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## The sinful woman and Satan: two Syriac dialogue poems

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in memoriam

The episode of the woman who anointed the feet of Jesus caught the imagination of many Syriac writers from Ephrem onwards. Besides the famous *memra* attributed to Ephrem (BECK, *Sermones* II, N° 4), the verse homily by Jacob of Serugh (BEDJAN, II, N° 51)<sup>1</sup>, and a number of prose homilies on the subject<sup>2</sup>, there are two fine dialogue poems, or *soghyatha*, where Satan (Soghitha I) or the Evil One (Soghitha II) encounters the “sinful woman”<sup>3</sup>, trying to prevent her from abandoning her loose life of the past and going to Simon’s house to see Jesus (Matt. 26:6-13; Mark 14:3-9; Luke 7:36-50)<sup>4</sup>. These two *soghyatha* are edited and translated here; for reasons of space both introduction and annotation have been kept brief.

In Soghitha I, after a short narrative introduction (1-5), relating the general effects of the descent to earth of the “Forgiver of debts/sins”, the sinful woman is introduced: having heard of Jesus’ deeds she decides to go to him to seek forgiveness for her sins (6-8). Satan learns of her intention (9) and so intervenes in person, in an attempt to prevent her repentance. The dialogue, in alternating stanzas, begins with stanza 10 and continues until 57. A final brief narrative tells how she went to Jesus and indeed received forgiveness (58-60).

Soghitha II follows a similar pattern: after a narrative introduction (1-5),

1 For convenience these two *memre* will be referred to below simply as Ephrem (cited by line of BECK’s edition) and Jacob (cited by page and line of BEDJAN’s edition). For the influence of the former in the Greek and Latin world see A. C. MAHR, *Relations of Passion Plays to St Ephrem the Syrian*, Columbus 1942, and *The Cyprus Passion Cycle*, Notre Dame 1947, pp. 36-7.

2 F. GRAFFIN, *Homélies anonymes du VI<sup>e</sup> siècle*, PO XLI, 4 (1984), with three anonymous homilies (the first two of which had been published by GRAFFIN in *OrSyr* 7 (1962), pp. 175-222); J.-M. SAUGET, “Une homélie syriaque sur la pécheresse”, *Parole de l’Orient* 6/7 (1975/6), pp. 159-94.

3 The woman in both poems is left unnamed (though a variant in II 13c calls her “Mary”, thus associating the episode with John 12).

4 That the Synoptic account, rather than the Johannine, serves as the basis is shown by the anonymity of the woman and the mention of Simon. It is not, however, possible to say whether Matthew and Mark (Simon the Leper) or Luke (identifying the Pharisee of Lk 7:36 with Simon of 7:40, as do Ephrem and Jacob of Serugh) is the primary source: in Soghitha I the reference to kissing the feet of Jesus in 21d and 60b comes from Luke, but the pouring of the unguent on his head in 49a is taken from Matthew/Mark. (The Arabic Diatessaron has two accounts, the first using Luke, the second John with Matthew and Mark; by contrast the Persian Diatessaron gives only one, conflating all four evangelists).



Satan hears that the woman wishes to repent and so intervenes. The dialogue commences at stanza 6 and continues, again in alternating stanzas, until the end (the woman, however, is allotted the final three stanzas).

The dramatic moment envisaged by the two *soghyatha* is not to be found in any of the Gospel narratives, but it occurs in the course of the narrative *memra* on the sinful woman attributed to Ephrem: there the woman first goes to the seller of unguents to fill her jar, determined to go and anoint the feet of Jesus; Satan then intervenes (lines 135ff.), impersonating a young man, and a dialogue between him and the woman ensues (lines 161-229). Having failed to persuade her, he goes off to Simon to urge him to keep the woman out of his house. The authors of the two *soghyatha*, who clearly knew the *memra*, have taken up the single episode of the encounter between Satan and the woman, and from that starting point they provide what could be described as an externalized account, in dramatized form, of the inner psychological conflict through which the woman might be thought to have gone, with all the arguments for hesitating from her proposed action forcefully posed through the mouth of Satan. In Soghitha I, in particular, the risk of the visit to Jesus ending up in failure is well brought out: there is every reason to suppose that her impudent approach will be spurned and she will return covered in shame. It is only the woman's overriding faith in Jesus and his desire to receive the penitent that causes her to reject all the arguments of prudence and reason which are put forward by Satan. As is the case in many of these Syriac dialogue poems, profound theological insights are presented in an eminently popular and unpretentious manner<sup>5</sup>.

In their literary form the two poems belong to a distinctive category of *soghyatha* which has its roots in the ancient Mesopotamian precedence dispute<sup>6</sup>. Soghitha I belongs to the West Syrian liturgical tradition, where it used to be sung at Lilyo on Thursday of Holy Week<sup>7</sup>, whereas Soghitha II belongs to the East Syrian tradition where it features on one of the Sundays of the Season of the Apostles. Both poems employ the normal metrical pattern found in dialogue *soghyatha*, with each stanza consisting of 7 + 7, 7 + 7 syllables. Soghitha I evidently originally ran to 60 stanzas, whereas Soghitha II contains only 26. Each employs an alphabetic acrostic, beginning with the

5 Compare my "Dialogue hymns of the Syriac Churches", *Sobornost/Eastern Churches Review* 5:2 (1983), pp. 42-5.

6 An excellent overview is given by R. MURRAY, "The Syriac contest poem and its connexions", to appear in a much delayed number of the *Annual of the Leeds University Oriental Society*; see also my "The dispute poem: from Sumer to Syriac", *Bayn al-Nahrayn* 7 (28) (1979), pp. 417-26. A listing of the Syriac dialogue *soghyatha* at present known to me is given in my "Syriac dialogue poems: marginalia to a recent edition", *Le Muséon* 97 (1984), pp. 29-58.

7 In the printed editions of the *Fenqitho* only a relic is left: stanza 1 features in the middle of a *m'irone* at Lilyo on Tuesday of Holy Week (Mosul edition, V, p. 93).



dialogue proper. The presence of the acrostic is of some importance in the reconstruction of Soghitha I, since no single manuscript contains this poem in its entirety.

### SOGHITHA I

For the purpose of the edition below I have employed ten manuscripts, dating from the 8th/9th century to the 13th century<sup>8</sup>. No manuscript contains the complete poem and some stanzas are attested by only a very few witnesses. Whereas my preliminary edition of Soghitha I, published in *Soghyatha Mgabbyatha* (Monastery of St Ephrem, Glane; 1982), pp. 50-55, consisted of 56 stanzas, the edition presented below not only provides the complete acrostic, with the full poem now running to 60 stanzas, but it also offers a text which is different in a number of places, since another, and probably better<sup>9</sup>, manuscript (C) has been employed (where available) for the base text. As will be seen from the apparatus, not only were scribes very free in their omission of stanzas, but in several places the text has been partially or completely rewritten. This being so, the text printed below cannot claim to have recovered the original text, but only to provide approximately the best text that is at present recoverable.

The manuscripts employed are:

- A = British Library, Add. 17141, ff. 101a-b; 8/9th cent. Missing stanzas 1-5, 7-8, 34-end.
- B = British Library, Add. 17190, ff. 81b-83a; AD 893. Missing stanzas 7, 16-23, 50-54, 56-57.
- C = British Library, Add. 17168, ff. 7b-9b; 9th cent. Missing stanzas 34-39, 56-57.
- D = British Library, Add. 12147, ff. 236b-237a; AD 1007. Missing stanzas 1-5, 7-8, 12, 14, 16, 18, 20, 22, 25, 27, 29, 31, 33-end.
- E = Oxford, Bodleian Library, Dawkins 32, ff. 131a-132b; c. AD 1165. Missing stanzas 16-25, 35-37, 56-57. Stanzas 32-34 and 46 are

<sup>8</sup> For some other manuscripts, see Le Muséon 97 (1984), p. 46. Oxford, Bodleian ms Marsh 201, written in a European hand of c. 17th century, is of interest in that it contains some new duplicate stanzas for *pe*, *šade*, *qoph* and *tau*; also, besides having stanzas 50-53 in the version of EGHJK, it follows these with a stanza related to C's version of 53 (for all these see the appendix to the text and translation, where these stanzas are given). This manuscript omits stanzas 16-23 (with BJK), 34-37, 56-57 and 60; textually it is related to BEGHJK, but there are also several individual variants. A (modern) Arabic translation, evidently very free, will be found in Mashriq 19 (1921), pp. 601-6; this has 42 stanzas and contains 1-6, (7), 9-10, 11-15, 24-34, 38-47; corresponding to 48-60 the Arabic has seven stanzas of different content.

<sup>9</sup> Clear cases of superior readings in C will be found in stanzas 8a, 22b, 28d and 33c.



missing in the text, but given in the margin in a slightly later hand<sup>10</sup>.

- F = British Library, Add. 14179, ff. 19a-20a; AD 1184. Missing stanzas 1-5, 7-8, 34-end<sup>11</sup>.
- G = Harvard syr. 30, ff. 200b-201a; c. 12th cent. Missing all odd numbered stanzas.
- H = Harvard syr. 103, ff. 237b-238b; 12/13th cent. Missing stanzas 1, 3, 5, 7, 9-10, 12, 14, 15cd, 16, 18 and all even numbered stanzas to the end. Between stanzas 8 and 11 H provides 15ab + 25cd (it thus has 25cd twice).
- J = Harvard syr. 140, ff. 145a-146a; c. 12th cent. Missing stanzas 1, 3-5, 9, 11, 13, 15-23, 25, 27, 29, 31, 33, 35-39, 41, 43, 45, 47, 49, 51, 53-58.
- K = New York, Union Theological Seminary syr. 3, ff. 20a-21a; 12/13th cent. Missing stanzas 2, 4, 6, 8, 10, 12, 14, 16-26, 28, 30, 32-38, 40-42, 44, 46, 48, 50, 52, 54-60.

D G H J and K were all written for one half of the choir, and so give only alternate stanzas<sup>12</sup> (with or without further cuts). It will be noticed that the following blocks of text are lost in certain groupings of manuscripts<sup>13</sup>:

1-5: A D F

34-39: C (E) J (K)

7-8: A D F

34-end: A D F

16-23: B J (K)

The following stanzas are poorly preserved (three manuscripts or less): 7 (C E K), 36 (B G), 37 (B H), 38 (B E G), 50-53 (original version in C only; replacement in other manuscripts), 54 (C E G), 56 (G), 57 (H).

In A and C the *soghitha* is attributed to “Mar Ya‘qōb”, i.e. Jacob of Serugh. In liturgical manuscripts, however, attributions need to be treated with caution. Jacob of Serugh’s *memra* on the same topic (Homily 51, in BEDJAN, II, pp. 402-28) happens to treat the episode in a very different way: Jacob is there interested only in what happens at Simon’s house; he has nothing about any previous encounter between the woman and Satan (although possibly such

10 Only the opening word of 34 is left, owing to a tear; possibly 35 was also once present in the margin. The original scribe jumped from 46a to 47b (omitting 46b-47a), but in the margin 46a-d has been supplied.

11 At one point the stanzas are given in a disordered sequence: thus F provides . . 9 10 12 14 11 13 15 16 etc.

12 For this practice see H. HUSMANN, “Die antiphonale Chorpraxis der syrischen Hymnen nach den Berliner und Pariser Handschriften”, *OstSt* 21 (1972), pp. 281-97, esp. 285.

13 As will readily be seen from the apparatus, the group ADF also offers many distinctive readings.



an encounter is hinted at on p. 410, 4, where it is said that “the Wicked One lay in wait for her”). Nevertheless, despite the dissimilarity in the ways that the theme has been handled, there are a number of points of contact in phraseology between Jacob’s homily and *Soghitha I*<sup>14</sup> (there are none with *Soghitha II*), so that some literary connection does seem likely. If this is the case we have three possibilities: (1) the *soghitha* is indeed by Jacob: (2) the author of the *soghitha* knew Jacob’s homily and borrowed phrases or ideas here and there from it; (3) the *soghitha* antedates Jacob, and Jacob deliberately introduced into his homily some reminiscences of what was probably a wellknown liturgical poem. Unfortunately there is no sure way of deciding between these three options<sup>15</sup>, and for the present, at least, the matter is best left open. But whatever the correct solution may be, it seems probable on purely stylistic grounds that the *soghitha* belongs to the period between approximately the mid fifth and the mid seventh century.

### *The present edition*

In editing a popular poem of this sort, where there is sometimes a good deal of variation between the different witnesses, it would be unwise to opt for an eclectic text. Since, however, no single manuscript contains the poem complete, some compromise has been necessary. In my earlier edition in *Soghyatha Mgabbyatha* the text was primarily based on A, supplemented by B, D and E (C was not yet known to me); that edition thus lacks stanzas 7, 54, 56 and 57 of the present edition, and it contains a different text for stanzas 50-53 (= stanzas 49-52 of the earlier edition).

In the edition printed below C has been chosen for the basic text for two reasons: first, it preserves more stanzas than does any other manuscript; and secondly, in those passages where it offers a different text from the other oldest manuscripts (A and B), C would appear to have a generally better text<sup>16</sup>.

For those stanzas which are missing from C, the following manuscripts have provided the base text:

34-39: B

56 : G

57 : H

14 See below, Excursus.

15 Since Jacob treats the episode in a very different way, there may be less likelihood of the author drawing on Jacob than of the reverse.

16 See note 9 above.



C happens to have a number of manifest small errors (especially orthographical), and so, although it has been used for the basic text, it has also been necessary to make several minor corrections. These concern:

- the many places where C has incorrect forms for 2f. sg. perf., imperative, part. etc., without the final silent *yodh*<sup>17</sup>. Conversely C has a redundant *yodh* after 3f. sg. perf. in **6a**.
- certain abnormal spellings: 'zn' for 'zln' ('āz(l)ānā) in **6c**; 1 sg. perf. in -yt (not -t) at **11a**, and **33b**; nyšr' for nšr' at **32c**; nzl for n'zl at **51c**; nšbq for nšbwq at **51d**.
- the following errors: mll' (for ml') at **28d**; dyt (for d'yt) at **24c** and **53a** (at **34c** *alaph* has been added above the line).

Since these concern orthographical matters C's text has been tacitly corrected.

Of greater moment are a few clear textual errors in C<sup>18</sup>; in these cases C's reading has been relegated to the apparatus. This applies to the following passages:

- **3a**: C has anticipated *s'r* from **3c**.
- **4c**: C has *wšwr* for *wšwrw*.
- **10b**: C has *gly'* for *gly*.
- **20a**: C has omitted *gyr*, thus spoiling the metre.
- **20c**: C has *wšwḥd* for *wšwḥd'*.
- **32a**: C has *wmnw* for *wmn'*.
- **52d**: C has *bht'* for *bht*'.

In stanzas **34-39**, where B is employed for the basic text, the acrostic has been lost in B for stanzas **34-35** (*kaph*): B has *mkattamtā*, "befouled" (a favourite term in Jacob's homily<sup>19</sup>, perhaps the source of the corruption), as the opening word in both stanzas, breaking the alphabetic sequence. G (in **34**) and H (in **35**) fortunately preserve what must be the original reading, *krōmtānītā*, "brazen", and this has been restored in the text. (It will be recalled that G and H are also the only witnesses for **56** and **57**).

<sup>17</sup> See also below, on Orthography.

<sup>18</sup> I distinguish here between errors in C (which are corrected in the edition below) and readings which appear to be secondary variants (which are left in the text); minor examples of the later probably occur at **4b** and **11ac**. Much more problematic are the cases where the different manuscripts offer completely different texts (as most notably for stanzas **50-53**); for these recensional variants see the summary discussion below.

<sup>19</sup> Ed. BEDJAN, II, pp. 403, 20; 414, 10; 415, 2; 417, 5, 9, 14; 422, 17.



*Textual relationships between the manuscripts*

A glance at the apparatus to Soghitha I will indicate that in several stanzas the manuscripts provide, not only some substantial variants to the same basic text form<sup>20</sup>, but also, on occasion, some completely different text forms. Apart from the dramatic case of **50-53**, where we have one text form in C and another in EGHJK, these recensional variations rarely cover more than a stichos or two at a time.

That C has a distinctive text form is shown by the following places where it goes against other witnesses in such recensional variants:

C × BEGJ: <b>44c</b>	C × EGHJK: <b>50-53</b>
C × BEG : <b>58c</b>	C × EG : <b>54bcd.</b>
C × BEJK: <b>59c</b>	
C × BGJ : <b>24b</b>	

Although H goes against C in **50-53**, elsewhere it is sometimes the sole supporter of C, as notably at **8c** (CH × BEGJ). B in fact often goes against EGJK and supports C, as for example:

ABCDF(J) × EG : <b>26c, 32c, 60b</b>
ABCDF × EK : <b>9c</b>
AF × BCH × EK: <b>29cd</b>
B × G : <b>36bcd.</b>

The most clear-cut group is ADF (whose omission of stanzas in common has already been noted). Most of their distinctive variants concern only words or phrases within a stichos, rather than entire stichoi; for the later we have:

AF × BC, EG : <b>14b</b>
AF × CG : <b>16cd, 18cd</b>
ADF × C × H: <b>17d</b>
ADF × CH : <b>21a.</b>

In several places ADF go with C against B(+):

ACDF × BJ × E × G: <b>26b</b>
ACDFG × BEJ : <b>10bc.</b>

G and J each go their own way on a number of occasions<sup>21</sup>.

It is thus apparent that each of the three oldest manuscripts, A, B and C,

20 E.g. **1b** (BEK), **5b** (EK), **15d** (ADF), **20b** (AF), **23a** (ADF), **29b** (AF, BEHK), **31b** (AF, BH) etc.

21 Thus G at **20cd, 22c, 34c, 58d**; J at **34d, 44b, 50b**. H also has different stichoi at **2d** and **4d**.



offers a somewhat different text type. Clearly the textual history is a complex one, and in order to be able to offer a reliable evaluation of the readings provided in the apparatus one would require a much more extended discussion of the textual relationships and of the individual readings than is possible to offer here, where my aim has been primarily to present a working text and apparatus.

### *Orthography*<sup>22</sup>

It has already been noted that certain orthographical errors in C have been tacitly corrected in the text. Since the apparatus excludes orthographical variants (unless they could be taken as affecting the meaning), a selection of the more important orthographical features of the different manuscripts is presented here.

#### 1. *Verbal forms*

1.1 *1st fem. sing. part.*: three forms are found, of which the first two are two syllables, whereas the third is three. The two-syllable forms are those normally used.

- (a) type *ktbn* (*kātbān*): this is the norm in BCGK; it is occasionally found in DEFH.
- (b) type *ktbny* (*kātbān(y)*): this is the norm in ADEFHJ. It occurs in B at **27a** and **31d**; in C at **49b** and **55b**.
- (c) type *ktb' n'* (*kātbā' (')nā*): the trisyllabic form occurs in all manuscripts at **19b** and **21c**, and in C at **6c**. C at **bc**, and A at **19b** and **21c**, give the spelling *ktbn'* (at **6c** C's 'zn' = 'āz(l)ānā).

1.2 *2nd fem. sing. perf., part. etc.*: instead of the correct form (*ktbty*), most manuscripts occasionally omit the final silent *yodh*; this happens to be especially frequent in C (43 times)<sup>23</sup>. In the edition below the correct orthography is restored.

22 Apart from the cases indicated here, the text adheres to the orthography of C and its supplementers, B, G and H.

23 Contrast A (5 times) and B (11 times). With the nominal suffix for 2nd fem. sg., -k for the correct -ky is rather rare: it occurs in B at **44a**, **48c**, and in C at **16c** and **48c**. For the 1st sg. suffix C erroneously has -n for -ny at **23d** (corrected in the edition).



1.3 *Participle + pronoun*: feminine forms are usually written as one word (thus ABDF have *pyšty* at **30a**, where C exceptionally has two words *pyš'nty*). Masculine forms, however, are more frequently written as two words (but *snyt* features in BDE at **13c** and in AB at **15b**). In the edition the practice of the base manuscript is followed.

1.4 *1st sing. perf.*: the abnormal spelling *-yt* (not *-t*) occurs only in C (**11c**, **33b**)<sup>24</sup>; this is a feature of many Melkite manuscripts.

1.5 *3rd fem. pl. perf.*: A has the form with final *yodh* at **10b**. This feature (NÖLDEKE, *Syr. Gramm.* §158E) first starts appearing in West Syrian manuscripts in the 8th or 9th century (later to become the norm), though some isolated earlier examples can be found even in 5th century manuscripts.

1.6 *Passive forms, medial w/y roots*: C regularly gives the archaic *mtpyr*, against *mttpyr* of B(+) and *mttpyr* (for which see NÖLDEKE §177B) of ADF. Against the normal *mttpys* G has *mttpys* at **56a**; similarly K has *'ttypys* in a variant at **55b**.

## 2. Nominal forms

2.1 *ṭb'/ṭ'b'*: the later spelling *ṭ'b'* occurs in EHJ.

2.2 *br'/b'r'*: At **5c** C alone has the shorter spelling; contrast *t't'* in **5a**, where only E has *tt'*.

2.4 *'dn/'dyn; ghn'/gyhn'*: the later spellings, with *yodh*, occur in EHK at **43b** in EK at **53d**, and in EGK in the *'onitha*.

2.4 *adjectives, 3rd radical alaph*: a number of erroneous spellings occur in the manuscripts; those in C (corrected in the edition) are at **22a** (*ṭmt'*) and **23c** (*ḍtm'*, with A). Among the other manuscripts F is a particular offender (*ṭ'mt'* at **22a**, *s'n'* at **31d**).

## 3. Other

3.1 *'yn* for *'n* ("if"): thus A at **14ad**, **16a** and **26a**. This is normally a feature of manuscripts written in western Syria.

24 Note the analogous *nyšr'* for *nšr'* in C at **32c** (normalized in the edition).



3.2 *kbr/'kbr*: C provides the prosthetic alaph at **30c** (the edition below restores the norm).

3.3 *šyd-/š'd-/š'y'd-*: although the unsuffixed form is always written *šyd*, there is some variation over the suffixed forms; AC normally have the standard spelling *šyd-*, but at **2c** C has *š'd-* (which is the norm in B). The combination *š'y'd-* occurs in E at **2c** (elsewhere E is inconsistent).

### Text and apparatus

The text is basically that of C, except for stanzas **34-39** (B), **56** (G), and **57** (H). In the apparatus the manuscripts attesting each stanza are listed. The four component stichoi of each stanza are denoted **a b c d**. All variants apart from orthographical ones and obvious errors are given.

A = B.L., Add. 17141

F = B.L., Add. 14179

B = B.L., Add. 17190

G = Harvard syr. 30

C = B.L., Add. 17168

H = Harvard syr. 103

D = B.L., Add. 12147

J = Harvard syr. 140

E = Oxford, Dawkins 32

K = Union Theol. Sem. syr. 3.

B gives the *qala*, or melody, as *ba-zqīpūtā tehrā ḥzīt*<sup>25</sup>, whereas DEFGH give it as *'ammā w-'ammē* (a melody title frequently given for these dialogue *soghyatha*). No *qala* is specified for the other manuscripts.

The *'onitha*, or response, is given by EGH (first two stichoi only) and K as:

ܐܡܠܐ ܥܢ ܕܡܝܬܐ ܕܥܝܢܐ

ܐܡܠܐ ܥܢ ܕܡܝܬܐ ܕܥܝܢܐ

ܕܡܝܬܐ ܕܥܝܢܐ ܕܡܝܬܐ ܕܥܝܢܐ

ܕܡܝܬܐ ܕܥܝܢܐ ܕܡܝܬܐ ܕܥܝܢܐ

Praise to you, Lord, at whose coming

sinner turned back from their wickedness;

they entered and found shelter in the Garden of Eden

— which is the Holy Church.

The title "*soghytha* on the Sinful Woman (± Satan)" is given in several slightly different forms in the manuscripts; the three oldest provide:

ܐܡܠܐ ܥܢ ܕܡܝܬܐ ܕܥܝܢܐ ܕܡܝܬܐ ܕܥܝܢܐ ܕܡܝܬܐ ܕܥܝܢܐ A<sup>26</sup>

ܐܡܠܐ ܥܢ ܕܡܝܬܐ ܕܥܝܢܐ ܕܡܝܬܐ ܕܥܝܢܐ ܕܡܝܬܐ ܕܥܝܢܐ B

ܐܡܠܐ ܥܢ ܕܡܝܬܐ ܕܥܝܢܐ ܕܡܝܬܐ ܕܥܝܢܐ ܕܡܝܬܐ ܕܥܝܢܐ C

The rubrics, giving the identity of the speakers for each stanza, have been supplied from F.

25 This is the opening of the famous *soghytha* on the Cherub and the Good Thief (no 13 in my *Soghyatha Mgabbyatha*); B in fact calls it the *nīsā*, rather than *qālā*.

26 DF likewise omit "and Satan".



<p>1. אדם ואלהים יחד          * אדם ואלהים יחד</p> <p>2. אדם ואלהים יחד          * אדם ואלהים יחד</p> <p>3. אדם ואלהים יחד          * אדם ואלהים יחד</p> <p>4. אדם ואלהים יחד          * אדם ואלהים יחד</p> <p>5. אדם ואלהים יחד          * אדם ואלהים יחד</p> <p>6. אדם ואלהים יחד          * אדם ואלהים יחד</p>	<p>1. אדם ואלהים יחד          * אדם ואלהים יחד</p> <p>2. אדם ואלהים יחד          * אדם ואלהים יחד</p> <p>3. אדם ואלהים יחד          * אדם ואלהים יחד</p> <p>4. אדם ואלהים יחד          * אדם ואלהים יחד</p> <p>5. אדם ואלהים יחד          * אדם ואלהים יחד</p> <p>6. אדם ואלהים יחד          * אדם ואלהים יחד</p>
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## 1 BCEK

b. ፲፱፻፲፭ ዓ.ም. BEK.

c കൂടി B. | നാലു K.

2 BCEGHJ

a പിൻകാ നാമ E.

c କହାଯାଇଛି BEHJ; କହାଯାଇଛି ଏକ G.

H. 10000 - 100000

## 3 BCEK

a C. ھج = BEK] حمت

d 𐎧𐎫 | 𐎧𐎫 BEK. | 𐎧𐎫 EK.

4 BCEGH

a  EGH. |  ed.] + *seyame* BCEGH. |  BEGH;  B mg. |

b ~~4~~ BEGH. |

c. 912a ed.] 912a C; 908 912a BG; 908 912a E; 912a H. | 𐌺𐌹𐌸 ex 𐌺𐌹𐌸 E.

d انا BEG. | ك EG. | H. ح. ع. انا

## 5 BCEK

b ಕಡುವು  $\rightarrow$  B; ಅಮೂಲ ಕೆರೆ EK.

c KIK BEK.

d  $\approx$  half E.

## 6 BCDEFGHJ

a ADF. EG (استك) استك ملك سلفه

b ለክብር AB\*DFH; ጥቅም E; ለክብር G. | ለዚ H.

c. ചിറകുനീർ കുടിക്കാൻ ADF. | നല്ല H. | ചിറ - നീ BHJ; , നല്ല - നീ EG. |

HJ. هجلة, B; حة ص G. | ل BEGHJ. من هضم; ADF; حة هضم d















## 25 ABCFH(bis)

- 26 ABCDEFGJ

- 27 ABCEFHK

- 28 ABCDEFGJ

- 29 ABCEFHK

- a אֶת הַכֶּסֶם B. | *om* אֶת A. |  
 b אֶת הַכֶּסֶם אֶת אֶת אֶת אֶת AF; אֶת אֶת אֶת BEHK. | *om* אֶת B. |  
 c אֶת אֶת אֶת אֶת אֶת AF; אֶת אֶת אֶת אֶת EK. |  
 d אֶת אֶת אֶת אֶת אֶת AF; אֶת אֶת אֶת אֶת אֶת EK. אֶת אֶת אֶת B;  
 B; אֶת אֶת H.







- 35 ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ  
ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ
- 36 ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ  
ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ
- 37 ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ  
ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ
- 38 ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ  
ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ
- 39 ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ  
ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ
- 40 ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ  
ܐܠܗܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ ܕܡܪܝܢܐ

35 BH

- a ܐܠܗܐ ܕܡܪܝܢܐ = H | ܐܠܗܐ ܕܡܪܝܢܐ B. |  
b ܐܠܗܐ ܕܡܪܝܢܐ H. |  
c ܐܠܗܐ ܕܡܪܝܢܐ H. |  
d ܐܠܗܐ H.

36 BG

- a ܐܠܗܐ G. |  
b ܐܠܗܐ ܕܡܪܝܢܐ G. |  
c ܐܠܗܐ ܕܡܪܝܢܐ G. |  
d ܐܠܗܐ ܕܡܪܝܢܐ G. |

37 BH

- a ܐܠܗܐ H. | ܐܠܗܐ H. |  
c ܐܠܗܐ ܕܡܪܝܢܐ H. |  
d ܐܠܗܐ ܕܡܪܝܢܐ H.

38 BEG

- b ܐܠܗܐ ܕܡܪܝܢܐ E; ܐܠܗܐ ܕܡܪܝܢܐ G.

39 BEHK

- a ܐܠܗܐ H. |  
b ܐܠܗܐ ܕܡܪܝܢܐ H. | ܐܠܗܐ ܕܡܪܝܢܐ EK. |  
d ܐܠܗܐ EHK.

40 BCEGJ

- a ܐܠܗܐ E. | ܐܠܗܐ G. |  
b ܐܠܗܐ BE. |  
d ܐܠܗܐ J. | ܐܠܗܐ BEGJ. | ܐܠܗܐ BE.



- 41 **שפלה כ** נפם לפכ חנה חלח  
 אסמפ מו חפ הלא ושלפ  
 וכו' אלמא שפח, שפח  
 תפלה שפחא ואלמא
- 42 **שפלה כ** שפח, ואלמא שפחמ  
 נפא אלא למ ופחא חלח  
 שפחא חלחא ואלמא שפח  
 אלא חפא חלח, וכו'
- 43 **שפלה כ** שפח, ואלמא שפחמ  
 נפא אלא למ ופחא חלח  
 שפחא חלחא ואלמא שפח  
 אלא חפא חלח, וכו'
- 44 **שפלה כ** שפח, ואלמא שפחמ  
 נפא אלא למ ופחא חלח  
 שפחא חלחא ואלמא שפח  
 אלא חפא חלח, וכו'
- 45 **שפלה כ** שפח, ואלמא שפחמ  
 נפא אלא למ ופחא חלח  
 שפחא חלחא ואלמא שפח  
 אלא חפא חלח, וכו'

## 41 BCEH

- b אסמא E; אסמא H. |  
 c אסמא BE. |  
 d אלמא BE.

## 42 BCEGJ

- a אסמא אסמא B; אסמא אסמא E (אסמא), GJ. |  
 b אסמא G. |  
 d אסמא אסמא אסמא B; אסמא אסמא אסמא EGJ.

## 43 BCEHK

- a אסמא אסמא BK; אסמא אסמא EH. |  
 b אסמא אסמא B (אסמא) EHK. |  
 c אסמא אסמא B; אסמא אסמא EK. |  
 d אסמא אסמא BEK (אסמא).

## 44 BCEGJ

- a אסמא אסמא BEGJ. |  
 b אסמא אסמא EG (אסמא). | אסמא אסמא J.  
 c אסמא אסמא BEGJ (אסמא). |  
 d אסמא אסמא G.

## 45 BCEHK

- a אסמא אסמא EK. | אסמא אסמא BE. |  
 b אסמא אסמא BEK. | אסמא אסמא BEK.  
 d אסמא אסמא BEK.



46 BCE<sup>mg</sup>GJ

BEGJ. מן נאם ארץ ויחבב חלק c

47 BCEHK

48 BCEGJ

b 1700B. |

d ከሕግ ሰነድ B.G.J.

49 BCEHK

b , m EHK. | ح BEHK. |

c 𐎠𐎢𐎡 BEHK. | 𐎠𐎢 BEK.


d om ᳵ BEHK. | ᳵᳵᳵ ᳵᳵ BEHK.

50 EGJ

מלכות ישראל  
מלכות ישראל

a om om J. | ج. ا. م. |

b തമ്മെ നെ കേ.മെ നെ. J. | ഹു. G. |

d K K a m J. |  h e h J.





- 55 BCEHK

b  $\omega_2 h h \kappa K.$

d ඇ, තරු, බැ. B.

56 G

57 H

a 𐎠𐎡𐎢 ed. (cf. metre)] 𐎠𐎡𐎢 H.

58 BCEG

a Khafe G.

b මිනිසුන් හැටුනු BEG. | ඇතුළු G. |

c ከሕይወት ጋር ማሳሰቢያ ለ  $BE$  (ከሕይወት)  $G(id.)$ .

d നക്കി ക്കാതെ BE (കിടന്ന). | ന്നതെ ക്കി ന്നതെ | ഇറ G.

59 BCEJK

a മാർ B; നാൾ EK.

(لہذا) JK (لہذا) BE عہدہ لے سکتے ہیں۔ c

[illegible]

60 BCEGH

a ከሕዝብ ጋር ለሕይወት ጥራት EG (ጥራት). | ሕይወት B.

[illegible]

c Klaw G.

*Appendix: Additional stanzas to be found in Bodleian ms Marsh 201 (cp n. 8).*

After 47 a second pair of stanzas for *pe* is given:

<p>         𐎱𐎠𐎫𐎡𐎴 𐎠𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴       </p>	<p>         𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴       </p>
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After 49 a second pair of stanzas for *šade* is given:

<p>         𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴       </p>	<p>         𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴       </p>
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After 51 a second pair of stanzas for *qoph* is given:

<p>         𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴       </p>	<p>         𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴       </p>
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After 53 (in the version of EHK) the following is given (compare 53 in C):

<p>         𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴       </p>	<p>         𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴       </p>
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After 58 a second pair of stanzas for *tau* is given:

<p>         𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴       </p>	<p>         𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴          𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴 𐎡𐎴𐎡𐎴       </p>
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*Translation*

1. He who forgives debts (*or* sins) came down to earth  
and, as David's son, was clothed in a body.  
His compassion compelled Him and His love forced Him,  
and so, Lord of All, He came to birth.
2. The Compassionate Doctor turned aside;  
towards sinners did He direct His path,  
showing humility towards them  
so that they might come to Him without fear.
3. The body's sores He bound up with His mercy,  
the soul's stains He cleansed by His sanctity,  
visiting both living and dead with His love,  
being God, the Lord of all.
4. The blind met Him and received light<sup>27</sup>,  
the paralytic who saw Him carried<sup>28</sup> his bed,  
the lame leapt like deer,  
entering with Him into the temple<sup>29</sup>.
5. He caught Zakkai from the fig tree<sup>30</sup>  
and Zebedee's sons in the boat<sup>31</sup>,  
likewise the Samaritan woman beside the well<sup>32</sup>,  
and the sinful one from Simon's house<sup>33</sup>.

1 **b** and put on a body from the daughter of David BEK.

3 **d** for He is Son of God BEK.

4 **a** and they saw the light BE.

**d** having acquired firm feet H.

5 **b** and Zebedee's sons he summoned and they came forth EK.

27 Although all manuscripts have *seyame* on *smy*, "blind" (i.e. plural), the accompanying verbs are singular in B and C; thus the reference is probably to Mark 8:22-5, 10:46-52, or John 9:1-7, rather than to Matthew 9:27-30. The variant in BEGH "saw the light" corresponds to Ephrem, line 6, and may be original.

28 Matthew 9:6 = Mark 2:9-12 = Luke 5:24-5, or John 5:9; since *sqal* is used in all these passages in the Old Syriac and Peshitta, it is possible that the reading of C has been assimilated to the biblical text here: BEGH have *ʿen*, which reflects Ephrem, line 8.

29 Cf Matthew 11:5, 15:31, Luke 7:22. The reference to the temple appears to be based on Acts 3:8, though this is in the context of Peter and John, not Jesus.

30 Luke 19:2-6.

31 Matthew 4:21-2, Mark 1:19-20.

32 John 4:6-30.

33 Luke 7:36-50.

6. The sinful woman heard the report  
that He was dining in Simon's house;  
she said in her heart 'I will go along,  
and He will forgive me all I have done wrong.
  7. I am yearning actually to see  
the Son of God who has clothed himself in a body.  
Just as he forgives Zakkai his sins<sup>34</sup>,  
so in his grace he will have compassion on me.
  8. If a robber who is apprehended should see the king  
he is not put to death.  
I am guilty of death, but if I behold  
the King of kings I shall not die'.
  9. Satan saw and realized  
she was on the point of repentance.  
In his craftiness he approached her  
and began to speak as follows.
  - Satan 10. Tell me, my child, why are you weeping?  
Disclose and explain to me all that has happened.  
Are your lovers cross with you?  
I will make things up, why do you weep?
  - Woman 11. It is God whom I love,  
for He greatly delights in those who repent;  
but you I reject, and your lovers,  
for you are deceitful just like them.
  - Satan 12. I spoke out of love to you;  
you know very well that I love you.  
In return for all the good turns I have done for you  
here you are now reviling me and my friends.
- 6 a She heard a report full of life EG (miracles).  
c If I go along BHJ; if I see him EG.  
d maybe he will forgive me ADF.
- 8 cd so I, who have seen the face of the King of Kings, will not die BEGHJ.
- 9 c He approached her in order to wheedle her EK.
- 10 bc Are your lovers cross with you? I will go along to them BEJ.
- 11 a It is Jesus ABDEFHK.  
b For He greatly loves EK.

34 Cf Luke 19:9.



- Woman **13.** Of a truth I have rejected you,  
and I do not want any of your good turns.  
Happy the person whom you hate:  
he becomes a friend to the Most High.
- Satan **14.** If you listen to my advice you will not go  
and disturb that gentleman:  
he is sitting with the nobility,  
and if he sees you he may well be angry.
- Woman **15.** I am not listening to your advice  
for you greatly dislike those who repent.  
Up till today I was with you,  
but from today on it is to Mary's son that I belong.
- Satan **16.** He is God's son, and if you go in  
he will not receive you as you have said.  
He will hold you in abhorrence because of your deeds,  
and you will be an object of shame when you return.
- Woman **17.** He is God's son, and he will not be angry:  
he greatly delights in those who repent.  
He is like his Father, full of compassion,  
and wishes sinners to return.
- Satan **18.** You will be an object of laughter in the whole world:  
he will not forgive you if you go:  
your measure is full and overflows,  
of forgiveness you are not worthy.
- 14 a** you will not leave me EG.  
**b** and approach that gentleman AF (EG).  
**d** he will be (+ very AF) angry ABEFG.
- 15 a** to your words ABDFHK.  
**b** or for you are greatly disliked by those who repent.  
**c** I was yours ABDEFK.  
**d** to the Son of God ADF.
- 16 a** He is son of the Mighty One AF.  
**cd** Your measure is full and you have made it overflow; henceforth there is no forgiveness for you AF (cf. **18cd**).
- 17 d** and greatly delights in those who repent ADF (cf **17b**).
- 18 b** he will not receive you as you have said AF (cf **166, 24b**).  
**cd** he will hold you in abhorrence because of your deeds; you will be a laughing stock when you return AF (cf **16cd**).  
**d** henceforth there is no forgiveness for you G (cf **16d** in AF).

- Woman **19.** I shall be a laughing stock to all the world  
if I listen to what you are saying.  
His mercy is much greater than the world,  
and my sin is a small thing for him to forgive.
- Satan **20.** He is a judge who cannot be swayed:  
with a just sentence will he condemn you.  
He will not consent to take any bribes.  
If you go in you will be condemned.
- Woman **21.** He is indeed judge, but full of compassion:  
for sinners his door is still open.  
Whether I live or am about to die,  
I am going to kiss his feet this very day.
- Satan **22.** He is holy, while you are unclean;  
with the breath of his mouth he will finish you off.  
You are entirely befouled with sin:  
why are you going to this holy man?
- Woman **23.** He is indeed holy and pure,  
there is nothing evil abiding in him.  
It is precisely because I am unclean that I go  
to this holy man, so that he will make me holy too.
- Satan **24.** Woe to you, my girl, if you go:  
he will not receive you as you have said:  
the twelve disciples he has  
are all threatening to kill you.
- Woman **25.** All woe is your due  
seeing that you so hate those who repent.  
The twelve disciples he has  
will supplicate their master on my behalf.
- 20 b** and he will decree a just sentence against you AF.  
**cd** You are entirely befouled in sins, so why are you going to the holy man? G (cf **22cd**).  
**21 a** He is indeed a judge who cannot be swayed ADF (cf **20a**).  
**22 b** by the breath of your mouth he will convince you AF (arising out of corruption of *msyp* into *mpys*).  
**cd** You are all blemishes and sins, whereas he is pure of all evil G.  
**23 a** holy and glorious ADF.  
**24 a** o sinful woman G.  
**b** for you will get a merciless beating BGJ.  
**25 b** those who are diligent AF.



- Satan     **26.** You are a prostitute, if only you would recognize it:  
                  it is not some unclean man that you are approaching.  
                  You are quite out of your mind, girl;  
                  you do not realize to whom you are going.
- Woman    **27.** A prostitute I am, I do not deny it —  
                  a sister of Rahab who was put on the right path<sup>35</sup>:  
                  Jesus (Joshua) son of Nun saved her,  
                  Jesus our Lord will save me.
- Satan     **28.** I can see you have gone out of your mind,  
                  you do not know what you are saying:  
                  you have never read the Scriptures,  
                  and here you are expounding Scripture's words<sup>36</sup>.
- Woman    **29.** I can see that you are ashamed,  
                  for the Son of God has condemned you.  
                  Up till today I belonged to you,  
                  but henceforth I reject you and your friends.
- Satan     **30.** You would be better off, my girl, if you stayed  
                  and did not go off to Mary's son.  
                  Maybe he is already scowling at you without your being aware,  
                  and if he sees you he will be angry.

26 a why do you err? EG.

b why are you off to that chaste (holy J) man? BJ; do not approach that pure man EG.

c as I observe, you are out of your mind EG.

d do you not realize what you are saying (speaking EG)? BEGJ (cf 28b).

27 a I know it very well B; I do not forget EK.

b like Rahab BEK.

d will forgive me AF.

28 a I see you and am amazed at you EG.

b I am at a loss what to say to you EG.

d and you are not going to expound (*or* be stoned at) their words A; and you will be stoned at their words DF.

29 b the son of the Lord of all AF; the living son BEHK.

c Up till now I have listened to you AF; you are like a man whose catch got away EK.

d but today I acknowledge somebody else AF; but all that he met with was gnashing of teeth EK.

30 a if you listen to me EG.

b and do not approach EG.

c Now he is scowling ADF.

d and the moment he sees you B; and when he sees you EG.

35 Joshua 2. Lit. "who was justified".

36 There is an ambiguity in the text for *mtrgmt* can be derived from *targem*, "expound", or *'etrgem* "be stoned"; the former seems to be the sense originally intended.

- Woman **31.** What could be happier than today  
if I go and approach Mary's son?  
I would be better off even if he killed me,  
for I would escape from you, the enemy of all.
- Satan **32.** My pretty dove, what is up with you?  
Who has wheedled you so that you are rebelling against me?  
It is a long time since you have been living with me,  
and do you now take wing, as I look on?
- Woman **33.** I am a guileless dove,  
and I have escaped from your claws:  
Christ the eagle has rescued me  
and I live under his wings.
- Satan **34.** You are brazen and impudent  
and only debauched men love you;  
you are an unclean corpse,  
so why are you off to this holy man?
- Woman **35.** Yes, I am brazen and impudent  
and debauched men love me,  
but Christ the Bridegroom has betrothed me  
and he has made me holy, to be with himself.

- 31 a** because I am leaving you EK.  
**b** and approach him who forgives all AF.  
**c** for he greatly rejoices in those who repent E (cf **11b**, **17b**); for he rejoices in me and I long for him K.  
**d** and his hosts rejoice E; for he greatly rejoices in those who repent K (cf. **11b**, **17b**).
- 32 b** who has disturbed you ADF.
- 33 b** your teeth E.  
**c** Christ the king BEH.  
**d** and I have found refuge AF (cf Ps 91:4); and I have escaped from your hands BE.
- 34 a** You are befouled BEJ.  
**b** and an unclean corpse G (cf **b**).  
**c** you have lovers innumerable G (cf **36c**).  
**d** and what are you doing with that pure man? J.
- 35 a** I am befouled B.  
**b** and an unclean corpse H.  
**c** but the Bridegroom from on high H.  
**d** a holy bride H.



- Satan    **36.** You used to go out to the street every day  
and enslave men by force;  
you have lovers innumerable,  
and you should not be going to Mary's son.
- Woman   **37.** Yes, I went out to the streets every day,  
but today I am off to Simon's house.  
I hate you and your friends:  
it is only Jesus I love.
- Satan    **38.** I am your master and you are enslaved to me;  
why have you rebelled?  
You have been in service a long time with me,  
and though I have no hate for you, you now hate me.
- Woman   **39.** My master you were, but I have rebelled:  
woe to those who are in service to you.  
I am enslaved to God's Son:  
his yoke is light for those who repent.
- Satan    **40.** The report has gone out to all the world  
of the mark of wrath that is laid upon you.  
No one else unclean like you  
will ever dare to draw near to him again.
- Woman   **41.** The report has gone out to all the world  
that the Son of God has forgiven my sins,  
for sinners may approach without fear  
on the day they repent.
- Satan    **42.** Your hair that every day was scented  
with the finest fragrant oil  
is now, I observe, full of dust,  
like someone who has buried his only child.
- Woman   **43.** My hair was indeed scented every day  
and with its beauty it ensnared many a man,
- 36 b** and men would be amazed at your beauty G.  
**c** you have many associates G.  
**d** so why are you off to the holy man? G.
- 39 a** and you were bitter H.  
**b** woe to the slaves H.
- 42 a** which you embellished every day B; which you dyed every day EGJ.
- 43 a** I used to embellish my hair every day BK (EH).  
**b** and it ensnared many a man to hell BEHK.

- but today I sprinkle it with dust,  
snaring myself with it.
- Satan **44.** Your eyes were made up with eye-black  
and people would wonder at your beauty,  
but today I observe tears  
gushing forth without a stop.
- Woman **45.** My eyes were made into traps  
which would snare the innocent;  
now they carry a bribe to him  
who is full of mercy, so that he may forgive them.
- Satan **46.** Your mouth used daily to sing  
and people would admire in the streets;  
now I see it is full of suffering  
and in it prayers resound.
- Woman **47.** It is proper that the mouth which daily sang  
should (now) be filled with weeping;  
and instead of its former laughter  
it should sing praise to (God) Most High.
- Satan **48.** Why did you go<sup>37</sup> to the merchant of unguents,  
what is that jar for?  
Have your lovers come to visit you?  
Are you wanting to have a fine time with them?
- Woman **49.** I am off to God,  
and I am taking this jar with me  
to anoint that Head<sup>38</sup> of life:  
he will then forgive me my sins and I will come back.

c ashes EK.

**44 b** and they would ensnare people in the streets J.

**45 d** to the Son of God BEK.

**46 c** full of weeping BEGJ.

d rise up BEGJ.

**49 a** to the Compassionate One B; to the merchant of unguents EHK.

37 The form *'zly* could be read either as a perfect or as a participle (no distinguishing point is given in C). I take it as a perfect on the basis of the scenario in Ephrem, where Satan meets the woman after she has been to the unguent merchant; the variant at **49a** in EHK, however, shows clearly that they took *'zly* in **48a** as a participle, "Why are you going...?".

38 Matthew 26:7 and Mark 14:3.



- Satan **50.** Your neck, fair lady, you used to adorn  
with necklaces of gold and emerald,  
but today you are like a widow  
without even a plain necklace.
- Woman **51.** The neck that was daily adorned  
should today be bowed,  
ready to go off and worship the Most High,  
for he will forgive me all that I have done wrong.
- Satan **52.** Height and depth and all they contain  
shall be witness at that hour  
that he will not receive you if you go,  
and you will be an object of shame when you come back.
- Woman **53.** Height and depth and all they contain  
shall be witness at that hour  
that if I go he will receive me  
and forgive me my sins, and I will come back.
- Satan **54.** Heaven and earth will weep for you  
because you did not accept what I told you.  
You will go and come back all ashamed;  
what is it to me if I am not heard?

**50-53** EGHJK substitute the following (HK *om* **50 52**; GJ *om* **51 53**):

- 50** Jesus has no compulsion over you,  
for he is pure and loves the pure;  
anything unclean is alien to that holy man:  
do not cause trouble any longer.  
**b** for he is holy in his nature J.  
**c** that upright man J.
- 51** The compulsion of my own will has impelled me  
for I have fallen into the depth of all evil;  
now I am approaching this holy man  
for with his hyssop he will purify me (cf Ps 51:9).  
**b** a sea of sins H.
- 52** Great will be my grief  
if your wish is fulfilled.  
If you, a prostitute, turn holy,  
then I am a laughing stock to all the world.
- 53** Great is the Most High's compassion  
and he wills that sinners should live (or be saved);  
for fire is reserved for you, Evil One,  
whereas I shall find delight in Eden.  
**d** I shall rejoice in the Kingdom H.

- 54 ab** will weep for me if you do not listen to what I urge EG.  
**cd** for if you go and are received, then many will imitate you EG.

- Woman **55.** Heaven and earth will weep for me  
if I listen to what you are urging.  
I have hope with the Lord,  
for I am off and will return rejoicing.
- Satan **56.** It will be a great wonder if he is won over  
and receives you as you suppose;  
yes, truly great, if he opens up a door  
before you, a sinful woman.
- Woman **57.** A great door he opens for all,  
and he wills that sinners should repent.  
For he who forgives sins has come down to earth  
and in those who repent he rejoices and exults.
- 58.** She took the unguent in the jar  
and set off lovingly to God.  
She entered His presence all in tears,  
she received (what she wanted) and returned in joy.
- 59.** O Son of God, who opened His mouth  
and forgave the sinner her sins,  
forgive us our sins too, just as you did her,  
for we have sinned just as did she.
- 60.** And as the sinful woman was forgiven  
because she kissed Your feet<sup>39</sup> in Simon's house,  
do You forgive Your church  
which consumes Your Body and Blood at the altar.

**55 c** for I have hope and will not be ashamed K.

**58 b** to her Lord BEG. rejoicing G.

**c** and she emptied (poured B) the jar over him BEG.

**d** and turned round to come back in joy BE; and our Lord in his love forgave her sins G.

**59 a** opened his door B.

**c** forgive me my sins EK.

**d** for I have sinned, Lord E. more than did she B.

**60 a** And as you forgave her her sins EG. was healed B.

**b** and inscribed her valiant deed in your book EG.

**d** which receives G.

<sup>39</sup> Luke 7:38.



*Appendix: Additional stanzas to be found in Bodleian ms Marsh 201 (cp n. 8)*

After **47** a second pair of stanzas for *pē* is given:

(Satan) Stop here, woman, and do not go off,  
do not trouble the holy man.

I am your first lover,  
and from your youth you have served me.

(Woman) Stop your enticements, Evil One;

I reject you and your friends now,  
for I am off to my Lord  
and from henceforth I am serving him.

After **49** a second pair of stanzas for *ṣādē* is given:

(Satan) Come to me, woman,  
for I have provided you with much gold and wealth.  
Do not go to Mary's son,  
for if he sees you he will be angry with you.

(Woman) I am not coming to you, Evil One;  
see, I am abandoning the gold you gave me.  
I am making my way straight to Mary's son,  
for with him are all benefits to be found.

After **51** a second pair of stanzas for *qōph* is given:

(Satan) Mary's son is a holy man  
and he will not listen to the voice of sinners.  
Stay here, woman, and do not go off,  
for if he sees you he will drive you out.

(Woman) Holy is he, that I know,  
but he has come to seek sinners,  
so now it is to him that I go  
and at the sight of him I shall be forgiven.

After **53** (in the version of EHK) the following is given (compare **53** in C):

(Woman) Height and depth and all they contain  
will account me greatly blessed  
since I have abandoned the world and joined  
the son of the Lord of all, for he has had pity on me.

After **58** a second pair of stanzas for *tau* is given:

She bore gratitude in her mouth  
and acquired faith in her heart.

At the door of the doctor she knocked  
and received forgiveness for the sins.

Praise do we offer  
to the Son of God who forgave our sins,  
and from David's daughter he put on a body  
for sinners' sakes, so that they might repent.

*Excursus: parallels with "Ephrem" and Jacob of Serugh*

In the *soghitha*, as in the Gospel text, the woman is normally called *ḥaṭṭāyṭā*, whereas Ephrem frequently, and Jacob preponderantly, uses *zānūtā*, "prostitute" (so *Soghitha* I at **26a**, **27a** only; for the sake of the acrostic). Small parallels in phraseology, cumulatively significant, are as follows:

**1a**, **57c** *šabeq ḥawbē*: so Ephrem 321; Jacob p. 410, 19.

**2a** *āsyā*: so Ephrem 14.

**4ab** The same biblical exempla occur in Ephrem 5-6 (and in *Soghitha* II 3ab).

**6b** *b-šārōteh d-šem'ōn*: so Jacob, p. 415, 20.

*gnē*: so Ephrem 18 (Luke 7:37 OS 'estmek, Pe smīk).

**10b** *glāy*: so Ephrem 174.

**17c**, **21a** *raḥmē mlē*; **45d** *mlē raḥmē*: so Jacob, p. 407, 4 *da-mlē raḥmē (h)u*.

**20c**, **45c** *šuhdā*: similarly Jacob, p. 403, 19.

**21b**, cp **57a** *tar'eh ptiḥ*: cp Jacob 426, 20 and 428. 1.

**32a** *yawnā*: so Jacob, p. 409, 12; 422, 8.

**33c** *nešrā mšihā*: cf Ephrem 58 *nešrā šmayyānā*, and especially Jacob, p. 422, 8 *nešrā mšihā 'abdāh yawnā men da-ḥzātāh*, "Christ the Eagle made her a dove the moment he saw her".

**34a**, **35a** *zalliltā*: *zallilūtā* occurs frequently in Ephrem (30, 81, 88, 110 etc); *zalliltā* is found in Ephrem ms B line 243. (For *mkattamtā* in BE in these stanzas, and its possible source in Jacob, see above note 19).

**34c** *šladdā*: cf Jacob, p. 425, 11.

**39d** *nīreh*: cf Ephrem 293.

**44a** *kuhlā*: cf Ephrem 48.

**45a** *pahḥē*: cf Jacob, p. 408, 4.

**48a** *bassāmā*: Ephrem 72.

**58c** *neskat* (variant in B): cf Jacob, p. 414, 6.

**60d** *pagrāk wa-dmāk*: cf Ephrem 10.



## SOGHITHA II

The presence of an end rhyme (in *-nā*) at once indicates that Soghitha II must belong to the Middle Ages (rhyme was adopted into Syriac verse under the influence of Arabic verse). The author probably knew both the *memra* attributed to Ephrem (**3ab** is based on the *memra* lines 5-6 — though Soghitha I **4ab** could have been the intermediary), and Soghitha I (II **2a** reflects I **1c**; II **4b** reflects I **6a**; II **5cd** may reflect I **10ab**; II **22c** reflects I **31c**; II **23abc** reflect I **22a**, **24cd**).

The text of Soghitha II appears to be better preserved, and there is very little variation between the two complete manuscripts which have been used for this edition. A third manuscript is considerably older, but it contains only stanzas 5-18; this manuscript indeed offers a number of variants, but several of these seem definitely to be secondary in character<sup>40</sup>.

The manuscripts employed for the edition below are:

- A = Cambridge, Add. 1983, ff. 120b-121a; AD 1549/50, written in the village of Basuri. This contains stanzas 5-18 only.
- B = Mingana syr. 129, ff. 71b-73b; Sept. 1849, written in the village of Ashitha in the Ṭiyare district.
- C = Cambridge, Add. 2820, ff. 68b-70b; Sept. 1881<sup>41</sup>.

The text of the edition is basically that of B, although in a few places where B's text is clearly erroneous its reading has been relegated to the apparatus.

## Orthography

Attention may be drawn to the following features, not incorporated into the apparatus:

- f. sg. part. with 1 sg. pronoun is always treated as a trisyllable, normally written in full (e.g. *bky' n*); shortened forms are found in A at **8c** (*b'yn*), and at **10c** (*mtrhmn*), in B at **24b** (*yd'n*).
- 2 f. sg. verbal forms are correctly given (with final *yodh*). At **16a**, where the context requires a masculine, C erroneously has *yhbty*. Probably *mlyty* and *hšlty* in A at **7ab** should be regarded as true variants (though they probably started as an orthographical error), since 2 f. sg. makes some sense in the context.

<sup>40</sup> E.g. at **7ab**, **8d** and the name "Mary" in **13c**.

<sup>41</sup> For the date (incorrectly given in the catalogue), see my remarks in "A dispute of the months and some related Syriac texts", *JSS* 30 (1985), 182.



- C provides *šbyhw* (for *šbyh hw*) at **26b**; this is a spelling found quite frequently, especially in recent East Syrian manuscripts<sup>42</sup>.
- In C several *a* vowels which are long according to standard Syriac grammar are vocalized with *ptāhā*, not *zqāpā*; this is especially common in participles, e.g. **5d** *d-bakyat(y)*, instead of *d-bākyat(y)*. This feature occurs in a number of late East Syrian manuscripts.
- There are two erroneous spellings: B has *dhy'* (for *dhwy'*) in **5b**, and C has *brwhwm'* in **15a.**

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6 b ܐܝܬܐ |

c ܐܝܬܐ ܕܥܡܪܐ ܕܥܡܪܐ |

d ܐܝܬܐ |

7 a ܐܝܬܐ |

b ܐܝܬܐ C. | ܐܝܬܐ A. |

c ܐܝܬܐ ܐܝܬܐ |

8 d ܐܝܬܐ C. | ܐܝܬܐ ܐܝܬܐ A. |

42 Sporadically it occurs in much earlier manuscripts.



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9 a ,ܡܠܟܐ A. |

c ܠܚܐ ܕܡܠܟܐ ܕܡܠܟܐ ܕܡܠܟܐ A. |

d fin. + ܠܚܐ C.

10 a ܠܚܐ ܕܡܠܟܐ A. |

b om ,ܡܠܟܐ AC. | ܠܚܐ ܕܡܠܟܐ A. |

c ܠܚܐ ܕܡܠܟܐ ܕܡܠܟܐ ܕܡܠܟܐ A. |

d ܠܚܐ ܕܡܠܟܐ ܕܡܠܟܐ ܕܡܠܟܐ A.

11 b ܠܚܐ ܕܡܠܟܐ B. |

d ܠܚܐ ܕܡܠܟܐ ܕܡܠܟܐ ܕܡܠܟܐ A [cf. 15d].

12 b ܠܚܐ ܕܡܠܟܐ ܕܡܠܟܐ A.

13 b ܠܚܐ ܕܡܠܟܐ ܕܡܠܟܐ ܕܡܠܟܐ A. |

c ܠܚܐ ܕܡܠܟܐ ܕܡܠܟܐ ܕܡܠܟܐ A. |

d ܠܚܐ ܕܡܠܟܐ ܕܡܠܟܐ ܕܡܠܟܐ A [= 11d].

14 d ܠܚܐ ܕܡܠܟܐ ܕܡܠܟܐ A.

15 c ܠܚܐ C.

16 a ,ܡܠܟܐ C. |

b ܠܚܐ A. |

c ܠܚܐ ܕܡܠܟܐ ܕܡܠܟܐ ܕܡܠܟܐ A.





*Translation*

1. The Lord, who came to humanity  
to free us from slavery,  
for this reason too was revealed,  
in order to become a liberator for the human race.
2. Compassion brought Him to them,  
for He had pity upon their lives:  
He made sweet their bitter state  
with the taste of His love that brings sweetness.
3. He gave sight to the blind,  
movement to the paralysed<sup>43</sup>,  
and whoever yesterday was evil  
in His love He put him to right.
4. When He came to the town of Nain<sup>44</sup>  
a sinful woman heard report of Him.  
In His love was her love revealed,  
so that she asked of Him forgiveness.
- Evil One 5. The Evil One became aware  
that the sinner wished to become a penitent;  
he said to her, "My girl,  
reveal to me why it is you weep today"?
- Woman 6. I weep and feel bitter  
because ever since you became my companion  
you have been my enemy and hated me:  
I do not want to see you.
- Evil One 7. I filled your treasure store with gold,  
I piled silver into your caskets;  
why are you reviling me,  
crying out that I lead you astray?

6c I have acquired a cunning enemy A.

7a You have filled A.

b You have fashioned A. gold C.

43 See notes to Soghitha I 4ab.

44 Luke 7:11.

- Woman **8.** (Take) your gold with you to perdition  
and your silver with you to burn (in hell).  
I do not want you to give me (anything),  
or that I should give you (in return).
- Evil One **9.** With all this hostility  
and such great enmity  
why is it you hate and abhor me,  
seeing that I love you?
- Woman **10.** You should realize that your hatred  
is preferable to me than your love,  
for if I hate you, my Lord will love me,  
whereas if I love you, I shall be hated.
- Evil One **11.** The scarlet of brides  
and the purple of queens  
have I spread beneath your feet,  
and do you thus revile me?
- Woman **12.** Dust and ashes are preferable to me,  
a sackcloth garment is what I desire;  
your clothing and purple are hateful to me  
for they come with every kind of disadvantage.
- Evil One **13.** All of Syria's luxuries,  
Cyprus' finest wine  
have I got ready for you, but now you hate me,  
(using) that deceitful tongue of yours.
- Woman **14.** Fie upon your luxuries, how evil they are;  
fie on your wines, how they unsettle one.  
Your luxuries I consider a calamity,  
your wine a fountain of filth.
- Evil One **15.** Your crowns were plaited in Rome,  
your garments were woven in Egypt,

**8d** and I will not love you A.

**10c** if I have hated you, (then) I shall be loved A.

**d** and I shall not come to you A.

**11b** of kingdoms B.

**d** and do you reward me this reward? A.

**13b** wine of Cappadocia A.

**c** have I carried, Mary, and brought to you A.

**d** and do you reward me this reward? A.



your silks were fashioned in Babylon  
— and is this the reward you give me?

Woman **16.** You have given me only shame:  
master and servant have mocked me.  
I hate your crowns and trinkets,  
take them away and be off to perdition.

Evil One **17.** I brought kings along in your honour  
and princes at the report of your beauty:  
the service that I have rendered you  
was never at any time rendered for another.

Woman **18.** Keep your affairs to yourself,  
let your payment be returned to you.  
Servitude to you is not advantageous to me,  
for I am becoming Jesus' maid.

Evil One **19.** Polished, made up and lovely,  
glorious, elegant and resplendent  
have I made you amongst many,  
and now you just curse me.

Woman **20.** My eyes have not beheld the like of you,  
how brazen is your impudence!  
How many words will you make me listen to?  
I have no desire for you.

Evil One **21.** Turn back from following this man:  
he is a man who was not conceived in wedlock with man;  
if he sees you, I will feel sorry,  
for he will destroy you with the twinkling of an eye.

Woman **22.** It is to this man that I run,  
and I will not turn back from him.  
Even if he actually kills me,  
I do not want anything apart from him.

Evil One **23.** He is holier than all created things,  
and he has twelve disciples:  
they will kill you, and if you call out to me  
I will not be able to come to your rescue.

**16c** I hate all your garments and benefits A.

**17a** kings have come A.

**18b** your sway C.

- Woman 24. I do not want your friendship,  
                   you are my enemy, that I know.  
 Jesus is mine, and he will belong to me:  
                   he will be mine, and I will be his.
25. Praise to him — how beautiful he is,  
                   radiant above all light.  
 He turned me back, for I had sinned;  
                   he called me (and rescued me) from Satan's fall.
26. Thanksgiving to his great name,  
                   how glorious he is in all that is good!  
 He desired me and said to me,  
                   "Come, find your delight in the bridal chamber".