and the lady is also like him.	הוא כְּמוֹ הַגְּבִירָה וְהַגְּבִירָה גַם הִיא כְּמוֹהוּ.	האומנת

163 Cf. Shakespeare's 'holy Friar' (3.3.81).

164 Isa. 51:21 מִיַּיִן וְלֹא מִיַּיִן 'drunk, but not with wine'.

REZIN	They have one soul and one spirit and one heart.	נֶפֶשׁ אַחַת לְשֵׁנֵיהֶם וְרוּחַ אֶחָד וְלֵב אֶחָד.	רצין
THE NURSE	She is also lying like him; Crying, wailing, and weeping; weeping, wailing, and crying –	גַּם הִיא שׁוֹכֶבֶת כְּמוֹהוּ; זַעַק הַיַּלַּל וּבְכָה, בְּכָה הַיַּלַּל וְזַעַק –	האומנת
	Arise, my lord, stand up on your feet, be a man	קוּמָה אֲדֹנָי, עֲמֵד עַל רַגְלֶיךָ הֲיִה לְאִישׁ	
	Arise, Ram, for Jael, for her be a man	קוּם רָם לְמַעַן יַעַל, לְמַעַנָּה הֲיִה לְאִישׁ	
	How have you fallen astoundingly ¹⁶⁵ and lie like a man without strength. ¹⁶⁶	אֵיךְ נִפְלַת פְּלִאִים ¹⁶⁵ וַתִּשְׁכַּב כְּנֶגְדְךָ אֵין אֶיִל. ¹⁶⁶	
RAM (Arising)	The nurse?!	הָאִמְנַת?!?	רם (בקומו)
THE NURSE	My lord, my lord, this is my only comfort in my misery That everything has an end; why, it is death.	אֲדֹנָי אֲדֹנָי, זֹאת כָּל נַחֲמָתִי בְּעַנְי כִּי לְכֹל דְּבַר יֵשׁ קֶץ, הֲלֹא הוּא הַמּוֹת.	האומנת
RAM	Are you speaking about Jael? How is she now? Does she regard me as a murderer, since I have spilled blood	עַל אֵדֶת יַעַל תִּדְבְּרִי? אֵיךְ הִיא עַתָּה? הֲתִחְשֵׁב אֶתִּי לְרֹצֵחַ, אַחֲרֵי אֲשֶׁר דָּם שָׁפַכְתִּי	רם
	The blood of her flesh and blood, ¹⁶⁷ and have turned our youthful joy into mourning? ¹⁶⁸	דָּם שְׂאֵרָהּ וּבִשְׂרָהּ, ¹⁶⁷ וְשִׂשׂוֹן נַעֲוָרֵנוּ לְאַבְל הַפִּכְחִי. ¹⁶⁸	
	Where, then, is she, the sorrowful one? What is she doing? What does my secret wife say regarding our concealed ¹⁶⁹ love?	אֵנָה אִיפֹּי הִיא הַעֲצוּבָה? מָה הִיא עֹשֶׂה? מָה אִשְׁתִּי סִתְרִי אִמְרַת לְאַהֲבָתֵנוּ הַמְסֻתְרֶת? ¹⁶⁹	
THE NURSE	She says nothing, but has indeed been weeping all night	הִיא אֵינָנָה אִמְרַת מְאוּמָה וּבְכָה תְּבַכֶּה כָּל הַלַּיְלָה	האומנת

165 Lam. 1:9 וַתִּרְדַּ פְּלִאִים 'and she fell astoundingly'.

166 Ps. 88:5 (88:4 in English Bibles).

167 Prov. 5:11 וְשִׂשׂוֹן וְשִׂשׂוֹן וְשִׂשׂוֹן 'your flesh and body' (used literally in this verse, but idiomatically in Salkinson's text).

168 Jer. 31:13 וְהִפַּכְתִּי אֲבֵלִים לְשִׂשׂוֹן 'and I shall turn their mourning into joy'.

169 Cf. Shakespeare's 'cancelled' (3.3.97), i.e., invalidated or annulled (Weis 2012: 264, note 97, and Crystal and Crystal 2002: 62); in Salkinson's version, the love is concealed rather than invalidated.

	She arises from the bed and falls and arises again.	תָּקוּם מֵעַל הַמֶּטֶה וְתִפֹּל וְתָקוּם עוֹד הַפְּעַם.	
	Tubal, she says, and her eyes indeed shed tears	תּוּבַל תִּעְלֶה עַל שִׁפְתֶיהָ וְדָמְעָה תִּדְמַע עֵינֶיהָ	
	And then she cries out, Ram, and falls again.	וְאַחֲרֵי כֵן תִּזְעַק רָם וְתִפֹּל עוֹד הַפְּעַם.	
RAM	My name is a lead bullet from a gun	שְׁמִי הוּא כְּדוֹר עִפְרַת מִקִּנְיָה רַבָּה	רם
	Which has torn the covering of her heart, ¹⁷⁰ like my cursed hand	אֲשֶׁר קָרַע סָגוֹר לִבָּהּ, ¹⁷⁰ כְּמוֹ יָדִי הָאֲרוּרָה	
	Which tore her brother's heart. Tell me, righteous priest	אֲשֶׁר קָרַעַה לֵב אָחִיהָ. הִגֵּד לִי כִהֵן אֶצְדָּק	
	In which part of my body my name resides?	בְּאִיזָה חֵלֶק מִגּוּיָתִי יִשְׁכֵּן שְׁמִי שָׁם?	
	So that I might destroy that abode which I had	וְאַחֲרֵיב אֶת הַמִּשְׁכָּן הַהוּא אֲשֶׁר הָיָה לִי	
	In my anger and my wrath. ¹⁷¹ (<i>Draws his sword</i>)	עַל אַפִּי וְעַל חֲמָתִי. ¹⁷¹ (שׁוֹלֵף אֶת חֶרְבוֹ)	
REZIN	Stay your hand, despairing man, empty-headed man ¹⁷² with no sense	הִשָּׁב יָדְךָ אִישׁ נוֹאֵשׁ, אִישׁ נְבוֹב ¹⁷² וְאִין לֵב	רצין
	Are you a man? The form of your face is like that of a man	הֲאִם אִישׁ אַתָּה? תֵּאָר פְּנֶיךָ כְּפְנֵי אִישׁ	
	Yet the tears of your eyes say that you have become a woman	וְנֹטְפֵי עֵינֶיךָ יֹאמְרוּן כִּי הָיִיתָ לְאִשָּׁה	
	Your wrath is like a wild ass of a man, like the wrath of a beast of Lebanon ¹⁷³	חֲמַת אַפְּךָ כְּפָרָא אֲדָם, כְּחֲמַת חַיִּית לְבָנוֹן ¹⁷³	
	The soul of a beast of the forest ¹⁷⁴ in the likeness of a man's face.	נֶפֶשׁ חַיָּה מִחַיִּיתוֹ יַעֲר ¹⁷⁴ בְּדַמּוֹת פְּנֵי גֶבֶר.	
	I am dismayed to see that it is thus for you, it would not be believed if it were told. ¹⁷⁵	נִבְהַלְתִּי מִרְאוֹת שְׂכָבָה לְךָ, לֹא יֵאֱמָנוּ כִּי יִסְפָּר. ¹⁷⁵	
	By the Temple service! ¹⁷⁶ Indeed you are inferior to what I had considered you to be until now	הֶעֱבוֹדָה! ¹⁷⁶ כִּי נִפֵּל אֶתָּה מֵאֲשֶׁר חֲשַׁבְתִּיךָ עַד כֹּה	

170 Hosea 13:8 וְאֶקְרַע סָגוֹר לִבָּם 'and I shall tear open the covering of their heart'.

171 Jer. 32:31.

172 Job 11:12.

173 2 Chron. 25:18 אֲשֶׁר בְּלִבְנוֹן בְּלִבְנוֹן 'a wild beast in Lebanon'.

174 Ps. 50:10, 104:20.

175 Hab. 1:5 לֹא תֵאֱמָינוּ כִּי יִסְפָּר 'you would not believe it if it were told'.

176 This is a Talmudic oath (Even-Shoshan 2003, 4: 1334); Salkinson has Judaized Shakespeare's overtly Catholic oath 'by my holy order' (3.3.113). Cf. Fifth Part, note 30.

You have already taken Tubal's life; do
you mean to take your own as well

הוּ נָפֵשׁ תּוּבַל לְקַחְתָּ, הַתְּאִמֶּר לְקַחַת גַּם
נַפְשִׁיךָ

And also take Jael's life, which is
bound to yours

וְלִקַּחְתָּ גַּם נַפֶּשׁ יַעַל אֲשֶׁר* קִשְׁוֶרָה הִיא
בְּנַפְשִׁיךָ

For your life is her life, and with you
she too will die.

כִּי חַיֶּיךָ חַיֶּיהָ וְעַמְּךָ תַּמּוּת גַּם הִיא.

Why do you curse your birth
and profane **earth and**
heavens¹⁷⁷

לָמָּה זֶה תִּקְלַל לְדֹתֶךָ וְתֵאָר אֶרֶץ וְשָׁמַיִם¹⁷⁷

As if you desired to shake yourself free
from the three of them, even though
they have all as one

כְּמוֹ לְהִתְנַעַר מִשְׁלֹשֹׁתָם חִפְצָתָ וְהֵם כֶּלֶם
כְּאַחַד

Been given to you as a blessing?
Be ashamed and humiliated by
your deeds

נִתּוּנִים לְךָ לְבִרְכָה? בּוֹשׁ וְהַכְלֵם מִמַּעֲשֶׂיךָ

Because you have covered the beauty
of your face, your prodigious love,
and your intellect

כִּי עַל הַדְּרַת פְּנִיךָ וְעַל רַב אֱהַבְתָּךְ וְשִׂכְלְךָ

With a great shame and disgrace
which cannot be erased.

הֵעֵטִיתָ בּוֹשָׁה גְדוֹלָה וְחִרְפָּה אֲשֶׁר לֹא
תִמְחָה.

Indeed in intellect, good looks, and
love you have **ten shares**,¹⁷⁸

הוּ בְשִׂכְלְךָ בִּיפִי וּבְאַהֲבָה לְךָ עֶשְׂרֵי יְדוֹת¹⁷⁸

Yet you do not know how to find
advantage in one of them.

וְאִין אַתָּה יָדַע לְמַצּוֹא יִתְרוֹן בְּאַחַד מֵהֶם.

You are a miserly rich man and your
money is of no benefit to you

עֲשִׂיר כִּילִי אַתָּה וְכִסְפְּךָ לֹא לְהוֹעִיל לְךָ

The beauty of your glorious face is like
a wax mask

יִפְעַת הַדָּר פְּנִיךָ כַּפְּנֵי מַסַּכַת דּוֹנָג

It is beautiful to the eyes, but it has
no spirit

יָפָה הִיא לְעֵינַיִם וְכֹל רוּחַ אִין בָּהּ

And as for your exceeding love for
Jael which you swore to her on
your life

וְרַב אֱהַבְתָּךְ לְיַעַל אֲשֶׁר נִשְׁבַּעְתָּ לָּהּ
בְּנַפְשִׁיךָ

You swore it in vain and falsely,
for with your hand you have
killed her

נִשְׁבַּעְתָּ לְשׁוֹן וְשָׁקֵר, כִּי בְיָדְךָ הִמַּתָּה אֶתָּה

177 Gen. 2:4; Ps. 148:13.

178 2 Sam. 19:44 (19:43 in English Bibles).

And your intellect, which gloriously crowns your beauty and love	וּשְׁכֶלְךָ כְּלִיל תְּפָאֶרֶת לְרֹאשׁ יָפִי וְאַהֲבָה
You have destroyed completely, like a vessel in which there is no pleasure ¹⁷⁹	שָׁחַתְתָּ אֹתוֹ כְּלִיל, כְּכֵלִי אֲזִין חֲפֵז בּוֹ ¹⁷⁹
And it has become like gunpowder in a foolish soldier's pouch	וְנִהְפְּדָה כְּבָאֵבֶק הַשְּׂרֵפָה בְּיִלְקוּט אִישׁ חֵיל אֲוִילִי
Which has gone forth like lightning ¹⁸⁰ and devoured its owner	אֲשֶׁר יָצָא כְּבָרָק ¹⁸⁰ וַיֹּאכַל אֶת נַפְשׁוֹ בְּעָלְיוֹ
So the light of your intellect has become a flame of consuming fire ¹⁸¹	כֵּן אֹר שְׁכֶלְךָ הָיָה לְלֶהָב אֵשׁ אֹכְלָה ¹⁸¹
Consuming not your enemies, but rather yourself.	לֹא לֵאכֹל אֶת צָרֶיךָ, כִּי אִם אֶת נַפְשְׁךָ.
Therefore awaken, son of Abiram! Gird your loins like a man ¹⁸²	לְכוּ עוֹרָה בֶּן אַבִּירָם! אֲזוֹר כַּנְּבָר חֲלָעֶיךָ ¹⁸²
The graceful doe ¹⁸³ whom you love and for whom you are lying like a dead man	יַעֲלֵת חַז ¹⁸³ אֲשֶׁר אֶהְבֵּת וְאֲשֶׁר לֹמַעֲנָה תִּשְׁכַּב כַּמֵּת
Is still alive! Remember this and rejoice, young man!	עוֹדֶנָּה בַחַיִּים חִיתָהּ! זְכַרְזוֹת וּשְׂמַח בְּחֹרֵר!
Tubal came to kill you, so you rose early and killed him ¹⁸⁴	תּוֹבֵל בָּא לְהַרְגֶּךָ וְאַתָּה הַשְׂכַּמְתָּ וַתִּהְרַגְתָּ ¹⁸⁴
Remember this and rejoice, young man! According to the law of the land	זְכַרְזוֹת וּשְׂמַח בְּחֹרֵר! לְפִי מִשְׁפֵּט הָאָרֶץ
You were condemned to death , ¹⁸⁵ but by the law of kindness ¹⁸⁶ you have been banished from the city	בֶּן מוֹת ¹⁸⁵ הָיִיתָ וּבַתּוֹרַת חֶסֶד ¹⁸⁶ נִגְרַשְׁתָּ מֵעִיר
And you have had your life as a prize of war ; ¹⁸⁷ remember this and rejoice, young man!	וְתָהִי לְךָ נַפְשְׁךָ לְשִׁלָּל ¹⁸⁷ ; זְכַרְזוֹת וּשְׂמַח בְּחֹרֵר!

179 Jer. 22:28, 48:38; Hosea 8:8.

180 Zech. 9:14.

181 Joel 2:5.

182 Job 38:3, 40:7.

183 Prov. 5:19; see First Part, note 171.

184 Babylonian Talmud *Berakhot* 58a והרגו השכם והרגו 'if a man comes to kill you, rise early and kill him first'. This is a well-known principle in Jewish law.

185 1 Sam. 20:31; 2 Sam. 12:5.

186 Prov. 31:26.

187 Jer. 39:18 וְתָהִי לְךָ נַפְשְׁךָ לְשִׁלָּל 'and you shall have your life as a prize of war'.

Behold, you bear a bag of many blessings on your shoulders,	הַן צָרוּר בְּרִכּוֹת רַבּוֹת תִּשָּׂא עַל שִׁכְמְךָ
And everywhere you go kindness and love pursue you	וּבְכָל אֲשֶׁר אַתָּה הוֹלֵךְ חֶסֶד וְיִדְדוֹת יִרְדְּפוּךָ
But like a froward girl who gnashes and hisses with the abundance of everything	רַק בְּיָלְדָה שׁוֹבְבָה חֲרָקֶת שֶׁרָקֶת מְרַב כָּל
So you complain about your love and your happiness which is so great	כֵּן תִּתְאוּנֶנּוּ עַל אֲהַבְתְּךָ וְעַל אֲשֶׁרְךָ כִּי רַב
Therefore I say, guard yourself, my friend	עַל כֵּן אֲנִי אֹמֵר, הִשְׁמֵר לְךָ יְדִידִי
Because men who complain for nothing do not have a good end	כִּי אֲנָשִׁים מִתְאוּנְנִים חֲנָם אַחֲרֵיהֶם לֹא טוֹבָה
Arise, go to the one whom your soul loves ¹⁸⁸ as discussed	קוּם לְךָ אֶל שֶׁאֲהַבְתָּ נַפְשְׁךָ ¹⁸⁸ כִּפִּי הַמְדַבֵּר
Ascend to her, to the upper chamber, and speak words of comfort to her heart	עֲלֵה אֵלֶיהָ אֶל הָעֲלִיָּה וְדַבֵּר תְּנַחֲמוּמִים עַל לִבָּהּ
But do not dawdle there lest the watchmen come	וְאַכּוּ אֶל תִּתְמַהֲמַה שָׁם פֶּן יָבוֹאוּ הַשֹּׁמְרִים
For they will not let you pass to the city of Mantua	כִּי הֵם לֹא יִתְּנוּךָ לָעֵבֶר לְעִיר מַנְטוּבָה
And you will dwell in that city, until we find a favourable time ¹⁸⁹	וְאַתָּה בְּעִיר הַהִיא תֵּשֵׁב, עַד נִמְצָא לָנוּ עֵת רְצוֹן ¹⁸⁹
To announce at the gate of Bath-rabbim ¹⁹⁰ that your wedding is according to the law ¹⁹¹	לְהַגִּיד בְּשַׁעַר בַּת רַבִּים ¹⁹⁰ , כִּי חֲתֻנְתְּךָ הֵייתָה כְּדָת ¹⁹¹
And also to make peace between all those who quarrel with you ¹⁹²	וְגַם לַעֲשׂוֹת שְׁלוֹם בֵּין כָּל אֲנָשֵׁי מִצְתְּךָ ¹⁹²
And to reconcile you to the prince so that he restores you to your position	וְלִהְיוֹתְרִצּוֹת אֶל הַנְּסִיךְ עַד אֲשֶׁר יִשְׁיבְךָ עַל כִּנְיָךְ
Then your heart will swell from joy when you return to your native city	אִז יִרְחַב לְבָבְךָ מִשְׂשׂוֹן בְּשׁוּבְךָ לְעִיר מוֹלְדְּתְךָ
For the gladness will be twenty thousand times greater	כִּי גְדוֹלָה תִּהְיֶה הַשְּׂמֵחָה עֶשְׂרִים אָלֶף פְּעָמִים

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

189 Isa. 49:8.

190 Song of Songs 7:5 (7:4 in English Bibles). Bath-rabbim, which literally means ‘daughter of many’, is the name of one of the gates in the biblical city of Heshbon, mentioned in the same verse.

191 Esther 1:8, 4:16.

192 Isa. 41:12.

	Than your sorrow on this day, the day when you depart for the city of refuge ¹⁹³ –	מִיִּגְוֹן בַּיּוֹם הַזֶּה, יוֹם צְאוֹתָךְ לְעִיר הַמְקֻלָּט ¹⁹³ –	
	As for you, Nurse, depart before him and mention me to your lady	וְאַתְּ אִמְנַת צְאִי לְפָנָיו וְהִזְכַּרְתִּי אֵל גְּבִרְתְּךָ	
	Tell her to act wisely and to hasten to send the members of the household to their beds	אִמְרִי לָהּ לְהִתְחַכֵּם וּלְהַחֲיִשׁ לְשִׁלַּח בְּנֵי הַבַּיִת לְמִשְׁכְּבָם	
	And they, out of sadness and sorrow, will be willing to obey her	וְהֵם מֵעֵצָב וְיִגּוֹן יֵאָתּוּ לְשִׁמְעַת בְּקוֹלָהּ	
	For behold, Ram is coming.	כִּי רָם הֵנָּה בָּא.	
THE NURSE	Great in counsel? ¹⁹⁴ You have wisdom, counsel, and sound judgement ¹⁹⁵	גְּדוֹל הָעֵצָה? ¹⁹⁴ לָךְ חֲכָמָה עֵצָה וְתוֹשִׁיָּה ¹⁹⁵	הֵאוּמַנְת
	Here I would be willing to sit all night, for your words are pleasant	פֹּה אִוִּיתִי שְׁבֵת כָּל הַלַּיְלָה, כִּי עֲרָבִים דְּבָרֶיךָ	
	The sweetness of hearty counsel. ¹⁹⁶ – Why, you will come, won't you, my lord Ram	מִחֶק עֵצַת נֶפֶשׁ. ¹⁹⁶ – הֲלֹא תָבוֹא רָם אֲדֹנָי	
	I shall go to my mistress to tell her that you are coming.	הֲנַנִּי הוֹלֵכֶת לְגִבְרָתִי לְאֹמַר לָהּ כִּי בָא אַתָּה.	
RAM	Please act in accordance with your word, and tell her that I am prepared	עֲשִׂי נָא כְּדְבָרְךָ וְאִמְרִי לָהּ כִּי נָכוֹן אֲנִי	רָם
	To hear scolding from her mouth.	לְשִׁמְעַת גְּעֵרָה מִפִּיהָ.	
THE NURSE	Take my lady's ring, which she sent you as a token	הֵא לָךְ טַבַּעַת גְּבִרְתִּי, אֲשֶׁר שְׁלַחָה לָךְ לְאוֹת	הֵאוּמַנְת
	But hurry and come, for the night is passing by.	אֲךְ חוֹשָׁה וְבוֹאָה, כִּי הַלַּיְלָה הוֹלֵךְ וְעֹבֵר.	
RAM	By this my spirit lives, and my soul has returned to its strength.	בְּזֹאת חַיְתָּה רוּחִי וְתִשָּׁב נַפְשִׁי לְאַיְתָּנָה.	רָם

193 See note 145.

194 Jer. 32:19.

195 Prov. 8:14.

196 Prov. 27:9 **וּמִחֶק רֵעֵהוּ מֵעֵצַת נֶפֶשׁ** 'and the sweetness of a man's friend by hearty counsel'.

REZIN	Now go in peace, be strong and courageous ¹⁹⁷ so that it may go well with you.	עֲתָה לֵךְ לְשָׁלוֹם, חֹזֵק וְאַמִּץ ¹⁹⁷ וְטוֹב לְךָ.	רצין
	Before the morning dawns rise early and set out for Mantua	בְּטָרֵם אֹר הַבֶּקֶר תִּשְׁכִּימוּ וְתֵשִׂימוּ לְמַנְטוּוּבָה פְּעָמֵיךָ	
	And if you do not rise early, disguise yourself in a woman's garment ¹⁹⁸	וְאִם לֹא תִשְׁכִּימוּ, הִתְחַפְּשׁ בְּשִׁמְלַת אִשָּׁה ¹⁹⁸	
	So that the watchmen do not recognize you. Meanwhile, I shall find one loyal to your house	לְבִלִי יִכְרִיזוּ הַשֹּׁמְרִים. וְאֲנִי אֶמְצֵא נֶאֱמָן בְּיָתֶיךָ	
	By whose hand I may inform you from time to time	אֲשֶׁר עַל יָדוֹ אֹדִיעֶיךָ כִּפְעַם בְּפַעַם	
	Everything that happens here until your desire comes to light.	כָּל אֲשֶׁר יִקְרָה פֹה עַד חֲפֹצֶיךָ לְאוֹר יֵצֵא.	
	Give me your hand and go in peace, for the appointed time has come.	הֵב לִי יָדְךָ וְלֵךְ בְּשָׁלוֹם כִּי בָּא מוֹעֵד.	
RAM	And peace to you too. – If only the morning were not waiting there for my arrival	וְגַם אֶתְּהָ שְׁלוֹם. – לֹלֵא לְבוֹאֵי מִיְחַלְתֶּם שָׁם	רם
	Through the lattice , ¹⁹⁹ like a messenger of God in a vision ²⁰⁰	הַצִּפְרִיהַ בְּעַד הָאֲשָׁנָב, ¹⁹⁹ כְּמַלְאָךְ אֵל בְּחֻזוֹן ²⁰⁰	
	My heart would not allow me to part from you in haste. (<i>Exeunt</i>)	לֹא נִתְּנִי לְבִי לְהִתְפַּרֵּד מִמְּךָ בְּחַפְזוֹן. (הוֹלְכִים)	
FOURTH SCENE	<i>Abiel's house (Abiel and his wife with Paris)</i>	בֵּית אַבִּיעֵל (אַבִּיעֵל וְאִשְׁתּוֹ עִם פָּרִיז)	מחזה רביעי
ABIEL	Many woes have engulfed us and we have not seen relief thus far	צָרוֹת רַבּוֹת אֶפְפּוֹנוּ וְרוּחָהּ לֹא רָאִינוּ עַד כֹּה	אַבִּיעֵל
	And we have not found a favourable time ²⁰¹ for our daughter to be spoken for ²⁰²	וְלֹא מְצֵאנוּ עֵת רְצוֹן ²⁰¹ לְבִתְנוֹ שְׂיִדְבֵר בָּהּ ²⁰²	

197 Deut. 31:7, 23; Josh. 1:6, 7, 9, 18; 1 Chron. 22:13.

198 There is no basis for this in the source text, nor in the Schlegel-Tieck German translation.

199 Judg. 5:28.

200 This and the next line form a rhyming couplet, mirroring Shakespeare's 'me/thee' (3.3.172–3). Note that Salkinson's rhyme is in the last two lines of the speech, whereas Shakspeare's is in the first two.

201 Isa. 49:8.

202 Song of Songs 8:8.

	Her spirit is bitter over Tubal, who was of her age and family	נִפְשָׁהּ מָרָה לָהּ לְתוֹבֵל בֶּן גִּילָהּ וּמִשְׁפַּחְתָּהּ	
	And I also loved him, but man's end is to die.	וְגַם אֲנִי אֶהֱבֵיתִיו, אֵד סוֹף הָאָדָם לְמוֹת.	
	You will not see my daughter tonight, for she will not come out of her room	אֵת בְּתִי לֹא תִרְאֶה הַלַּיְלָה, כִּי לֹא תֵצֵא מִחֻדְרָהּ	
	And if you were not here, I would also already be in bed	וְלֹאֵל אֵינִי פֹה כִּבֵּר הָיִיתִי בַּמֶּטֶה גַּם אֲנִי	
	For it is close to midnight.	כִּי חֲצִי הַלַּיְלָה קָרוֹב.	
PARIS	Pleasant words ²⁰³ in a time of distress are words not in their time	דְּבָרֵי חֶשֶׁק ²⁰³ בְּעֵת צָרָה הֵם דְּבָרִים לֹא בְּעֵתָם	פריז
	Take my blessing, my lady, and lie down, and may your sleep be sweet ²⁰⁴	קַחֵי אֵת בְּרַכְתִּי גְבוּרָתִי, וְשָׁכַבְתְּ וְעָרְבָה שְׁנָתְךָ ²⁰⁴	
	And tomorrow mention me to your daughter.	וּלְמָחָר הַזִּכִּירֵנִי אֶל בְּתֻךְ.	
ABIEL'S WIFE	So I shall do in accordance with your word, and tomorrow in the morning I shall ask her consent ²⁰⁵	כֵּן אֶעֱשֶׂה כְּדְבָרְךָ וּלְמָחָר בְּבֹקֶר אֲשַׁאל אֵת פִּיהָ ²⁰⁵	אשת אביעל
	For at this time we are all desolate and it is bitter for her.	כִּי כָּעַת כָּלָנוּ שׁוֹמְמִים וְהִיא מַר לָהּ.	
ABIEL	Listen to me, Lord Paris, indeed my daughter's desire is as mine	שְׁמַעֲנֵי פְרִיז הַשֵּׁר, הֲזֵן רְצוֹן בְּתִי כְרְצוֹנִי	אביעל
	For she obeys my command, therefore I am prepared to give her to you	כִּי תִסּוֹר לְמִשְׁמַעְתִּי, לָכֵן נָכוֹן אֲנִי לְתַתֶּהּ לָךְ	
	For the one to whom I give her, I know that she will be his.	כִּי אֶל אֲשֶׁר אֶתְּנֶנָּה, יָדַעְתִּי כִּי לֹא תְהִי.	
	Go, my wife, to her chamber before you go to your bed	בּוֹאִי אִשְׁתִּי אֵלֶיהָ הַחֲדָרָה טָרַם תִּלְכִּי לְמִשְׁכְּבְּךָ	
	And tell her the desire of my son Paris' heart	וְהִגִּידִי לָהּ אֵת חֲפֶזֶן לֵב פְּרִיז בְּנִי	

203 Eccles. 12:10.

204 Prov. 3:24 וְשָׁכַבְתְּ וְעָרְבָה שְׁנָתְךָ 'you shall lie down and your sleep shall be sweet'.

205 Gen. 24:57 וְנִשְׁאַלְתָּ אֶת פִּיהָ 'and we shall ask her consent'.

	For Wednesday – have you been listening to me?	כי יום הרביעי בשבוע – האם האזנת אלי?	
	Wednesday is – but wait	יום הרביעי בשבוע הוא – אד הרף	
	What is today?	מה היום הזה?	
PARIS	Today is Monday.	היום * יום שני.	פריז
ABIEL	Wednesday is not suitable, for it is close	לא נכון יום הרביעי, כי קרוב הוא	אביעל
	But Thursday will be the day of her wedding	אבל יום החמישי, הוא יום חתונתה	
	On that very day she will be wed to this lord	בעצם היום ההוא תבעל אל השר הזה	
	But what do you say, are you prepared for Thursday	אד מהתאמר אתה, התהיה נכון ליום החמישי	
	Or do you desire to delay the appointed time? The number of wedding guests	או חפצת לאחר המועד? מספר קרואי החתונה	
	Will be very small for us, two or three friends, not more	יהיה לנו מעט מאד, שנים שלשה רעים לא יותר	
	Lest those who talk say: we are holding a banquet and festival	פן יאמרו האמרים: אנו עשים משתה והלולים	
	And not paying heed to Tubal, our flesh and blood, ²⁰⁶ who is dead	ולא נשים לב לתובל עצמנו ובשרנו ²⁰⁶ כי מת	
	Therefore let six or seven guests gather and that will be enough for us.	לכן יתאספו שישה או שבעה קרואים ודינו.	
	Speak, dear Paris, is Thursday good in your eyes?	דבר פריז היקר, הייטב בעיניך יום החמישי?	
PARIS	What can I say: if only Thursday were tomorrow.	מה אדבר: מי יתן והיה יום החמישי למחר.	פריז
ABIEL	Now go in peace and Thursday will be the day.	עתה לך בשלום ויום החמישי הוא היום.	אביעל
	Speak, my wife, with Jael, before you go to your bed	דברי אשתי עם יעל, טרם תלכי למטתך	
	So that she may know that Thursday is to be her bridal day.	למען תדע כי יום החמישי הוא יום כולותיה.	

206 Gen. 29:14 עַצְמִי וּבֶשֶׂרִי 'my flesh and blood'; also 2 Sam. 19:13, 14 (19:12, 13 in English Bibles).

* היום

	Go in peace, my lord – bring a light to the bedroom	לְדָד־לְדָד לְשָׁלוֹם אָדֹנָי – הִבִּיאוּ נֹר לְחֹדֶר הַמִּטּוֹת	
	The night has almost passed; soon we will see the dawn;	הַלַּיְלָה כְּמַעֵט עָבַר, עוֹד מְעַט וְנִרְאָה שָׁחַר,	
	Go, lie down in peace. (<i>All exit</i>)	לְכוּ שִׁכְבוּ בְּשָׁלוֹם. (הוֹלְכִים כּוֹלֵם)	
SCENE 2 ²⁰⁷	<i>The lattice of Jael's upper chamber, which overlooks the vineyard (Ram and Jael)</i>	שִׁבְכָה בְּעֵלִית יַעַל הַנִּשְׁקָפָה אֶל הַכֶּרֶם (רַם וְיַעַל)	מחזה ב' ²⁰⁷
JAEEL	Dawn has not yet broken; would you go now?	הַשָּׁחַר עוֹד לֹא עָלָה, הָאֵם תֵּלֵךְ עָתָה?	יעל
	The voice which rings in your ears is the voice of the nightingale	הַקוֹל אֲשֶׁר יְצַלֵּץ בְּאָזְנֶיךָ הוּא קוֹל הַזְּמִיר	
	Which gives its songs in the night²⁰⁸ from the pomegranate tree there	הַנֶּחֱתָן זְמִירוֹתָיו בַּלַּיְלָה ²⁰⁸ מִמַּעַן הַרְמוֹן שָׁמָּה	
	And not the voice of the bird which twitters in the early morning ²⁰⁹	וְלֹא קוֹל הַצִּפּוֹר אֲשֶׁר יִצְפֹּצֵף לְפָנוֹת בְּקָרֶם ²⁰⁹	
	As you thought in your fear. Believe me, my beloved	כְּאֲשֶׁר חֲשַׁבְתָּ בְּחִרְדָּתְךָ. הָאֲמֵן לִי יָדִיד נַפְשִׁי	
	It is the voice of the nightingale, and the night is yet long.	הוּא קוֹל הַזְּמִיר וְעוֹד הַלַּיְלָה גָּדוֹל.	
RAM	It is the voice of the bird that awakens the dawn	הוּא קוֹל הַצִּפּוֹר הַמַּעִיר אֶת הַשָּׁחַר	רם
	And not the voice of the nightingale; look, beloved of my soul	וְלֹא קוֹל הַזְּמִיר; רְאֵי אֶהְבֵּת נַפְשִׁי	
	Over there white spots, because they are jealous of us,	שָׁם בְּהָרוֹת לְבָנוֹת, כִּי מְקַנְאוֹת בָּנוּ,	
	Assemble like a wreath on the edges of the clouds in the east	תִּסְפַּחְנָה כְּזֶר על שׁוֹלֵי הָעַנְנִים מִקְדָּיִם	

207 Sic; should read 'SCENE 5'.

208 Job 35:10 בַּלַּיְלָה גִּתָּן 'the one who gives songs in the night'.

209 Cf. Shakespeare's 'lark' (3.5.2). The Hebrew term 'lark' is a modern innovation (Even-Shoshan 2003, 4: 1407) which was not yet standard in Salkinson's time; given the lack of a precise equivalent for the English, Salkinson has chosen to provide a description of the lark's characteristics.

	The nighttime candles have gone out and the dawn is leaping over the mountains ²¹⁰	גרות הלילה תמוּ וְעמוד השחר מדלג על ההרים ²¹⁰
	If I move on from here, I shall not die, but if I stay, I shall not live. ²¹¹	אם אֶעבר מְזָה לֹא אָמוּת וְאם אֶעמד לֹא אָחִיָּה, ²¹¹
JAEEL	I know that that light is not the light of morning	האור ההוא ידעתי כי איננו אור בקר יעל
	It is a burning torch which the sun has spewed out	הוא לפיד אש אשר הקיא השמש מקרבו
	To be a lamp unto your feet ²¹² tonight to guide you on the way to Mantua	להיות נר לרגליך ²¹² הלילה להורותך הדרך למנטובה
	Therefore stay yet with me, for it is not time to leave.	לכן עמד עוד אצלי, כי אין עת לעבר.
RAM	Here I stand, and when they find me and kill me	פה הנני עמד; וכי ימצאוני ויקטלוני רם
	I shall die with a glad heart, because I have stayed here at your desire	אָמוּת בְּלֵב שְׂמֵחַ, יַעַן לְרִצּוֹנְךָ עִמָּדְתִּי פֹה
	And now I say, the white spots over there	ועתה אני אומר, הבהרות הלבנות שם
	Are not the eyelids of dawn , ²¹³ moreover the voice which I heard	אינן עִפְפַּפֵי שַׁחַר, ²¹³ גַּם הַקּוֹל אֲשֶׁר שָׁמַעְתִּי
	Twittering in the firmament above our heads is the voice of the nightingale	מִצְפָּצֵף בְּרָקִיעַ מֵעַל לְרֹאשֵׁנוּ, הוּא קוֹל הַזְּמִיר
	And not the voice of the bird which sings the morning song ²¹⁴	וְלֹא קוֹל הַצִּפּוֹר אֲשֶׁר יִשִּׁיר שִׁיר הַבֶּקָר ²¹⁴
	And indeed I also long to stay with you rather than to go from here.	וְגַם נִכְסֵף נִכְסַפְתִּי לְעִמּוֹד עִמָּךְ מִלֵּכֶת מְזָה.
	The morning has not come, let us take our fill of love , ²¹⁵ my love , ²¹⁶ in the darkness. ²¹⁷	הַבֶּקָר לֹא אָתָּא, נִרְוָה דָּדִים ²¹⁵ רַעֲתִי ²¹⁶ בְּמַחְשָׁבִים. ²¹⁷

210 Song of Songs 2:8.

211 Salkinson has not replicated Shakespeare's rhyming couplet 'die/I' (3.5.11–12) shared between the last line of this speech and the first line of the next.

212 Ps. 119:105 **נִרְלִי וְדַבְרְךָ יְדָגְלִי** 'Your word is a lamp unto my feet'.

213 Job 3:9, 41:10 (41:18 in English Bibles). Salkinson has omitted Shakespeare's 'tis but the pale reflex of Cynthia's brow' (3.5.20) here, in keeping with his usual domesticating treatment of Classical references.

214 Cf. Shakespeare's 'that is not the lark' (3.5.21); see note 209.

215 Prov. 7:18.

216 Song of Songs 1:9, 15, 2:2, 10, 13, 4:1, 7, 5:2, 6:4.

217 This and the next line form a rhyming couplet, mirroring Shakespeare's 'day/away' (3.5.25–6).

JAEL	Flee, my love, the sun is peering through the lattice ²¹⁸	ברַח לְךָ דוֹדִי, הַשֶּׁמֶשׁ מַצִּיץ מִן הַחַרְבָּיִם ²¹⁸	יעל
	And moreover the voice of the bird is a voice that tears the ear and heart	גַּם קוֹל הַצִּפּוֹר הוּא, קוֹל קָרַע אֶזְנוֹ וְלֵב	
	It always used to have a beautiful voice and play well ²¹⁹	הוּא הָיָה מַעֲוֹדוֹ יָפָה קוֹל מְסִיב נָגַן ²¹⁹	
	But now I take no pleasure in it, because it has become the sound of the trumpet	וְעַתָּה אֲזִין לִי חֶפֶז בּוֹ, כִּי נִהְפָּד לְקוֹל שׁוֹפָר	
	The sound of destruction and trembling, which comes to separate those who cleave together	לְקוֹל שִׁבְר וְרַעְדָּה, הַבָּא לְהַפְרִיד בֵּין הַדְּבָקִים	
	But the dawn is growing lighter on the mountain and the lowlands ²²⁰	אֵד עֲמוּד הַשַּׁחַר הוֹלֵךְ וְאוֹר בְּהָר וּבְשִׁפְלָה ²²⁰	
	Hurry, hasten to Mantua and do not let yourself die.	מִהֲרָה חוּשָׂה לְמַנְטוּוּבָה וְאַל תַּתֵּן נַפְשֶׁךָ לְמוֹת.	
RAM	It is a pillar of cloud ²²¹ to me, a cloud of darkness and gloom	עֲמוּד עָנָן ²²¹ הוּא לִי, עָנָן חֹשֶׁךְ וְעֲרַפָּל	רם
	The day has darkened over me and morning has turned into the shadow of death for me.	חֹשֶׁךְ עָלֵי הַיּוֹם וּבִקְרַח נִהְפָּד לִי לְצִלְמוֹת.	
THE NURSE	Jael!	יַעֲלִי!	האומנת
JAEL	My nurse?	אִמְנָתִי?	יעל
THE NURSE	Guard yourself Jael, your lady mother is about to come into the chamber	הַשְּׁמֵרִי לְךָ יַעֲלִי, אִמְךָ הַגְּבִירָה בָּאָה הַחֲדָרָה	האומנת
	The sun goes forth over the land and my lord Ram has not yet left. ²²²	הַשֶּׁמֶשׁ יֵצֵא עַל הָאָרֶץ וְעוֹד לֹא יֵצֵא רָם אֲדֹנָי. ²²²	
JAEL (Opens the window)	Please come, light of day, and leave, light of my soul, from my window.	בּוֹא נָא אוֹר הַיּוֹם וְאוֹר נַפְשִׁי יֵצֵא מִחַלּוֹנִי.	יעל (פותחת את החלון)

218 Song of Songs 2:9.

219 Ezek. 33:32 נָגַן יָפָה קוֹל וּמְטִב נָגַן 'a beautiful voice and plays well'.

220 This and the next three lines form an ABAB rhyming pattern, mirroring Shakespeare's 'affray/day', 'grows/woes' (3.5.33–6) except that the latter is composed of two rhyming couplets.

221 This refers to the pillar of cloud in which God travelled alongside the Israelites after their exodus from Egypt (Exod. 13:21; mentioned also in Num. 12:5; Deut. 31:15; Ps. 99:7; Neh. 9:12).

222 This and the next line form a rhyming couplet, mirroring Shakespeare's 'about/out' (3.5.40–1).

RAM	On my only life! Jael, my flesh and blood ^{223, 224}	224, 223 רם חיי נפשי יחידתי! יעל עצמי ובשרי
	I shall but kiss you this once and leave, for this is my only recompense. (<i>Exits from the window</i>)	אשקדך אד הפעם ואצא כי זה כל שכרי. (יוצא מן החלון)
JAE L	Will you leave, will you forsake me now, my beau, the husband of my youth ²²⁵	225 יעל התצא התעזבני עתה אלופי בעל נעורי
	Will you not make known to me how you are faring every day at every hour	הלא תודיעני משלומך יום יום בכל שעה
	For every hour in my love will be in my eyes like many days	כי כל שעה באהבתי תהיה בעיני כמים רבים
	And therefore you will find upon your return that I have grown old, advanced in years. ²²⁶	ולכן תמצאני בשובך כי זקנתי באתי 226 בימים
RAM	Trust in me, the one whom my soul loves , ²²⁷ when I find the opportunity	227 רם בטחי בי שאהבה נפשי, כאשר אמצא לי ידים
	I shall not desist from asking how you are faring and from making known to you how it goes with me.	לא ארף מדרש שלומך ומהודיעך מה עמדי.
JAE L	Do you think that you will return to me and I shall see your face again?	228 יעל התחשב כי תשוב אלי ועוד אוסיף ראות פניך?
RAM	I trust that we shall see relief, and that this woe and distress ²²⁸	228 רם בטחתי כי נראה הרוחה וזאת הצרה והמצוקה
	Will become for us in the coming days good and sweet discourse.	תהיה לנו בימים הבאים לשיחה טובה ומתוקה.
JAE L	Yet my heart tells me terrible things; God's terrors array themselves against me ^{229, 230}	229, 230 יעל ולבבי יגיד לי נוראות, בעותי אלה וערכוני

223 Gen. 29:14; 2 Sam. 19:13, 14 (19:12, 13 in English Bibles).

224 This and the next line form a rhyming couplet, mirroring Shakespeare's 'descend/friend' (3.5.42–3). Note, however, that in Salkinson's version the couplet is contained within Ram's two-line speech, whereas in Shakespeare's it is split between Romeo (whose speech consists of a single line) and Juliet.

225 Joel 1:8 נעורי 'the husband of her youth'.

226 Josh. 23:2.

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

228 This and the next line form a rhyming couplet. There is no precedent for this in the source text 'serve/come' (3.5.52–3).

229 Job 6:4.

230 This and the next three lines form an ABBA rhyming sequence, which partially mirrors the source text's 'soul/low' (3.5.54–5), except that the latter consists of a single rhyming couplet. ('Soul/low' was considered a workable rhyme in Shakespeare's day; see Weis 2012: 420.)

	For as you have descended and stand at the bottom of the steps	כי באֲשֶׁר יֵרְדֶתָּ וְחַעֲמַד בְּשַׁפֵּל הַמְדַרְגָּה	
	Your face looks to me like a dead man, like a slain man lying in the valley of slaughter ²³¹	נִרְאוּ לִי פָנֶיךָ כְּמֵת, כְּחָלָל שֶׁכַּב בְּגֵיאַת הַהֲרָגָה ²³¹	
	And I do not know whether your face has grown pale, or my eyes have deceived me.	וְלֹא יָדַעְתִּי אִם חָוְרוּ פָנֶיךָ, אוֹ עֵינַי רְמוּנֵי.	
RAM	Such a thing I too have seen in your face from where I stand ²³²	כְּזֹאת חֲזִיתִי בְּפָנֶיךָ גַם אֲנִי מִמַּעַמְדִּי ²³²	רם
	Trembling has gripped me ²³³ and I do not know what is wrong with me	פִּלְצוֹת בְּעַתְתִּי ²³³ וְלֹא יָדַעְתִּי מָה עֲמָדִי	
	This is nothing but sorrow, sucking our lifeblood	אִין זֶה כִּי אִם הֵיגוֹן, יוֹגֵק דָּם חַיֵּינוּ	
	Live, my soul's beloved! And may the merciful father have mercy upon us.	חַיֵּי רַעִית נַפְשִׁי! וְאָבִי הַרַחֲמִים יִרַחֲמֵנוּ.	
	<i>(Exits through the vineyard)</i>	(הוֹלֵךְ דֶּרֶךְ הַכְּרֵם)	
JAEEL	Men say that the prince of fortune is lucky	בְּנֵי אָדָם אֲמָרִים בְּעַל גַּד שֶׁר הַמְזָלוֹת	יעל
	He is fickle and strange and trifling, frivolous in doing good and evil	הוּא הַפְּכַפְּךָ וְזָר וְקַל בְּדַעְתּוֹ לְהִיטִיב וּלְהַרְעַ	
	If so, what could he have to do with my husband, a man who stands by his opinion	אִם כֵּן מֵהֵלֹךְ וּלְבַעֲלֵי אִישׁ עֲמָד עַל דַּעְתּוֹ?	
	Indeed luck is quick to do good and quick to pour out its anger	אֵךְ גַּד מְהִיר לְהִיטִיב וּמְהִיר לְשַׁפֵּךְ חֲרוֹנוֹ	
	It has pushed him away in its rage and will restore him in accordance with its desire.	הוּא הִדְפּוֹ בְּזַעֲמוֹ וְהוּא יְשִׁיבֵנוּ בְּרַצוֹנוֹ.	
ABIEL'S WIFE (Outside)	My daughter, are you not sleeping?	בְּתִי הֲאֵם לֹא יְשָׁנָה אַתָּה?	אשת אביעל (מחוץ)

231 Jer. 7:32, 19:6.

232 This and the next three lines form two rhyming couplets, mirroring Shakespeare's 'you/adieu' (3.5.58–9) except that the latter consists of a single rhyming couplet (which makes up the whole of the speech).

Salkinson has expanded the speech by two lines, but has not altered the meaning in any significant sense.

233 Isa. 21:4.

JAEL	Is it my mother's voice? Has she risen from her bed, or has she not lain down tonight I cannot know what her desire is at such a time. <i>(Abiel's wife enters)</i>	הקול אָמִי הוּא? הָאֵם קָמָה מִמְשַׁכְּבָהּ, אוֹ לֹא שָׁכְבָה הַלַּיְלָה דַּעַת לֹא אוֹכֵל, מָה חִפְצָהּ לַעַת קְזָאת. (אשת אביעל באה)	יעל
ABIEL'S WIFE	What is wrong with you, Jael?	מָה לָךְ יַעֲלִי?	אשת אביעל
JAEL	I am not well, my mother.	אֵינִי שְׁלוֹם לִי אִמִּי.	יעל
ABIEL'S WIFE	How long will you mourn over Tubal's death? If you wash his flesh in your tears indeed he will not arise Therefore give yourself respite, ²³⁴ do not shed tears in vain. Mourning according to the measure is a sign of great love But mourning in excess of the measure is a sign of little intellect.	עַד מָתַי תִּתְאַבְּלִי עַל מוֹת תוּבַל אִם תִּרְחֹצִי בְשָׂרוֹ בְּדַמְעָתְךָ קוּם לֹא יָקוּם לְכוּ תִנִּי פּוּגַת לָךְ, ²³⁴ אַל תּוֹרִידִי דַּמְעָה לְשׁוּא. אֲבַל לְפִי הַמְדָה, הוּא אוֹת לְאַהֲבָה רַבָּה וְאֲבַל יִתֵּר עַל הַמְדָה, אוֹת לְשֹׁכֵל מְעֻט.	אשת אביעל
JAEL	The destruction is too great to bear, so how can I not mourn?	הַשִּׁבְרָ גְדוֹל מִנְשֵׂא וְאִיֵּךְ לֹא אֶתְאַבֵּל.	יעל
ABIEL'S WIFE	Your mourning will not benefit the one for whom you mourn For one who goes down into the silence of the grave knows nothing.	אֲבַלְךָ לֹא לְהוֹעִיל לְאִשְׁרָ עֲלָיו תִּתְאַבְּלִי כִּי יוֹרֵד דּוּמָה אֵינְנוּ יוֹדְעֵי מְאוּמָה.	אשת אביעל
JAEL	My heart knows my bitterness of spirit; I cannot restrain myself Therefore I indeed weep over my friend's destruction.	לְבִי יוֹדֵעַ מֵרַת נַפְשִׁי, הַתְּאַפֵּק לֹא אוֹכֵל עַל כֵּן בָּכָה אֲבַכְהָ עַל שִׁבְרָ אֲהָבִי.	יעל
ABIEL'S WIFE	Not over his death, my daughter, does your eye stream relentlessly ²³⁵	לֹא עַל מוֹתוֹ בְּתִי, עֵינֶיךָ נִגְרָה מְאִין הַפְּגוֹת ²³⁵	אשת אביעל

234 Lam. 2:18 אֶל־תִּתְנִי פּוּגַת לָךְ 'give yourself no respite'.

235 Lam. 3:49 עֵינֵי נִגְרָה וְלֹא תִדְמָה מְאִין הַפְּגוֹת 'my eye flows and does not cease, relentlessly'.

	But rather over the villain who killed him and still lives.	בְּלִתי עַל הַבַּלְיַעַל שֶׁהִמִּיתוֹ וְהוּא עוֹדֵנוּ חַי.	
J A E L	Who is the villain, my mother?	מִי הוּא הַבַּלְיַעַל אָמִי?	יַעַל
ABI E L ' S W I F E	He is the villain Ram.	הוּא רָם הַבַּלְיַעַל.	אֵשֶׁת אַבְיַעַל
J A E L	(To herself) He is as far from a villain as the east is far from the west –	(אֵל עֲצֻמָּה) רְחוֹק הוּא מִבַּלְיַעַל* כְּרֹחַק מִזְרָח מִמַּעֲרָב –	יַעַל
	(To her mother) God will pardon him, and I have already forgiven him	(אֵל אִמָּה) הֶאֱלֹהִים יְכַפֵּר בְּעַדּוֹ וְאָנִי כָּבַר נְשָׂאתִי פָּנָיו	
	Although there is no man who pains my heart as he does.	אֵף כִּי אֵין אִישׁ אֲשֶׁר יְכַאִיב לְבִי כְּמוֹהוּ.	
ABI E L ' S W I F E	Because he is a killer.	יַעַן הֵרַג נַפְשׁוֹת הוּא.	אֵשֶׁת אַבְיַעַל
J A E L	How great is my desire that others' hands not touch him	מִה־גְּדֹלָה תְּשׁוּקָתִי לְבָלִי תִגַּע בּוֹ יְד אַחֲרִים	יַעַל
	But rather that he fall into my hand to do with him in accordance with my desire	כִּי אִם יִפֹּל בְּיַדִּי לַעֲשׂוֹת בּוֹ כְּרֵצוֹנִי	
	To exact vengeance from him and to redeem my brother's ²³⁶ spilled blood.	לְנַקֵּם נַקָּם מִמֶּנּוּ וּלְגַאֵל דָּם אָחִי ²³⁶ הַשְּׂפוּד.	
ABI E L ' S W I F E	Do not fear, my daughter, behold, we shall find an opportunity	אֵל תִּירָאִי בַתִּי, הִנֵּה נִמְצָא לָנוּ יְדִים	אֵשֶׁת אַבְיַעַל
	To take revenge against him, but cease crying	לַעֲשׂוֹת נִקְמָה בּוֹ אֵד מִנְעִי קוֹלְךָ מִבְּכִי	
	Behold, I shall send to Mantua, where the murderer has gone into exile	הִנֵּה אֲשַׁלַּח לְמַנְטוּוּבָה, לְאֲשֶׁר גָּלָה שָׁם הַרְצִיחַ	
	And there is a man known to us there who will give him the cup of our wrath ²³⁷ to drink	וְשָׁם אִישׁ יְדוּעַ לָנוּ אֲשֶׁר יִשְׁקֵנוּ בּוֹס חֲמַתְנוּ ²³⁷	
	And he too will go to the place where Tubal went, to be with him	וְאֵל אֲשֶׁר הָלַךְ תּוּבַל יֵלֶךְ גַּם הוּא לְהִיּוֹת עִמּוֹ	

236 Cf. Shakespeare's 'cousin' (3.5.86); see First Part, note 65.

237 Isa. 51:22 חֲמַתִּי 'the cup of my wrath'; see also Isa. 51:17.

* מַבְלִיַעַל

	Then you will see and shine, ²³⁸ and your eye will be sated with our enemy. ²³⁹	אִז תִּרְאֵי וְנִהַרְתְּ ²³⁸ וְעֵינֶיךָ תִּשְׂבַּע בְּאֹיְבֵינוּ. ²³⁹	
JAEEL	My eye will not be sated with Ram until I see him dead	עֵינֵי לֹא תִשְׂבַּע בְּרָם עַד אֲשֶׁר אָרְאֵנוּ מָת	יעל
	For the death of my flesh and blood ²⁴⁰ does not give me rest	כִּי מוֹת שְׂאֵרֵי וּבְשָׂרִי ²⁴⁰ לֹא יִתֵּן לִי מְנוּחָה	
	And now if you have a man, a loyal messenger to send	וְעַתָּה אִם יֵשׁ לְךָ אִישׁ, צִיר נְאֻמָּן לְשַׁלְּחֹו	
	I shall prepare cup of poison to give to Ram to drink	אֶכְיִן אֲנִי כּוֹס רַעַל לְהַשְׁקוֹת אֶת רָם	
	And when he tastes of it he will sleep and awaken no more.	וְכִי יִטְעַם מִמֶּנּוּ מֵאוֹמָה יִישָׁן וְלֹא יִיכּוֹן עוֹד.	
	How bitter is my heart when I hear the name of Ram from a mouth other than my own ²⁴¹	מִהֵיִתְמַרְמַר לִבִּי בְּשִׁמְעֵי שֵׁם רָם מִפִּי זוֹלָתִי ²⁴¹	
	And I cannot find a way to calm the fire of my zeal ²⁴² against him	וְאֲנִי לֹא אוּכַל לְבוֹא לְשַׁכֵּךְ אֵשׁ קִנְאָתִי ²⁴² בּוֹ	
	And to atone for the blood, the blood of my brother ²⁴³ whom I love.	וּלְכַפֵּר עַל הַדָּם, דָּם אַחִי ²⁴³ אֲשֶׁר אֶהְבֵּתִי.	
ABIEL'S WIFE	Prepare the poison of death, ²⁴⁴ and I shall send the messenger of death ²⁴⁵	הִכְיִנִי אֶת סֵם הַמָּוֹת ²⁴⁴ וְאֶת מְלָאָךְ הַמָּוֹת ²⁴⁵ אֲשַׁלַּח אֲנִי	אשת אביעל
	And now listen to me, my daughter, for there are good tidings in my mouth.	וְעַתָּה שְׁמַעֵי לִי בְּתִי, כִּי בְּשֵׁרָה טוֹבָה בְּפִי.	
JAEEL	Good tidings are welcome at such a time of distress.	בְּשֵׁרָה טוֹבָה נְאוּהָ לְעַת צָרָה כְּזֹאת	יעל

238 Isa. 60:5.

239 Salkinson has not reproduced Shakespeare's same-word rhyming couplet 'satisfied/satisfied' (3.5.92–3).

240 Prov. 5:11 וּשְׂאֵרֶךָ וּבְשָׂרְךָ 'your flesh and body' (used literally in this verse, but idiomatically in Salkinson's text).

241 This and the following two lines form an ABA rhyme, mirroring Shakespeare's 'him/cousin/him' (3.5.100–2); this is unusual as Salkinson does not typically reproduce same-word rhymes.

242 Ezek. 36:5; Zeph. 3:8.

243 Cf. Shakespeare's 'cousin' (3.5.101); see First Part, note 65.

244 Mishnah *Hullin* 3:5.

245 Prov. 16:14 מְלַאכֵי מוֹת 'messengers of death'. This phrase is also very commonly used in postbiblical texts in the sense of 'angel of death', and both the senses 'messenger' and 'angel' would have been apparent to Salkinson's readers.

	But what is the message? Tell me, my lady mother.	אָד מָה הִיא הַבְּשֵׁרָה? סִפְּרִי לִי אִמִּי הַגְּבִירָה.	
ABIEL'S WIFE	You know that your father seeks your wellbeing and your good all the days	יָדַעְתָּ כִּי אָבִיךָ דָּרַשׁ שְׁלוֹמְךָ וְטוֹבְךָ כָּל הַיָּמִים	אשת אביעל
	And he has sought and found a fitting day to turn your mourning into joy ²⁴⁶	וְהוּא בִקֵּשׁ וַיִּמְצֵא יוֹם נֶכּוֹן לְהַפְּדֹת אֲבֵלְךָ לְשִׂשׂוֹן ²⁴⁶	
	It is the day which you have not expected, and which had not entered my mind either.	הוּא הַיּוֹם שֶׁלֹּא קִוִּיתָ וְלֹא עָלָה עַל לְבִי גַם אֲנִי.	
JAEL	If only it were a good day, but which is it?	מִי יִתֵּן וְהָיָה לְיוֹם טוֹב; אָד אֵיזָה הוּא?	יעל
ABIEL'S WIFE	This coming Thursday in the morning	בְּיוֹם הַחֲמִישִׁי בְּשָׂבוּעַ בְּבִקְרַת הַבָּא עֲלֵינוּ לְטוֹבָה	אשת אביעל
	A young man, praiseworthy in grace, beauty, and wealth will come to our house	יָבֹוא לְבֵיתֵנוּ בַחֲזוֹר מִהַלָּל בְּחוֹן בְּיָפִי וּבְעֶשֶׂר	
	He is Lord Paris, a rod from the stem of the prince ²⁴⁷	הוּא פָּרִיז הַשָּׂר, חֶטֶר מִגֹּזַע הַנְּסִיד ²⁴⁷	
	And he will take you to the Temple ²⁴⁸ of Michael the Prince of the Presence ²⁴⁹	וְהוּא יוֹלִיכְךָ לְמִקְדָּשׁ ²⁴⁸ אֱשֶׁר לְמִיכָאֵל שַׂר הַפְּנִימִים ²⁴⁹	
	As a resplendent and joyful bride, to enter into a covenant with you there.	כְּכֹלֶה הַדּוֹרָה וְשִׂמְחָה לְבֹוא שָׁם אֶתְךָ בְּבְרִית.	

246 Jer. 31:13 וְהִפְכֹתִי אֲבֵלָם לְשִׂשׂוֹן 'and I shall turn their mourning into joy'.

247 Isa. 11:1 וְחֶטֶר מִגֹּזַע יֵשׁוּעַ 'a rod from the stem of Jesse' (a messianic prophecy referring to a king of the Davidic line).

248 Cf. Shakespeare's 'church' (3.5.114). Salkinson's version refers to the Temple in Jerusalem, which was destroyed by the Romans in 70 CE but has remained the symbolic heart of the Jewish people and religion until the present day and is recalled on multiple occasions in the daily liturgy. See also note 250.

249 Cf. Shakespeare's 'Saint Peter' (3.5.114). The angel Michael is mentioned in various places in the Hebrew Bible (most famously in the Book of Daniel) as well as in rabbinic literature (*Midrash Rabba* 2:20) as God's right-hand ministering angel. However, this specific phrase 'Michael, the Prince of the Presence' is a reference to the extremely prominent exegetical work of the eleventh-century scholar Rashi, as his commentary on the book of Isaiah (63:9) is the most well-known Jewish source in which this particular wording appears. Jews traditionally study the Hebrew Bible together with Rashi's commentary, and therefore this reference would have been immediately recognizable to Salkinson's audience. While the Archangel Michael also has a place in various Christian traditions, appearing in the Book of Revelation (12:7–9) as one of the leaders of God's army against Satan and revered in later Christian theology, the conscious decision to employ the precise phrasing from Rashi's commentary underscores the fact that Salkinson intended his translation for a Jewish readership.

By the name of the Temple!²⁵⁰
And by the name of Michael
the Prince of the Presence!²⁵¹

בְּשֵׁם בַּיִת הַמִּקְדָּשׁ!²⁵⁰ וּבְשֵׁם מִיכָאֵל
שׂוֹר הַפְּנִימִים!²⁵¹

Indeed he shall not take me as
a joyous bride to enter into a
covenant with him

כִּי לֹא יוֹלִיכֵנִי כְּכֹלָה שְׂמֵחָה לְבוֹא
אֵתוֹ בְּבְרִית

**Such knowledge is too
wondrous for me;**²⁵² why
should I hurry to marry
the man

פְּלִיאָה דַעַת מִמֶּנִּי²⁵² לָמָּה אֶחְיֶשׁ
לְהִנָּשֵׂא לְאִישׁ

Before he has told me that he
desires me

טָרַם הִגִּיד לִי כִּי נִפְשׁוּ חֲשׂוֹקָה בִּי

And before he has asked me
whether I desire him.

וְטָרַם שָׁאַל אֶת פִּי, אִם חִפְצָתִי בּוֹ.

Please, my lady mother, tell my
father these words

בִּי אִמִּי הַגְּבִירָה, הִגִּידִי לְאָבִי
כְּדִבְרֵים הָאֵלֶּה

I am tender in years and my
time has not yet come

רַכָּה בְּשָׁנִים אֲנִי וְעוֹד לֹא בָּאָה עֵתִי

And if my day comes I shall
marry Ram, whom I hate,

וְאִם יָבוֹא יוֹמִי אֶנְשֵׂא לְרָם אֲשֶׁר
שִׁנְאַתִּי

Rather than marry Paris his
chosen one – these are my
tidings.

מִהִנָּשֵׂא לְפָרִיז בְּחִירוֹ – זֹאת הִיא
בְּשִׂרְתִּי

Tidings for tidings.

בְּשִׂרָה תַחַת בְּשִׂרָה.

ABIEL'S WIFE

Behold, your father is coming;
tell him what you have to say

הִנֵּה אָבִיךָ בָּא, הִגִּידִי לוֹ מַה־בְּפִיךָ אֵשֶׁת אַבְיֵעַל

And afterwards see what
tidings there are for you.

וְאַחֲרַי כֵּן תִּרְאִי מַה־בְּשִׂרָה לָךְ
מִצֵּאתָ.

(Abiel and the nurse)

(אביעל והאומנת)

ABIEL

After the sun goes down, the
heavens let drops of dew fall

אַחֲרַי בּוֹא הַשֶּׁמֶשׁ, שְׂחֻקִים יִרְעִיפוּ
רְסִיסֵי טָל אַבְיֵעַל

But since my brother's son went
down, the rain has been
flooding relentlessly

וּכְאֲשֶׁר שָׁקַע בֶּן אָחִי, הִגְשָׁם שִׁטַּף
מֵאִזְ הַפְּגוֹת

250 Cf. Shakespeare's 'church' (3.5.116); this expression refers even more unambiguously than the previous one (see note 248) to the Temple in Jerusalem; the collocation is a postbiblical one that is used invariably in this capacity, in contrast to the single word מִקְדָּשׁ appearing above, which could theoretically simply mean 'sanctuary'.

251 Cf. Shakespeare's 'Saint Peter' (3.5.116); see note 249.

252 Ps. 139:6.

	The water still floods through your waterspouts, my daughter	עוד המים שטפים דרך צנוריה בתי	
	Like a flowing brook ²⁵³ and does not deceive . ²⁵⁴ Behold, your body is small	כנחל נובע ²⁵³ ולא יכזב. ²⁵⁴ הן גויתך קטנה	
	Yet it contains within it water and a storm wind and a ship	והיא תכיל בקרבה ים ורוח סערה וספינה	
	The waters of your eyes that go to and fro resemble the sea	מימי עיניך ההולכים הלוך ושוב דמים לימים	
	Your groaning a storm wind, and your soul a storm-tossed ship	אנקתך לרוח סערה ונפשך לאגיה סערה	
	On these salty waters, and in the absence of one to turn the storm to calm ²⁵⁵	במים המלוחים האלה, ובאין מקים הסערה לדממה ²⁵⁵	
	Your ship circles and sways and is broken in the heart of the sea. –	אניתך תחוג ותנוע ותשבר בלב-הים. –	
	Have you told her, my wife, the matter that we have decided?	ההגדת לה אשתי, את הדבר אשר חרצנו?	
ABIEL'S WIFE	She answered to thank you but that she will not be able to fulfil your desire	היא ענתה להודות לך ולמלא רצונך לא תוכל	אשת אביעל
	Leave this foolish girl, let the grave and not a man ²⁵⁶ take her.	הנח לאולת הזאת, קבר ולא גבר ²⁵⁶ יקחנה.	
	(<i>She makes to exit</i>)	(היא רוצה ללכת)	
ABIEL	You have spoken well, my wife; I am going with you –	היטבת לדבר אשתי, הנני הולך עמך –	אביעל
	Does she not intend to marry and to thank us for our gracious act?	האין נפשה להנשא ולהודות לנו על תגמולנו?	
	Does she not consider it a blessing, pride, and glory	האם לא תחשב לברכה לגאון ולתפארת	

253 Prov. 18:4.

254 Hab. 2:3.

255 Ps. 107:29 יָקַם סְעָרָה לְדַמְמָה 'He turns the storm to calm'.

256 The Hebrew words for 'grave' and 'man' rhyme, creating an internal play on words lacking direct precedent in the source text.

	That we have found for her a husband perfect in his graceful proportion ²⁵⁷	כִּי מָצָאנוּ לָהּ בַעַל כָּלִיל בְּחִין עֲרֹכֹו ²⁵⁷	
	When she is not even fit to be a maidservant?	וְלֹה אִין צְדָקָה לְהִיּוֹת אֶף כְּאַחַת הַשְּׂפָחוֹת?	
J A E L	I cannot be proud because you have acted graciously towards me	לְהִתְגַּאוֹת לֹא אוֹכַל עַל אֲשֶׁר גָּמַלְתָּם עָלַי	יעל
	I only desire to thank you for taking the trouble	רַק לְהוֹדוֹת לָכֶם חֲפָצְתִי עֵקֵב אֲשֶׁר עִמַּלְתָּם	
	How can I be proud of a matter which I hate	אֵיךְ אֶתְגַּאֲהַ עַל דְּבַר אֲשֶׁר שָׂנְאָה נַפְשִׁי	
	Even though I thank you for that which I hate	אֶף כִּי אוֹדָה לָכֶם עַל זֶה אֲשֶׁר שָׂנְאָתִי	
	Since I know that you consider it to be good.	אַחֲרַי אֲשֶׁר יָדַעְתִּי כִּי חֲשַׁבְתָּם לְטוֹבָה.	
A B I E L	Who is this that I am hearing? Thinking too deep, too deep to fathom	מִזֶּה אֲנִי שֹׁמְעַ? הַגִּזְיוֹן עִמָּךְ מִמָּה מְחַקֵּר	אביעל
	Who could understand these 'I am proud and I desire to thank you	מִי יִבִּין אֵלֶּה „אַתְגַּאֲהַ, וְלִהְיוֹת חֲפָצְתִּי,	
	But nevertheless I am not proud, nor do I thank,	וּבְכֹל זֹאת לֹא אֶתְגַּאֲהַ, אֶף לֹא אוֹדָה,	
	Even though I thank; listen to me, noble daughter ²⁵⁸	אֶף כִּי אוֹדָה“ שֹׁמְעִי בַת נְדִיב ²⁵⁸	
	Do not continue to thank me, do not continue to be proud	אַל תּוֹסִיפִי לִי לְהוֹדוֹת, אַל תּוֹסִיפִי לְהִתְגַּאוֹת	
	Just prepare your heap of bones	רַק הִכִּינִי אֶת גַּל הָעֲצָמוֹת אֲשֶׁר לְנַפְשִׁי	
	Bone to bone, for Thursday morning	עֲצָם אֶל עֲצָמוֹ לַיּוֹם הַחֲמִישִׁי בַבֶּקֶר	
	To go with Paris to the Temple of the Prince of the Presence ²⁵⁹	לְלַכֵּת עִם פָּרִיז לְמִקְדָּשׁ שׁוּר הַפְּנִים ²⁵⁹	
	And if you refuse to go, I'll drag you like an abominable branch ²⁶⁰	וְאִם תִּמְאָנִי לְלַכֵּת, אֶסְחַבְךָ כְּנֶנֶצַר נִתְעָב ²⁶⁰	
	Like a corpse trampled underfoot , ²⁶¹ a sprawling carcass, shame of your father's house!	כְּפֶגֶר מוּבָס, ²⁶¹ נִבְלָה סְרוּחָה, קְלוֹן בַּיִת אֲבִידִךְ!	

257 Job 41:4 (41:12 in English Bibles).

258 Song of Songs 7:2 (7:1 in English Bibles).

259 Cf. Shakespeare's 'Saint Peter's church' (3.5.154); see notes 248 and 249.

260 Isa. 14:19.

261 Isa. 4:19.

ABIEL'S WIFE	Be ashamed and humiliated by your words; have you lost your senses?	בוש והכלם מדבריך, האם שנית טעמך?	אשת אביעל
Jael	But please, my father, on my knees I hereby bend	אך אָנא אָבי, על ברכי הנני כרעת	יעל
	Please be kind enough to let me speak a word.	הואל־נא בחסדך ותן לי לדבר דבר.	
ABIEL	Hang yourself and be silent, false seed! ²⁶² Daughter of a perverse and rebellious woman! ²⁶³	החנקי ודמי זרע שקר! ²⁶² בת נעות המרדות! ²⁶³	אביעל
	What use have I for worn out rags, ²⁶⁴ a filthy cloth ²⁶⁵ like you?	מה־לי ולבלואי סחבות, ²⁶⁴ לבגד עדים ²⁶⁵ כמוך?	
	Now choose: go out as a bride towards the groom ²⁶⁶	עתה בחרי לך: צאי ככלה לקראת החתן ²⁶⁶	
	Or go out from my presence and I shall see you no more	או צאי מעל פני ולא אוסיף לראותך	
	Do not speak a word, do not give me a response	אל תדברי דבר, אל תשיבי לי מענה	
	And do not open your mouth, lest I stretch out my upraised hand. –	ואל תפצי פה, פן אשלח ידי הנטויה. –	
	How we have erred in complaining that the LORD has withheld from us	איך שגיגנו להתאונן, כי אדני מנע ממנו	
	Fruit of the womb ²⁶⁷ apart from this one; now we have seen with our own eyes	פרי בטן ²⁶⁷ בלעדי זאת. עתה ראינו בעינינו	
	That even this one is excessive for us, for she has become a curse	כי גם זאת ליתרה לנו, כי לקללה היתה	

262 Isa. 57:4.

263 1 Sam. 20:30.

264 Jer. 38:12.

265 Isa. 64:5 (64:6 in English Bibles).

266 Cf. Shakespeare's 'get thee to church a' Thursday' (3.5.161). Salkinson's Judaized equivalent is traceable to Babylonian Talmud *Berakhot* 59b כלה חתן לקראת כלה 'a groom towards a bride' and Alshekh to Ps. 14 יצא כלה כחתן לקראת כלה 'he will go out as a groom towards a bride'.

267 Gen. 30:2 פרי־בטן מן אֱשֶׁר־מָנַע מִמֶּךָ פְּרִי־בֶטֶן 'am I in place of God, who has withheld from you the fruit of the womb?'

	And not a blessing in our house – cursed be the villainous daughter!	וְלֹא לְבָרְכָהּ בְּבֵיתֵנוּ – אֲרוּרָה בֵּית הַבְּלִיַּעַל! –	
THE NURSE	May the God of the heavens pour His blessing upon her –	אֵל אֱלֹהֵי הַשָּׁמַיִם יִרְיֵק עָלֶיהָ בְּרַכְתּוֹ –	האומנת
	The matter is not good, my lord, to bring disaster upon her with both hands.	לֹא טוֹב הַדְּבַר אֲדֹנָי, לְהַדְחִיחָהּ בְּשֵׁתֵי יָדָיִם.	
ABIEL	What is wrong with you, wisest of women? Put a lock on your mouth	מִהַ לָּךְ חֲכַמַת הַנָּשִׁים? שִׁימִי מַסְגָּר לְפִיךָ	אביעל
	Or preach your wise words in the women's banquet house.	אוּ הִטִּיפִי שְׂכָל מְלִיךְ בְּבֵית מִשְׁתֵּה הַנָּשִׁים.	
THE NURSE	My lips speak no wrong.	שִׁפְתֵי לֹא תִדְבַרְנָה עוֹלָה.	האומנת
ABIEL	Go in the name of the LORD.	לְכִי לָךְ בְּשֵׁם אֲדֹנָי.	אביעל
THE NURSE	May I not speak a word?	הֲאֵין לִי לְדַבֵּר דְּבַר?	האומנת
ABIEL	Be silent, fool, clamorous woman!	הֲחָרִישִׁי פִתְיָהּ, אִשָּׁה הַמְּוִיָּה!	אביעל
	Make a speech over a cup of wine in the neighbour women's houses	עַל סֶפֶל יַיִן בְּבֵיתֵי הַשְּׂכֵנֹת תִּנְאַמִּי נְאֻם	
	We have no need now.	וְלָנוּ אֵין מַחְסֵר עֲתָהּ.	
ABIEL'S WIFE	Your heart is hot within you; ²⁶⁸ that's enough from you, my husband.	לִבְךָ חָם בְּקִרְבְּךָ ²⁶⁸ רַב לָךְ בְּעָלִי.	אשת אביעל
ABIEL	My heart burns within me, and I am mad from the sight of my eye	לִבִּי בָעַר בְּקִרְבִּי וּמְשֻׁעַע אֲנִי מִמְרֹאֵה עֵינַי	אביעל
	Indeed by day or night, at twilight or in the morning	הֵן בַּיּוֹם אוּ בַלַּיְלָהּ בְּנֹשֶׁף אוּ בַבֹּקֶר	
	In the house or outside, while I am sitting alone or in company	בְּבֵית אוּ בַחוּצָה, בְּשִׁבְתִּי בְּדָד וּבְקִהְלִי	
	Whether waking or sleeping, I have thought only one thing	בֵּין עֵר בֵּין יָשָׁן חֲשַׁבְתִּי רֶק מִחֲשָׁבָה אַחַת	
	When will I succeed in my desire to marry her off	לְמַתִּי יִצְלַח חֲפָצִי בְּיָדֶי לְתֵת אֶתָּה לְבַעַל	

268 Ps. 39:4 (39:3 in English Bibles) בְּקִרְבִּי | חֵם-לִבִּי 'my heart was hot within me'.

And after I found a man after my own heart, ²⁶⁹ from a family of princes	וְאַחֲרַי אֲשֶׁר מָצְאתִי אִישׁ כְּלִבִּי ²⁶⁹ מִמְשֹׁפְחַת שָׁרִים
A man of wealth and riches, tender in years yet great in wisdom, ²⁷⁰	בְּעַל עֶשֶׂר וּנְכָסִים רַךְ בְּשָׁנִים וְאָב בְּחָכְמָה ²⁷⁰
He is also a mighty man of valour, with beautiful eyes and a comely appearance ²⁷¹	גַּם גְּבוּר חַיִּל הוּא, יָפֵה עֵינָיו וְטוֹב רְאִיו ²⁷¹
For he is perfect in his splendour ²⁷² – after all these things	כִּי כָּלִיל הוּא בְּהַדְרֹו ²⁷² – וְאַחֲרֵי כָּל אֵלֶּה
This daughter of my sorrow ²⁷³ dares, between her groans, to say	תִּעַז בַּת אֲנִי ²⁷³ הַזֹּאת, כְּאֲנָקָה בְּנִאֲקוּתֶיהָ לְאָמַר
‘I shall not take this blessing, I am tender in years	„לֹא אֶקַּח הַבְּרָכָה הַזֹּאת, רַכָּה אֲנִי בְּשָׁנִים
The time of love ²⁷⁴ has not arrived, and I cannot marry	עַת הַדִּים ²⁷⁴ לֹא בָּאָה וְלֹהֲנֵשׂא לֹא אוּכַל
Forgive me my father, for I do not desire him’	סַלַּח לִי אָבִי, כִּי לֹא חָפְצָתִי בּוֹ“
And I say to you, if you refuse to marry	וְאֲנִי אֹמֵר לָךְ, אִם תִּמְאָנִי לְהִנָּשׂא
I forgive you in accordance with your word, ²⁷⁵ but go graze in such place as you can find;	סַלַּחְתִּי לָךְ כְּדְבָרְךָ ²⁷⁵ , רַק לְכִי לְרְעוּת בְּאֲשֶׁר תִּמְצָאִי
You shall not live with me in the house. Look what is before you	וְאֵתִי לֹא תִשְׁבִּי בְּבֵיתִי. רְאֵי אֵת אֲשֶׁר לְפָנֶיךָ
Consider again, for I am not accustomed to jesting	הַתְּבוּנֵנִי עוֹד הַפֶּעַם, כִּי לֹא הִסְכַּנְתִּי לְצַחֵק
Behold, Thursday is close; pay heed and take counsel	הֵן יוֹם הַחֲמִישִׁי קָרוֹב, שִׁיתִּי לְבֹד וְעֲצֵי עֲצָה
If you are to be my daughter then I shall give you to the man of my choice	אִם תִּהְיִי לִי לְבַת אֲזוֹ אֶתְנֶנְךָ לְאִישׁ בְּחִירִי

269 1 Sam. 13:14 כְּלִבִּי 'a man after his own heart'.

270 *Sifre* to Deut. 1; Genesis Rabbah 50; Rashi to Gen. 41.

271 1 Sam. 16:12.

272 Ezek. 16:14 כְּלִיל הוּא בְּהַדְרֹו 'for it was perfect through my splendour'.

273 This is a reference to Gen. 35:18, in which the matriarch Rachel names her second son 'Ben-oni' (lit. 'son of my sorrow') as she is dying in childbirth.

274 Ezek. 16:8.

275 Num. 14:20 כְּדְבָרְךָ 'I have forgiven in accordance with your word'.

	And if not, go hang yourself, or go from house to house ²⁷⁶	וְאִם אִין, לְכִי הַחֲנִקִי, אוּ סַבִּי עַל הַפְּתָחִים ²⁷⁶	
	And die of hunger on the city streets, for on my life!	וּמוֹתִי בְרָעֵב בְּרַחֲבוֹת קַרְיָהּ, כִּי חִי נַפְשִׁי!	
	I shall not be your father and I shall not give you a portion or inheritance ²⁷⁷	אִם אֶהְיֶה לְךָ לְאָב וְאִם אֶתֶּן לְךָ חֶלֶק וְנַחֲלָה ²⁷⁷	
	Of that with which God has graced me. Now know and believe	מֵאֲשֶׁר חֲנַנִּי אֱלֹהִים. עֲתָה דַעִי לְךָ וְהֶאֱמִינִי	
	That I have not sworn falsely. (Exits)	כִּי לֹא נִשְׁבַּעְתִּי לְשָׁקֵר. (הוֹלֵךְ)	
JAEL	Are there no merciful eyes in the heavens to see my pain	הֲאִין עֵינֵי רַחֲמִים בְּשָׁחֻקִים לְרְאוֹת אֶת מַכְאֲבִי	יעל
	And the plague of my heart ? ²⁷⁸ Oh, my mother, mother who gave me birth!	וְאֶת נֶגַע לִבִּי? ²⁷⁸ הֲוִי אִמִּי, אִם הוֹרַתִּי!	
	Do not cast me away! Postpone the wedding date	אַל תִּשְׁלִיכֵנִי אֶת! הַעֲבִירִי מוֹעֵד הַחֲתָנָה	
	By a month, at least ten days , ²⁷⁹ and if you will not do so for me	חֹדֶשׁ יָמִים אוּ עֶשְׂוֹר ²⁷⁹ וְאִם לֹא תַעֲשֵׂי לִי כִכָּה	
	Put my bed in the grave of my brother Tubal	שִׁימִי אֶת יְצוּעֵי בְּקִבְר תוּבַל אָחִי	
	And there I shall lie with him on the day appointed for my wedding.	וְשָׁם אֶשְׁכַּבָּה עִמּוֹ לְיוֹם מוֹעֵד חֲתָנָתִי.	
ABIEL'S WIFE	Do not entreat me for I shall not say a word	אַל תַּפְּגְעֵי בִי כִי לֹא אֲדַבֵּר דְּבָר	אשת אביעל
	Do what is good in your eyes, for you are not my daughter. (Exits)	עֲשִׂי אֶת הַטּוֹב בְּעֵינֶיךָ, כִּי לֹא בַתִּי אָתִּי. (הוֹלַכְתִּי)	
JAEL	Oh, God! What shall I do, my nurse?	אֶהְיֶה אֶל אֱלֹהִים! מָה אֶעֱשֶׂה אִמְנָתִי?	יעל

276 Tosefta Pe'a 4:8 מסבב על הפתחים 'going from house to house'.

277 Gen. 31:14; Deut. 10:9, 12:12, 14:27, 29.

278 1 Kings 8: 38 נֶגַע לִבִּי 'the plague of his own heart'.

279 Gen. 24:55.

How can I escape from a snare in which I have been trapped like a bird?	איך אַמלט מִפֶּחַ, בוּ בְצִפּוֹר נִלְכַדְתִּי?	
Indeed, my husband is alive on the earth and my oath is a testimony on high	הוּ בַעֲלֵי חַי בְּאַרְצָא וּשְׁבוּעָתִי עֵדוּת בְּמָרוֹם	
And as long as he still lives and has not ascended on high	וְכָל עוֹד הוּא חַי וְלִמְרוֹם לֹא עָלָה	
Who can disallow my oath, who can undo the bond of my covenant?	מִי יִנְיֵא שְׁבוּעָתִי, מִי יִתִּיר קִשְׁר בְּרִיתִי?	
Give me counsel, give me help in distress;	תִּנֵּי לִי עֲצָה, תִּנֵּי לִי עֲזָרָה בְּצָרָה;	
Will it issue from the Mouth Most High to plant snares at my feet,	הַמִּפִּי עֲלִיזוֹן יֵצֵא לְטָמוֹן מוֹקְשִׁים לְרַגְלִי,	
To pursue dry straw, to harass a windblown leaf ²⁸⁰ like me?	לְרֹדֵף קֶשׁ יָבֵשׁ, לְעַרְץ עָלָה נֹדֵף ²⁸⁰ כְּמוֹנִי?	
To whom can I turn now, from where will my help come? ²⁸¹	אֶל מִי אֶפְגֶּה עֵתָהּ, מֵאַיִן יָבוֹא עֲזָרִי? ²⁸¹	
Is there nothing, my nurse, is there nothing you can say to comfort me?	הֲאִין דָּבָר אֲמַנְתִּי, הֲאִין דָּבָר בְּפִיד לְנַחֲמֵנִי?	
THE NURSE Certainly there is, there is, but please listen to me:	הָאוֹמֶנֶת אֲמַנֶּם יֵשׁ וַיֵּשׁ, אֵד לֹא שְׁמַעְנִי:	
Indeed Ram is shut up in exile and it is known in all the earth ²⁸²	הוּ רָם עֲצוּר בְּגוֹלָה וּמוֹדַעַת זֹאת בְּכָל הָאָרֶץ ²⁸²	
That he does not dare to return to see you	כִּי לֹא יַעֲזִיב לְשׁוּב לְרֵאוֹת אֶת פְּנֵיךְ	
And if he does indeed come, he will come only like a thief in secret.	וְאִם בּוֹא יָבוֹא, יָבוֹא אֵד כְּגַנֵּב בְּסֶתֶר.	
In respect of which my counsel is to become wife to Lord Paris	אֲשֶׁר לְזֹאת עֲצָתִי, לְהִיזוֹת לְאִשָּׁה לְפָרִיז הַשָּׂר	
For he is an honourable man and wondrously desirable	כִּי הוּא אִישׁ נִכְבָּד וְנִחְמָד עַד לְהַפְלִיא	
And indeed Ram next to him is only a potsherd next to gold	וְאִם רָם לְקִרְאָתוֹ רַק חֶרֶס לְקִרְאָת זָהָב	

280 Job 13:25 תַּעֲרֹץ וְאֶתְקַשׁ יָבֵשׁ תִּרְדֵּף 'will you harass a windblown leaf, and will you pursue dry straw?'

281 Ps. 121:1.

282 Isa. 12:5.

	His eyes are burning torches and sparkle more than the eagle's eyes	עֵינָיו לְפִידִים בְּעֵרִים וְנֹצְעִים מֵעֵינֵי הַנְּשֹׂר	
	I have never seen anyone with such beautiful eyes ²⁸³ as he	מֵעוּדַי לֹא רָאִיתִי יָפֵה עֵינַיִם ²⁸³ כְּמוֹהוּ	
	May God do thus to me ²⁸⁴ if the second husband	כֹּה יַעֲשֶׂה לִּי אֱלֹהִים! אִם לֹא הַבַּעַל הַשֵּׁנִי	
	Is not better than the first, and if it is not so in your eyes	הוּא טוֹב מִן הָרִאשׁוֹן וְאִם לֹא כֵן הוּא בְּעֵינֶיךָ	
	Why the first one is dead, for even if he lives	הֲלֵא הָרִאשׁוֹן מֵת: כִּי אִף אִם חַי הוּא	
	He is like a dead man to you, for he is of no benefit to you.	נֶחֱשֵׁב לְךָ כְּמֵת, כִּי לְךָ הוּא לֹא לְהוֹעִיל.	
JAEEL	Are you saying such things with all your heart?	הֲאִם בְּכָל לִבְבְּךָ אֶת דְּבַרְתְּ כְּאֵלֶּהָ?	יעל
THE NURSE	May God do thus to me and more also ²⁸⁵	כֹּה יַעֲשֶׂה לִּי אֱלֹהִים וְכֵן יוֹסִיפוּן לִי ²⁸⁵	האומנת
	If I have not said such things with all my heart and all my soul.	אִם לֹא בְּכָל לִבִּי וּבְכָל נַפְשִׁי דִּבַּרְתִּי כְּאֵלֶּהָ.	
JAEEL	Amen!	אָמֵן!	יעל
THE NURSE	What did you answer?	מָה עָנִיתָ?	האומנת
JAEEL	Why, your counsel is marvellously good, and most marvellous	הֲלֵא עֲצַתְךָ טוֹבָה הַפְּלֵא וְפְלֵא עַד מְאֹד	יעל
	Go and say to my mother: because I have vexed my father	לְכִי וְאִמְרִי לְאִמִּי: יַעַן כִּי הִכְעַסְתִּי אֶת אָבִי	
	I shall go to the house of God to confess my iniquity	אֵלֶּכָּה בֵּית הָאֱלֹהִים לְהִתְוַדּוֹת אֶת עֲוֹנִי	
	So that I may be forgiven.	וְנִסְלַח לִי.	
THE NURSE	Thus you must do, as you have spoken; as for me, I am going. (Exits)	כֵּן תַּעֲשִׂי כְּאֲשֶׁר דִּבַּרְתְּ וְאֲנִי הֹנְנִי הוֹלֵכֶת. (הוֹלֵכֶת)	האומנת
JAEEL	The primeval serpent speaks through her mouth, the enemy, oppressor of men's souls	הַנְּחֹשׁ הַקְּדָמְנִי דִּבֵּר בְּפִיהָ, הַצֵּר הַצֵּרֵר נֶפֶשׁ הָאָדָם	יעל

283 1 Sam. 16:12.

284 This is part of a biblical oath formula appearing in 2 Sam. 3:35, 19:14 (19:13 in English Bibles); 1 Kings 2:23; 2 Kings 6:31.

285 This is the full oath formula mentioned in the preceding note.

Cursed by the LORD – and it has become a trifling matter in her eyes to deceive me	אֲשֶׁר אָרְרוּ אֲדֹנָי – וְתָהִי הַנְּקֻלָּה בְּעֵינֶיהָ לְהַשְׁיִאֲנִי
To violate the oath of covenant, for she also lashed out with her tongue	לְהַפְרֵ שְׁבוּעַת הַבְּרִית, כִּי גַם שְׁלָחָה לְשׁוֹנָהּ
To scorn my husband's name; a thousand times she said yesterday	לְתַת שֵׁם בְּעַלִי לְבוֹז; אֶלְף פְּעָמִים אָמְרָה אֶתְמוּל
That he cannot be valued with the gold of Ophir, ²⁸⁶ yet today he is a potsherd with the potsherds of the earth ²⁸⁷	כִּי לֹא יִסְלָה בְּכֶתֶם אוֹפִיר ²⁸⁶ וְהַיּוֹם חֶרֶס הוּא אֶת חֶרְסֵי אֲדָמָה ²⁸⁷
I have had enough compassion, counsel, and sound wisdom ²⁸⁸ from your mouth, my nurse	רַב לִי נַחֵם עֲצָה וְתוֹשִׁיָּה ²⁸⁸ מִפִּיךָ אִמְנָתִי
Here is the Rock of Divisions, ²⁸⁹ for the partnership has been dissolved. ²⁹⁰	פֹּה הוּא סֵלַע הַמַּחְלָקוֹת, ²⁸⁹ כִּי נִתְפָּרְדָּה הַחֲבִילָה. ²⁹⁰
Now I shall go to the priest of God Most High ²⁹¹	עַתָּה אֵלְכָה לִי אֶל הַכֹּהֵן לְאֵל עֲלִיוֹן ²⁹¹
Perhaps he will help me to free me from my distress ²⁹²	אוּלַי יַעֲזֹר־לִי לְחַלֵּץ נַפְשִׁי מִמְצוּקָתִי ²⁹²
And if not, my own hand will save me, to die in my blamelessness.	וְאִם אֵין, יָדִי תוֹשִׁיעַ לִי לְמוֹת בְּתַמְתִּי.
(Exits)	(הולכת)

286 Job 28:16 לאִתְּסֵלָה בְּכֶתֶם אוֹפִיר 'it cannot be valued with the gold of Ophir'. Ophir is a region renowned in the Hebrew Bible for its wealth.

287 Isa. 45:9 חֶרֶשׁ אֶת־חֶרְשֵׁי אֲדָמָה 'a potsherd with the potsherds of the earth'.

288 Prov. 8:14.

289 1 Sam. 23:28; this refers to the place where Saul was obliged to stop his ongoing pursuit of David and go to fight the Philistines. In some English Bible versions (e.g., Geneva Bible, King James Bible, New International Version) the name is not translated but appears in transliteration as Sela-hammahlekoth or similar.

290 Babylonian Talmud *Gittin* 59b.

291 Gen. 14:18.

292 This and the next line form a rhyming couplet, mirroring Shakespeare's 'remedy/die' (3.5.242-3). This was a workable rhyme in Shakespeare's day (Weis 2012: 420).

Fourth Part

חלק רביעי

SCENE I	<i>(Rezin and Paris)</i>	(רצין ופריז)	מחזה א'
REZIN	On Thursday? Why, it is very close.	האם ביום החמישי? הלא קרוב הוא מאד.	רצין
PARIS	So my father Abiel desires, and as for me, I have no desire To hinder or persuade him to postpone the appointed time.	כן חפץ אביעל אבי ואני אין לי חפץ לעצור ולפתותו כי ירחיק את המועד.	פריז
REZIN	You, my lord, said to me that you have not asked the maiden's consent And you do not know what is in her heart: the matter is not fitting in my eyes For this is not the way. ¹	אתה אדני אמרת לי, כי פי הנערה לא שאלת ולא ידעת את לבה: לא נכון הדבר בעיני כי לא זה הדרך. ¹	רצין
PARIS	She is weeping for Tubal; she refuses to be comforted ² thus far And I have spoken with her but very little For words of love ³ are not pleasant to one bitter of soul But her father was concerned for her, lest the sorrow overwhelm her Therefore in his wisdom he appointed a close day for her wedding For only when she is sitting alone does it grieve her in her heart ⁴ But in her husband's house quick as lightning she will forget sorrow and sighing. ⁵ This is the secret of the matter, why the wedding is close.	היא מבכה על תובל, מאנה להנחם ² עד כה ואני לא דברתי עמה כי אם מעט מזער כי דברי אהבה ³ אינם נעימים למרת נפש אפס אביה דאג לה פן תגבר עליה התוגה לכן יעד הוא בחכמתו יום חתונתה מקרוב כי רק בשבתה בדרך תתעצב אל לבה ⁴ אך בבית בעלה חיש קל תשכח יגון ואנחה. ⁵ זה הוא סוד הדבר, למה החתונה קרובה.	פריז

1 2 Kings 6:19.

2 Jer. 31:15 *רחל מְבַכָּה עַל-בְּנֵיהָ מֵאֲנָה לְהַנְחֵם* 'Rachel is weeping for her children; she refuses to be comforted'.

3 Cf. Shakespeare's 'Venus'; Salkinson has omitted the Classical mythological reference.

4 Gen. 6:6 *וַיִּתְעַצֵּב אֱלֹהִים לִבּוֹ* 'and it grieved Him in His heart'.

5 Isa. 35:10, 51:11.

REZIN (To himself)	If only I did not know the secret, why the wedding is distant –	מִי יִתֵּן וְלֹא יִדְעֵתִי הַסּוּד, לָמָּה הַחֲתֻנָּה רְחוּקָה –	רצין (אל עצמו)
	Look, my lord, behold, the damsel is coming into the chamber.	רְאֵה נָא אֲדֹנָי, הִנֵּה הָעַלְמָה בָּאָה אֶל הַלְשֵׁכָה.	
	(Jael enters)	(יעל באה)	
PARIS	I rejoice to see your face here, my beautiful bride. ⁶	שְׂמַחְתִּי לְרֵאוֹת פְּנֵיךְ פֹּה כְּלָתִי יִפְתִּי. ⁶	פריז
JAEL	That will be my title when the day of my wedding comes.	כֵּן יִהְיֶה שְׁמִי כַּאֲשֶׁר יָבוֹא יוֹם חַתֻּנָּתִי.	יעל
PARIS	Thursday is close, and then the matter will come and take place.	יוֹם הַחֲמִישִׁי קָרוֹב וְאֵז יָבוֹא וְיָקוּם הַדָּבָר.	פריז
JAEL	When it is fitting for it to come, so it shall come and so it shall take place.	כַּאֲשֶׁר נִכּוֹחַ לְבוֹא, כֵּן יָבוֹא וְכֵן יָקוּם.	יעל
REZIN	The entrance into your word⁷ is enough for one who understands.	פֶּתַח דְּבָרְכֶם⁷ רֵב לְמַבִּין.	רצין
PARIS	Have you come to confess here before the priest?	הֲבֵאתָ לְהִתְוֹדוֹת פֹּה לִפְנֵי הַכֹּהֵן?	פריז
JAEL	To answer you this is like confessing before you.	לְהַשִּׁיב לָךְ זֹאת, הוּא כְּהִתְוֹדוֹת לִפְנֵיךְ.	יעל
PARIS	Go and confess before him, and tell him that you love me.	לְכִי וְהִתְוֹדִי לִפְנֵיו וְהִגִּידִי לוֹ כִּי אֶהֱבֵתִנִּי.	פריז
JAEL	I shall confess before you that I love him.	הִנְנִי לְהִתְוֹדוֹת לִפְנֵיךְ, כִּי אֶהֱבֵתִי אֹתוֹ.	יעל
PARIS	And likewise you will confess before him that you love me.	וְכֵן תִּתְוֹדִי לִפְנֵיו, כִּי אֶתִּי אֶהֱבֵתָ.	פריז
JAEL	The matter would be better if I were to tell such things by the walls ⁸	טוֹב יִהְיֶה הַדָּבָר, אִם אֶגִּיד כֵּן אֶצֶל הַקִּירוֹת ⁸	יעל

6 This and the next line form a rhyming couplet, mirroring either 'wife/wife' (4.1.18–19) or 'next/text' (4.1.20–1) in the source text. In terms of meaning, Salkinson's rhyme corresponds to Shakespeare's 'wife/wife', but the fact that Salkinson did not typically recognize the original's same-word pairs as rhymes, combined with the fact that he did not attempt to find a separate rhyme for his next two lines, suggest that he may have instead had 'next/text' in mind as his model.

7 Ps. 119:130 דְּבָרֶיךָ פֶּתַח דְּבָרֶיךָ 'the entrance into your words'.

8 Ezekiel 33:30 הַקִּירוֹת וּבִפְתָחֵי הַבָּתִּים 'the members of your people are speaking about you by the walls and at the entrances to the houses'. This biblical reference to speaking about someone behind their back retains the sense of Shakespeare's 'being spoke behind your back' (4.1.28).

* הַבָּאת

	Rather than telling it to your face.	מֵאֲשֶׁר אָגִיד בְּפָנֶיךָ.	
PARIS	The expression of your face testifies against it⁹ that it has suffered from a surfeit of tears.	הַכִּרְת פְּנִיךָ תִּעֲנֶנָה בָּם ⁹ כִּי סָבְלוּ מְרֹב דְּמָעָה.	פּרִיז
JAEEL	My tears must not boast that they have prevailed over my face	אֵין לְדַמְעוֹתַי לְהִתְפָּאֵר כִּי גָבְרוּ עַל פְּנֵי	יַעַל
	Since even in the beginning, of what account was my face? ¹⁰	אֲחֵרֵי אֲשֶׁר גַּם בְּתוֹחֶלָה פְּנֵי בְמָה נִחְשְׁבוּ. ¹⁰	
PARIS	With this you have spoken wicked slander against your face.	בְּזֹאת הוֹצֵאת דְּבָרָה רָעָה עַל פְּנִיךָ.	פּרִיז
JAEEL	I spoke against my face, but it was not false slander.	נִגַּד פְּנֵי דְבָרְתִי וְלֹא דְבַת שָׁקֵר הִיא.	יַעַל
PARIS	Your face is mine, for you have become my treasure	פְּנִיךָ לִי הֵם, כִּי הֵייתָ לִי סֵגֻלָּה	פּרִיז
	And you have spoken wicked slander against my allotted possession.	וְדַבַּרְתָּ רָעָה הוֹצֵאתָ** עַל חֶבְל נַחֲלָתִי.	
JAEEL	Perhaps the matter is so, for my face does not belong to me –	– אֹולֵי כֵן הַדָּבָר, כִּי פְּנֵי לֹא לִי הֵמָּה –	יַעַל
	And now, my father and teacher, is this time suitable for you	וְעַתָּה אָבִי וּמוֹרֵי, הַנְּכוֹנָה לְךָ הַעֵת הַזֹּאת	
	Or should I return to you at twilight? ¹¹	אוֹ אֲשׁוּב אָבוּא אֵלֶיךָ בֵּין הָעֶרְבִים? ¹¹	
REZIN	I am ready to serve you, my sad-spirited daughter –	– הִנְנִי נִכוּן לְשִׁרְתְּךָ בְּתִי עֲצוּבַת רוּחַ –	רִצִּין
	Please, sir, please let me fulfil the duty of my office.	בִּי הַשֵּׁר הַנִּיחֵנִי נָא לְמַלְא מִשְׁמֶרֶת פְּקוּדֹתַי.	
PARIS	God forbid that I should be an obstacle interfering with the holy work –	פְּרִיז חֲלִילָה לִי לְהִיּוֹת לְשֹׁטֵן לְהַפְרִיעַ עֲבֹדַת הַקֹּדֶשׁ –	פּרִיז
	On Thursday morning I shall come to awaken you, Jael, from your sleep.	בַּיּוֹם הַחֲמִישִׁי בְּבֹקֵר אָבוּא לְהַעֲרִיד יַעַל מִשְׁנַתְּךָ	
	I'll depart from you. (<i>Kisses her and exits</i>)	הִנְנִי יוֹצֵא מֵאֵת פְּנִיךָ. (נִשְׁקָה לָהּ וְהוֹלֵךְ)	
JAEEL	Close the door and sit to weep with me	סָגֹר אֵת הַדְּלֵת וּשֵׁב לְבִכּוֹת עִמִּי	יַעַל
	There is no more hope, there is no medicine and no help.	אֵין תְּקוּנָה עוֹד, אֵין תְּרוּפָה וְאֵין עֲזָרָה.	

9 Isa. 3:9 הַכִּרְת פְּנֵיהֶם עֲנִתָהּ בָּם 'the expression of their faces testifies against them'.

10 Isa. 2:22 כִּי-בְמָה נִחְשָׁב הוּא 'for of what account is he?'

11 Cf. Shakespeare's 'at evening mass' (4.1.38); Salkinson has replaced the explicitly Catholic reference with a religiously neutral one that preserves the temporal sense of the original.

* הֵיית
** הוֹצֵאת

REZIN	Oh, Jael, my daughter! I know your pain	הוּי יַעֲל בַתִּי! נַפְשִׁי יָדַעַת מִכְּאַוִּבָּךְ רִצִּין
	I am distressed at your distress, for it has touched my very heart	צָר לִי בְּצָרְתְּךָ, כִּי נִגְעָה עַד לִבִּי
	You have been brought between the straits ¹² and you have no refuge or sanctuary	בֵּין הַמְצָרִים ¹² הוֹבָאת וְאֵין לְךָ מְנוּסָה וּמִפְלֹט
	For Thursday is the day that I heard Which they have set as your appointed time for this lord to take you to wife.	כִּי הַיּוֹם הַחֲמִישִׁי הוּא הַיּוֹם אֲשֶׁר שָׁמַעְתִּי אֲשֶׁר קָרָא עָלֶיךָ מוֹעֵד, כִּי יִבְעֹלְךָ הַשֵּׁר הַזֶּה.
JAEL	Please do not tell me, ¹³ for I have heard this thing	אָנָּה אַל תִּגְדְּלֵי, ¹³ כִּי שָׁמַעְתִּי הַדְּבָר הַזֶּה יַעֲל
	Unless you know a remedy and can heal my wound.	בְּלִתִּי אִם מְזוֹר יִדְעַת וְתַעֲלָה אֲרָכָה לְשִׁבְרִי.
	If your wisdom is not sufficient to bring me salvation	אִם חֲכֻמָּתְךָ אֵין דִּי לְהַבִּיא לִי תְּשׁוּעָה
	Say that I am wise enough to find guidance for myself	אָמַר כִּי חֲכֻמָּתִי אֲנִי לְמַצּוֹא לִי תַחְבוּלָה
	And this knife will bind my wound with a single blow.	וְזֹאת הַמֶּאֱכֶלֶת תִּתְחַבֵּב בְּמַכָּה אַחַת אֶת מַכְתִּי.
	Behold, God has linked my heart and Ram's heart with bonds of love	הֵן לִבִּי וְלִב רָם חִבְּר אֱלֹהִים בְּתַחְבוּרוֹת אַהֲבָה
	And with the tie and the bond of the covenant ¹⁴ you yourself linked our hands	וּבְמַסְרֵת הַבְּרִית ¹⁴ וְהַקֶּשֶׁר חִבְּרָת אֶת יָדֵינוּ אֶתְּהָ
	So before my hand severs the tie, to make another tie,	וּבְטָרָם תִּנְתַּק יָדִי הַקֶּשֶׁר לַעֲשׂוֹת קֶשֶׁר אַחֵר
	Before my heart grows unfaithful, whoring after a strange man	בְּטָרָם לִבִּי יִמְעַל מֵעַל לְזָנוֹת אַחֲרֵי אִישׁ זָר
	This knife is raised to devour them both.	הַמֶּאֱכֶלֶת הַזֹּאת נְטוּיָה לְאָכַל אֶת שְׁנֵיהֶם.
	And now, give me counsel, for there is wisdom with the aged ¹⁵	וְעַתָּה עֲצֵה לִי עֲצָה, כִּי בִישִׁישִׁים חֲכָמָה ¹⁵

12 Lam. 1:3; translated as 'in the midst of her distress' in some English Bible versions (e.g., New Revised Standard Version, New International Version, English Standard Version).

13 Cf. Shakespeare's 'Tell me not, Friar' (4.1.50).

14 Ezek. 20:37.

15 Job 12:12.

	But if not, look, this knife will bring me forth into a broad space ¹⁶	וְאִם אֵין, רְאֵה הַשְּׂכִין הַזֶּה יוֹצֵיאֲנִי לְמַרְחָב ¹⁶
	And that which you have not been able to do by means of counsel and sound wisdom ¹⁷	וְאֵת אֲשֶׁר לֹא יָכַלְתָּ עֲשׂוֹת בְּדַרְךְ עֲצָה וְתוֹשֵׁיחַ ¹⁷
	With all your days and your wisdom, my hand will surely be able to do.	עִם כָּל יְמֵיךָ וְחַכְמָתְךָ, יָדִי יָכֹל תּוֹכֵל.
	Now hurry, speak, for I have already decreed my judgement ¹⁸	עַתָּה דַּבֵּר חוֹשֶׁה, כִּי מִשְׁפָּטִי כָּבַר הִרְצֵיתִי ¹⁸
	And if you have no counsel, I desire to die.	וְאִם אֵין עֲצָה בְּפִיךָ, אֲנִי לְמוֹת חֹפֵצְתִי.
REZIN	Wait, my daughter, something like a door of hope ¹⁹ appears to me from afar	רְצִין הוֹחִילִי בְּתִי, כְּפֶתַח תְּקוּהָ ¹⁹ נִרְאָה לִי מִרְחוֹק
	But in order to arrive at the desired haven you must do a terrible thing	אֲךְ לְבוֹא לְמַחֲזוֹ הַחֹפֶץ עָלֶיךָ לַעֲשׂוֹת דָּבָר נוֹרָא
	Almost like that thing from which we strive to escape	כְּמַעַט כְּדָבָר הַזֶּה שְׂאֵנוּ חוֹתְרִים לְהִמָּלֵט מִיָּדוֹ.
	Behold, you have the courage of spirit to kill yourself	הֵן יִשְׁלַךְ אִמְךָ רוּחַ לְאַבֵּד אֶת נַפְשְׁךָ
	In order not to marry Paris, because it is a disgrace in your eyes	לְמַעַן בַּל תִּנְשָׂאִי לְפָרִיז, יַעַן חֲרָפָה הִיא בְּעֵינֶיךָ
	So you can indeed find the courage to risk your life ²⁰	אִף כִּי תִמְצָאִי אִמְךָ לְהַשְׁלִיךְ נַפְשְׁךָ מִנְּגֵד ²⁰
	In order to escape the disgrace which is more bitter to you than death.	לְמַעַן תִּמְלָטִי מִן הַחֲרָפָה אֲשֶׁר מְרָה הִיא לְךָ מִמוֹת.
	So now, if you are prepared, command and I shall help you.	וְעַתָּה אִם לְבַד נָכוֹן, צִוִּי וְהִנְנִי לְךָ לְעֹזֵר.
JAEEL	Command me to cast myself down from the top of the tower there	יַעֲלֵ לִי לְהִתְנַפֵּל מֵעַל רֹאשׁ הַמִּגְדָּל שָׁמָּה
	Rather than to become Paris' wife; command me to sojourn in robbers' lairs	מִהְיוֹת לְפָרִיז לְאִשָּׁה; צִוֵּה לִי לָגוֹר בְּמַעוֹנוֹת שׁוֹדְדִים

16 Ps. 18:20 (18:19 in English Bibles) 'וַיֹּצִיאֲנִי לְמַרְחָב' 'He brought me forth into a broad place'.

17 Prov. 8:14.

18 This forms a rhyming couplet with the next line, mirroring Shakespeare's 'die/remedy' (4.1.66–7).

19 Hosea 2:17 (2:15 in English Bibles).

20 Judg. 9:17 'וַיִּשְׁלַךְ אֶת־נַפְשׁוֹ מִנְּגֵד' 'and he risked his life'.

In a desert of serpents and scorpions, in
an asp's hole and a viper's nest;²¹

Or imprison me in fetters and throw
me among **raging bears**;²²

Or to be shut up to spend the whole
night in a house of corpses

Full of bones rich in marrow, skulls,
and rotting shankbones;

Or give me the word to descend into a
new grave

To wrap myself in a single shroud with
the corpse lying there –

Words which, upon hearing them,
trembling seizes me and I convulse –

All these I would do today and would
not cry out and would not complain

If only I might have hope to live like an
upright and blameless wife

With my husband **whom my soul
loves**.²³

REZIN Return to your house with a laughing
face and reconcile yourself with
your father, saying

That you will marry Paris; and
tomorrow, which is Wednesday,

Do not let your nurse lie down with
you in the bedchamber

But rather, lie down alone, and take
this jar to your bed

And when you lie down, drink the
mixture from the jar

Quick as lightning your tendons will
be filled with a cold spirit, **a spirit of
deep sleep**²⁴

The blood will freeze, it will not run
and will not beat in your veins

בְּמִדְבַר נְחָשִׁים וְעֶקְרָבִים, בְּחֹר פְּתוֹן
וּמְאוּרַת צִפְעוֹנִי;²¹

אוֹ אֶסְרֵנִי בְּזִקִּים וְהַשְׁלִיכֵנִי בֵּין דְּבִים
שׁוֹקֵקִים;²²

אוֹ לְהִיזֹת עֲצוּרָה לְלוֹן כָּל הַלַּיְלָה
בְּבֵתֵי מֵתִים

מְלֵאִים עֲצָמוֹת מִמַּחִים, גְּלִגְלוֹת, וְשׁוֹקִים
נִסְרָחוֹת;

אוֹ תִּנֵּה לִי אִמְר לְרֹדֵת בְּקִבְר חֲדָשׁ

לְהִתְעַטֵּף בְּתַכְרִיד אֶחָד עִם הַמֵּת
הַשׁוֹכֵב שָׁם –

דְּבָרִים אֲשֶׁר לְשִׁמְעֵם אֶזְנֵי רַעְדָה אֲחֻזְתֵּנִי
וְאֲתַחְלָקֵל –

כָּל אֵלֶּה אֶעֱשֶׂה הַיּוֹם וְלֹא אֶתְאָוֶן

רַק אִם יֵשׁ לִי תִקְוָה לְשִׁבֵּת כְּאִשָּׁה יִשְׂרָאֵל
וְנִקְיָה

עִם בַּעֲלִי שְׂאֵהָבָה נַפְשִׁי.²³

רצין שׁוֹבֵי לְבַיְתְךָ בְּפָנַי שְׂחֻקִים וְהִתְרַצֵּי אֵלַי
אֲבִיד לֵאמֹר

כִּי תִנָּשְׂאִי לְפָרִיז; וְלִמְחֹר הוּא יוֹם הַרְבִּיעִי

אֵל תִּתְּנִי לְאִמְנַתְךָ בְּלַיְלָה לְשִׁכְבַּ עִמָּךְ
בְּחֲדַר הַמִּטּוֹת

כִּי אִם שְׁכַבְי לְבַדְךָ וְצִנְצֻנַת הַזֹּאת קָחִי
לְמִטָּתְךָ

וְהִיָּה כְּאֲשֶׁר תִּשְׁכַּבְי תִּשְׂתִּי אֶת הַמִּסָּךְ
מֵהַצְנֻעָת

חַיֵּשׁ קָל יִמְלֹא גִידֶיךָ רוּחַ קָרָה רוּחַ
תְּרֻדְמָה²⁴

הַדָּם יִקְפָא לֹא יְרוּץ וְלֹא יִדְפַק בְּעוֹרְקֶיךָ

21 Isa. 11:8 וְהָיָה יָדוֹ הַדָּה אֵלַי וְעַל מְאוּרַת צִפְעוֹנִי יָגִמֹל יָדוֹ הַדָּה הַדָּה and the nursing child shall play on the asp's hole, and the weaned child shall put his hand on the viper's nest'.

22 Prov. 28:15 דָּב שׁוֹקֵק 'a raging bear'.

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

24 Isa. 29:10.

The heat of the flesh will pass and the blush of the lips and the cheeks will depart	חם הבשר יעבר ואדם השפתים והלחיים יסור
No breath will remain in you, and the shadow of death will rest upon your eyelids	לא תשאָר בך נשמה ועל עפעפי עיניך צלמות
The only small dominion in this small body of yours	כל הממלכה הקטנה בגויתך הקטנה הזאת
Will be the command of its life spirit, there will be no other prince or servant	תפקיד רוח חייה, אין שר ואין עבד עוד
There will be no authority and no service, and there shall be none shut up or left at large ²⁵	אין משרה ואין עבדה ואפס עצור ועוזב ²⁵
Every joint, every member will be cold and heavy, it will not move, like a corpse	כל פרק כל אבר קר וכבד לא ינוע כמות אדם מת
And in the image of a lifeless form you will lie for forty-two hours	ובדמות תבנית המותה תשכבי ארבעים ושתי שעות
But afterwards you will awaken and arise as if from a sweet sleep.	ואחרי כן תקיצי ותקומי כמו משנה מתוקה.
And when Paris comes on Thursday morning	והיה כאשר יבוא פריז ביום החמישי בבקר
To wake you from sleep, he will find you dead in the bed	להעיר אתך משנה ומצאך מתה במטה
Then they will dress you in linen garments and bear you in an open coffin	או ילבשוך בגדי בד וישאוך בארון פתוח
In the manner of the people of our place ²⁶ – to the cavern ²⁷ of your forefathers' graves	כדרך אנשי מקומנו ²⁶ – אל מערת ²⁷ קברי אבותיך

25 Deuteronomy 32:36.

26 This custom clashes with that of Jewish tradition, according to which coffins are always closed and the deceased may not be viewed. Salkinson has chosen to retain this detail of the source text, but has rephrased it from Shakespeare's 'Then, as the manner of our country is, / In thy best robes, uncovered on the bier' (4.1.109–10), moving the reference to the manner of the country from the beginning of the unit until the end. This change has the effect of drawing attention to the uncovered coffin as a custom of the land (rather than both the robes and the bier). Salkinson may have done this in order subtly to highlight the fact that this is a custom of the local Italian non-Jews, rather than a Jewish custom. In addition, he has changed Shakespeare's 'best robes' to 'linen garments', a reference to the Jewish practice of clothing the dead in a plain linen shroud (Hilliers and Kashani 2007: 293). These decisions result in a text reflecting a singular fusion of Jewish and non-Jewish funeral customs.

27 Cf. Shakespeare's 'vault' (4.1.111); Salkinson's translation is a reference to the biblical practice of burying the dead in family caves, most famously the Cave of Machpelah which the patriarch Abraham purchased as a family tomb (see Gen. 23).

	The Abiels from generation to generation. ²⁸ And meanwhile	הם האביעלים מדר דר. ²⁸ ואני בין כה וכה	
	Before you awoken from your sleep, I shall send a letter to Ram	עד לא תקיצי משנתך אשלח מכתב אל רם	
	And make known to him everything that has been done, and he will hurry to come here	ואודיענו כל אשר נעשה והוא יחיש לבוא הלאה	
	And he and I together will keep watch when you awoken from your deep sleep	ואני והוא יחדו נשמר עת התעוררי מתרדמתך	
	And on that very night you will travel with Ram to Mantua.	ובעצם הלילה ההוא תעברי עם רם למנטובה.	
	This is the way in which the disgrace will be removed from you	זאת היא הדרך אשר נגל מעליך החרפה	
	If only your heart stays steady, and you do not know fright	אם רק לבד באיתן ישב, ולא תדעי מחמה	
	Nor the fear of a woman's heart to carry out this scheme.	ולא פחד לב נשים לבצע את המזמה הזאת.	
JAEL	Give it to me, give it to me, and do not mention the name of fear.	תן לי תן לי, ואל תזכר שם פחד.	יעל
REZIN	Here it is, and go in peace, go with this strength of yours and be saved	הא לך ולכי לשלום, לכי בכחך זה ותושעי	רצין
	Meanwhile, I shall quickly send one of the sons of the prophets ²⁹ to Mantua. ³⁰	ואני אשלח מהרה אחד מבני הנביאים ²⁹ למנטובה. ³⁰	
JAEL	May love give strength, and may the Gods of love give salvation.	האהבה תתן איל ואלהי האהבה התשועה.	יעל
	And you, my dear father, farewell! (Both exit)	ואתה אבי היקר שלום! (הולכים שניהם)	
SCENE 2	<i>Abiel's house (Abiel and his wife and the nurse with servants)</i>	בית אביעל (אביעל ואשתו והאומנת עם עבדים)	מחזה ב'

28 Exod. 17:16.

29 Cf. Shakespeare's 'friar' (4.1.123); Salkinson has replaced this explicitly Catholic term with a biblical expression used to denote the disciples of a prophet (see, e.g., 1 Kings 20:35; 2 Kings 2:15).

30 This and the next line form a rhyming couplet, mirroring Shakespeare's 'lord/afford' (4.1.124–5).

ABIEL (<i>To one servant</i>)	Go and call all the men listed here by their names.	לְךָ וּקְרָא אֶת כָּל הָאֲנָשִׁים הַנִּקְוָבִים פֹּה בְשֵׁמוֹתָם.	אביעל (לעבד אחד)
	(<i>To a second servant</i>) Go and hire for me twenty expert bakers and cooks.	(לעבד שני) לְךָ וּשְׂכָר לִי עֹשְׂרִים אֲפִים וּמִבְשָׁלִים מְבִינִים.	
THE SECOND SERVANT ³¹	They will all be experts, for I shall test them first	כֹּלֶם יִהְיוּ מְבִינִים כִּי אֶבְחַנֶנּוּ בַתְּחִלָּה ³¹	העבד השני
	To see if they are experts at licking their fingers.	אם מְבִינִים הֵם לְלַקֵּק אֶת אֶצְבְּעוֹתֵיהֶם.	
ABIEL	How will they be tested by that?	אִיךָ יִבְחַנּוּ בְּזֹאת?	אביעל
THE SECOND SERVANT ³²	A cook who is not expert in licking his fingers is senseless	מְבַשֵּׁל בְּלֹתֵי מַבִּיז לְלַקֵּק אֶצְבְּעוֹתָיו הוּא חֹסֵר טַעַם	העבד השני ³²
	And such a senseless cook as this I shall not take with me.	וּמְבַשֵּׁל חֹסֵר טַעַם כֵּזֶה לֹא אֶקְחֶנּוּ עִמָּדִי.	
ABIEL	Go forth, go forth on your way – (<i>The second servant exits</i>)	צֵא צֵא לְדַרְכְּךָ – (העבד השני הולך)	אביעל
	We shall not be able to prepare everything that we need in such a short time	לֹא נוּכַל לְהַכִּין כָּל דֵּי מַחְסְרֵנוּ בְּעֵת קְצֵרָה כְּזֹאת	
	Has my daughter gone to Rezin the priest?	הֲאִם הִלְכָה בְּתִי אֶל רִצִּין הַכֹּהֵן?	
THE NURSE	Yes, she has gone.	הֵן, הִיא הִלְכָה.	האומנת
ABIEL	Perhaps this priest will benefit the perverse-hearted and stiff-necked girl	אוּלַי הַכֹּהֵן הַזֶּה יוֹעִיל לְנַעֲוֹת לֵב וּקְשֵׁת עֵרְף	אביעל
	This rebellious daughter . ³³	הַבַּת הַשּׁוֹבְבָה ³³ הַזֹּאת.	
THE NURSE	Behold, she returns, and her face is favourable	הִנֵּה הִיא שׁוֹבָה וּפְנֵיהָ מְפִיקִים רִצּוֹן	האומנת
	The peace-loving priest has restored her heart to her parents.	הַכֹּהֵן הַרְדִּף שְׁלוֹם הִשִּׁיב לָבָה אֶל אָבוֹתֶיהָ.	
	(<i>Jael enters</i>)	(יעל באה)	

31 This speech is prose in the original (4.2.3–4).

32 This speech is prose in the original (4.2.6–8).

33 Jer. 31:22, 49:4.

ABIEL	From whence comes the wayward heifer? From which valley of vision ³⁴ do you come?	מֵאַיִן עֹגְלָה סָרְרָה? מֵאַיִה גֵּיא חֲצִיִּין ³⁴ בָּאת?	אביעל
JAEEL	I come from the house of God, where I learned to repent of my iniquity For I have rebelled against your word and have not obeyed my parents But here I fall on my face as the man of God commanded me Saying: I pray you, pardon my sin ³⁵ just this once And from this day forth I shall keep the commandment of your mouth.	מִבֵּית הָאֱלֹהִים בָּאתִי, שָׁם לָמַדְתִּי לָשׁוּב מִעֲוֹנֵי כִּי מָרִיתִי אֶת פִּיךָ וְלֹא שָׁמַעְתִּי בְּקוֹל הוֹרֵי וְהִנְנִי נֹפֶלֶת עַל אַפִּי כְּאִשֶּׁר צִוִּי אִישׁ הָאֱלֹהִים לֵאמֹר: אֲנֵא שָׂא נָא אֶת חַטָּאתִי ³⁵ אֶדְּ הַפַּעַם וּמִיּוֹם הַזֶּה וְמֵעַלָּה אֶת מִצְוֹת פִּיךָ אֲשַׁמְרָה.	יעל
ABIEL	Summon Paris for me, go and tell him this As for me, I shall not rest until tomorrow's morning light Which will illuminate my eyes to see them emerging from their wedding canopy. ³⁶	קְרֹא לִי לְפָרִיז, לְכוּ הַגִּידוּ לוֹ זֹאת וְאַנִּי לֹא אֶשְׁקֵט עַד אוֹר הַבֹּקֶר לְמָחָר אֲשֶׁר יֵאִיר עֵינַי לְרְאוֹתָם יוֹצְאִים מִחַפָּתָם. ³⁶	אביעל
JAEEL	I saw the lord's face in the chamber of Rezin the priest And I spoke many words of love and affection to him there Without transgressing the limit of the laws of modesty.	אֶת פְּנֵי הַשֵּׁר רְאִיתִי בְּלִשְׁכַּת רִצִּין הַכֹּהֵן וְשָׁם הִרְבִּיתִי לְדַבֵּר עִמּוֹ דְּבָרֵי יְדִידוּת וְאַהֲבָיִם מִבְּלִי עֲבַר אֶת הַגְּבוּל אֲשֶׁר לְחֹק הָעֲנֻוָּה.	יעל
ABIEL	How good and how pleasant ³⁷ is the matter; arise, my daughter This is what I have desired – summon Paris for me Hurry, go, why, I've commanded you; bring him to me	מַה־טוֹב וְמַה־נְּעִים ³⁷ הַדְּבָר, קוּמִי לְךָ בְּתִי זֶה הוּא אֲשֶׁר חָפְצְתִּי – קְרֹא לִי לְפָרִיז מְהֵרָה לְכוּ הֲלֹא צִוִּיתִכֶם, הִבִּיאוּ אֹתוֹ אֵלַי	אביעל

34 Isa. 22:1, 5.

35 1 Sam. 15:25.

36 Cf. Shakespeare's 'I'll have this knot knit up tomorrow' (4.2.24). Salkinson's mention of the traditional canopy under which the couple and close family stand during a Jewish wedding ceremony serves to transform the reference into a specifically Jewish one.

37 Ps. 133:1.

	On my life! The holy priest of my LORD ³⁸ is honourable	חַי נְפִשׁוֹ! כִּי הַכֹּהֵן קָדוֹשׁ אֲדֹנָי ³⁸ מִכְבֹּד הוּא	
	And may all the city's inhabitants honour his name.	וְכָל יוֹשְׁבֵי הָעִיר יִתְּנוּ כְבוֹד לְשִׁמוֹ.	
JAEL	Will you go with me, my nurse, to the upper chamber	הַתְּלָכִי אִתִּי אִמְנָתִי, אֶל חֹדֶר הָעֲלִיָּה	יעל
	To see which of the garments, jewels, and sashes	לְרֹאוֹת אֵת הַבְּגָדִים, אֵת הָעֲדִים וְאֵת הַקְּשׁוּרִים	
	Are best for me to wear tomorrow?	אִיזָה מֵהֶם טוֹבִים, כִּי אֲשֶׁאֵם בְּיוֹם מָחָר.	
ABIEL'S WIFE	Not today, we still have much time	לֹא בְּיוֹם הַזֶּה, עוֹד עֵת רַב לָנוּ	אשת אביעל
	To see them tomorrow.	לְרֹאוֹתָם בְּיוֹם מָחָר.	
ABIEL	Go with her, Nurse; tomorrow morning we shall go to the prayerhouse. ³⁹	לָכִי אִתָּה אִמְנָת, לְמָחָר בְּבֹקֶר בֵּיתָה הַתְּפִלָּה ³⁹ גִּלְדִי.	אביעל
	<i>(Jael and the nurse exit)</i>	<i>(יעל והאומנת הולכות)</i>	
ABIEL'S WIFE	Why, the time is too short for us to prepare everything	הֲלֹא הַעֵת תִּקְצַר לָנוּ מִהַכִּין אֵת הַכֹּל	אשת אביעל
	For night is near.	כִּי הַלַּיְלָה קָרוֹב.	
ABIEL	Desist, I am hereby ready to perform every task	הֲרַפִּי, אֲנִי הֲנִי נָכוֹן לַעֲשׂוֹת בְּכָל מְלָאכָה	אביעל
	Trust me, wife, that nothing will be lacking.	בְּטַחִי בִּי אִשָּׁה, כִּי דָבָר לֹא יִחְסֵר.	
	Go help Jael choose her bridal garments	לָכִי לְעֹזֵר לְיַעַל לִבְחֹר בְּגָדֵי כְּלוּלֹתֶיהָ	
	And I shall toil here all night – do not mock me	וְאֲנִי אֲשַׁקֵּד פֹּה כָּל הַלַּיְלָה – אֵל תִּלְעָגֵי לִי	
	Behold, this time I want to be the mistress of the house in your stead.	הִנֵּה חֲפָצְתִּי הַפַּעַם לְהִיּוֹת בַּעֲלַת הַבַּיִת תַּחְתִּידִי.	
	But what has become of them? They have all gone and are not here	אֵד מָה הָיָה לָהֶם? פֶּלֶם הָלְכוּ וְאִינָם	
	I shall go on my own feet to see and speak with Lord Paris	אֲנִי אֵלֶךְ בְּרַגְלִי לְרֹאוֹת וּלְדַבֵּר עִם פָּרִיז הַשָּׂר	

38 Cf. Shakespeare's 'this reverend holy friar' (4.2.31).

39 Cf. Shakespeare's 'we'll to church tomorrow' (4.2.37).

In order that he might be prepared for the morning – indeed, the vigour of youth has returned to me⁴⁰

לְמַעַן יְהִיָּה נֶגְדוֹן לְבֹקֶר – הֲזֵן שָׁב אֵלַי
כִּחַ נְעוּרַיִם⁴⁰

Since the maiden repented to follow the best of young men.⁴¹

מֵעַתָּה שָׁבָה הַנְּעִרָה לְלֶכֶת אַחֲרַי
הַטּוֹב בַּבְּחוּרַיִם.⁴¹

(Abiel and his wife exit)

(אביעל ואשתו הולכים)

SCENE 3 *Jael's chamber (Jael and the nurse)* חדר יעל (יעל והאומנת) מחזה ג'

JAEL These linen garments are the best of them all מְלִבוּשֵׁי שֵׁשׁ אֵלֶּה הֵם הַטּוֹבִים מִכֻּלָּם יעל

But my dear nurse, leave me alone tonight

אֲדָא אֲמַנְתִּי הַיְקָרָה, הַנִּיחֵנִי לְבַדָּד
בַּלַּיְלָה הַזֶּה

For after all, you know my position and all the sins of my youth⁴²

כִּי אֵת הַלֵּא יָדַעְתָּ מֵעַמְדֵי וְכָל
חַטָּאת נְעוּרַיִם⁴²

And I have many things to petition the God of mercy

וְרַבּוֹת לִי לְהַעֲתִיר אֶל אֱלֹהֵי
הַרְחָמִים

To guide me on the path on which I must go, for my path is not paved.

לְהַדְרִיכֵנִי בַדֶּרֶךְ אֲלֶדָּה, כִּי דַרְכִּי לֹא
סְלוּלָה.

(Abiel's wife enters)

(אשת אביעל באה)

ABIEL'S WIFE Have you not yet finished your business? Can I help you? הַעוֹד לֹא כָלִיתָן מַעֲשֵׂיכֶן? הַאוֹכֵל לְעֹזֵר לְכֶן? אשת אביעל

JAEL Please don't, my lady mother; we have already chosen אֵל נָא אֲמִי הַגְּבִירָה, כִּבֵּר בַּחֲרָנוּ לָנוּ יעל

Each thing with certainty as befits us for tomorrow.

דָּבָר דָּבָר אֶל נֶכּוֹן כְּנֶאֱוָה לָנוּ
לְיוֹם מָחָר.

Now, please leave me to be on my own

עַתָּה אֲנֵא הַנִּיחֵנִי נָא לְהִיּוֹת לְבַדִּי

And take the nurse to stay up with you tonight

וְאֵת הָאֲמָנָת קַחִי לְשִׁקֹּד עִמָּךְ
בַּלַּיְלָה הַזֶּה

40 This and the next line form a rhyming couplet. There is no precedent for this in Shakespeare's 'light/reclaimed' (4.2.46–7).

41 Ruth 3:10 הַבְּחוּרַיִם אַחֲרַי לְבִלְתִּי־לֶכֶת אַחֲרַי הַבְּחוּרַיִם.

42 Ps. 25:7.

	Because there is too much work for you to prepare everything	כִּי הַמְלֵאכָה רַבָּה מִכֵּן לְהַכִּין כָּל דְּבָר	
	For the occasion that has suddenly descended upon us.	לְמוֹעֵד הַבָּא עָלֵינוּ פְתָאֵם.	
ABIEL'S WIFE	Go to your bed in peace and may your rest be pleasant	לְכִי אֶל מִשְׁכְּבְּךָ בְּשָׁלוֹם וְהַמְנוּחָה תִּעֲרַב לְךָ	אשת אביעל
	For you need it. (<i>Abiel's wife and the nurse exit</i>)	כִּי אַתָּה אֶת מִבְקָשְׁתִּי. (אשת אביעל והאומנת הולכות)	
JAEL	Go in peace! – God knows when I shall see you again –	לִכְנֶה בְּשָׁלוֹם! – הָאֱלֹהִים יֵדַע מַתִּי אוֹסִיף לְרְאוֹתְךָ –	יעל
	Something like a cold wind spreads through my tendons, and my sinews take no rest ⁴³	כְּרוּחַ קָר יְפוּחַ בְּגִידֵי וְעוֹרְקֵי לֹא יִשְׁכָּבוּ ⁴³	
	My heat disappears from its place ⁴⁴ and my blood is like frost and ice	חֹמֵי גִדְעָד מִמְקוֹמוֹ ⁴⁴ וְדָמִי כְּקִפְאוֹן וְקֶרַח	
	I shall call to my mother to return to me to comfort me in a time of distress.	אֶקְרָא לְאִמִּי לְשׁוּב אֵלַי לְנַחֲמֵנִי בְּעֵת צָרָה.	
	My nurse! – But what use have I for the nurse now?	אִמְנָתִי! – אֵד מה־לִּי וְלֹא מְנָת עָתָה?	
	I shall drink the cup of poison myself, and let no stranger interfere with me	כּוֹס הַחֲמָה לְבִדִּי אֶשְׁתֶּה וְזָר לֹא יִתְעַרַב עִמִּי	
	Here is the jar, here is the potion for my bones. ⁴⁵	פֹּה הִיא הַצִּנְצֻנָּת, פֹּה הַשְּׁקוּי לְעֲצָמוֹתַי. ⁴⁵	
	But if the potion is insipid and of no effect	אֵד אִם הַשְּׁקוּי תִּפְלַל וּפְעוּלָתוֹ תִּשׁוּב רִיקָם	
	Then they will force me to marry Paris with a strong hand ⁴⁶	אִז הֵם יִאלְצוּנִי לְהַבְעֵל לְפָרִיז בְּיָד חֲזָקָה ⁴⁶	
	Indeed this shall not be; this dagger is ready to help me. (<i>Places the dagger next to her</i>)	זֹאת הִיָּה לֹא תִהְיֶה, הַכִּידוֹן הַזֶּה נָכוֹן לְעוֹרְנִי. (תניח את הכידון אצלך)	

43 Job 30:17.

44 Job 6:17 *בְּחֹמוֹ נִדְעָבוּ מִמְקוֹמָם* 'when it is hot they disappear from their place'.

45 Prov. 3:8 *וְשִׁקוּי לְעֲצָמוֹתַיִךְ* 'and a potion for your bones'.

46 Exod. 3:19, 6:1, 13:9; Deut. 5:15, 6:21, 7:8, 9:26, 26:8; Ezek. 20:33–4; Ps. 136:12; Dan. 9:15.

But perhaps there is death in the jar , ⁴⁷ for the priest ⁴⁸ is indeed cunning	אֵד אֹלֵי מוֹת בַּאֲנָעֶנֶת, ⁴⁷ כִּי הִכְהִין עֶרְם יַעֲרִים
And he desires to kill me, because he fears for his life	וְחַפֵּץ הוּא לְהַמִּיתַנִּי, כִּי יִרָא הוּא לְנַפְשׁוֹ
Lest I marry Paris and his disgrace be revealed in public	פֶּן אֲנִישָׂא לְפָרְזִי וְחִרְפָתוֹ תִגְלֶה בְקִהְלִי
When my first marriage, which was performed by his hand in secret, becomes known.	בְּהִנְדַע חֲתֻנְתִּי הָרֵאשׁוֹנָה שֶׁהִיְתָה עַל יָדוֹ בְּסֵתֶר.
I fear this; nevertheless, I fear in vain	מִדְבַר הַזֶּה פָּחַד לִבִּי; בְּכֹל זֹאת פְּחַדְתִּי לִשְׂוֹא
Until now I have found his heart faithful in all his ways	עַד הֵנָּה מְצֵאתִי אֶת לִבּוֹ נֶאֱמָן בְּכֹל דְרָכָיו
But now the righteous priest is to have become a bloody and deceitful man ? ⁴⁹	וְעַתָּה נִהְפֶּד כֹּהֵן צַדִּיק לְאִישׁ דָּמִים וּמְרָמָה? ⁴⁹
This cannot be so , ⁵⁰ I shall not ascribe to him things	זֹאת לֹא זֹאת, ⁵⁰ לֹא אֶחְפֹּא עָלָיו דְבָרִים
Which are not so. –	אֲשֶׁר לֹא כֵן. –
But what will happen if they lower me into the grave in the cavern ⁵¹	אֵד מִהִיְהִיָּה כַּאֲשֶׁר יוֹרִידוּנִי בְּקִבְרֵי הַמְעָרָה ⁵¹
And I awaken before Ram comes to redeem me?	וְאֲנִי אֶקִּיץ טָרָם יְבוֹא רָם לְגַאֵל אֶת גְּאֻלְתִּי?
Why, then I shall suffocate in this courtyard of death	הֲלֹא אֲזִי תִחַנֵּק נַפְשִׁי בְּחִצְרֵי מוֹת הַזֶּה
For the cavern is full of thick vapours from one end to the other ⁵²	כִּי הַמְעָרָה מְלֵאָה אֵד עַב מִפֶּה אֶל פֶּה ⁵²
No fresh wind ⁵³ enters there, and when Ram arrives there	רִיחַ צַח ⁵³ לֹא יְבוֹא שָׁם וְכַאֲשֶׁר רָם יְבוֹא שָׁמָּה
He will find me dead. And even if I am still alive	יִמְצָא אֶתִּי מֵתָה. וְאִם עוֹדֵנִי בְחַיִּים

47 2 Kings 4:40 בְּסִיר 'there is death in the pot' (referring to poison in a pot of stew).

48 Cf. Shakespeare's 'Friar' (4.3.24).

49 Ps. 5:7 (5:6 in English Bibles).

50 Ezek. 21:31 (21:26 in English Bibles).

51 See note 27.

52 Ezra 9:11.

53 Jer. 4:11. In this verse, the word צַח is typically translated as 'dry', 'burning', or 'searing', but it additionally means 'fresh' or 'clean'.

Why, the dread of death will terrify me more than fear of the night	הלא אימת מות תבעתני מפחד בלילה
In this terrible place in which are buried	במקום הגורא הזה אשר שם קבורים
The bones of my fathers' fathers and the members of my family from yesteryear;	עצמות אבות אבותי ובני משפחתי משנים קדמניות;
Tubal has been interred there in his blood and his flesh rots away ⁵⁴ in his shrouds;	שם הורד תובל בדםו והמק בשרו ⁵⁴ בתכריכיו;
I have heard that the ghosts gather together there at night.	שם הרפאים שמעתי יתאספו יחדו בלילות.
Woe, who can live in fear and the terrors of the shadow of death ⁵⁵	אוי מי יחיה בחתחתים ובלהות צלמות ⁵⁵
Driven into the dimness of darkness and anguish, ⁵⁶ smoke, stink of decay, and stench;	במעוץ צוקה ואפלה מנדח ⁵⁶ קיטור צחנה ובאשה;
Who can stand and listen to the whistles of the ghosts	מי יוכל לעמד ולשמע שריקות הרפאים
Why, they are like the groans of mandrakes ^{*)} when they are torn from their roots	הלא הנה כנאקות הדודאים (לעת יעקרו משרשם
At which anyone who hears them goes mad. And even if it is not this	אשר כל השומע ישתגע. ואף אם אין זאת
Why, an evil spirit dwelling between the graves will terrify me,	הלא רוח רעה השכנת בין הקברים תבעתני,
I shall let my spittle run over my lips, and go mad among the bones of the dead,	אזייד רירי על שפתי ובעצמות המתים אתהולל,
I shall throw Tubal out of his coffin, to provoke him	את תובל אשליך מארונו להתגרות בו
And in my burning wrath I shall seize a thigh or cheek of one of my forefathers	ובחרות אפי אחזיק בשוק או בלחי מאחד אבותי

54 Zech. 14:12.

55 Job 24:17.

56 Isa. 8:22.

*) Mandrakes, according to the popular belief in Shakespeare's day, made a groaning sound like animals when they were torn from their roots, and all who heard their groaning went mad at the sound. [Salkinson's note]

(*) הדודאים Mandrakes לפי אמונת ההמון בימי שעקספער, השמיעו קול נאקה כבעלי חיים לעת נעקרו משרשם וכל השומעים את נאקתם השתגעו למשמע אזנם.

	And smash my skull – but what is this I see?	וְאַרְצֵץ אֶת זְלַגְלָתִי – אֵךְ מֵה־זֶה אֲנִי רֹאֶה	
	Tubal's spirit is awakening in his rage, roaming towards Ram	רוּחַ תּוּבַל יַעֲוֹר בְּזַעֲמוֹ, יִשׁוּט לְקִרְאֵת רָם	
	Because he stabbed him with the edge of his sword – stand back , ⁵⁷ Tubal!	עַל אֲשֶׁר דָּקְרוּ בְּפִי תְּרַבּוּ – יָשׁוּ הַלְּאָה ⁵⁷ תּוּבַל!	
	I have come to help you, my husband; for you I drink the jar.	לְעוֹרֵךְ בְּעֵלִי בֵּאתִי, לְמַעַנְךָ אֲנִי שׁוֹתָהּ הַצִּנְצָנָה.	
	<i>(Empties the jar into her mouth and falls upon the bed)</i>	(מְרִיקָה אֶת הַצִּנְצָנָה לְתוֹךְ פִּיהָ וְנוֹפֶלֶת עַל הַמֶּטָּה)	
SCENE 4	<i>Abiel's house (Abiel's wife and the nurse)</i>	בֵּית אַבְיֵעַל (אִשְׁתּוֹ אַבְיֵעַל וְהָאוֹמֶנֶת)	מַחֲזֵה ד'
ABIEL'S WIFE	Take the keys and bring us various spices and perfumes . ⁵⁸	קְחִי אֶת הַמִּפְתָּחוֹת וְהִבִּיאִי לָנוּ זָנִים וּבִשְׂמִים. ⁵⁸	אִשְׁתּוֹ אַבְיֵעַל
THE NURSE	The bakers are asking there for oil and honey ⁵⁹ for the cakes And almonds and pomegranates ⁶⁰ for the delicacies.	הָאֲפִים מְבַקְשִׁים שָׁם שֶׁמֶן וְדִבְשׁ ⁵⁹ לְתַפְיִינִים וְשִׁקְדִים וְרְמוֹנִים ⁶⁰ לְמַגְדִּים.	הָאוֹמֶנֶת
ABIEL	Hurry, hasten, bakers – hurry, graceful daughters The cock has called twice now, and the bell has tolled For the third watch is starting – go, see, beautiful one ⁶¹ Whether that which is being baked in the oven ⁶² is as it should be.	עוֹשׂוּ חוּשׁוּ אֲפִים – מִהֲרֵנָה בְּנוֹת חַן הַתְּרַנְגוּל קָרָא זֶה פְּעַמַּיִם וְהַפְּעַמּוֹן נָתַן קוֹלוֹ כִּי אֲשַׁמְרֵת הַשְּׁלִישִׁית בָּאָה – לְכִי רְאִי יִפְה־פִּיהָ ⁶¹ אִם מֵאָפֶה הַתְּנוּרָה ⁶² כִּמְשַׁפֵּט.	אַבְיֵעַל

57 Gen. 19:9.

58 2 Chron. 16:14 בְּשִׂמִים וְזָנִים 'perfumes and various spices'.

59 Jer. 41:8; Ezek. 16:19.

60 Tosefta *Terumot* 2:4; Babylonian Talmud *Shabbat* 22a.

61 Cf. Shakespeare's 'Angelica' (4.4.5).

62 Lev. 2:4 תְּנוּרָה מֵאָפֶה 'baked in an oven'.

THE NURSE	Why are you looking at the cooking pot, my lord? Why are you looking at the stove?	מה־תִּבְטֵי בַפְּרוֹר אֲדוּנִי? מֵה־תִּבְטֵי בְּכִירִים?	האומנת
	Is the way of women upon you? ⁶³ Please go to your bed	הַדֶּרֶךְ נָשִׁים לָךְ? ⁶³ לָדֶּנָּה אֵל מִשְׁכְּבְּךָ	
	And may your eyes see sleep, lest you fall ill on the morrow.	וְרָאָה שְׁנָה בְּעֵינֶיךָ פֶּן תַּחֲלָה בַיּוֹם מָחָר.	
ABIEL	How many nights have I kept guard and not seen sleep in my eyes	כַּמָּה לַיְלוֹת שָׁמַרְתִּי וְלֹא רָאִיתִי שְׁנָה בְּעֵינַי	אביעל
	For I was pursuing small delights, and I have never fallen ill	כִּי רָדַפְתִּי תַעֲנֻגוֹת קִטְנוֹת וְלֹא חָלִיתִי מֵעוֹדִי	
	Yet now I should fall ill on the morrow because I have not slept tonight?	וְעַתָּה אֶחֱלָה לְמָחָר כִּי לֹא יִשְׁנָתִי הַלַּיְלָה?	
ABIEL'S WIFE	I know that you have lain in wait at night from the days of your youth	יָדַעְתִּי כִּי אֹרֵב בְּלַיְלוֹת הָיִיתְּ מִימֵי נְעוּרֶיךָ	אשת אביעל
	And you have kept guard in order to hunt a silly dove ⁶⁴	וְלָצוּד יוֹנָה פוֹתָהּ ⁶⁴ שָׁמַרְתְּ אֶשְׁמְרוֹת עַל הַמִּשְׁמָר	
	But such times are no more, and I shall guard you from keeping guard.	אֲךָ עַתּוֹת כָּאֵלֶּה אֵין עוֹד וּמֵאֶשְׁמְרוֹת אֲנִי אֶשְׁמָרְךָ.	
	<i>(Abiel's wife and the nurse exit)</i>	(אשת אביעל והאומנת הולכות)	
ABIEL	This is the way of women, it is jealousy, and it will become a lament –	זֹאת דֶּרֶךְ נָשִׁים, כְּנֶאֱמָה הִיא וְתִהְיֶה לְקִינָה –	אביעל
	<i>(Servants bearing meat-forks, wood, and baskets)</i>	(עבדים נושאים מזלגות עצים וסלים)	
	What are you bearing?	מָה אַתֶּם נוֹשְׂאִים?	
FIRST SERVANT	A basket for the cooking women's house, but I do not know what is inside it.	סַל לְבֵית הַמְּבֹשְׁלוֹת וְאֵינְנִי יוֹדֵעַ מֵה־בְּתוֹכוֹ.	עבד אחד

63 Gen. 31:35 לִי כִי־דֶרֶךְ נָשִׁים לִי 'for the way of women is upon me' (spoken by the matriarch Rachel).

64 Hosea 7:11.

ABIEL	Pave a road for one bearing a basket, ⁶⁵ so that he might go quickly	סלו מְסֵלָה לְנוֹשֵׂא סֵל, ⁶⁵ לְמַעַן יִמְהַר לָקֶט	אביעל
	(To a second servant) Your wood is wet; go call Peter	(לעבד שני) עֲצִיד לְחַיִּים הֵם לְכֹה קְרָא אֶל פֶּטֶר	
	And he will show you dry wood.	וְהוּא יֹרֵךְ עֲצִים יְבֹשִׁים.	
THE SECOND SERVANT	What might you have to do with Peter, my lord? Behold, I am here	מִה־לֵּךְ אֲדֹנָי וּלְפֶטֶר? אֲנִי הֲנִנִּי פֹה	העבד השני
	And no dry block of wood is missing.	וּבֹל עֵץ יְבֹשׁ לֹא יִחָסֵר.	
ABIEL	Your mouth has testified against you that you are a block of wood ⁶⁶ –	פִּיד עָנָה בְּךָ כִּי בֹל עֵץ אָתָּה ⁶⁶ –	אביעל
	But the morning has dawned , ⁶⁷ and Paris is to come with the musicians	אֲךְ הַבֶּקֶר אֹזֵר ⁶⁷ וּפְרִיז יְבוֹא עִם הַמְנַגְּנִים	
	For so he told me, and I also hear the sound of his footsteps.	כִּי כֵן הִגִּיד לִי וְגַם קוֹל פְּעָמָיו אֲנִי שׁוֹמֵעַ.	
	(The sound of singing outside)	(קול זמרה מחוץ)	
	Nurse! – Wife! – Where are you, Nurse?	אִמְנָת! – אִשָּׁה! – אַיֵּה אַיֵּפָה אַתְּ אִמְנָת?	
	(The nurse re-enters)	(האומנת שבה)	
	Go wake up Jael, put her bridal garments on her	לְכִי הָעִירִי אֶת יַעֲל, שִׁיתִי בְּגָדֵי כְּלוּזוֹתֶיהָ עָלֶיהָ	
	And I shall go to Paris and converse with him a little	וְאֲנִי אֵלֶךְ לְקִרְאֵת פְּרִיז וְאִשְׁיחָה עִמּוֹ מְעַט	
	Hurry, hasten, why do you stand, behold, the groom is coming	מְהֵרָה חוּשִׁי לָמָּה תַעֲמָדִי, הִחַתֵּן הִנֵּה בָא	
	Hurry, I command you. (Exeunt)	מְהֵרָה הֲלֹא צִוִּיתִיךָ. (הולכים)	
SCENE 5	Jael lies in her bedchamber (The nurse enters)	יעל שוכבת בחדר מטתה (האומנת באה)	מחזה ה'

65 This line contains a play on words based on a sound correspondence and shared etymology between the verbal root *ס.ל.ל.* 'to pave' and the nouns *מְסֵלָה* 'road' and *סֵל* 'basket'. This wordplay most likely represents an attempt to find an equivalent for Shakespeare's pun between 'logs' (4.4.15, 17) and 'loggerhead' (4.4.19), which begins in the corresponding line (given that the Hebrew translation of the latter exchange is not itself a pun).

66 Salkinson has omitted Shakespeare's 'Mass, and well said' (4.4.19).

67 Gen. 44:3.

THE NURSE Lady! Delicate bride! – Blessed
above women be Jael!⁶⁸ –

Innocent sleeping ewe-lamb – is
it time for you to sleep? It is a
disgrace

It is a disgrace for you, my only
one; when will you arise, bride?

There is no word on your tongue,
for the sleep is sweet for you

Continue to sleep a long sleep, as
long as seven days

For I know well that on the
next night

Paris will rob your sleep from your
eyes and will not give you rest

Perhaps I have sinned with my
lips, but there is forgiveness
with the LORD –

How sleep has overcome her –
I shall wake her, for the
appointed time has come

Arise, my lady, arise lest you be
put to shame by the lord

When he finds you in bed? Is it
not so, Jael?

But what is this? Has she donned
linen garments

And adorned herself with her
jewels and sashes, and then
gone to sleep again?

**Such knowledge is too
wondrous for me;**⁶⁹ I shall
quickly wake her so that
I may know

My lady, my lady, my lady, arise! –

What do my eyes see? Oh, oh!
Come, help!

האומנת גְּבִירָה! כְּלָה עֲדִינָה! – תְּבַרַךְ מְנַשִּׁים
יַעֲלֵ!⁶⁸ –

כְּבִשָּׁה תְּמִימָה יְשָׁנָה – הֲעֵת לְךָ
לִישׁוֹן? חֲרָפָה הִיא

חֲרָפָה הִיא לְךָ יַחֲדָתִי, מִתִּי תִקוּמִי
כְּלָה?

אִין מְלָה בְּלִשְׁוֹנְךָ, כִּי הַשָּׁנָה לְךָ
מִתּוֹקָה

הוֹסִיפִי לִישׁוֹן שָׁנָה אַרְבָּעָה עַד
שִׁבְעַת יָמִים

כִּי נִפְשִׁי יָדַעַת מְאֹד, כִּי בְלִילָה הִבָּא

יִגְזַל פְּרִיז שָׁנַתְךָ מֵעֵינֶיךָ וְלֹא יִתֶּן לְךָ
מְנוּחָה

אוּלַי חָטָאתִי בְּשִׁפְתַי, אֲךָ עִם אָדָנִי
הַסְּלִיחָה –

אִיךָ גְּבִירָה עָלֶיךָ הַשָּׁנָה – אֲעִירָה כִּי
בָּא מוֹעֵד

קוּמִי לְךָ גְּבִרְתִּי קוּמִי פֶן תְּבוֹשִׁי מִפְּנֵי
הַשָּׂר

כִּי יִמְצָאֲךָ בַּמֶּטֶה? הֲאִין זֹאת יַעֲלֵ?

אֲךָ מֵה־זֹאת? הֲאִם לְבִשָּׁה בְּגָדֵי שֵׁשׁ

וַתַּעַד עֲדִיָּה וְקִשְׁוֹרֶיהָ וַתִּישָׁן פַּעַם
שְׁנִיחָה?

כְּלִיאָה דַעַת מִמֶּנִּי,⁶⁹ אֲעִירָה מֵהָר
וְאֲדַעָה

גְּבִרְתִּי, גְּבִרְתִּי, גְּבִרְתִּי קוּמִי! –

מָה עֵינֵי תִרְאֶינָה? הֲזוֹ הוֹ! בּוֹאוּ
הוֹשִׁיעוּ!

68 Judg. 5:24.

69 Ps. 139:6.

	The bride is dead, she is dead in the bed!	הַכֶּלֶה מָתָה הִיא, מָתָה הִיא בַּמֶּטָה	
	Woe to me that I was born – support me, lest I die	אֹי לִי כִי נִוְלַדְתִּי – סִמְכוּנִי פֶן אֶגָּוַע	
	Oh, lord! Oh, lady! (Abiel's wife enters)	הוּי אֲדוֹן! הוּי גְבִירָה! (אשת אביעל באה)	
ABIEL'S WIFE	What is this noise?	מָה הַקּוֹל הַזֶּה?	אשת אביעל
THE NURSE	This is a day of distress.	יּוֹם צָרָה הַיּוֹם הַזֶּה.	האומנת
ABIEL'S WIFE	What has happened?	מַה־נִּהְיִיתָ?	אשת אביעל
THE NURSE	Look what has happened – a day of distress and anguish! ⁷⁰	רְאֵי מַה־נִּהְיִיתָ – יּוֹם צָרָה וְצוּקָה! ⁷⁰	האומנת
ABIEL'S WIFE	Woe, woe, woe! – My daughter, my only daughter	אֹיָה אֹיָה אֹיָה! – בְּתִי בְּתִי יְחִידָתִי	אשת אביעל
	Come back, live, my daughter, open your eyes, oh, I shall die with you –	שׁוּבִי, חַיִּי בְּתִי, פִּקְחִי עֵינַיִךְ, אֹי עִמָּךְ אָמוּתָה –	
	Help! – Help! – (Abiel enters)	הוֹשִׁיעָה! – הוֹשִׁיעָה! – (אביעל בא)	
ABIEL	Why do you delay? Bring Jael	לְמָה זֶה תִּאְחַרְרֵנִי? הִבִּיאִינִה אֶת יַעֲל	אביעל
	Behold, the groom has arrived.	הַחַתָּן הִגִּה בָּא.	
THE NURSE	She has perished and died – woe to this day!	הִיא גָּוַעָה וּתְמָתָה – אֹי לַיּוֹם הַזֶּה.	האומנת
ABIEL'S WIFE	Woe to this day! She is dead, dead!	אֹי לַיּוֹם הַזֶּה! מָתָה הִיא מָתָה!	אשת אביעל
ABIEL	Leave her to me so that I may see – her flesh is cold as ice	הַנִּחִינֶיהָ לִי וְאֶרְאֶה – בְּשָׂרָהּ קָרָה	אביעל
	Her blood has frozen in her veins, every limb and joint is stiff	דָּמֶיהָ קָפְאוּ בְּעוֹרְקֶיהָ, כָּל אֶבֶר וּפְרָק קָשָׁה	
	Her breath has left her, has long ago left her lips	רוּחָהּ עָזְבָה אֶתָּה, עָזְבָה אֶת שְׂפָתֶיהָ זֶה־כַּמָּה	
	Like the frost of heaven ⁷¹ falling on the flowers of the field ⁷²	כַּכְּפֹר שָׁמַיִם ⁷¹ נָפַל עַל־צִיץ הַשָּׂדֶה ⁷²	

70 Isa. 30:6; Prov. 1:27.

71 Job 38:29.

72 Isa. 40:6; Ps. 103:15.

	So does death lie upon her.	כֵּן רִבַּץ הַמָּוֶת עָלֶיהָ.	
THE NURSE	Oh, day of distress and anguish . ⁷³	הוּי יוֹם צָרָה וְצוּקָה. ⁷³	האומנת
ABIEL'S WIFE	Time of darkness and the shadow of death . ⁷⁴	עַת חֹשֶׁךְ וְצִלְמָוֶת. ⁷⁴	אשת אביעל
ABIEL	Death has devoured my only daughter and summoned me for weeping and mourning	הַמָּוֶת טָרַף יְחִידָתִי וַיִּקְרָאֵנִי לְבָכִי וּלְאַבְל	אביעל
	But it has made my tongue cleave to the roof of my mouth ; ⁷⁵ like a mute I am unable to speak.	וְהוּא הַדְּבִיק לְשׁוֹנֵי לְחִפִּי, ⁷⁵ כְּאַלֵּם לֹא אוּכַל דַּבֵּר.	
	<i>(Rezin the priest and Paris with musicians enter)</i>	(רְצִין הַכֹּהֵן וּפְרִיז עִם מַנְגִּינִים בָּאִים)	
REZIN	Let us go! Is the bride ready to go to the house of God? ⁷⁶	הֲבָה! הַנְּכוּנָה הַכֹּלָה לְבּוֹא לְבַיִת הָאֱלֹהִים? ⁷⁶	רצין
ABIEL	She is ready to go, but she will never return from there –	הִיא נְכוּנָה לְבּוֹא וְלֹא תָשׁוּב מִשָּׁם עַד עוֹלָם –	אביעל
	Oh, my son, my son, the night before the day of the wedding	הוּי בְנֵי בְנֵי, הַלַּיְלָה לְפָנַי יוֹם הַחֲתוּנָה	
	Death came to your bride, look, there she lies	בָּא הַמָּוֶת אֶל כְּלָתֶדָּ, רְאֵה שָׁם הִיא שֹׁכֶבֶת	
	Like the rose of Sharon ⁷⁷ she was budding, but it, being stronger than her, has forced itself upon her ⁷⁸	כְּתַבְעֹלַת הַשָּׂרוֹן ⁷⁷ פָּרְחָה וְהוּא הַחֲזִיק בָּהּ וַיַּעֲזֹבָהּ ⁷⁸	
	Death is my son-in-law, death will be my heir	הַמָּוֶת הוּא חַתָּנִי, הַמָּוֶת הוּא יוֹרֵשׁ אֶתִּי	
	It has taken my daughter for itself, it will take my life	הוּא לָקַח לּוֹ אֶת בְּתוּלִי, הוּא יִקַּח אֶת נַפְשִׁי	
	I shall die now and leave everything in its hand.	אָמוּתָהּ הַפַּעַם וְאֶעֱזֹב אֶת כָּל בְּיָדוֹ.	

73 Isa. 30:6; Prov. 1:27.

74 Ps. 107:10, 14; Job 3:5, 10:21.

75 Ps. 137:6 לְחִפִּי לְשׁוֹנֵי | תְּדַבֵּק לְשׁוֹנֵי 'may my tongue cleave to the roof of my mouth'.

76 Cf. Shakespeare's 'to church' (4.5.33).

77 Song of Songs 2:1.

78 2 Sam. 13:14 וַיִּחַזַק מִמֶּנָּה וַיַּעֲזֹבָהּ 'but he, being stronger than her, forced himself upon her'.

PARIS	How I have waited, how I have anticipated ⁷⁹ For this day to come, yet now <i>this</i> is the day for which I had hoped.	עד כִּמָּה הוֹחֵלְתִי, עַד כִּמָּה צִפִּיתִי ⁷⁹ מִתִּי יָבוֹא הַיּוֹם הַזֶּה וְהוּא הַיּוֹם שֶׁקִּוִּיתִי.	פריז
ABIEL'S WIFE	Cursed be this day! Let it be a damnation and a curse in the land Let evil angels terrify it and let no blessing come upon it It is a more evil and bitter day than all the days of trouble in the world. Just one daughter, just one single, tender girl Did I have in my time, to restore my spirit But death, bitter and cruel, has torn her from my hand.	אָרוּר הַיּוֹם הַזֶּה! יְהִי לְמֵאֲרָה וּלְקִלְלָה בְּאֶרֶץ יִבְעַתְהוּ מִלְאֲכֵי רָעִים וּבִרְכָה אַל תָּבוֹא בוֹ הוּא יוֹם רַע וְנֹמֵר מִכָּל יְמֹת עֲמָל בְּחֵלֶד. רַק בַּת אַחַת, רַק יְלִדָה רַכָּה יְחִידָה הֲיִתָּה לִי בְּעוֹלְמִי לְהִיּוֹת לִי לְמִשִּׁיבַת נְפֶשׁ וְהַמָּוֶת מֵר וְאֶכְזָרִי טָרַף אֶתְּהָ מִיָּדִי.	אשת אביעל
THE NURSE	Woe is me, ⁸⁰ woe and sorrow! Woe to this day! Woe to my eyes, which see this; I have never seen such a thing Oh, day of rage and anger, day of fury and disgrace Who has seen such a day, it is terrible and dreadful ⁸¹ As destruction from the Almighty it has come, ⁸² as for that day, let it not be blessed. ⁸³	אֲלֵלִי לִי, ⁸⁰ אוֹי וְאֲבוֹי! אוֹי לַיּוֹם הַזֶּה! אוֹי לְעֵינַי הָרְאוֹת זֹאת, לֹא רָאִיתִי כֵן מִעוֹדִי אָהָה יוֹם זַעַף וְחֵרוֹן, יוֹם רָגַז וּנְאָצָה מִי רָאָה יוֹם כֵּזֶה, אֲיִם וְנוֹרָא הוּא ⁸¹ כְּשׁוֹד מְשׁוּדֵי בָּא, הַיּוֹם הַהוּא אַל יְהִי בְּרוּךְ. ⁸³	האומנת
PARIS	Death, the king of terrors, ⁸⁴ has swallowed me, it has devoured me, it has crushed me	בְּלַעַנִי אֶכְלַנִי הַמְּמַנֵּי הַמָּוֶת מִלֶּךְ בְּלֹהוֹת ⁸⁴	פריז

79 This and the next line form a rhyming couplet. There is no precedent for this in Shakespeare's 'face/this' (4.5.41–2).

80 Mic. 7:1; Job 10:15.

81 Hab. 1:7.

82 Isa. 13:16; Joel 1:15.

83 Jer. 20:14.

84 Job 18:14.

It has made me an empty vessel,⁸⁵ a vessel full of shame and humiliation

כְּלִי רֵיק הַעֲיִנִי,⁸⁵ כְּלִי מְלֵא בוֹשָׁה וּכְלִמָּה

What is my life that I should hope,⁸⁶ what is my hope, that I should live?

מָה חַיִּי כִּי אֶחְיֶה,⁸⁶ מַה־תּוֹחֲלֹתַי כִּי אֶחְיֶה

Where is my love! Where is my life! My life is not alive

אֵי אֶהְבֵּתִי! אֵי חַיִּתִּי! חַיִּתִּי אֵינְנָה בַחַיִּים

And my love descends into the grave.

וְאֶהְבֵּתִי יֵרֶדֶת קִבְרִי.

ABIEL I am spurned, I am broken and feeble;⁸⁷ I have fallen, I cannot get up

אֲבִיעַל נִמְאַסְתִּי נִדְבַכְתִּי נַפְוֹנָתִי,⁸⁷ נִפְלֵתִי לֹא אוֹכֵל קוֹם

Oh, day of rage! Why have you called an appointed time against me⁸⁸

הוּי יוֹם זַעַם! מִדּוּעַ קָרָאתָ עָלַי מוֹעֵד⁸⁸

To destroy me, to destroy my house and turn my feast into mourning?⁸⁹

לְהַשְׁמִידֵנִי, לְהַשְׁמִיד בֵּיתִי וְלַהֲפֹךְ חַגִּי לְאֵבֶל?⁸⁹

My daughter, my daughter Jaell! You are not Jaell, but rather my life

בַּתִּי בַתִּי יַעֲלִ! – לֹא יַעֲלִ, בַּתִּי נַפְשִׁי אָתָּה

For your death is my death, and having been bereaved I perish⁹⁰ –

כִּי מוֹתֶךָ מוֹתִי וְכַאֲשֶׁר שְׁכַלְתִּי אֶבְדַּתִּי⁹⁰ –

My daughter, my daughter has perished, and with my daughter my delight has also been buried.

בַּתִּי בַתִּי אֶבְדָּה וְעַם בַּתִּי נִקְבְּרָה תַאֲוֹתִי.

REZIN That's enough from you, those who curse the day!⁹¹ Do not make the sound of your wailing heard

רַב לָכֵם אֲרָרִי יוֹם!⁹¹ אַל תִּשְׁמִיעוּ קוֹל יְלַלְתֶּכֶם

With the sound of mournful wailing the break will not heal.

בְּקוֹל יְלַלְת שִׁבְר לֹא תִעַלֶּה אֲרָכָה לְשִׁבְר.

Jaell had three masters: her mother, her father, and her God

שְׁלֹשָׁה אֲדוֹנִים הָיוּ לְיַעֲלִ: אִמָּהּ אָבִיהָ וְאֱלֹהֶיהָ

But now she has one master, for God has taken her⁹²

וְעַתָּה אֶדוֹן אֶחָד לָהּ, כִּי לָקַח אֶתָּה אֱלֹהִים⁹²

85 Jer. 51:34 בְּלַעְנִי כְּלִי רֵיק הַעֲיִנִי כְּלִי מְלֵא בּוֹשָׁה וּכְלִמָּה 'Nebuchadrezzar the king of Babylon has devoured me, he has crushed me, he has made me an empty vessel, he has swallowed me'.

86 Job 6:11 מַה־פִּתִּי כִּי־אֶחְיֶה 'what is my strength, that I should hope'.

87 Ps. 38:9 (38:8 in English Bibles) נַפְוֹנָתִי וְנִדְבַכְתִּי 'I am feeble and broken'.

88 Lam. 1:15 מוֹעֵד עָלַי מוֹעֵד 'He has called an appointed time against me'.

89 Amos 8:10 וְהִפַּכְתִּי חַגִּים לְאֵבֶל 'and I shall turn your feasts into mourning'.

90 This and the next line form a rhyming couplet, mirroring Shakespeare's 'dead/buried' (4.5.63–4).

91 Job 3:8.

92 Gen. 5:24 אֱלֹהִים אָתָּה לָקַח 'for God took him'.

And it is better for her now than previously; one master is better than three.	וטוב לָהּ עַתָּה מֵאָז, טוב אֲדוֹן אֶחָד מִשְׁלֹשָׁה.
Your portion in her you could not save from death	חֲלֻקְתְּךָ בָּהּ אַתָּם, לֹא יִכְלֹתֶם לְהַצִּיל מִמָּוֶת
But the portion which belongs to the LORD is preserved for eternal life	וְהַחֲלֹק אֲשֶׁר לַאֲדֹנָי הוּא שְׂמֹר לְחַיֵּי נֶצַח
Indeed, to magnify and elevate her was your whole desire	הֲזֶן לְגַדֵּל וּלְרוֹמֵם אֶתָּה, הִיָּה כָּל חֲפֻצְתְּךָ*
Yet now that she is elevated, for she has ascended on high	וְאַחֲרַי אֲשֶׁר רָמָה הִיא, כִּי עָלְתָה לְמָרוֹם
You weep and rage as if you view her happiness with hostility.	תִּבְכּוּ אֶתֶם וְתִתְמַרְמְרוּ כִּמוֹ רָעָה עֵינֵיכֶם בְּאִשְׁרָהּ.
You have been intoxicated in your daughter's love; ⁹³ this love is not good	שְׂוִיתֶם בְּאַהֲבַת בָּתְּכֶם, ⁹³ לֹא טוֹבָה הָאֲהֲבָה הַזֹּאת
She is bound in the bundle of life , ⁹⁴ so what else do you desire?	הִיא צְרוּרָה בְּצִרוֹר הַחַיִּים ⁹⁴ וּמַה־תִּחְפְּצוּ עוֹד?
A woman married to a husband cannot delight in his love forever	אִשָּׁה בְּעוֹלֹת בַּעַל לֹא תִתְעַנֵּג בְּאַהֲבָתוֹ לְנֶצַח
But happy is the woman whose husband is her maker , ⁹⁵ the LORD.	אִךְ אֲשֶׁרִי הָאִשָּׁה אֲשֶׁר בַּעֲלֶיהָ עֲשִׂיהָ ⁹⁵ אֲדֹנָי.
Therefore wipe your tears; put blossoms and flowers ⁹⁶	עַל כֵּן כֹּחַ דְּמַעַתְּכֶם; שִׂימוּ צִיצִים וּפְרָחִים ⁹⁶
Upon your beloved daughter, and bear her in her bridal garments	עַל בָּתְּכֶם הָאֲהוּבָה וּשְׂאוּ אֶתָּה בְּבִגְדֵי כְלוּלֹתֶיהָ

93 Prov. 5:19 תִּשְׂגֶה תִשְׂגֶה תִשְׂגֶה תִשְׂגֶה 'may you always be intoxicated in her love'.

94 1 Sam. 25:29. In the biblical verse this expression is a metaphor for long life, but in postbiblical Jewish tradition it denotes the afterlife (Bar-Efrat 2004: 609–10); Salkinson is using it in the latter sense.

95 Ps. 1:1 לֹא הִלַּךְ בְּעֵצַת רְשָׁעִים | אֲשֶׁר־יִי־אִישׁ אֲשֶׁר 'happy is the man who has not walked in the counsel of the wicked'.

96 Cf. Shakespeare's 'rosemary' (4.5.79), a symbol of remembrance (Weis 2012: 309, note 79). Flowers are not traditionally a feature of Jewish funerals. As in the case of the open coffin mentioned in note 26, Salkinson has not substituted Shakespeare's reference with a Jewish equivalent. However, he has replaced the mention of a specific herb, which would likely have meant little to readers, with one of generic 'blossoms and flowers', which would have been identifiable as a Christian funeral custom.

* חֲפֻצְתְּךָ

Perfumed with myrrh and
frankincense⁹⁷ to the house
appointed for all the living.⁹⁸

מקטורת מור ולבונה⁹⁷ לְבֵית מוֹעֵד
לְכָל חַי.⁹⁸

Eyes of flesh⁹⁹ weep abundantly¹⁰⁰
for the one going to his eternal
home^{101, 102}

עֵינֵי בָשָׂר⁹⁹ יוֹרְדוֹת בְּבֹכִי,¹⁰⁰ לְהוֹלֵךְ אֶל
בֵּית עוֹלָמוֹ.^{102, 101}

But for those who have knowledge
of the Most High,¹⁰³ tears are
laughter.

אֵד יִדְעֵי דַעַת עֲלִיוֹן,¹⁰³ דְּמַעוֹת
מִשְׁחָק לָמוֹ.

ABIEL My house, a house of feasting, has
turned into a house of mourning

אֲבִיעֵל בֵּיתִי בֵּית מִשְׁתֶּה נִהְפֵּד לְבֵית אֲבֵל

Merrymaking and dancing into
laments, and damsels playing
timbrels¹⁰⁴ into professional
mourning women

הַלּוּלִים וּמַחֲלוֹת לְקִינּוֹת וְעִלְמוֹת
תּוֹפְפוֹת¹⁰⁴ לְמִקְנָנוֹת

Robes and precious gifts into
sackcloth and ashes,¹⁰⁵ and the
wedding canopy¹⁰⁶ into a coffin
and shroud

שְׂמֹלוֹת וּמַגְדָּנוֹת לְשֵׁק וְאַפְרָ¹⁰⁵ וְחָפָה¹⁰⁶
לְאַרוֹן וְתַכְרִיכִים

Joyous cries of young men into an
elegy and songs of joy into **sorrow
and sighing**¹⁰⁷

מִצְהֵלוֹת בְּחוּרִים לְמִסְפָּד וְשִׁירֵי שִׁשׁוֹן
לְגִזּוֹן וְאַנְחָה¹⁰⁷

Perfumes and various prepared
spices¹⁰⁸ to fill the bed of my dead
one in the grave

בְּשָׂמִים וְזָנִים מְרֻקָּחִים¹⁰⁸ לְמִלֵּא מִשְׁכַּב
מִתִּי בַקְבֹּר

And blossoms and flowers and sashes
into an **ornament of grace**¹⁰⁹
for burial

וְצִיצִים וּפְרָחִים וְקִשׁוּרִים לְלִיזָת חוֹן¹⁰⁹
לְקַבּוּרָה

All the valuables which I prepared
have changed and become the
opposite.

כָּל הַכְּבֹּדָה אֲשֶׁר הִכִּינוֹתִי שִׁנְתָה פָּנֶיהָ
וְהָיָה לְהֶפְדָּד.

97 Song of Songs 3:6.

98 Job 30:23 (a reference to death). Cf. Shakespeare's 'to church' (4.5.81).

99 Job 10:4.

100 Isa. 15:3 בְּבֹכִי יִרָד 'weeping abundantly'.

101 Alshekh to Isa. 51, Prov. 6, Eccles. 12.

102 This and the next line form a rhyming couplet, mirroring Shakespeare's 'lament/merriment' (4.5.82–3).

103 Num. 24:16.

104 Ps. 68:26 (68:25 in English Bibles).

105 Isa. 58:5; Esther 4:1, 3; Dan. 9:3 (a biblical sign of mourning).

106 See note 36.

107 Isa. 35:10, 51:11.

108 2 Chron. 16:14.

109 Prov. 1:9, 4:9.

<p>REZIN Go, my lord Abiel, prepare yourself, you and your wife</p> <p>And Lord Paris with you; be prepared, the three of you</p> <p>To follow the coffin to the grave there in the cavern.</p> <p>Behold, anger looks down from above and the heavens thunder¹¹⁰</p> <p>Declare the heavens innocent and do not hate the LORD's discipline</p> <p>For if you provoke further anger, the fury will not pass</p> <p>Therefore let yourselves take instruction, give in, tremble, and do not sin.¹¹¹</p> <p><i>(All exit)</i></p>	<p>לְךָ אֲבִיעֵל אֲדֹנָי, הַכּוּן לְךָ אֶתְּךָ וְאֶשְׁתְּךָ רִצִּין</p> <p>וְהָשֵׁר* פָּרִיז עִמָּכֶם; הֵיוּ נְכוּנִים שְׁלֹשְׁתְּכֶם</p> <p>לְצֵאת אַחֲרֵי הָאֲרוֹן אֶל הַקְּבֹר שָׁם בַּמְעָרָה.</p> <p>הִנֵּה קֶצֶף נִשְׁקָף מֵעַל וְשָׁמַיִם רָעְמוּ רָעַם¹¹⁰</p> <p>הַצְּדִיקוּ דִין שָׁמַיִם וּמוֹסֵר אֲדֹנָי אֶל תִּשְׁנְאוּ</p> <p>כִּי אִם עוֹד תִּקְצִיפוּ, לֹא יַעֲבֹר זַעַם</p> <p>לְכוּ הַיּוֹסְרוּ הַבְּנֵעוּ רַגְזוֹ אֶל תְּחַטָּאוּ.¹¹¹</p> <p>(כָּלֶם הוֹלְכִים)</p>
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End of Second¹¹² Part.¹¹³

תם חלק שני.^{112, 113}

110 This and the next three lines form an ABAB rhyming sequence, which resembles Shakespeare's 'ill/will' (4.5.94–5) except that the latter is a single rhyming couplet.

111 Ps. 4:5 (4:4 in English Bibles) וְאֶל-תְּחַטָּאוּ רַגְזוֹ 'tremble and do not sin'.

112 Sic; should be Fourth Part.

113 Salkinson has omitted the rest of this scene (4.5.100–41), which consists of an exchange between Peter and the musicians. The omitted lines appear in the Quarto and Folio versions, and as such would most likely have been printed in the English version which Salkinson utilized. His decision not to translate these lines (which are not explicitly essential to the plot of the play) may be rooted in the fact that they contain a number of puns and would therefore have been difficult to render into Hebrew.

* וְהָשֵׁר

Fifth Part

חלק חמישי

SCENE I	<i>A street in Mantua</i>	(רחוב במנטובה)	מחזה א'
RAM	If visions of the night ¹ are honest and faithful	אם חֲזִיוֹנוֹת לַיְלָה ¹ כְּנִים הֵם וְנֶאֱמָנִים	רם
	And dreams when deep sleep falls ² do not speak falsely	וְחִלּוֹמוֹת בְּנִפְל תַּרְדְּמָה ² לֹא שׁוֹא יְדַבְּרוּ	
	Then my waiting will not be prolonged, and my salvation is close.	אִז לֹא תִמְשַׁךְ תּוֹחֲלָתִי וְתִשׁוּעָתִי קְרוּבָה לְבוֹא.	
	Because of this, this morning a new spirit has come upon me	לְזֹאת בְּבִקְרֵי הַזֶּה, רוּחַ תְּדַשָּׁה לְבָשָׁה אֹתִי	
	And in my mind I imagine that my love sits before me	וּבִקְרִיב לְבָבִי דְמִיתִי כִּי אֶהְבֵּתִי לְפָנַי יִשְׁבֵּת	
	Like a queen in the inner chamber of a palace, and I have become like a king	כְּמַלְכָּה בְּהֵיכָל פְּנִימָה וְאֵהִי בְּעֵינַי כְּמֶלֶךְ	
	For in my dream I saw that I was dead	כִּי בְחִלּוֹמֵי רְאִיתִי וְהִגַּה אֲנֹכִי מֵת	
	(How strange is the dream which a dead man can see)	(מֵהֲזֵר הַחִלּוֹם אֲשֶׁר הִמֵּת יוֹכֵל לְרֹאוֹת)	
	When behold, Jael came and kissed me with the kisses of her mouth ³	וְהִגַּה יָעַל בָּאָה וְתַנְשִׁקֵנִי מִנְשִׁיקוֹת פִּיהָ ³	
	And when her lips touched my lips, she restored my life to me	וּבִגְעֵ שִׁפְתֶיהָ בְּשִׁפְתֵי הַשִּׁיבָה לִי אֶת נִשְׁמָתִי	
	And I tasted the sweetness of her lips and the honey of her mouth like the precious things of heaven ⁴	וְאֶטְעַם מֵתֶק שִׁפְתֶיהָ וְנֹפֶת פִּיהָ כְּמִנְיָד שָׁמַיִם ⁴	
	Which cannot be told. And now, what can I say	אֲשֶׁר לֹא יִסְפֵר. וְעַתָּה מָה אֶמַר וְאֶדְבַר	
	If the shadow of love is sweeter than any pure honey	אִם צֶל הָאֶהְבָּה מֵתוֹק מְכַל נֹפֶת	
	How sweet is love!	מָה מֵתוֹקָה הִיא הָאֶהְבָּה!	

1 Job 4:13.

2 Job 4:13.

3 Song of Songs 1:2 פִּיהָ יִשְׁקֵנִי מִנְשִׁיקוֹת פִּיהָ 'let him kiss me with the kisses of his mouth'.

4 Deut. 33:13.

	(Balthasar enters)	(בלטאזר בא)	
	Greetings, Balthasar! What have you brought me from Verona?	הַשְׁלוֹם בְּלִטְאָזֶר? מָה הֵבֵאתָ לִי מִוֵּירוֹנָה?	
	Are there no letters in your hand from the priest for me?	הֲאֵין בְּיָדְךָ אֲגָרוֹת מֵאֵת הַכֹּהֵן אֵלַי?	
	How fares my bride? Does my father still live?	מַה־שְׁלוֹם בְּלִתִּי? הֲעוֹד אָבִי חַי?	
	And I ask again: how fares my bride Jael?	וְהֲנִי מוֹסִיף לְשִׂאוֹל: הַשְׁלוֹם לְיַעֵל בְּלִתִּי?	
	For she is my only desire and if she is well	כִּי הִיא כָּל חֲפְצִי וְאִם שְׁלוֹם לָהּ	
	I shall be well, and shall know no evil.	שְׁלוֹם יִהְיֶה לִּי וְלֹא אֲדַע כֵּל רָע.	
BALTHASAR	She and you both fare well, and shall know no evil	שְׁלוֹם גַּם לָהּ וְלָךְ וְלֹא תִדַּע כֵּל רָע	בלטאזר
	For she has been gathered in peace to the graves of her forefathers	כִּי הִיא נֶאֱסַפָּה בְּשְׁלוֹם אֶל קִבְרוֹת אֲבוֹתֶיהָ	
	And her spirit has ascended on high to the God who had given it to her	וְרוּחָהּ עָלְתָה לְמְרוֹם אֶל הָאֱלֹהִים אֲשֶׁר נָתַנָּה	
	When I saw this, I hastened to come and tell you	אֲנִי בְּרֵאוֹתַי זֹאת מִהֲרֵתִי לָבוֹא וּלְהִגִּד לְךָ	
	Even though it distresses me to report such tidings	אֲף כִּי צָר לִי לְבַשְׂרְךָ בְּשִׂרְהָ כְּזֹאת	
	But you commanded me to tell you everything which has happened.	אֲךָ אֶתָּה צִוִּיתָנִי לְהִגִּדְךָ כָּל אֲשֶׁר נִעְשָׂה.	
RAM	If the matter is so, whom else have I to fear?	אִם כֵּן הַדְּבָר, מִמִּי אֵירָא עוֹד?	רם
	Those who dwell on earth are as nothing to me, and I charge the heavenly host with folly –	יֹשְׁבֵי הָאָרֶץ כְּאֵין לִי וּבְצָבָא הַמְּרוֹם אֲשֵׁים תְּהִלָּה –	
	As for you, bring a scroll of paper, a pen, and ink to my lodgings	וְאֶתָּה הֵבֵא לְבֵית מְלוֹנִי גְלוֹיֹן עֵט וְדִין	
	And hire horses for me, because I must go to Verona tonight.	וּשְׂכֵר לִי סוּסִים כִּי עָלִי לָבוֹא לְוֵירוֹנָה הַלַּיְלָה.	
BALTHASAR	Please, my lord, listen to me; before you do anything	אָנָּא אֲדֹנָי שְׁמַעֲנִי, טָרַם תַּעֲשֶׂה דְבָר	בלטאזר

	Ponder the path of your ways,⁵ for your face testifies against you	פֶּלֶס מִנְעַל דְּרָכֶיךָ,⁵ כִּי פָנֶיךָ יְעִידוּן בְּךָ	
	That you are considering doing an evil thing.	כִּי חֶשֶׁב אֶתָּה לַעֲשׂוֹת דְּבַר רָע.	
RAM	Desist, put your hand over your mouth and do as you have been commanded	הֲרָף, שִׁים יָדְךָ עַל פִּיךָ וְעֲשֵׂה כְּאֲשֶׁר צִוִּיתִי	רם
	For you have mistaken what you saw. But tell me	כִּי שְׂגִיתָ לְמַרְאֵה עֵינֶיךָ. אֵךְ הִגִּידָה לִּי	
	Are the priest's letters not in your hand?	הֲאִין אֲגִרוֹת הַכֹּהֵן בְּיָדְךָ?	
BALTHASAR	There are no letters in my hand, my lord.	אִין אֲגִרוֹת בְּיַדִּי אֲדֹנָי.	בלטאזר
RAM	If so, then, go forth and bring me the horses	אִם כֵּן אִיפֹא צֵא וְהִבֵּא לִי אֶת הַסּוּסִים	רם
	And I shall come quickly after you. <i>(Balthasar exits)</i>	וְאֲנִי אָבוֹא אַחֲרֶיךָ מְהֵרָה. (בלטאזר הולך)	
	I am coming to you, Jael, and I shall lie with you tonight.	הִנְנִי בָא אֲלֶיךָ יַעֲלִי, וְשֹׁכְבָתִי עִמָּךְ הַלַּיְלָה.	
	And now I shall turn my attention to how I may succeed in my desire.	וְעַתָּה אֲשִׁים לֵב בְּמָה יִצְלַח חֲפְצִי בְיָדִי.	
	Why, a man despairing of life as I am today	הֲלֵא גִבֵּר נֹאֶשׂ מַחֲתִים כְּמוֹנִי הַיּוֹם הַזֶּה	
	Is quick in thinking of how to take his own life.	מְהִיר תַּחְבּוּלָה הוּא בְּמָה לְאַבֵּד אֶת נַפְשׁוֹ.	
	Behold, I remember the apothecary whom I saw	הִנֵּה זָכַר אָנֹכִי אֶת הַרְקֻחַ אֲשֶׁר רָאִיתִי	
	He is poor and needy ⁶ and gathers mountain herbs ⁷	דָּל וְאֶבְיוֹן ⁶ הוּא וּמִלְקֻט עֲשָׂבוֹת הָרִים ⁷	
	His eyebrows are long and his garments are worn and patched	גְּבוֹת עֵינָיו אֲרוּכוֹת וּבְגָדָיו בְּלִים וּמְטֻלְאִים	
	Meagreness and misfortune greet him and want follows at his feet	רְזוּן וּמְנַעֲרַת יִקְדְּמוּ פָּנָיו וַיֵּצֵא מִחֶסֶר לְרַגְלָיו	

5 Prov. 4:26 וְכָל־דְּרָכֶיךָ יִכְנוּ פֶּלֶס מִנְעַל רַגְלֶךָ וְכָל־דְּרָכֶיךָ יִכְנוּ 'ponder the path of your feet, and let all your ways be established'.

6 Ps. 72:13, 82:4.

7 Prov. 27:25.

And in his shop I have seen a tortoise and a serpent upon a pole ⁸	ובחנותו ראיתי צב ושׁרף על נס ⁸
A few embalmed fish and old empty pitchers ⁹	דגים חנטים אַחַדִּים וּכְדִים רִיקִים ⁹ יִשְׁנִים
As well as broken vessels and torn and mended drinking skins ¹⁰	גַּם שְׁבָרֵי כֵלִים וְנֹאדוֹת מְבַקְעִים וּמְצֻרִים ¹⁰
And on the windowsill a bit of seed scattered and separated ¹¹	ועל סעיף החלון מעט זרע מְפֻזָּר וּמְפָרֵד ¹¹
Four or five olive berries ¹² and the ends of tendons and threads	אַרְבָּעָה חֲמִשָּׁה ¹² וּקְצוֹת יְתָרִים וּפְתִילִים
And old pots of rose ointments to attract the customers' eyes	וּמְרֻקְחוֹת שׁוֹשְׁנִים יִשְׁנוֹת לְמִשׁוֹךְ עֵינַי הַקּוֹנִים.
And when I examined this shop, I said to myself	וּכְאֲשֶׁר הִתְבּוֹנַנְתִּי בַחֲנוּת זֶה, דִּבַּרְתִּי עִם לְבִי
If a man were seeking to take a poison of death ¹³ today	לוֹ יִדְרֵשׁ אִישׁ לְקַחַת סֵם הַמָּוֶת ¹³ הַיּוֹם
This shop owner in his poverty would be prepared to sell it	בְּעַל הַחֲנוּת בְּרִישׁוֹ זֶה יִהְיֶה נָכוֹן לְמַכְרוֹ
Even though in Mantua it is a sin worthy of death ¹⁴ for those who sell it.	אֲפִי כִּי בְּמִנְטוּבָה חֲטָא מִשְׁפַּט מוֹת ¹⁴ הוּא לְמוֹכְרָיו.
This thought entered my mind before I knew	מִחֻשְׁבָּה זֶה עָלְתָה עַל לְבִי טֶרֶם יִדְעָה נַפְשִׁי
That I would be the one buying from this seller.	כִּי אֲנִי אֶהְיֶה הַקּוֹנֶה מִיַּד הַמוֹכֵר הַזֶּה.
Here is his house, but the poor man has locked his shop	פֹּה הוּא בֵּיתוֹ אֲךֹּ הַמְּסַכֵּן נֶעַל חֲנוּתוֹ
For it is a holiday today. (<i>Knocks on the door</i>)	כִּי חַג הַיּוֹם הַזֶּה. (דּוֹפֵק אֶל הַדֶּלֶת)
Where are you, apothecary? Open the door for me!	אֵי אַתָּה רִקָּח? פֶּתַח לִי הַדֶּלֶת!

8 Num. 21:8 עֲשֵׂה לָךְ שׁרָף וְשֵׂים אֹתוֹ עַל־נֵס 'make for yourself a serpent and set it upon a pole' (as a cure for a plague of serpents sent by God).

9 Judg. 7:16.

10 Josh. 9:4 וְנֹאדוֹת יַיִן בָּלִים וּמְבַקְעִים וּמְצֻרִים 9:4

11 Esther 3:8.

12 Isa. 17:6 שְׁנַיִם שְׁלֹשָׁה אַרְבָּעָה חֲמִשָּׁה אֲמִיר אַרְבָּעָה חֲמִשָּׁה בְּסֻפְּיָהּ פְּרִיָּהּ 17:6 'two or three olive berries on the top of the uppermost bough, four or five on its fruitful branches'.

13 Mishnah *Hullin* 3:5.

14 Deut. 21:22.

THE APOTHECARY	Who is calling there with all his voice?	מי הוא הקרא שם במלא קולו?	הרוקח
RAM	Come to me, man – I know that you are poor	בוא אלי כן אדם – ידעתי כי רש אתה	רם
	Take forty shekels ¹⁵ of gold for yourself, and in exchange for them give me	הא לך ארבעים שקלי ¹⁵ זהב ואתה תתן לי תחתם	
	A few drops of poison that will kill the one who drinks it	מעט נטפי רעל אשר ימית את שתהו	
	Who despises his life and whose soul has become a burden to him	אשר קץ בחייו ונפשו לו למעמסה	
	So that it might mix with his blood and touch all of his veins	כי יתערב בדמו ויגע בכל עורקיו	
	Until he quickly dies and his spirit leaves his body	עד אשר יחיש לגוע ורוחו תצא מגותו	
	Like gunpowder from a gun as it fires.	כאבק השרפה מתודך קנה הרבה בהריחו אש.	
THE APOTHECARY	I have such poisons, but I cannot sell them	יש לי סמים כאלה אך לא אוכל למכרם	הרוקח
	For according to the law of the land the seller must surely be put to death.	כי לפי משפט הארץ מות יומת המוכר.	
RAM	You are impoverished, you have nothing, yet you fear death?	רש אין כל לך ומפני המות אתה ירא?	רם
	Behold, you lack bread and you have no robe.	הן לחם תחסר ושמלה לך אין.	
	Your bones are as dry as potsherds, and your flesh is like a drinking skin in the smoke ¹⁶	יבשו בחרש עצמותיך ובשרך כנאד בקיטור ¹⁶	
	You are hated by men and relatives do not love you	שנוא אתה לבני אדם וקרובים לא יאהבוך	
	Dogs bark at you and youths cast stones at you.	כלבים נבחים אתריך ונערים ידו אבן בך.	

15 Cf. Shakespeare's 'ducats' (5.1.59). A shekel is a biblical weight (commonly used with reference to silver and gold) corresponding to approximately ten grams.

16 Ps. 119:83.

	The laws of the earth were not made for you to become wealthy	חֲקֵי הָאָרֶץ לֹא נַעֲשׂוּ לְמַעַן תִּתְעַשֵּׂר אֶתְּהָ	
	And the earth does not rush to find out if you are sated or hungry	וְהָאָרֶץ לֹא תַחֲוֹשׁ לְדַעַת אִם תִּשְׂבַּע וְאִם תִּרְעַב	
	So why should you rush to keep the law of the land?	וְלָמָּה תַחֲוֹשׁ אֶתְּהָ לְשֹׁמֵר מִשְׁפָּט הָאָרֶץ?	
	Take the gold from my hand, and be poor no longer.	קַח אֶת הַזָּהָב מִיָּדִי וְעֲנִי אֶל תִּהְיֶה עוֹד.	
THE APOTHECARY	I take the gold because I am a pauper	הֲנִי לְקַח אֶת הַזָּהָב מֵאִשֶּׁר אֲנִי עֲנִי	הֲרוֹקח
	Rather than out of my heart's desire.	וְלֹא בְּחַפְזִי לְבִי.	
RAM	I pay the pauper, rather than your heart's desire.	אֶל הָעֲנִי אֲנִי מְשַׁלֵּם וְלֹא אֶל חַפְזִי לְבָד.	רַם
THE APOTHECARY	Put these drugs in a cup of water or mixed wine	שִׁים הַסַּמִּים הָאֵלֶּה בְּכוֹס מַיִם אוֹ מִמְּקֹד	הֲרוֹקח
	Until they melt; then drink from the mixture	עַד אֲשֶׁר יִמְסוּ, אַחֲרַי תִּשְׁתֶּה מִן הַמְּזֻג	
	And even if your strength is like the strength of stones, ¹⁷ you will be cut off from the earth ¹⁸ at once.	וְאִם גַּם כַּח אֲבָנִים כַּחֲדָד ¹⁷ תִּכָּחַד מִן הָאָרֶץ ¹⁸ כִּרְגַע.	
RAM	The gold which you took is a cup of poison ¹⁹ for men	הַזָּהָב אֲשֶׁר לָקַחְתָּ הוּא סֹף רַעַל ¹⁹ לְאָדָם	רַם
	It has cast down many more victims, and more numerous are all its slain ²⁰ in the world	רַבִּים חָלְלִים הִפִּיל וְעַצוּמִים הִרְגִּיו ²⁰ בְּתֻבַּל	
	Than the victims of poisons such as those that you have no leave to sell	מִחֲלָלֵי הַסַּמִּים כְּאֵלֶּה שֶׁאֵין מִשְׁפָּט לָךְ לְמַכְרֵם	
	I sold you the poison of death, ²¹ I and not you	סַם מָמוֹת ²¹ מְכַרְתִּי לָךְ אֲנִכִּי וְלֹא אֶתְּהָ	

17 Job 6:12 כַּח אֲבָנִים כַּחֲדָד 'is my strength the strength of stones'.

18 Exod. 9:15.

19 Zech. 12:2.

20 Prov. 7:26 כִּי־רַבִּים חָלְלִים הִפִּילָה וְעַצוּמִים כָּל־הִרְגָהָ 'for she has cast down many victims; numerous are all her slain'.

21 Mishnah *Hullin* 3:5.

Go in peace! Buy food and clothing for yourself	לְדָד־לְדָד לְשָׁלוֹם! קְנֵה לְךָ מִזֶּן וּבְגָד
And be healthy –	וְהָיָה בְּרִיא אוֹלָם –
As for you, jar of poison, your name is not poison of death ²²	וְאֵת צִנְצִנְתָּהּ הַסַּמִּים לֹא סַם מָוֶת ²² שְׁמֶךָ
But rather elixir of life, because you are a remedy for my soul	כִּי אִם סַם חַיִּים כִּי מְרַפֵּא לְנַפְשִׁי אֶתְךָ
And I shall bring you to Jael's grave, to finish feast and dinner ²³	וְעַד קִבְרָה יַעֲלֵה אֲבִיאֲדָךְ, לְכַלּוֹת מִשְׁתֵּה וְאָרוּחָהּ ²³
There you will become pure honey in my mouth and there I shall find rest for myself. (<i>Exeunt</i>)	שָׁם תִּהְיֶה לְנֶפֶת בְּפִי וְשָׁם אֶמְצֵא לִי מְנוּחָה. (הוֹלְכִים)

SCENE 2	<i>Verona. Chamber of Rezin the priest (Hanan²⁴ the priest enters)</i>	ב' מחזה וירונה לשכת רצין הכהן (חנן ²⁴ הכהן בא)
HANAN	Where is my brother Rezin? Where is the righteous priest? ²⁵ (<i>Rezin enters</i>)	חנן אִי רִצִּין אָחִי? אִי כֹהֵן צַדִּיק? ²⁵ (רצין בא)
REZIN	The voice is the voice of Hanan²⁶ – have you come from Mantua? What did Ram say to you? Or is his letter in your hand?	רצין הַקּוֹל קוֹל חֲנָן ²⁶ הוּא – הֲאָם מִמְּנֻטוּבָה בָּאתָ? מִה־דָבָר אֵלֶיךָ רָם? אוֹ הֲיֵשׁ מִכְתָּבוֹ בְּיָדְךָ?
HANAN	Indeed I went to seek a brother walking barefoot like myself ²⁷ To go with me to Mantua, and I found him in a certain house To which he had gone to visit someone lying on his deathbed And the city guards saw and said that we had come to a house	חנן הָלוֹךְ הִלַּכְתִּי לְבָקֶשׁ אֶת הוֹלֵךְ יַחַף כְּמוֹנִי ²⁷ לְלַכֵּת אִתִּי לְמִנְטוּבָה וְאֶמְצֵאֵהוּ בְּבֵית אֶחָד אֲשֶׁר בָּא שָׁם לְבַקֵּר שֹׁכֵב עַל עַרְשׂ דָּוִי וְנִטְרֵי הָעִיר רָאוּ וַיֹּאמְרוּ כִּי בָּאוּ לְבֵית

22 Mishnah *Hullin* 3:5.

23 This and the next line form a rhyming couplet, mirroring Shakespeare's 'me/thee' (5.1.85–6).

24 This is the name of a number of minor biblical characters; for example, one of the Levites who helped Ezra explain the Law to the people (Neh. 8:7). Salkinson most likely selected it as a translation of Shakespeare's 'John' because it (or, more typically, its variant יוֹחָנָן 'Johanan') is the usual Hebrew equivalent of this name.

25 Cf. Shakespeare's 'Holy Franciscan friar' (5.2.1).

26 Gen. 27:22 יַעֲקֹב קוֹל יַעֲקֹב 'the voice is the voice of Jacob'.

27 Cf. Shakespeare's 'one of our order' (5.2.6); Salkinson has neutralized the explicitly Catholic associations of this phrase.

	In which there was cholera, ²⁸ and therefore they closed the door upon us	אֲשֶׁר הִחֲלִי־רַע ²⁸ בְּתוֹכּוֹ וְלָכֵן סָגְרוּ עָלֵינוּ הַדְּלָת
	And did not let us go out lest the plague ²⁹ break out because of us	וְלֹא נִתְּנוּנוּ לְצֵאת פֶּן תִּפְרֹץ הַמִּגְפָּה ²⁹ לְרַגְלֵנוּ
	So we were shut up there and I could not go to Mantua.	וְנִהְיֶה עֲצוּרִים שָׁם וְלֹא יָכַלְתִּי לָלֶכֶת לְמַנְטוּוּבָה.
REZIN	So with whom did you send my letter to Ram?	רִצִּין וְעַל יַד מִי שְׁלַחְתָּ אֶת מִכְתָּבִי אֶל רָם?
HANAN	They did not let me send it; here it is before you	חֲנַן לֹא נִתְּנוּנִי לְשִׁלְחָהּ, הִנֵּה הוּא פֹה לְפָנֶיךָ
	I could not even find a messenger to return it to you	וְגַם שְׁלִיחַ לְהִשְׁבִּיבוֹ אֶל יָדְךָ לֹא מָצָאתִי
	For the fear of the plague was great in the city.	כִּי יִרְאת הַמִּגְפָּה הִיְתָה גְדוֹלָה בְּעִיר.
REZIN	It is bad fortune; by the Temple service! ³⁰ For this letter	רִצִּין מִקְרָה לֹא טוֹב הוּא; הָעֲבוּדָה! ³⁰ כִּי הַמִּכְתָּב הַזֶּה
	Is most precious and important, and needed to be sent.	הוּא יָקָר וְנִכְבָּד מְאֹד וְנִחוּץ הִיָּה לְהִשְׁתַּלַּח.
	Now I fear greatly that a disaster may befall us.	עַתָּה יִרְאתִי מְאֹד פֶּן יִמְצָאֵנוּ אָסוּן.
	Please hurry, my brother Hanan, and seek an axe and hammers	חֻשָּׁה נָא חֲנַן אָחִי, וּבְקֵשׁ מִעֲצָר וּמִקְבוֹת
	And bring them to me in the chamber.	וְהִבִּיֵאֵם אֵלַי אֶל הַלְשֶׁכָּה.
HANAN	I am going, my brother, and I shall bring them to you in accordance with your word.	חֲנַן הִנְנִי הוֹלֵךְ אָחִי, וְאָבִיֵאֵם אֵלַיְךָ כְּדַבְּרְךָ.
	(Exits)	(הוֹלֵךְ)
REZIN	Meanwhile, I shall go on my own to the grave in the cavern	רִצִּין וְאֲנִי אֵלֶּךְ לְבֵדִי אֶל הַקֶּבֶר בְּמַעְרָה
	For in another three hours Jael's soul will return to her body	כִּי בְעוֹד שְׁלֹשׁ שָׁעוֹת תָּשׁוּב נַפְשׁ יַעֲלֶה אֶל קִרְבָּהּ

28 Cf. Shakespeare's 'the infectious pestilence' (5.2.10). Cholera was the most common infectious disease affecting Eastern European Jews in the second half of the nineteenth century (see Markel 1997: esp. 87–8). Cf. *Ithiel*, First Part, note 267.

29 The Hebrew term can denote any serious contagious disease.

30 This is a Talmudic oath (Even-Shoshan 2003, 4: 1334); Salkinson has Judaized Shakespeare's overtly Catholic oath 'by my brotherhood' (5.2.17). Cf. Third Part, note 176.

And she will grumble to me
that Ram did not come at the
appointed time

וְהִיא תִלְוֶן עָלַי כִּי לֹא בָא רָם לְמוֹעֵד

For I have not informed him of
anything that has happened

כִּי לֹא הוֹדַעְתִּי אֹתוֹ דְבַר מְכַל
אֲשֶׁר נִפְלַ

But I shall write again and send a
messenger to Mantua.

אֲדַ אֲנִי אֶכְתֵּב עוֹד וְצִיר אֶשְׁלַח
לְמַנְטוּבָה.

A **precious soul**³¹ is lying in a coffin,
like a soul **cut off out of the land
of the living**^{32, 33}

נֶפֶשׁ יְקָרָה³¹ שֹׁכֶבֶת בְּאֲרוֹן, כְּנֶפֶשׁ
מֵאֲרֶץ חַיִּים נִגְזָרָה^{32, 33}.

And until Ram arrives, she will be
kept watch over in the chamber
with me. (*Exits*)

וְעַד בּוֹא רָם בְּלִשְׁכָּה אֲתִי תִהְיֶה
לְמִשְׁמָרְתִּי. (הוֹלֵךְ)

SCENE 3 *Graveyard in which there is a tower
and cavern, the burial site of
the Abiels (Paris with a youth in
whose hand is a torch and bunch of
flowers)*

מחזה ג' שדה קברות ובתוכו מגדל ומערה אחוזת
קברי האביעלים (פרז עם נער אשר
בידו לפיד וצרוור פרחים)

PARIS Give me the torch, and leave my
presence

פרז תֵּן לִי אֶת הַלְפִיד וְאַתָּה לֵךְ לֵךְ מִנְּגֵד

But I misspoke; put out the torch

אֲדַ לֹא כֵן דִּבַּרְתִּי, כִּבֵּה אֶת הַלְפִיד

So that no one's eye sees, and lie
there on the ground

לְבִלִי תִרְאֵנִי עֵין אָדָם וְשֹׁכֵב שָׁם עַל
הָאָרֶץ

And listen carefully behind the
thicket and if a man comes

וְהִטָּה אָזְנֶיךָ מֵאַחֲרַי הַסִּבְךָ וְהִיָּה כִּי
יָבוֹא אִישׁ

And treads over the ground³⁴ whose
clods have crumbled

וְיָצַעַד עַל פְּנֵי הַקְּרָקַע³⁴ אֲשֶׁר רָגְבִיו
הִתְפֹּרְרוּ

And which is as hollow as a
sieve and riddled with holes
and graves

וְנִקְוֵב הוּא כְּכַבְרָה וְנִבּוֹב מְחִלּוֹת
וּקְבָרִים

Only then, when you hear the
sound of footsteps, whistle with
your mouth

הֲלֹא תִשְׁמַע קוֹל הַצְעָדָה וְשִׁרְקָתָהּ
בְּמוֹ פִּיךָ

As a sign for me that a man's feet are
in the courtyard of death

לְהִיּוֹת לִי לְאוֹת כִּי רָגְלֵי אָדָם
בְּחִצְרֵי מוֹת

31 Prov. 6:26.

32 Isa. 53:8 **כִּי נִגְזַר מֵאֲרֶץ חַיִּים** 'for he was cut off out of the land of the living'.

33 This and the next line form a rhyming couplet, mirroring Shakespeare's 'come/tomb' (5.2.28–9).

34 Cf. Shakespeare's 'churchyard' (5.3.5).

	And now, give me the flowers, and go, do as I have commanded you.	וְעַתָּה תֵּן לִי הַפְּרָחִים וְלֹדֵף עֲשֵׂה כְּאֲשֶׁר צִוִּיתִיךָ.
	<i>The youth (to himself)</i>	הנער (אל עצמו)
	I almost fear to stand in the courtyard of death ³⁵ by myself	כִּמְעַט יִרְאַתִּי לִעֲמֹד בְּחֶצֶר מְוֵתִי ³⁵ לְבַדִּי
	But I shall go and do as my master has commanded me. (<i>Exits</i>)	אֲךָ אֵלֶּךְ וְאֶעֱשֶׂה כְּאֲשֶׁר צִוִּי אֲדֹנָי. (הולך)
PARIS	Every flower, O beauty! ³⁶ I shall glorify your wedding canopy ³⁷ with blossoms ³⁸	פריז הַעֲבִי ³⁶ כָּל פְּרַח! חֲפֵתֶךָ ³⁷ אֶפְאַר בְּנִצְעִים ³⁸
	Woe is me, woe is me! Your wedding canopy is dust and stones	אוי לי אוי לי! חֲפֵתֶךָ עֶפֶר וְאֲבָנִים
	Here each night I shall pour out my heart in my sighing	פֹּה בְּכָל לַיְלָה אֶשְׁפֹּף לְבִי בְּאַנְחָתִי
	My lament will drop as the rain, ³⁹ like the dew I shall water you with my tears ⁴⁰	מִסִּפְדֵי יַעֲרִף כִּמְטֹרֵן ³⁹ כִּטֵּל אֲרִיזֵן דִּמְעָתִי ⁴⁰
	At midnight my abandoned desolate soul will arise ⁴¹	חֲצוֹת לַיְלָה תִקְוֹם נַפְשִׁי הַעֲזוּבָה הַשְׁמָמָה ⁴¹
	And with weeping and moaning ⁴² I shall sacrifice for you plaited chains ⁴³ of flowers	וּבִבְכִי וְאֲנָקָה ⁴² אֶקְרִיב לְךָ שֵׁשֶׁת זָבֻלֹת ⁴³ פְּרַח
	And I shall raise up a dirge and lament for twelve months	וְאֶשָּׂא נְהִי וְקִינָה מְשֹׁף שָׁנִים עֶשְׂרֵת יָרֵחַ
	This I vow, Jael, and as I have vowed so I shall fulfil.	זֶה נִדְרָתִי יַעֵל, וְאֲשֶׁר נִדְרָתִי אֲשַׁלְּמָה.
	<i>(The youth whistles with his mouth)</i>	(הנער שורק בפיו)

35 Cf. Shakespeare's 'in the churchyard' (5.3.11).

36 2 Sam. 1:19 (David's lament for Saul and Jonathan).

37 Cf. Shakespeare's 'thy bridal bed' (5.3.12). See Fourth Part, note 36 for discussion of 'wedding canopy'.

38 This and the next three lines form two rhyming couplets, mirroring Shakespeare's 'strew/stones/dew/moans' (5.3.12–15) except that the latter is composed of an ABAB pattern.

39 Deut. 32:2 לקחי יַעֲרִף כִּמְטֹרֵן 'My teaching shall drop as the rain'.

40 Isa. 16:9.

41 This and the next three lines form an ABBA rhyming pattern, mirroring Shakespeare's 'keep/weep' (5.3.16–17) except that the latter consists of a single rhyming couplet. Salkinson has turned Shakespeare's two lines into four; the discrepancy most likely reflects a difficulty in conveying the necessary information and finding suitable rhymes within the space of the original two lines.

42 Mal. 2:13.

43 Exod. 28:22.

	The youth has given me a sign that he has heard the sound of footsteps ⁴⁴	הַנְעַר נָתַן לִי אוֹת כִּי שָׁמַע קוֹל צַעֲדָה ⁴⁴
	Who would dare to come here, to be an adversary against me tonight	מִי יַעֲזִיז לְגִשֵּׁת הַלֵּם לְהִיּוֹת לְשֹׁטֵן לִי הַלַּיְלָה
	When I have come to the grave to fulfil the vow of my love	וְאֲנִי בְּאֵתִי אֶל הַקֶּבֶר, לְשֵׁלֶם נְדָר אֶהְבֵּתִי
	But behold, a man is coming, and moreover there is a torch in his hand	אֲדָ אִישׁ הֵנָּה בָּא וְגַם לְפִיד בְּיָדוֹ
	I shall retreat for a moment and hide in the wings of night.	אֲשׁוּב לְאַחֹר רְגַע וְאֶסְתֵּר בְּכַנְפֵי לַיְלָה.
	<i>(Retreats)</i>	(שב לאחור)
	<i>(Ram and Balthasar enter with a torch and axes and various iron tools)</i>	(רם ובלטאור באים עם לפיד וקרדומות וכלי ברזל שונים)
RAM	Give me the iron tools and take this letter	רַם תֵּן לִי כְּלֵי הַבְּרִזָּל וְקַח אֶת הַמִּכְתָּב הַזֶּה
	And tomorrow morning see to transmit it to the hand of my lord father	וּלְמָחָר בַּבֶּקֶר רְאֵה לְמַסְרוֹ לְיַד אָבִי אֲדָנִי
	Give me the torch, and I adjure you to stand afar	תֵּן לִי אֶת הַלְּפִיד וְהִנְנִי מִשְׁבִּיעֶךָ לִעֲמֹד מֵרַחֹק
	Guard yourself from descending after me, for your blood will be on your head. ⁴⁵	הִשְׁמַר לְךָ מִרְדֹּת אַחֲרַי כִּי דָמְךָ יִהְיֶה בְּרֹאשְׁךָ. ⁴⁵
	If you see or hear something, do not move from your place	אִם תִּרְאֶה וְתִשְׁמַע דְּבַר אֵל תִּנּוּעַ מִמְּקוֹמְךָ
	And do not approach in order to stop my labour, for it will cost you your life ⁴⁶	וְאַל תִּגַּשׁ לְהִשְׁבִּית מְלֶאכֶתִּי כִּי בְּנַפְשְׁךָ הוּא ⁴⁶
	As for me, I shall go down to the chambers of death ⁴⁷ to see my bride	וְאֲנִי יֵרֵד בְּחַדְרֵי * מָוֶת ⁴⁷ לְרֹאוֹת אֶת פְּנֵי כְלָתִי
	And also to remove from her finger a ring with a precious stone	וְגַם לְהַסִּיר מֵאֶצְבָּעָהּ טַבַּעַת אֶבֶן יְקָרָה
	Which will benefit me for I shall indeed divine with it	אֲשֶׁר תִּהְיֶה לְהוֹעִיל לִי כִּי נִחַשׁ אֲנַחֵשׁ בָּהּ

44 In the Ashkenazic Hebrew pronunciation this and the next line form a rhyming couplet, mirroring Shakespeare's 'tonight/rite' (5.3.19–20).

45 1 Kings 2:37.

46 Prov. 7:23 וְלֹא יָדַע כִּי בְנַפְשׁוֹ הוּא 'and he does not know that it will cost him his life'.

47 Prov. 7:27 אֶל־חַדְרֵי־מָוֶת יֵרְדוֹת אֶל־חַדְרֵי־מָוֶת 'her house is the way to Sheol, going down to the chambers of death'.

* בְּחַדְרֵי

	Now go and stand afar, and do not forget that I have warned you	עֲתָה לְךָ וְעַמֵּד מִנֶּגֶד וְאַל תִּשְׁכַּח כִּי הִזְהַרְתִּיךָ	
	That if you presume to approach and to see what I shall do further	כִּי אִם תִּזְוֵד לְגִשָּׁת וּלְרֹאוֹת מָה אוֹסִיף לַעֲשׂוֹת	
	I testify to you today that I shall cut your flesh to pieces	הָעֵידוּתִי בְּךָ הַיּוֹם כִּי אֶגְזֹר בְּשָׂרְךָ לְגִזְרִים	
	And scatter them over the graves ⁴⁸ so that their dust might be made fat. ⁴⁹	וְזִרְתִּים עַל פְּנֵי הַקְּבָרִים ⁴⁸ לְמַעַן יִדְשֶׁן עֲפָרָם. ⁴⁹	
	This place is dreadful; ⁵⁰ my heart is as stormy as the sea	נֹרָא הַמְּקוֹם הַזֶּה, ⁵⁰ לִבִּי סַעַר כַּיָּם	
	And I have no rule over my spirit, ⁵¹ like a hungry leopard in the forest.	וְלִרְוִחִי אֵין מִעֲצוֹר ⁵¹ כְּנִמְר רֵעֵב בַּיַּעַר.	
BALTHASAR	I shall keep your command and shall not be a burden to you.	אֶת פְּקוּדוֹתֶיךָ אֲשָׁמֵר וְלֹא אֶהְיֶה עָלֶיךָ לְמִשָּׂא.	בלטאזר
RAM	I shall consider this as righteousness on your part; take this for yourself as a gift	זֹאת אֶחְשֶׁב לְךָ לְעִדְקָה וְהֵא לְךָ זֹאת לְמַתָּת	רם
	And now go in peace, and be a successful, good, and faithful man. ⁵²	וְעַתָּה לְךָ לְשָׁלוֹם וְצִלָּח אִישׁ טוֹב וְנָאֵמָן. ⁵²	
BALTHASAR (To himself)	As for me, I shall hide so that I may see him, for I fear the wrath ^{53, 54}	וְאֲנִי אֶסְתַּתֵּר וְאֶרְאֶנּוּ כִּי יִגְזֹרְתִּי מִפְּנֵי הַחֶמָּה ^{54, 53}	בלטאזר (אל עצמו)
	I do not believe his words, for he speaks with cunning	לֹא אֶאֱמִין בְּדִבְרוֹ, כִּי יִדְבֵר בְּעָרְמָה	
	His face testifies evil, and around his eyes is dread	פְּנֵיו יַעֲנוּ רָעָה וְסָבִיבוֹת עֵינָיו אֵימָה	

48 Cf. Shakespeare's 'this hungry churchyard' (5.3.36).

49 Isa. 34:7 יִדְשֶׁן מִחֶלֶב יִדְשֶׁן 'and their dust will be made fat with fatness'.

50 Gen. 28:17.

51 Prov. 25:28 וְרוּחוֹ לְרוּחוֹ אִישׁ אֲשֶׁר אֵין מִעֲצוֹר 'a man who has no rule over his spirit'.

52 Babylonian Talmud *Berakhot* 16b.

53 Deut. 9:19 וְהַחֶמָּה הָאֵל וְהַחֶמָּה 'for I fear the anger and the wrath'.

54 This and the next three lines form an ABAB rhyming pattern, echoing Shakespeare's 'hereabout/doubt' (5.3.43–4), except that the latter consists of a single rhyming couplet. Salkinson has expanded the speech by two lines, adding details about the specific nature of Balthasar's suspicions regarding Ram's intentions.

	Like one considering destroying himself. (Goes and hides)	כחשב בלבו להכות נפשו עד חרמה. (הולך ומסתתר)	
RAM	Oh, grave hungry for prey! Gluttonous belly of Sheol!	הוי קבר רעב לטרף! בטן שאול זוללה!	רם
	You have swallowed the best of the earth's delicacies, yet you do not say 'enough'	הטוב במעדני ארץ בלעת* ולא אמרת הון	
	Behold, I shall open your mouth with force and not by your will	הנה אפתח פיך בחזקה ולא לרצונך	
	And place more in your gullet. (Breaks and opens the door in the tower)	ואשית נוספות בלעך. (שובר ופותח הדלת במגדל)	
PARIS	This is the son of Abiram, who was exiled for his guilt	זה הוא בן אבירם אשר הגלה באשמתו	פריז
	Who killed my bride's brother ⁵⁵ and she died from sadness and sorrow	אשר המית אחי ⁵⁵ כלתי והיא מתה מעצב ויגון	
	And here he comes to the house of bones of the dead	והנה הוא בא הלים לבתי עצמות המתים	
	To commit a villainous deed – why, I shall catch this villain –	לעשות דבר בליעל – הלא אתפש בבליעל הזה –	
	What are you doing here, ⁵⁶ son of Abiram? What are you doing here, scoundrel?	מהלך פה ⁵⁶ בן אבירם? מהלך פה נבל?	
	Would you chase the bones of the dead? And would you take revenge from those who sleep in the dust ? ^{57, 58}	העצמות המתים תרדף? ומישני עפר ⁵⁷ תקח נקם? ⁵⁸	
	Come with me, man condemned to death , ⁵⁹ for you shall surely die.	לכה אתי בן מנות, ⁵⁹ כי מות תמות.	
RAM	You have spoken truly; I am about to die, for that is why I have come here	כן דברת הנני אמות כי לכן באתי הנה	רם
	But I counsel you, noble son, not to fight with me	אף איטעך בן נדיב, לבלי תתגר בי	

55 Cf. Shakespeare's 'cousin' (5.3.50); see First Part, note 65.

56 Judg. 18:3; 1 Kings 19:9, 13; Isa. 22:16.

57 This appears in the *Amida*, the central prayer of the daily Jewish liturgy.

58 Salkinson has not reproduced Shakespeare's rhyming couplet in the last two lines of this speech 'thee/die' (5.3.56–7).

59 1 Sam. 20:31; 2 Sam. 12:5.

* בלעת

	Better for a man to meet a bear robbed of her whelps than a man despairing of his life⁶⁰	פְּגוּשׁ דָּב שְׂכוּל וְאֵל נָגַבְר נּוֹאֵשׁ מִחַיִּין⁶⁰
	Turn away from me and pass by; do not anger me further	שְׁטָה מֵעָלַי וְעָבֵר, אֵל תּוֹסֵף לְהִכְעִיסֵנִי
	Remember those lying here in their graves	זְכֹר אֶת אֵלֶּה הַשְּׂכָבִים פֹּה בְּקִבְרֵיהֶם
	Guard yourself greatly, lest your end be like theirs.	הִשְׁמְרֵי-לֶךְ מְאֹד פֶּן * תִּהְיֶה אַחֲרֵיָךְ כְּמוֹהֵם.
	Again I urge you, pleasant and agreeable young man	עוֹד הִפְעַם אֶפְצָר בְּךָ בְּחוֹר נְחֻמָּד וְנָעִים
	Do not ignite my wrath and do not force me to sin further	אַל תַּעֲצִית חַמְתִּי וְאַל תִּאלְצֵנִי לַחֲטֹא עוֹד
	To add iniquity to my iniquity. Please obey me and live	לְהוֹסִיף עוֹן עַל עוֹנִי. שְׁמַע נָא בְּקוּלִי וְחִיָּה
	Flee for your life, which I value more than my own life	הִמְלֹט עַל נַפְשֶׁךָ אֲשֶׁר הוֹקֵרְתִּיהָ מִנַּפְשִׁי
	Because it is for my life and not for yours that I have brought instruments of violence. ⁶¹	כִּי לְנַפְשִׁי וְלֹא לְנַפְשֶׁךָ כָּלִי חַמָּס ⁶¹ הֵבֵאתִי.
	Please listen to my counsel; pass by from here and live	אָנָּה שְׁמַע לְעֵצָתִי עָבֵר מִזֶּה וְחִיָּה
	And regarding the son of Abiram, open your mouth and call out ⁶²	וְעַל בֶּן אַבִּירָם, פִּתַּח פִּיךָ וּקְרָא-נָא ⁶²
	That the madman in his mercy gave you faithful counsel.	כִּי הַמְשַׁעַע בְּחַמְלָתוֹ יַעֲזֵן לְךָ עֵצָה נְאֻמָּנָה.
PARIS	I shall not take notice of your words, and all your oaths are in vain	פְּרִיז לֹא אַחוּשׁ לְדַבְרֵיךָ, וְכָל שְׁבוּעוֹתֶיךָ לְרִיק
	For I shall take you, criminal, and present you at the gate of judgement. ⁶³	כִּי אוֹבִילְךָ פִּשְׁעַ וְאַצִּיגְךָ בְּשַׁעַר מִשְׁפָּט. ⁶³
RAM	Now I am blameless regarding your blood; draw your sword, youth! (<i>They fight each other</i>)	רַם נִקִּיתִי הִפְעַם מִדְּמָךְ, שְׁלֹף חֶרֶבְךָ נַעַר! (נִלְחָמִים יַחְדוּי)

60 Prov. 17:12 באוֹלְתוֹ בְּאֵישׁ וְאֵל-כֹּסֵל בְּאִוְלָתוֹ 'better for a man to meet a bear robbed of her whelps than a fool in his folly'.

61 Gen. 49:5.

62 This and the next line form a rhyming couplet, mirroring Shakespeare's 'say/away' (5.3.66–7).

63 Amos 5:15 וְהִצִּיגוּ בְּשַׁעַר מִשְׁפָּט 'and establish judgement at the gate'.

PARIS' YOUTH	Oh! They are fighting; I shall go and call for the city watchmen. <i>(He exits and Paris falls)</i>	נַעַר פְּרִיז אָהָה! הֵם גִּלְחָמִים וְאַקְרָא לְשֹׁמְרֵי הָעִיר. (הוא הולך ופריז נופל)
PARIS	I have been struck a mortal blow – deal mercifully with me Open the grave and lay me next to Jael. <i>(Dies)</i>	פְּרִיז מַכַּת מָוֹת הִכִּיתִי – עֲשֵׂה עִמָּדִי חֶסֶד פָּתַח אֶת הַקֶּבֶר וְהִשְׁכִּיבֵנִי אֶצֶל יַעֲל. (מת)
RAM	Indeed I shall do so – yea, I shall examine his face He is Meraioth's kin; Paris is of the seed of princes ⁶⁴ What did my youth say to me, when I was riding on the way And due to the great agitation of my soul I did not listen to his words? If I am not mistaken, why, he told me That Paris was due to wed Jael. Did he tell me such a thing? Or was I like one dreaming? – Or perhaps when I heard that Jael was to be spoken for My sense departed from me and I imagined that he had told me this? – Give me your hand, you are a brother in distress Your judgement has been decreed in the same book as mine has been decreed And I shall bury you in a grave of strength; but it is not a grave It is a palace full of light, for there lies Jael And where she is, her beauty is like the dawn light, shining ever brighter. ⁶⁵	רַם אָמְנָם כּוֹן אֲעֲשֶׂה – אֵד אֶתְבוֹנֵן בְּפָנָיו שָׂאֵר בֶּשֶׁר מְרִיּוֹת הוּא, פְּרִיז מְזֹרַע הַפְּרִתָּמִים ⁶⁴ מִהֲדַבֵּר אֵלַי נַעַרִי, כְּאֲשֶׁר רַכַּבְתִּי בַדְרָד וּמְרַב רִגְשָׁת נַפְשִׁי לֹא הִקְשַׁבְתִּי לְדַבְרוֹ? אִם שָׁגָה אֵינְנִי, הֲלֹא הוּא הִגִּיד לִי כִי נוֹעַד פְּרִיז לְקַחַת לוֹ אֶת יַעֲל. הֲאִם הִגִּיד לִי כְּזֹאת? אוֹ כַחֲלָם הָיִיתִי? – אוֹ אֲוִלִי מֵאֲשֶׁר שָׁמַעְתִּי, כִּי יִדְבֵר בְּיַעֲל סֵר טַעְמִי מִמֶּנִּי וְאִדְמָה שָׁכַן הִגִּיד לִי? – הִבֵּה לִי אֶת יָדְךָ, אָח אֵתָה לְעָרָה בְּסֶפֶר אֶחָד נִגְזַר דִּינְךָ כְּאֲשֶׁר נִגְזַר עָלַי וְאֲנִי בְקִבְר עֹז אֶקְבְּרֶךָ: אֵד לֹא קֶבֶר הוּא הוּא אֶרְמוֹן מְלֵא אוֹר כִּי שֵׁם יַעֲל שֹׁכַבְת וּבְאֲשֶׁר הִיא שֵׁם יְפִיָּה כְּאוֹר נֹגַה הוֹלֵךְ וְאוֹר. ⁶⁵

64 Dan. 1:3 and of the king's seed, and of the princes'.

65 Prov. 4:18.

Lie here, young man, I have killed you	שָׁכַב פֹּה בְּחוּר, אָנִי אֶתְּךָ הֲרַגְתִּי
Behold, I shall bury you, though I too am dead like you.	אָנִי הִנְנִי מִקְבָּרְךָ וְגַם אָנִי מֵת כְּמוֹךָ.
<i>(Lays Paris out next to Jael)</i>	(משכיב את פריז אצל יעל)
Indeed, I have heard people say that a man before his death	הֵן שָׁמַעְתִּי אֲמָרִים אָדָם לְפָנָי מוֹתוֹ
Finds some small relief, but where is my relief?	יְרוּחַ לֹו מָעוּט, וְאַיִה אֵיפֶה רְחוּתִי?
Oh, Jael, my wife! Jael, whom my soul loves! ⁶⁶	הוּי יַעַל אֲשֶׁתִּי! יַעַל שְׂאֵהֲבָה נַפְשִׁי! ⁶⁶
Even death, which has sucked the sweetness of your lips' breath,	גַּם הַמָּוֶת אֲשֶׁר מְצִיץ מִתְּךָ רוּחַ שְׂפָתֶיךָ
Has not taken dominion over your beauty, and your splendour has not yet departed	לֹא שָׁלַט עַל יְפִיךָ וְהִדְרֶךָ עוֹד לֹא סָר
Your lips are still as scarlet, and grace rests upon your face	עוֹד שְׂפָתוֹתֶיךָ כְּשָׁנִים וְחוֹן יְלִין עַל פְּנֶיךָ
The sword of death has touched you, but you have not yet been destroyed –	חֶרֶב הַמָּוֶת נִגְעָה בְּךָ וְעוֹד לֹא נִכְחַדְתָּ –
Is that you there, Tubal, in a cloak rolled in blood? ⁶⁷	הֲאֵתָה שָׁם תּוּבַל בְּשֵׂמֶלֶה מְגֻלָּה בְּדָמִים! ⁶⁷
I laid my hand on you and snuffed out your life	יָדִי שְׁלַחְתִּי בְּךָ וְאֵת נַפְשֶׁךָ הִפְחַתִּי
I struck you down with my sword, and shortened the days of your youth ⁶⁸	הִפְלַתִּיךָ לְפִי חֶרְבִי וַיְמִי עָלוּמֶיךָ הִקְצַרְתִּי ⁶⁸
I hereby lay a hand on myself, a life for a life ⁶⁹	הִנְנִי שׂוֹלַח יָד בְּנַפְשִׁי נֶפֶשׁ תַּחַת נֶפֶשׁ ⁶⁹
Look, your enemy's soul will be with you in a moment	רְאֵה נֶפֶשׁ אוֹיְבֶךָ עֹמֵד תְּהִיָּה כְּרַגַּע
So what more can I do; how can I find favour with you	וּמָה אוֹכֵל עֲשׂוֹת עוֹד בְּמָה אֶתְרַצֶּה אֵלֶיךָ

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

67 Isa. 9:4 (9:5 in English Bibles).

68 Ps. 89:46 (89:45 in English Bibles) וַיְמִי עָלוּמֶיךָ 'you have shortened the days of his youth'.

69 Exod. 21:23; Lev. 24:18.

Forgive me now, my brother, ⁷⁰ and say that I have calmed your wrath –	סלח לי אחי ⁷⁰ הפעם ואמר כי חמתך הניחותי –
At the sight of you, precious Jael, at the lovely sight of you I am pricked in the heart ⁷¹	למראך יעל היקרה, למראך כי נאנה אשתונן ⁷¹
The angel of death has brought you down, yet the radiance of your face has not dimmed	שר המות הכריעך וזיו פניך לא החשיך
Before him you have knelt, you have fallen, yet he has not laid his hand upon your beauty;	לפניו כרעת נפלת ובפיך לא שלח ידו;
Admittedly he who has no flesh on his bones	הגם הוא אשר גרמיו אין בשר עלימו
Loves the daughters of men, for they are fair ⁷²	יאהב בנות האדם, כי טבת הננה ⁷²
So has he brought you to the dungeon in order to take you to his bed?	ויביאך לבית הבור למען יבוא אליך?
This I feared, so I have come; I shall not part from you again.	זה פחדתי ואבוא; לא אפרד ממך עוד.
Among maggots and worms, which serve you here	בין רמה ותולעה המשרתות פה לפניך
I shall be a watchman at your head; I shall never depart from here	איהיה שומר לראשך, לא אמוש מזה לנצח
Here I desire to dwell; this is my rest forever ⁷³	פה אויתי שבת, זאת מנוחתי עדי עד ⁷³
Here I shall cast off the yoke of my life, and all my woes will cease.	פה אפרק על חיי וכל צרותי תכלינה.
My eyes! Look just once more before your light wanes	עיני! ראינה אף הפעם טרם אורכן יאסף
And you, my arms, embrace, embrace a last embrace	ואתן זרועותי חבקנה, חבקנה חבוק אחרון
And you, lips of my mouth, you doors of my breath	ואף אתן שפתי פי, אתן דלתי נשמת

70 Cf. Shakespeare's 'cousin' (5.3.101); see First Part, note 65.

71 Ps. 73:21 וְכָל־יִלְתִּי אֲשַׁתּוֹנֵן 'and I was pricked in the heart'.

72 Gen. 6:2 וַיֵּרְאוּ בְנֵי־הָאֱלֹהִים אֶת־בְּנוֹת הָאָדָם כִּי טֹבֹת הֵנָּה הֵנָּה 'and the sons of God saw the daughters of men, that they were fair'.

73 Ps. 132:14 וְאוֹתִיָּהּ כִּי אוֹתִיָּהּ פֹּה־אֲשֶׁב 'this is my rest forever; here I shall dwell, for I desired it'.

	Kiss a last kiss before I die and am no more;	נְשִׁקָהּ וְנִשְׁקָהּ אַחֲרָיָהּ טָרַם אֲגֹוע וְאֵינִי;	
	As a sign that I have paid my debt to the destroying angel	לְאוֹת בִּי שְׁלַמְתִּי חוֹבִי אֶל שַׁר הַמְשַׁחֵית	
	Who has had a contract with man since the days of old.	אֲשֶׁר עָשָׂה חוֹזֵה עִם הָאָדָם מִיְמוֹת עוֹלָם.	
	Come, guide! Come, you who lead men into the valley of the shadow of death ⁷⁴	בּוֹא אִתָּה מְנַהֵל! בּוֹא מְנַהֵג בְּנֵי־א צְלֻמּוֹת ⁷⁴	
	And like a sailor on a raging sea lead my storm-tossed ship	וּכְמַלַח בַּיָּם זֶעַף נִהַג אֲנִי־תֵי הַסַּעֲרָה	
	Through rocks and cliffs so that it breaks into splinters.	דָּרָךְ כְּפִים וְסֻלְעִים לְמַעַן תִּשְׁבֵּר לְרִסְסִים.	
	<i>(Drinks the poison of death)</i> To your love, Jael, I drink this cup of poison! –	(שׁוֹתָה אֶת סֵם הַמוֹת) לְאַהֲבָתְךָ יַעַל אֲנִי שׁוֹתָה * כּוֹס הַחֲמָה הַזֹּאת! –	
	The apothecary's words were true; he did not deceive me in his poverty	צְדָקוֹ דְּבָרֵי הַרְקָח; בְּעִנְיֹו לֹא רָמְנִי	
	His poison has made an end to my life at once, and with a kiss I die. <i>(Dies)</i>	סָמְיוּ בְּצַעוֹנִי כְּרָגַע וּבְנִשְׁקָה גִוַּע אֲנִי. (מַת)	
	<i>(Rezin enters the graveyard from another side, a torch in his hand, with an axe and hammers)</i>	(רִצִּין בָּא מֵעֵבֶר אַחַר אֵל שְׁדֵה הַקְּבֻרוֹת וּלְפִיד בִּידוֹ עִם מַעֲצָר וּמַקְבּוֹת)	
REZIN	The Holy One Most High in heaven! ⁷⁵ Be a shield for me tonight	קְדוֹשׁ עֲלִיזוֹן בְּמָרוֹם! ⁷⁵ הִיָּה לְמִגְן לִי הַלַּיְלָה	רִצִּין
	And let the furrows of these graves not be a snare for me	וְתַלְמֵי קְבָרִים אֵלֶּה לֹא יִהְיוּ לִי לְמוֹקֵשׁ	
	Who are you over there?	מִי אַתָּה שָׁמָּה?	
BALTHASAR	A man whose heart is faithful to you, for I know you, my lord.	אִישׁ שְׁלֻבוֹ נֶאֱמַן אִתְּךָ, כִּי יָדַעְתִּיךָ אֲדֹנָי.	בַּלְטָאָר
REZIN	May the LORD grant you peace; but tell me	יִשָּׂם לְךָ אֲדֹנָי שְׁלוֹם; אֵךְ הִגִּידָה לִי	רִצִּין

74 Ps. 23:4.

75 Cf. Shakespeare's 'Saint Francis be my speed' (5.3.121).

* שְׁתָּה

	What is that torch burning over there from afar	מָה הַלְפִיד הַהוּא הַבֹּעֵר מֵרֶחֶק שָׁמָּה	
	As a lamp that shines for those who sleep in the dust, ⁷⁶ or for maggots and worms?	כִּגֵר מֵאִיר לִישְׁנֵי עָפָר, ⁷⁶ אוֹ לְרִמָּה וְתוֹלְעָה?	
	If I have not erred in vision, why, it is in the tower of the Abiels.	אִם לֹא שְׁגִיתִי בְרֵאָה הֲלֹא בְּמִגְדָּל הָאֲבִיעֵלִים הוּא.	
BALTHASAR	You have not erred in vision; my master, whom you love, is there.	לֹא שְׁגִיתִי בְרֵאָה וְשֵׁם אֲדֹנָי אֲשֶׁר אֶהְבֵּת.	בלטאזר
REZIN	And what is your master's name?	וּמִה־שֵׁם אֲדֹנְךָ?	רצין
BALTHASAR	Ram.	רָם.	בלטאזר
REZIN	When did he come to the tower?	מָתַי בָּא אֶל הַמִּגְדָּל?	רצין
BALTHASAR	More than half an hour ago.	זֶה יוֹתֵר מִחֶצְיֵי שָׁעָה.	בלטאזר
REZIN	Come with me to the tower.	לֵךְ אִתִּי אֶל הַמִּגְדָּל.	רצין
BALTHASAR	I cannot go, for it will cost me my life ⁷⁷	לֹא אוּכַל לָלֶכֶת כִּי בְּנַפְשִׁי הוּא ⁷⁷	בלטאזר
	For I have been commanded by my master to turn away and not to watch him	כִּי מִצְוֹת אֲדֹנָי עָלַי לְשׁוּב וְלֹא לְהִבִּיט אַחֲרָיו	
	For if I watch what he is doing there	כִּי אִם אֲבִיט מָה הוּא עוֹשֶׂה שָׁם	
	My blood will be on my head. ⁷⁸	דָּמִי יִהְיֶה בְּרֵאשִׁי. ⁷⁸	
REZIN	If so, stay here, and I shall go myself	אִם כֵּן עֲמַד פֹּה וְאֲנִי אֵלֵךְ לְבַדִּי	רצין
	I fear greatly that evil has been done there.	יִרָא אֲנִי מְאֹד כִּי רָעָה נַעֲשְׂתָה שָׁם.	
BALTHASAR	When I lay here by this thicket	כַּאֲשֶׁר שָׁכַבְתִּי פֹה אֶצֶל הַסִּבְךָ הַזֶּה.	בלטאזר
	I saw as if in a dream that my master struck a man	רָאִיתִי כְמוֹ בַחֲלוֹם אֲשֶׁר אֲדֹנָי פָּגַע בְּאִישׁ	
	And after they both fought, the other fell by the sword.	וְאַחֲרָי אֲשֶׁר נִלְחְמוּ שְׁנֵיהֶם נָפַל הַשֵּׁנִי לְפִי חֶרֶב.	
REZIN	Where are you, Ram?	אֵיכָּה רָם?	רצין
	<i>(Entering the tower)</i>		בבואו לפני המגדל)

76 This appears in the *Amida*, the central prayer of the daily Jewish liturgy.

77 Prov. 7:23 'וְלֹא יֵדַע כִּי־בְנַפְשׁוֹ הוּא' and he does not know that it will cost him his life'.

78 Ezek. 33:4 'דָּמִי בְּרֵאשִׁי יִהְיֶה' 'his blood will be on his head'.

Oh! I see blood on the stones of the path	אָהָה! דָּם אָנִי רֹאֶה עַל אַבְנֵי הַמַּסְלָה
Before the entrance to the tower; what are these swords	לִפְנֵי מְבוֹא הַמְּגִדָּל; מָה הַחֲרָבוֹת הָאֵלֶּה.
In the resting house of the dead, with the blood of a slain man upon them?	בְּבֵתִי מְנוּחוֹת הַמֵּתִים וְדָם חָלָל עָלֵיהֶן?
(As he enters the tower) Ram! Oh, you are dead	(בבואו בתוך המגדל) רָם! אָהָה מַת אָתָּה
And you too, Paris; here you have fallen by the edge of the sword	וְגַם אַתָּה פָּרִיז, פֹּה נִפְלַתְּ לְפִי חֶרֶב
This day is an evil day, it is an evil time –	יּוֹם רָע הַיּוֹם הַהוּא, עַת רָעָה הִיא –
But behold, Jael awakens.	אֲדָּ יַעֲלֵ הִנֵּה מִתְעוֹרְרָת.
(Jael arises)	(יעל קמה)
JAEEL Rezin, restorer of my soul! You have kept your word	רִצִּין רִצִּין מְשִׁיב נַפְשִׁי! מִלֵּאת אֶת דְּבָרֶיךָ יַעֲלֵ
And I have awoken in the place which you designated for me	וְאָנִי הִקִּיצְתִּי בַּמָּקוֹם אֲשֶׁר יָעַדְתָּ לִּי
Where is Ram? Where is my husband Ram?	אֵיזָה אֵיפֶה רָם? אֵיזָה רָם בְּעָלֵי?
(The sound of men's feet is heard outside)	(קול רגלי אנשים נשמע מחוץ)
REZIN I hear the sound of men's steps outside	רִצִּין קוֹל צַעְדֵי אֲנָשִׁים אָנִי שָׁמַע מְחוּץ
Arise, Jael, and let us leave this valley of the shadow of death ⁷⁹	קוּמִי יַעֲלֵ וְנִלְכֶה מִצֵּיַת צִלְמוֹת ⁷⁹ זֶה
This is not the place for us, and this is not the repose. ⁸⁰	לֹא זֶה הַמָּקוֹם לָנוּ וְלֹא זֹאת הַמְּרֻנְנָה. ⁸⁰
The ruler over mortal deeds has thwarted the plans of our hearts ⁸¹	הַשְׂלִיט בְּמַעֲשֵׂי אָנוּשׁ, הֵנִיא מִחְשָׁבוֹת לְבָבוֹ ⁸¹
Arise, come with me; your husband lies here dead	קוּמִי לְכִי עִמָּדִי; בְּעַלְךָ נָפַל פֹּה מַת
And Paris is also dead. I shall take you to the women's house ⁸²	וְגַם פָּרִיז מַת הוּא וְאָנִי אוֹלִיכָךְ לְבֵית הַנְּשִׁים ⁸²
That is to say, the holy women who sit continually before the LORD. ⁸³	הֲלֹא הִנֵּה נְשֵׁי קֹדֶשׁ הַיִּשְׁבוֹת לִפְנֵי אֲדֹנָי תְּמִיד. ⁸³

79 Ps. 23:4.

80 Isa. 28:12 הַמְּרֻנְנָה 'and this is the repose'.

81 Ps. 33:10 הַיְהוָה הִפְרִי עֲצַת-גּוֹיִם הֵנִיא מִחְשָׁבוֹת עַמִּים 'the LORD nullifies the counsel of the nations; He thwarts the plans of the peoples'.

82 Esther 2:3 אֶל-בֵּית הַנְּשִׁים 'to the women's house'.

83 Cf. Shakespeare's 'a sisterhood of holy nuns' (5.3.157); Salkinson has transformed the explicitly Catholic reference into a vague and religiously neutral one while retaining the general sense of the line.

	Do not ask me anything here; for the watchmen are coming. (<i>Sound of men's feet outside</i>)	אל תשא־לני פה דְבַר, כִּי הַשְּׁמָרִים בָּאִים. (קול רגלי אנשים מחוץ)	
	Hurry, come with me; I cannot stay here.	מִהָרִי לְכִי אִתִּי, לֹא אוֹכֵל לְעַמֵּד פֹּה.	
JAEL	Go on your own; I shall not go with you. (<i>Rezin exits</i>)	לְדֹ-לֶךְ לְבִדְדְךָ, אֲנִי לֹא אֵלֶיךָ עֹמֵד. (רצין הולך)	יעל
	But what is this cup in the hand of the one whom my soul loves? ⁸⁴	אֵד מִה הַכּוֹס הַזֹּאת בְּיַד שֶׁאֲהַבָּהּ נַפְשִׁי? ⁸⁴	
	A mixture of poisons within it, and with this he has quickly been cut off and grown weak ⁸⁵	מִמִּסְדֵּ סַמִּים בְּתוֹכָהּ וּבִזְהָ זָה חַיֵּשׁ וְנִעְפָּה? ⁸⁵	
	How have you drunk and drained the dregs of the cup of staggering ⁸⁶	אֵד שְׁתִּיתִּי מִצֵּית קִבְעַת כּוֹס הַתַּרְעֵלָה? ⁸⁶	
	And have left nothing for me to drink and follow you.	וּמֵאוּמָה לֹא הִנְחַתְּ לִי לְשֵׁתוֹת וּלְבוֹא אַחֲרָיִךְ.	
	Your mouth I shall kiss, Ram, I shall suck the juice of your lips	פִּיךָ אֲנַשֵּׁק רָם, אֲמַץ מִיַּן שִׁפְתֶיךָ	
	Perhaps I shall find a sufficient portion for myself in what remains on your lips.	אוּלַּי אֲמַצֵּא דֵּי חֶלְקִי בְּגוֹתֶר עַל הַשִּׁפְתָּיִם.	
	(<i>Kisses him</i>) Your lips are moist and hot.	(נושקת אותו) שִׁפְתֶיךָ לְחוֹת וְחַמוּת.	
CAPTAIN OF THE WATCHMEN (<i>Outside</i>)	Come, guide me, youth, which way shall we go up? ⁸⁷	לְךָ נִחְנֶי נַעַר, אִיֶּזָה דְרָךְ נַעֲלָה? ⁸⁷	פקיד השומרים (מחוץ)
JAEL	Behold, men are coming; I must hurry to complete my task. It is good that you have girded your sword upon your thigh. ⁸⁸	הִנֵּה אֲנָשִׁים בָּאִים אֲמַהֵר לְכַלּוֹת מִלֻּאכְתִּי. טוֹב כִּי תִחַרְטֶת תַּרְבֵּךְ עַל יָרֶךְ. ⁸⁸	יעל

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

85 Ps. 90:10 וְנִעְפָּה כִּי־גַּו חַיֵּשׁ וְנִעְפָּה 'for it is quickly cut off and we fly away'.

86 Isa. 51:17 אֲתִי־קִבְעַת כּוֹס הַתַּרְעֵלָה שְׁתִּיתִּי מִצֵּית 'you have drunk and drained to the dregs the cup of staggering'. In English Bible versions the word תַּרְעֵלָה is typically translated as 'stagging', 'reeling', 'trembling', or 'wrath'. However, it literally means 'poison', and this is the sense in which Salkinson is using it.

87 2 Kings 3:8 אִיֶּזָה הַדְרָךְ נַעֲלָה 'which way shall we go up'.

88 Ps. 45:4 (45:3 in English Bibles) חָגוּר־חַרְבֶּךָ עַל־יָרֶךְ גִּבּוֹר 'gird your sword upon your thigh, mighty one'.

	(Draws the sword from upon his thigh)	(שולפת החרב מעל ירכו)	
	Return, sword, to your scabbard! ⁸⁹ This is the scabbard that has been prepared for you!	הַאֲסִפִּי חֶרֶב אֶל תַּעֲרֹךְ! זֶה הַתַּעֲרֵר הַנִּבְנוֹן לְךָ!	
	(Plunges the sword into her flesh and falls upon Ram as she dies)	(תוקעת החרב בבשרה ונופלת על רם במותה)	
	(The chief watchman with Paris' youth)	(פקיד השומרים עם הנער אשר לפריז)	
THE YOUTH	There is the place where the torch burns.	שָׁם הוּא הַמָּקוֹם בְּאֲשֶׁר הִלְפִיד בַּעֵר.	הנער
CHIEF WATCHMAN	This is a field of blood; go search in the graveyard ⁹⁰	זֶה הוּא שָׂדֵה דָמִים; לָכוּ חַפְּשׂוּ בְשָׂדֵה הַקְּבֻרוֹת ⁹⁰	פקיד השומרים
	If you find someone, bring him here.	אם תִּמְצְאוּ אִישׁ, הִבִּיאוּ אֹתוֹ הֵנָּה.	
	(Some of the watchmen exit)	(אחדים מן השומרים הולכים)	
	Whose heart would not feel ill to see the valley of slaughter ⁹¹	לֵב מִי לֹא יִדְוֶה לְרֹאוֹת צִיָּא הַחֲרָה? ⁹¹	
	Here the lord has been struck down and Ram lies dead ⁹²	פֹּה הִכָּה הַשֵּׁר וְרָם נָפַל מֵת ⁹²	
	And upon him Jael lies stabbed through, flowing with hot blood ⁹³	וְעָלְיוֹ יַעַל מִדְּקָרָה זָבַת דָּם חַם ⁹³	
	As if she has just now died, though she died and was buried	כְּמוֹ מָתָה עָתָה וְהִיא מָתָה וְתִקְבָר	
	Two days ago. – Go tell the prince	זֶה יָמִים שְׁנַיִם. – לָכוּ הַגִּידוּ אֶל הַנָּסִיד	
	Call the Abiels so that they might come, tell it in the house of Abiram	קְרָאוּ לְאַבְיֵעֵלִים וַיְבוֹאוּ, הַגִּידוּ בְּבַיִת אַבִּירָם	
	And the rest of you, go and search wherever you might find.	וְהַנּוֹתָרִים מִכֶּם לָכוּ וְחַפְּשׂוּ בְּאֲשֶׁר תִּמְצְאוּ.	
	(Some of the watchmen exit)	(מקצת השומרים הולכים)	

89 Jer. 47:6 הַאֲסִפִּי אֶל־תַּעֲרֹךְ 'return to your scabbard'.

90 Cf. Shakespeare's 'churchyard' (5.3.172).

91 Jer. 7:32, 19:6.

92 Judg. 4:22 הַגִּיהָ וְהִנֵּה סִיסְרָא נָפַל מֵת 'and behold, Sisera lay dead'.

93 Salkinson has not reproduced the rhyming couplet 'dead/buried' (5.3.175–6) in the source text.

	In this place a terrible, dreadful deed has been done ⁹⁴	בְּמָקוֹם הַזֶּה נַעֲשְׂתָה עֲלֵיָהּ נִרְאָה אִימָה ⁹⁴	
	But how it was done I cannot know	אֵךְ אֵיךְ נַעֲשְׂתָה זֹאת דַּעַת לֹא אוֹכְלָה	
	Until we enquire and investigate and bring forth to light that which is hidden. ⁹⁵	עַד נִדְרֵשׁ וְנַחְקֹר וְנוֹצִיא לְאוֹר תַּעֲלָמָה ⁹⁵	
	<i>(The watchmen bring Balthasar)</i>	(השומרים מביאים את בלטאזר)	
ONE OF THE WATCHMEN	This is a servant of Ram whom we found in the graveyard. ⁹⁶	זֶה עֶבֶד לְרַם אֲשֶׁר מִצְאֵנָהוּ בַשְּׂדֵה הַקְּבָרוֹת. ⁹⁶	אחד השומרים
CHIEF WATCHMAN	Keep watch over him until the prince arrives.	שִׁימוּ עֲלָיו מִשְׁמֶר עַד בּוֹא הַנְּסִיד.	פקיד השומרים
	<i>(Other watchmen with Rezin)</i>	(שומרים אחרים עם רצין)	
ONE OF THE WATCHMEN	We found this priest ⁹⁷ coming out of the graveyard ⁹⁸	כַּהֵן ⁹⁷ זֶה מִצְאֵנִי יוֹצֵא מִשְׂדֵה הַקְּבָרוֹת ⁹⁸	אחד השומרים
	And he is sullen and angry, ⁹⁹ sighing and weeping abundantly ¹⁰⁰	וְהוּא סָר וְזָעוּ ⁹⁹ נֶאֱנַח וְיֹדֵד בְּבִקְרִי ¹⁰⁰	
	With an axe and hammers in his hand, these which we have taken from him.	וּבְיָדוֹ מַעֲצָד וּמַקְבּוֹת, אֵלֶּה אֲשֶׁר לָקַחְנוּ מִמֶּנּוּ.	
CHIEF WATCHMAN	In this priest ¹⁰¹ and his tools there are great searchings of heart ¹⁰²	לְכַהֵן ¹⁰¹ הַזֶּה וּלְכֵלָיו גְּדוֹלִים חֻקְרֵי לֵב ¹⁰²	פקיד השומרים
	Keep watch over him as well.	שְׁמְרוּ גַם אֹתוֹ.	
	<i>(The prince arrives with his servants)</i>	(הנסיך בא עם משרתיו)	
THE PRINCE	What has happened here, what thing has been done ¹⁰³	מִה־יִקְרָה פֹּה, מִה־הָיָה הַדְּבָר ¹⁰³	הנסיך

94 This and the following three lines form an ABA rhyme, mirroring Shakespeare's 'lie/woes/descry' (5.3.179–81).

95 Job 28:11 'אֹר' וְיֹצֵא אֹר' 'and that which is hidden he brings forth to light'.

96 Cf. Shakespeare's 'churchyard' (5.3.182).

97 Cf. Shakespeare's 'friar' (5.3.184).

98 Cf. Shakespeare's 'churchyard' (5.3.186).

99 1 Kings 20:43, 21:4.

100 Isa. 24:7.

101 Cf. Shakespeare's 'friar' (5.3.187).

102 Judg. 5:16.

103 1 Sam. 4:16; 2 Sam. 1:4.

	That they have disturbed my rest, coming at the break of dawn?	כִּי הִפְרִיעוּנִי מִמְנוּחָתִי לְבּוֹא כְּאוֹר הַבֶּקֶר?	
	(Abiel and his wife enter with other people)	אֲבִיעַל וְאִשְׁתּוֹ בָּאִים עִם אַנְשִׁים אֲחֵרִים)	
ABIEL	What is this consternation? Why is the city in such an uproar? ¹⁰⁴	מָה הַמְּהוּמָה הַזֹּאת? מִדּוּעַ קוֹל הַקְּרִיָּה הוֹמָה. ¹⁰⁴	אֲבִיעַל
ABIEL'S WIFE	People on the street are calling 'Ram', other people 'Jael'	אֲנָשִׁים בְּרְחוּב קְרָאִים רָם, אֲנָשִׁים אֲחֵרִים יַעַל	אִשְׁתּוֹ אֲבִיעַל
	While some are calling 'Paris', and everyone, hastened and rushed ¹⁰⁵	וְאֵלֶּה קְרָאִים פָּרִיז וְכֻלָּם מְבַהְלִים וְדָחוּפִים ¹⁰⁵	
	Is raging and running towards our tower in the graveyard.	רֹגְשִׁים וְרָצִים אֶל מִגְדְּלֵנוּ בַשָּׂדֶה הַקְּבֻרוֹת.	
THE PRINCE	What is the voice of trembling ¹⁰⁶ that rings in my ears?	מִה־קוֹל הַתְּרָדָה ¹⁰⁶ אֲשֶׁר יִצְלָצֵל בְּאָזְנֵי?	הַנְּסִיד
CHIEF WATCHMAN	My lord prince! We found Lord Paris	אֲדֹנָי הַנְּסִיד! אֶת פָּרִיז הַשָּׂר מְצָאנוּ	פְּקִיד הַשּׁוֹמְרִים
	Here slain by the sword ; ¹⁰⁷ next to him the son of Abiram, dead	פֹּה חָלַל תְּרַב, ¹⁰⁷ אֲצִלוֹ בֶן אַבִּירָם מֵת	
	And Jael, daughter of Abiel, who died two days ago	וַיַּעַל בַּת אֲבִיעַל אֲשֶׁר מָתָה זֶה יוֹמִים	
	Flowing with hot blood, as if she had been stabbed through just now.	זַבַּת דָּם חֹם, כְּמוֹ מִדְּקָרָה עֵתָהּ.	
THE PRINCE	Enquire and investigate the matter, from whence this murder has come.	דַּרְשׁ וְחַקֵּר הַדְּבָר מֵאִזַּן בָּא הַרְצָח הַזֶּה.	הַנְּסִיד
CHIEF WATCHMAN	Here is this priest, and this is a servant of the dead Ram	פֹּה הַכֹּהֵן הַזֶּה וְזֶה עֶבֶד לָרֵם הַמֵּת	פְּקִיד הַשּׁוֹמְרִים
	And in both their hands we found these iron tools	וּבִידֵי שְׁנֵיהֶם מְצָאנוּ כְּלֵי בְרִזָּל אֵלֶּה	
	To open the graves.	לְפִתּוֹחַ אֶת הַקְּבֻרוֹת.	

104 1 Kings 1:41.

105 Esther 8:14.

106 Jer. 30:5.

107 Num. 19:16.

ABIEL	Look, my wife, oh! Why, our daughter is bleeding	הביטי אשתי אהה! הלא בתנו זבת דם	אביעל
	The sword has been drawn from its scabbard on Ram's thigh	החרב הורקה מתערה אשר על ירך רם	
	And driven into her heart.	ותקועה בתוך לבָהּ.	
ABIEL'S WIFE	This scene before my eyes is like a bell tolling	המחזה הזה לעיני, כפעמון אשר יתן קולו	אשת אביעל
	For the professional mourning women and those skilful in lamentation ¹⁰⁸ to come bring my grey head down to Sheol . ¹⁰⁹	למקוננות ולדעי נהי ¹⁰⁸ לבוא להוריד שיבתי שאולה. ¹⁰⁹	
	<i>(Abiram and his men enter)</i>	(אבירם ואנשיו באים)	
THE PRINCE	Come here Abiram; you have arisen early at dawn today	בוא הנה אבירם, בשחר השכמת היום	הנסיך
	In order to see your son, who arose early in order to close his day at the dawn of his life.	לראות בנד אשר השכים לסגר יומו בשחרותו.	
ABIRAM	Oh, my lord prince! My wife died tonight	אויָה אדני הנסיך! אשתי מתה עלי הלילה	אבירם
	For she was grieved at the distress of her son, who had been exiled and was no more.	כי התעצבה בצרת בנה אשר גלה ואיננו.	
	Is there another pain to be inflicted upon me in my old age?	היש עוד מכאב להכאיב את נפשי לזקנתי?	
THE PRINCE	Open your eyes and see.	פקח עיניך וראה.	הנסיך
ABIRAM	Rash son! Why have you done such a thing ¹¹⁰ to me?	בן נמהר! מדוע ככה עשית ¹¹⁰ לי?	אבירם
	Why have you hastened before your father to find a grave for yourself?	מדוע* מהרת לפני אביך למצא לך קבר?	
THE PRINCE	Put your hand over your mouth; do not cry out	שים ידך על פה, אל תשמיע קול זעקה	הנסיך
	It is time for us to restrain ourselves and not to give vent to all of our feelings	עת לנו להתאפק ולא להוציא כל רוחנו	

108 Amos 5:16.

109 Gen. 42:38 שאולה ביגון וְהוֹרַדְתֶּם אֶת־שִׁיבְתִי בִיגוֹן שְׂאוּלָה 44:29 שְׂאוּלָה בְרָעָה אֶת־שִׁיבְתִי בְרָעָה שְׂאוּלָה 44:29 'and you will bring my grey head in sorrow down to Sheol'; Gen.

110 1 Kings 1:6.

* מדוע

Until the source is found, from which the evil came forth	עד אֲשֶׁר נִמְצָא הַמְקוֹר, מִמֶּנּוּ יֵצְאָה הָרָעָה	
And we remove the shroud cast over the field of graves	וְנָסִיר אֶת פְּנֵי הַלּוֹט הַלּוֹט עַל שְׂדֵה הַקְּבָרוֹת	
And the veil which is spread over all the nations ¹¹¹	וְאֶת הַמַּסְכָּה הַנְּסוּכָה עַל הַמַּעֲשִׂים נַעֲשׂוּ פֹה ¹¹¹	
Then I shall go before you as a father at the head of mourners	אֲזִי אֵלֶךְ לִפְנֵיכֶם כְּאָב בְּרֹאשׁ אֲבֵלִים	
Leading you according to the tune of death ¹¹² –	לְנִהַג אֶתְכֶם עַל־מוֹת ¹¹² –	
Please bring the men whom you suspect	הִבֵּא נָא אֶת הָאֲנָשִׁים אֲשֶׁר אֲתָה עוֹזֵן אֹתָם	
In order that they might be interrogated before me.	לְמַעַן יִבְחַנּוּ לִפְנֵי.	
REZIN You have set your eyes upon me, and I am the first	עָלִי שִׁמְתֶם עֵינֵיכֶם וְאָנִי הוּא הָרִאשׁוֹן.	רצין
From whom you seek revenge for these people's blood	אֲשֶׁר תִּדְרָשׁוּ מִיָּדִי דַם הָאֲנָשִׁים הָאֵלֶּה	
But please know that there is no man on earth	אֲדָ דְעוּ נָא כִּי אֵין אִישׁ בְּאָרֶץ	
Who guards himself from shedding blood as I do	אֲשֶׁר יִשְׁמַר אֶת נַפְשׁוֹ מִבּוֹא בְּדַמִּים כְּמוֹנִי	
Yet here I stand before you to condemn myself	וְאָנִי הִנְנִי עֹמֵד לִפְנֵיכֶם לְהַרְשִׁיעַ אֶת נַפְשִׁי	

111 Isa. 25:7 'and on this mountain וְהַמַּסְכָּה הַנְּסוּכָה עַל־כָּל־הַגּוֹיִם | הַלּוֹט עַל־כָּל־הָעַמִּים' He will destroy the shroud cast over all the peoples and the veil which is spread over all the nations'.

112 Ps. 9:1 לְבָן לְבָן עַל־מוֹת לְבָן 'to the chief Musician according to the tune of Muthlabben'. This is the only occurrence of the word עַל־מוֹת in the Hebrew Bible (it is a feature of medieval and later Hebrew, but in the meaning of 'youth' or 'youthfulness', which do not seem appropriate here). The Psalm's phrase עַל־מוֹת לְבָן is enigmatic and has given rise to various explanations. Many English Bible versions, for example, the Geneva Bible, the King James Bible, the New Revised Standard Version, the English Standard Version, and the Jewish Publication Society 1917 Tanakh, interpret it as a personal name Muthlabben. Others, for example, the New International Version, interpret the entire phrase literally as 'upon the death of the son'; this translation also appears in certain ancient Bible translations. Certain translations; for example, the New Revised Standard Version and the New International Version, understand על 'upon' in the sense of 'according to' or 'according to the tune of', since the phrase forms part of the Psalm's introductory musical instructions. Some medieval Jewish commentators, such as Ibn Ezra and Dunash ben Labrat, interpret the first word literally as 'upon the death of' and the second word as a personal name, Labben. By contrast, the prominent medieval commentator Rashi interprets the phrase very differently, translating it as 'to brighten the youth' (a reading based on the medieval understanding of the word לְבָן as 'youth' or 'youthfulness' and of לְבָן as a form of the root ל.ב.ן, meaning 'to whiten' or 'to brighten'). Salkinson has selected part of the phrase (leaving off the final word לְבָן) in the line corresponding to Shakespeare's 'And lead you even to death' (5.3.220); as such, he seems to have intended the word in the Psalm to serve as a reference to death rather than as a reference to youthfulness or as part of a personal name.

	Though my innocence will also come to light, for I am blameless	וְגַם צְדָקְתִּי תֵצֵא לְאוֹר כִּי נָקִי אָנֹכִי
	I am both the prosecutor and the defender.	אֲנִי הוּא הַמְרַשֵּׁיעַ וְאֲנִי הוּא הַמְצַדִּיק בְּאֶחָד.
THE PRINCE	If so, tell us the root of the matter that you know.	הַנְּסִיד אִם כֵּן סִפֵּר לָנוּ שְׂרֵשׁ הַדְּבָר אֲשֶׁר יָדַעְתָּ.
REZIN	I shall tell everything, but shall not draw out my speech	רִצִּין אֲנִי אֶגִּיד אֶת כָּל וְלֹא אֶאָרִיד לְשׁוֹן
	For out of shortness of breath I cannot speak at length.	כִּי מִקְצֵר רוּחַ לְהִרְבוֹת שִׁיחַ לֹא אוּכַל.
	Ram, who lies dead here, was husband to Jael	רָם הַמֵּת הַזֶּה הָיָה בַּעַל לְיַעֵל
	And Jael, who lies dead there, was the wife of his covenant	וְיַעֵל הַמֵּתָה שָׁם הָיְתָה אִשְׁתּוֹ בְּרִיתוֹ
	For I brought them into the covenant of marriage according to law	כִּי אֲנִי הֵבֵאתִים בְּבְרִית הַחֲתֻנָּה כַּמִּשְׁפָּט
	And on the day of their concealed marriage Tubal was taken away before his time ¹¹³	וּבְיוֹם חֲתֻנָּתָם הִמְסַתְּרָה נִסְפָּה תוּבַל בְּלֹא יוֹמוֹ ¹¹³
	And Ram, who killed him, was exiled from his city in his night of pleasure ¹¹⁴	וְרָם אֲשֶׁר הָמִיתוֹ, גָּלָה מֵעִירוֹ בַּנֶּשֶׁף חֲשֻׁקוֹ ¹¹⁴
	And it was over him that Jael mourned, not over Tubal's death.	וְעָלְיוֹ הִתְאַבְּלָה יַעֵל וְלֹא עַל מוֹת תוּבַל.
	And her parents, who meant to remove the sadness from her heart	וְאֲבוֹתֶיהָ אֲשֶׁר דָּמוּ לְהַסִּיר עֲצָב מִלִּבָּהּ
	Promised her to Paris and forced her to marry him	יַעְדוּ אֶתְּהָ לְפָרִיז וַיִּצְלְצוּהָ לְהִנָּשֵׂא לוֹ
	And, being extremely distressed, she came to me in great confusion	וּבְהִצָּר לָהּ מְאֹד בָּאָה אֵלַי בְּמִבּוֹכָה גְּדוֹלָה
	Asking if I had the power to save her from the second marriage	לֵאמֹר אִם יָדִי מִשְׁגָּת לְהַצִּילָה מִחֲתֻנָּה הַשְּׁנִיית

113 Job 15:32.

114 Isa. 21:4 לְחֲרָדָה שָׁם לִי לְחֲרָדָה אֶת גִּישְׁי חֲשֻׁקֵי שָׁם לִי לְחֲרָדָה 'my night of pleasure he has turned to terror'.

And if not, she would take her own life at once	ואם אין, תשלח יד בנפשך כרגע
Therefore I gave her a mixture which I had learned to make	לכן נתתי מסך בידה אשר למדתי לעשותו
And when she drank from it, a sleep like the sleep of death fell upon her	וכשתותה ממנו נפלה עליה שנה כשנת המות
And she lay in her deep sleep as if dead for two days, as I had planned	ותשכב בתרדמתה כמותה יומים כאשר זממתי
And I wrote to Ram to come on this night of distress	ואני כתבתי אל רם לבוא בליל צרה הזה
At the appointed time when she would arise from her grave so that he could take her to his place	למועד תקום מקברה למען יוליכנה למקומו
For after two days she would shake herself free from my mixed wine	כי אחרי שני ימים תנער מיין מסכי
But the messenger with the letter, Hanan the priest, ¹¹⁵	אפס שליח המכתב, הוא חנן הכהן ¹¹⁵
Was caught and shut up in the city, and yesterday evening	נתפש ונעצר בעיר ובים אתמול בערב
He returned my letter to me; therefore I went myself	השיב לי את מכתבי, לכן הלכתי לבדי
Before midnight to be there in the cavern	לפני חצות הלילה להיות שם במערה
At the time when she was to awaken from her sleep, for I intended	לעת תעיר משנתה, כי היה עם לבבי
To take her and hide her in my house until I found an opportunity	להוליכה ולהסתירה בביתי עד אמצע לי ידים
To send word and tell Ram; but when I arrived at the place	לשלח ולהגיד לרם; אך בבואי אל המקום
Before she arose from her grave, I found Lord Paris	טרם קמה מקברה, מצאתי את פריז השר
And Ram, the faithful man , ¹¹⁶ both of them slain, dead.	ואת רם איש אמינים ¹¹⁶ שניהם חללים מתים.

115 Cf. Shakespeare's 'Friar' (5.3.250).

116 Prov. 20:6.

Then her soul returned to her
and her flesh grew warm¹¹⁷
and she came alive.

אז שבה נפשָה אל קרְבָהּ ויָחַם
בְּשָׂרָהּ¹¹⁷ וַתְּחַי.

And I urged her to be
courageous, to go with me

ואֲנֹכִי הִפְצַרְתִּי בָּהּ לְהִתְחַזֵּק לְלַכֵּת עִמִּי

And not to despise the rod of
discipline,¹¹⁸ for it is the
discipline of the LORD.

וְלֹא לְקוֹץ בְּשִׁבְט מוֹסֵר,¹¹⁸ כִּי מוֹסֵר
אֲדַנִּי הוּא.

But a rumbling sound¹¹⁹
outside caused me to flee from
the cavern

אֲדָ קוֹל רַעַשׁ¹¹⁹ מִחוּץ הַבְּרִית אֶתִּי מִן
הַמְּעָרָה

And her soul was bitter, so she
refused to go with me

וְהִיא נִפְשָׁה מְרָה לָהּ וַתִּמְאַן לְלַכֵּת עִמִּי

And as it looks to me, she took
her own life.

וּלְפִי הִנְרָאָה בְּעֵינַי שְׁלָחָה יָד בְּנִפְשָׁהּ.

And regarding the matter of her
wedding, which was done
according to the law,¹²⁰

וְעַל דְּבַר חֲתֻנְתָּהּ אֲשֶׁר נַעֲשֶׂתָה כְּדַת¹²⁰

Her nurse knows, for she was a
witness.

אֲמַנְתָּה יֹדַעַת זֹאת כִּי הִיא הָיְתָה לְעֵדָה

All this I know, and I have told
you in faith

כָּל זֹאת יֹדַעְתִּי וְסַפַּרְתִּי לָכֶם בְּאַמוּנָה

And if you have found evil in
my deeds and lay the sin
upon me¹²¹

וְאִם עוֹל מִצְּאֹתֶם בְּמַעֲשֵׂי וְתַשִּׁיתוּ עָלַי
חַטָּאת¹²¹

Do with me according to the law;
I do not ask for kindness

עֲשׂוּ לִי כַּמִּשְׁפָּט, לֹא אֲבַקֵּשׁ חֶסֶד

And I am ready for my grey
head to go down in blood to
Sheol.¹²²

וְנִכּוֹן אֲנִי בְּשִׁיבְתִי לְרֹדֶת בְּדָם שְׂאוּלָה.¹²²

THE PRINCE Thus far I have known you to be
an honourable holy man of
the LORD –

עַד הֵנָּה יֹדַעְתִּיךָ לְקְדוֹשׁ אֲדַנִּי מִכְבֵּד – הַנְּסִיד

Bring Ram's servant, and let us
hear what he has to say.

הַגִּישׁוּ אֶת עַבְדֵּי רָם וְנִשְׁמַע מִהֶבְפִּיּוּ.

117 2 Kings 4:34 הַיְלִיד בְּשָׂר הַיְלִיד 'and the child's flesh grew warm' (when coming back from the dead).

118 Prov. 22:15.

119 Ezek. 3:12.

120 Esther 1:8, 4:16.

121 Num. 12:11 תַּשִּׁיתוּ עָלֵינוּ חַטָּאת 'please do not lay the sin upon us'.

122 1 Kings 2:9 שְׂאוּל בְּדָם שְׂאוּל 'and you must bring his grey head down in blood to Sheol'.

BALTHASAR	When I gave my master the tidings that Jael was dead	כְּאֲשֶׁר בְּשִׁרְתִּי אֶת אֲדֹנָי כִּי יָעַל מֵתָהּ	בלטאזר
	He rushed to return here on horses from Mantua	אֶץ לְשׁוּב הִנֵּה עַל סוּסִים מִמְּנֹטוּבָה	
	And came to the graveyard before this tower	וַיָּבֹאוּ אֶל שְׂדֵה הַקְּבָרוֹת לִפְנֵי הַמִּגְדָּל הַזֶּה	
	And gave me a letter to hurry and deliver to his father	וְלִי נָתַן סֵפֶר לְהַחִישׁ לְמָסְרוֹ בְּיַד אָבִיו	
	And he also commanded me to return to my house, not to watch him	וְגַם צִוֵּנִי לְשׁוּב לְבֵיתִי, לְבַלִּי הַבֵּט אַחֲרָיו	
	As he entered the cavern, for it would cost me my life. ¹²³	בְּבֹאוֹ אֶל הַמְּעָרָה כִּי בְּנִפְשִׁי הוּא. ¹²³	
THE PRINCE	Give me the letter so that I might see what is written in it –	תֵּן לִי אֶת הַסֵּפֶר וְאֶרְאֶה מַה־כְּתוּב בּוֹ –	הנסיך
	Where is Paris' youth, who called the city watchmen?	אֵיזֶה הַנְּעַר לְפָרִיז אֲשֶׁר קָרָא לְשֹׁמְרֵי הָעִיר?	
	Tell me, you there, what was your master doing here?	הַגִּד לִי פְלִנִי אֶלְמָנִי, מָה עָשָׂה אֲדֹנָי פֹּה?	
THE YOUTH	He had brought flowers to strew over his bride's grave	נָצַנְטִים הֵבִיא בְּיָדוֹ לְזֵרוֹת עַל קֶבֶר כְּלָתוֹ	הנער
	And I stood from afar for so I was commanded	וְאֲנִי עֹמְדָתִי מִרְחוֹק כִּי כֵן צִוִּיתִי	
	When lo, a man with a torch in his hand opened the grave	וַהֲנִה אִישׁ וְלִפְדוֹ בְּיָדוֹ פָּתַח אֶת הַקֶּבֶר	
	And my master fought with him, and they brandished their swords before them ¹²⁴	וַיִּרְבּ אֲדֹנָי בּוֹ וַיַּעֲרֹפְפוּ חַרְבֵּם עַל פְּנֵיהֶם ¹²⁴	
	And I was afraid, and ran and called the watchmen.	וְאֲנִי יְגוֹרַתִּי רָצַתִּי וְאָקְרָא אֶת הַשֹּׁמְרִים.	
THE PRINCE	This letter is testimony that the words of the priest ¹²⁵ are true	הַסֵּפֶר הַזֶּה לְעֵדוּת כִּי כִנִּים דְּבָרַי הִכְהִנִי ¹²⁵	הנסיך
	Regarding the secret love and the report of Jael's death	עַל אֲדַת הָאֱהָבָה הַמְסֻתָּרָה וְשִׁמוּעַת מוֹת יָעַל	

123 Prov. 7:23 'and he does not know that it will cost him his life'.

124 Ezek. 32:10 'when I brandish my sword before them'.

125 Cf. Shakespeare's 'Friar' (5.3.286).

And it also says that he bought the **poison of death**¹²⁶

וְגַם הוּא מָגִיד כִּי קָנָה סֵם הַמָּוֶת¹²⁶

From a poor apothecary, and that he came to the grave

מֵאֵת רֹקֵחַ עָנִי וְכִי בָא אֶל הַקֶּבֶר

In order to die and lie with Jael – where are you, you who bear a grudge!

לְמוֹת וּלְשֹׁכֵב עִם יַעֲל – אַיְכֶם נְטָרִי
אַיְבָה!

Where are you, Abiel and Abiram! This is the curse

אַיְכֶם אַבְיַעַל וְאַבִּירָם! זֹאת הִיא הַקְּלָלָה

That lies upon strife, and this is the fruit of the enmity

הַרְבֵּצַת עַל מְדֻנִים וְזֶה פְרִי הָאֵיבָה

But instead of the wrath of your hatred, which burned like fire,

וְתַחַת חֲמַת שְׂנֵאתְכֶם אֲשֶׁר בָּעָרָה כְּאֵשׁ

The fire of love has gone forth and devoured those pleasing to your eyes.¹²⁷

יֵצֵא אֵשׁ הָאֲהָבָה וְתֹאכַל אֶת מַחְמְדֵי
עֵינֵיכֶם.¹²⁷

And I, because I averred my eyes and did not stop **quarrel and strife**¹²⁸

וְאֲנִי עָקַב הֶעֱלַמְתִּי עֵינַי מִהִשְׁבִּית רִיב
וּמְדוֹן.¹²⁸

Have lost two young men of my family

אָבְדוּ לִי בַחֲוָרִים שְׁנַיִם מִבְּנֵי מִשְׁפַּחְתִּי

We have all been guilty, and the wrath has gone forth over us all.

כָּלֵנוּ אֲשָׁמִים הֵינּוּ וְעַל כָּלֵנוּ יֵצֵא הַקֶּצֶף.

ABIEL Come, my brother Abiram! Give me your hand in peace

אַבְיַעַל הֵבָה אַבִּירָם אָחִי! הֵבָה לִי יָדְךָ לְשָׁלוֹם

This is my daughter's portion; this peace

זֶה חֶלֶק בְּתִי, זֶה הַשָּׁלוֹם לְבָד

Is all that she has left behind as a memorial – and more I cannot ask for.

הַשְּׂאִירָה אַחֲרָיָה לְזִכְרוֹן – וְלִבְקֵשׁ יִתֵּר
לֹא אוּכָל.

ABIRAM Whereas I am prepared to give more than you desire

אַבִּירָם וְאֲנִי הֵנְנִי נָכוֹן לְתֵת יִתֵּר מִחֲפָצְךָ

For out of **gold of Ophir**¹²⁹ I shall establish a statue in her likeness

כִּי מִזָּהָב אוֹפִיר¹²⁹ אֶקִּים פְּסֶל תְּמוּנָתָהּ

126 Mishnah *Hullin* 3:5.

127 Lam. 2:4 כל מַחְמְדֵי עֵינַי 'all that were pleasant to the eye'.

128 Hab. 1:3.

129 1 Chron. 29:4. Ophir is a region renowned in the Hebrew Bible for its wealth.

	Made by the greatest craftsman of all the master artisans	עַל יְדֵי הָאָמֶן הַגְּדוֹל בְּכָל חַכְמֵי חָרָשִׁים
	And as long as the city of Verona stands on its mound ¹³⁰	וְכָל עוֹד עִיר וִירֻזָּה תִּעֲמַד עַל תְּלָהּ ¹³⁰
	This statue will be the foremost of all its treasures ¹³¹	יְהִי הַפֶּסֶל הַזֶּה רִאשׁוֹן לְכָל מַחְמְדֵיהָ ¹³¹
	As a memorial for Jael, daughter of truth and faith.	לְאוֹת זָכְרוֹן לְיַעֲלֵל הַבַּת אֲמֶת וְאִמוּנָה.
ABIEL	And that craftsman shall likewise hew a statue of Ram ¹³²	אֲבִיעֵל וְכֵן גַּם פֶּסֶל רָם, יִפְסֵל הָאָמֶן הַהוּא ¹³²
	And both figures will stand touching each other ¹³³	וְשְׁתֵּי הַתְּמוּנוֹת תִּעְמְדֶנָּה מְשִׁיקוֹת אִשָּׁה אֵת אַחֻזָּתָה ¹³³
	In order to commemorate the names of our children, who fell because of our iniquity.	בְּעִבּוֹר הַזְּכִיר שֵׁם בְּנֵינוּ אֲשֶׁר נָפְלוּ בְּעוֹנֵינוּ.
THE PRINCE	The morning has brought us peace, but has not wiped away our tears ¹³⁴	הַבֹּקֵר הֵבִיא לָנוּ שְׁלוֹם וְדָמְעָתָנוּ לֹא מָחָה ¹³⁴
	And the sun is too ashamed to shine on a day of mourning and sighing.	וְהַשֶּׁמֶשׁ בּוֹשׁ מִזֶּרַח בְּיוֹם אֲבֵל וְאַנְחָה.
	Go now, each man to his own house, where we shall gather again and converse ¹³⁵	לְכוּ עַתָּה אִישׁ לְבֵיתוֹ עוֹד נִחְאָסֶף וְנִשְׁיחָה ¹³⁵

130 Josh. 11:13 על־תֵּלָם 'all the cities that stood on their mounds'.

131 The corresponding lines in the source text form a rhyming couplet 'set/Juliet' (5.3.301–2). Salkinson has not reproduced this rhyme. Admittedly in the Ashkenazic Hebrew pronunciation the last word of each line would have been pronounced with the same vowel, thus forming a near rhyme, but Salkinson's rhymes typically consist of a matching final consonant as well as vowel, which casts doubt on the possibility that he intended these lines to serve as a rhyming couplet.

132 The equivalent speech in the source text consists of a single rhyming couplet 'lie/enmity' (5.3.303–4). Salkinson has added a line and has not reproduced the rhyming couplet. However, the first and last line of his speech form an ABA near rhyme (the final vowel rhymes, but not the preceding consonant). This may represent an intentional attempt to echo the original; alternatively, it is possible that Salkinson did not recognize Shakespeare's lines as a rhyme, given that 'lie' and 'enmity' would not have rhymed in the late nineteenth century.

133 Ezek. 3:13.

134 This and the next line form a rhyming couplet. Salkinson has expanded this speech from six to ten lines. Shakespeare's speech consists of an ABAB rhyming sequence followed by a final rhyming couplet, so there is no precise equivalent to this initial rhyming couplet in his text (although the couplet's content overlaps with that of the first two lines of Shakespeare's speech).

135 This and the next three lines form an ABAB rhyming pattern, mirroring Shakespeare's 'brings/head/things/punished' (5.3.305–8) – although because Salkinson has added four lines to this speech, the content of these lines does not correspond precisely to that of the equivalent rhyming lines in the source text.

Regarding this evil matter,
regarding the deeds of the
noblemen

עַל הַדְּבָר הָרָע הַזֶּה, עַל מַעֲשֵׂה הָאֲצִילִים

**I shall recompense you
according to your deeds,¹³⁶
whether punishment
or pardon**

בְּמַעֲלָלֵיכֶם אֲשִׁיב לָכֶם,¹³⁶ אִם לְעֹנֶשׁ וְאִם
לְסִלְיָהָ

Kindness is suitable for the
blameless one, whereas for the
wicked one, the punishment
of judges.

חֶסֶד נְכוֹן לַנֹּבֵר וְלַנִּבְל מוֹסֵר פְּלִילִים.

Indeed here we shall establish
a pillar as a monument in the
graveyard¹³⁷

אֵד פֶּה נִקְיִים מִצִּבְיָה לְצִיּוֹן בְּשֹׂדֵה
הַקְּבָרוֹת¹³⁷

**It is a lamentation for all
generations, which will be
chanted¹³⁸ by the male and
female singers**

קִינָה הִיא לְדָר דָּר וְקוֹנְנֹתָהּ¹³⁸ הַשָּׂרִים
וְהַשָּׂרוֹת

Oh, Ram and Jael! In their very
love they were destroyed¹³⁹

אָהָה רָם וְיַעֲלָ! בְּעֶצֶם אֲהַבָתָם נִכְחַדוּ¹³⁹

**They were lovely and pleasant
in their life, and in their
death they have not been
divided.¹⁴⁰**

הַנְּאֻהָבִים וְהַנְּעִימִים בְּחַיֵּיהֶם וּבְמוֹתָם לֹא
נִפְרְדוּ.¹⁴⁰

(*Exeunt*)

(הוֹלְכִים)

The End of the Book.

תָּם הַסֵּפֶר.

136 Hosea 12:3 (12:2 in English Bibles) כְּמַעֲלָלָיו יֵשִׁיב לוֹ 'He will recompense him according to his deeds'.

137 This and the next line form a rhyming couplet. These two lines do not have a parallel in the source text (with respect to both the rhyme and the content).

138 Ezek. 32:16 וְקוֹנְנֹתָהּ הִיא קִינָה 'this is a lamentation which will be chanted'.

139 This and the next line form a rhyming couplet, mirroring Shakespeare's 'woe/Romeo' (5.3.309–10).

140 2 Sam. 1:23.

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This first bilingual edition and analysis of the earliest Shakespeare plays translated into Hebrew – Isaac Edward Salkinson’s *Ithiel the Cushite of Venice* (*Othello*, Vienna, 1874) and *Ram and Jael* (*Romeo and Juliet*, Vienna, 1878) – offers a fascinating and unique perspective on global Shakespeare. Differing significantly from the original English, the translations are replete with biblical, rabbinic, and medieval Hebrew textual references and reflect a profoundly Jewish religious and cultural setting. The volume includes the full text of the two Hebrew plays alongside a complete English back-translation with a commentary examining the rich array of Hebrew sources and Jewish allusions that Salkinson incorporates into his work. The edition is complemented by an introduction to the history of Jewish Shakespeare reception in Central and Eastern Europe; a survey of Salkinson’s biography including discussion of his unusual status as a Jewish convert to Christianity; and an overview of his translation strategies. The book makes Salkinson’s pioneering work accessible to a wide audience, and will appeal to anyone with an interest in multicultural Shakespeare, translation studies, the development of Modern Hebrew literature, and European Jewish history and culture.

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