




## Song of Songs 1:2-14

### Scansion with Notes on Text, Prosody, and Tropes

The scansion offered below is best studied in full awareness of the hierarchy of disjunctive and conjunctive accents of the MT.<sup>1</sup> The accents are reproduced below even when they clash with the scansion proposed, except that *maqquphim* are added or removed as required by the prosodic analysis, with a note to that effect in the left margin.

Symbols (see Appendix A for terms used)

<p>—                2:(2:2)          °          * or †          +m or -m          vd, ld          s<sub>1</sub>d, s<sub>2</sub>d, or s<sub>3</sub>d          cv כמקט          cj 4QIsa<sup>f</sup> אא          ce ארי "ק          4/9/24          40/90/216 17/6/2/1  <math>a^1b^1c^1:{}_g b^2c^2_2</math>  <math>a^1b^1:{}_j c^1d^1</math>  <math>x c^2 d^2:{}_x j b^2 a^2</math>          alt <math>a^1 b^1 b^2: a^2 \text{be}</math>  <math>a^1 a^2 x^1: a x^2</math>  <math>a^3 b^1_2: a^4 b^2</math></p>	<p>A strophe made up of three lines          1:(1:1) in structure; the strophe  <u>⤵</u> concludes a strophe; <u>⤵</u> a stanza; <u>⤵</u> a section          A line consisting of three versets, each of which contains two stress units, the last two of which form a pair.          Reference to a location within the text.          MT violates the general rule (*) or the length rule (†).          The addition or subtraction of a maqqeph vis-à-vis MT.          Change in verset division, or line division, vis-à-vis MT.          Change in strophe, stanza, or section division vis-à-vis MT.          Change in vocalization vis-à-vis MT; MT following.          Conjecture based on witness; MT following.          Conjectural emendation vis-à-vis MT; MT following.          A stanza consisting of 4 lines, 9 versets, and 24 stress units.          A poetic composition made up of 40 lines, 90 versets, and 216 stress units, with a total of 17 strophes, 6 stanzas, and 2 sections.          The first verset's element a is not paralleled in the second verset, but is gapped (hence the <sub>g</sub>); elements b and c are paralleled in the second verset, with element c consisting of two items (hence the <sub>2</sub>). Semantic and grammatical parallelism is sometimes strict, sometimes loose and abstract, sometimes a bit of both.          The first line contains two pairs of two elements; enjambment occurs (hence the <sub>j</sub>); the second line begins with a pair of elements in chiasmic parallelism with the second pair of elements of the first line (hence the <sub>x</sub>); it concludes with another pair of elements that match up with elements a and b in the first line, but in reverse order (hence the <sub>x</sub>); enjambment occurs (hence the <sub>j</sub>).          Alternative analysis of parallelism; <math>a^2</math> matches <math>a^1</math> semantically but not grammatically (hence the <i>a</i>); <i>be</i> is non-parallel vis-à-vis the rest.          The first and second versets are, strictly speaking, non-parallel. The first, third, and fourth versets are. Nonetheless, <math>x^2</math> matches <math>x^1</math>.</p>
--	--

<sup>1</sup> For a first orientation, see Bezalel Elan Dresher, "The Prosodic Basis of the Tiberian Hebrew System of Accents," *Language* 70 (1994) 1-52; "The Word in Tiberian Hebrew," in *The Nature of the Word: Essays in Honor of Paul Kiparsky* (ed. Kristin Hanson and Sharon Inkelas; Cambridge: MIT Press, in press); online: <http://www.chass.utoronto.ca/~dresher/tibhebword.pdf>.

שיר השירים 1 14-2

3:3  $x^1a^1_2;b^1a^2c$   $c|x^1 a^1|x^1$   
 3:3  $c_xa^3b^2;x^2a^4$   $a^4|b^3|a^3$   
 3:3  $aby^1;x^2x^3$   $\dagger^{\circ}ld$   
 3:3  $x^4ab;a^1a^2b^1$   $s_1d$   
 5/10/29 2:3  $a^3b^2;a_2y^2$   $\circ vd cv$  מִיָּוִן  $b^2|a^2 v2$   $a_2|c v2$   
 3:2  $x^1y^1a;bc$   
 2:2  $j^1a^1b^1;j^1a^2b^2$   $\circ cv$  שְׁלֹמֶה  
 3:2  $ab^1c^1xy^2x^2;j^1c^2b^2d$   
 (2:2):3  $ab;j^1d^1;j^1c+d^2e^1f^1$   $\circ m$   $cv$  נָחֲרוּ  $c^1|x^2$   
 5/11/25 2:2  $xf^2_2;je^2_2$   
 2:2  $ab;jx^1_2$   
 2:3  $a^1b^1;a^2b^2c$   
 3:2  $abc;jy^1z^1$   $\circ +m$   
 3:2  $ab^1c^1;jx^2_2$   
 2:2  $b^2c^2;jy^2_2$   $\dagger^{\circ} -m$   
 6/12/27 2:2  $b^3c;jz^2_2$   $\circ +m$   
 3:2  $abc;jdx^3$   $v8|$  תְּרַעָה  $v7|$  רַעִי וְרַעִיָּתִי  
 3:2  $ab^1c^1;j b^2c^2$   $a|$  נְאוֹתָה  $v5$   
 (2:2):2  $c^3_2;jab;jc^4_2$   $\circ +m$   $\circ -m$   
 2:3  $abc;jx^1de$   $b|$  הַמְּלֶכֶת  $v4$   
 (2:2):3  $x^2_2;j^1a^1b^1;j^1c^1d^1e^2$   $v7$  תְּרַבִּיץ | יָלִין  
 6/15/35 (2:2):3  $x^3_2;j^1a^2b^2;j^1c^2+d^2_3$

כִּי-טוֹבִים דְּרִיךְ מִיָּוִן:  
 שָׁמֶן תּוֹבֵק שָׁמֶךְ  
 מִשְׁכְּנֵי אַחֲרֶיךָ נִרְוָצָה  
 נִגְלָה וְנִשְׁמַחָה בְּךָ  
 מִיָּוִן מִיִּשְׂרָאֵל אֶהְבֹּדָה: {ס}  
 בָּנוֹת יְרוּשָׁלַם  
 כִּירִיעוֹת שֶׁל־מָה:  
 שִׁשְׁזַפְתִּנִי הַשֶּׁמֶשׁ  
 שְׁלֹמֵי נִטְרָה אֶת-הַכְּרָמִים  
 לֹא נִטְרָתִי:  
 שִׁאֲהַבָה נִפְשִׁי  
 אֵיכָה תִרְבִּיץ בְּצִהָרִים  
 עַל-עֲדָרֵי חֲבָרִיךָ:  
 תִּיבָה בַנָּשִׁים  
 בְּעַקְבֵי הַצֹּאן  
 עַל-מִשְׁכְּנוֹת הָרָעִים: {ס}  
 דְּמוֹתֶיךָ רַעִיָּתִי:  
 צִנּוֹאָרְךָ בְּחֲרוֹזִים:  
 עִם-נִקְדוֹת הַכֶּסֶף:  
 נִרְדֵּי נִתֵן רִיחֹו:  
 בֵּין שְׁנֵי יָלִין:  
 בְּכִרְמֵי עֵין גְּדִי: {ס}

2 יִשְׁקֵנִי מִנְשִׁיקוֹת פִּיהוּ  
 3 לְרִיחֹ שְׁמֵנֶיךָ טוֹבִים  
 4 עַל-כֵּן עֲלָמוֹת אֶהְבֹּדָה:  
 הִבִּיאֵנִי הַמְּלֶכֶת חֲדָרָיו  
 נִזְכִּירָה דְרִיךְ  
 5 שְׁחֹרָה אֲנִי וְנֹאזָה  
 כְּאֶתְלֵי קֶדֶר  
 6 אַל-תִּרְאוּנִי שְׁאֲנִי שְׁחֹרְחֹרֶת  
 בְּנִי אֲמִי נִחְרָו כִּי  
 כִרְמֵי שְׁלִי  
 7 הַגִּידָה לִּי  
 אֵיכָה תִרְעָה  
 שְׁלֹמֶה אֶהְיֶה כְּעֵטֶיךָ  
 8 אִם-לֹא תִדְעִי לֶךְ  
 צֵאִי לֶךְ  
 וְרַעִי אֶת-גְּדִיתֶיךָ  
 9 לְסִסְתֵי בְרַכְבֵּי פָרְעָה  
 10 נִאוֹו לְחִלְיָךְ בַּתְרִים  
 11 תּוֹרֵי זֶהָב נִעֲשֶׂה לֶךְ  
 12 עַד-שֶׁהַמְּלֶכֶת בְּמִסְבּוֹ  
 13 צִרוֹר הַמֶּרֶד הוֹדִי לִי  
 14 אֲשַׁכֵּל הַכֶּפֶר הוֹדִי לִי