



Daniel Jeremy Silver Collection Digitization Project

Featuring collections from the Western Reserve Historical Society and
The Jacob Rader Marcus Center of the American Jewish Archives

MS-4850: Daniel Jeremy Silver Papers, 1972-1993.

Series III: The Temple Tifereth-Israel, 1946-1993, undated.

Sub-series B: Sermons, 1950-1989, undated.

Reel
59

Box
19

Folder
1145

Song of Songs, 1978.

Song of Songs
Daniel Jeremy Silver
April 16, 1978

If you were up and about early this morning the dawn was gorgeous, the sun was full, and now the clouds are in the sky and the day is somewhat overcast and we are reminded of Shakespeare's line about the uncertain glory of an April day. Actually, this line which comes from two gentlemen of Verona, reads in full, "Oh, how this spring of love resembleth the uncertain glory of an April day." Love, spring, spring and love, these twin elements are constantly joined by poets in their verse, in their feelings. There is something about the promise of the spring, the fullness of that promise, which awakens the latent passions of man. And perhaps it is not at all a matter of chance in the synagogue. The custom grew up long, long since that we should read the Song of Songs, that great selection of lyric poetry, love poetry, during the Passover season. The Song of Songs is a slender volume, most books of poetry are. There are 117 verses in all and it reminds us that in our tradition there is no sense of prudishness. We are not a puritanical faith. Our attitude towards the physical sides of life has not been to look upon them as signs of weakness. That which is of the flesh is natural and in its season and time appropriate and beautiful. And so it is that we have taken this book of ancient love songs and wedding songs, bound them into scripture, and whenever we take out the little volume which is called the Song of Songs and dally in its verse we are reminded of the beauties which we know from love. We are reminded of the naturalness of life and the appropriateness of healing.

which
The book, probably dates from early Israelite times, is an anthology. It is a collection of wedding songs and lyric poetry which express the fullness of passion, the magic, the mystery, the madness, the sense of despair which comes at times when we are denied expression to our feelings, when our beloved turns away from us. I am my beloved and my beloved is mine who dwells among the lilies. We tarry among the

lilies until the dawn breaks, until the shadows fade. And as we pick through this anthology we are taken again and again by the honesty of the feeling, the feeling of loss, of fear, when a loved one is simply not there. "On my bed at night I sought him whom I love, I sought but I did not find him. I will rise and roam the city to the squares and the streets; I will seek him whom I love. I sought but I did not find him. The city guards found me, they who patrol the streets. Have you seen my beloved? Scarce had I passed them by when I found the one I loved and I grasped him and I would not leave him until I had brought him into my mother's house. "

Love, spring, spring and love. Lord Tennyson was not the first to know that in the springtime a young man's fancy lightly turns to thoughts of love. Listen again to the verse, the verse of the Song of Songs.

"Hark my beloved, behold he comes
Leaping upon the mountains, skipping upon the hills
My beloved is like a stag or a young heart;
Behold, he stands behind our wall,
He looks in through the window,
He peers through the lattice.
My beloved spoke, and said unto me:
'Rise up, my love, my fair one,
and come away.
For lo, the winter is past,
The rains are all over and gone;
The flowers again appear on the earth;
The time of singing is at hand
The voice of the turtle dove is again heard in our land;
The fig tree puts forth her green figs,
The vineyard is in blossom and the vines give forth their fragrance.
Arise, my love, my fair one, and come away.

Scholars are agreed, as much as scholars are ever in agreement, that the 117 verses which comprise the Song of Songs represent an anthology, a collection of those ancient songs of love, the wedding songs which were part and parcel of the life of our people and so came to be beloved by them. Though the editorial superscription of the book declares this to be the song of song that belongs to Solomon, that was by

Solomon, they are also agreed that Solomon is probably not the author of any of this verse, but Solomon was a great patron of musicians and of poets and many flocked to his courts. Since the language of this little volume is archaic, even for Biblical times, the general assumption is that much of this poetry is old, perhaps as old as the 8th or 9th century B. C. E. Indeed, when we read through the verse we are struck by the pastoral nature of images that are used. We are not used to thinking of the white teeth of our beloved as looking like newly washed sheep come up from the river; and we are not accustomed to think of the tresses of a beloved as looking as the trail of the flock as it comes down the mountainside; but then I am not so sure these images are less appropriate to a loved one than that kind of materialistic jeweler image which we tend to use in the 20th century where a beloved's eyes sparkle as diamonds, her teeth are pearly white, her lips are ruby red, her hair is like spun gold. It's fascinating, isn't it, how a culture reveals itself in the images by which it uses to express feeling.

Love, love and spring, a reminder, of course, of the basic attitude towards human life taken by our tradition which did not seek to inure man or woman into a monastery, to have us live a full life out among our fellows, a life in which we exchange feeling, the honesty of feeling, a life of moderation, to be sure, and control, but a natural life nonetheless.

What has this little volume of poetry, of wedding songs, to do with the Passover holiday? Why was the connection made between 'my beloved is mine and I am my beloved who dallies among the lilies' and the Passover season and the matza and the paschal sacrifice and the reminder of the deliverance from Egypt? Well, one connection, of course, is the springtime connection. Passover is a springtime holiday. In ancient days Passover marked the beginning of the spring harvest season. On our

table seder night we'll have a sprig of parsley, actually, it can be any kind of green vegetable, a reminder of the springtime. And if you have the old Union Haggadah it has in there the hymn, Behold It is the Springtime of the Year, over and past are the snows of winter. It is the springtime and springtime is a time of promise and that's the association, of course, of the Passover. But, actually, the association of the Song of Songs of the Passover season is later. It comes only in rabbinic times. It comes only once the book has been given a second reading by our people, an allegorical reading, if you will, which deepened its meaning and gave it a seriousness which it perhaps did not originally have.

The superscription of the book, almost every Biblical book has an editorial line or two at the beginning which tells you something about the time or the author or the assumed author of the piece. In ancient days there was no title page. There were no tables of content, only this kind of editorial line or two. And in the Song of Songs we are told Song of Songs which were Solomon's, and since ancient times the assumption, the pious assumption, of course, was that these songs were written by Solomon, that I suggested is doubtful, and as we have learned more about Biblical language, we know that when the Bible conflates language, when it takes a noun, a singular noun, and follows it immediately by the plural of the same noun, it indicates a choice, that we are dealing here with something which is in a superlative condition, thus, the holiest room of the ancient sanctuary was called the kadosh kadoshim, the holy of holies. And the sherhasherim would mean, really, the choicest, the rarest, and the best of the songs of Solomon, but there is another possible reading. Sherhasherim, the songs within a song, that belongs to Solomon, the song which has a deeper meaning, the song which suggests a number of allegorical interpretations, and to the exploring of these allegorical meanings of this song many many generations of our ancestors devoted themselves.

The ancients believed there is something magical, even prophetic, about poetry. Poetry comes from the deepest recesses of the human soul. It is language which speaks from soul to soul. We say of good poetry that it is inspiring. The ancients said of the poet that he is the instrument of God or of the gods. His voice, his words, come from the muse, and so they looked upon poetry as something that was divine, or nearly divine, and when they took poetry into the schools they did to it what scholars do to all language. They find more in it than perhaps even the original author intended. They look into the depths and with great skill and subtlety they bring out possible shades of meaning. And so some time in the second Temple days, the 5th, 4th, 3rd century, these ancient wedding songs and love songs were brought into the school and read now not simply as beautiful evocations of love and feeling, but as evocations of God's love for Israel and Israel's love for God. And we know from certain texts which have survived that for a very long time these two uses of a Song of Songs coexisted. In the 2nd century of the Common Era Rabbi Akiba, one of the grand old men of Talmudic tradition, is reputed to have said, anyone who still sings in the bars or in the banquet halls. 'The Song of Songs is not worthy of a place in the world to come, which is to say that the interpretive tradition, the allegorical tradition, was by his day so basic that he felt the song had to be lifted out from its natural context and put into one which was more that of a sacred book.

But let's go back to a school in the 4th century or 3rd century B. C. E. , a school whose men and students read the Song of Songs, knew it from the banquet hall and the bars, knew the melodies, and who began to explore its deeper meaning. What did they find within it? Well, in the first place, in the first instance, they seemed to have found an allegory of the love of man, the search of man, for wisdom. The ancients tended to personify wisdom as a woman and the search for wisdom, which was very

difficult in those days, was as a search for a beloved. It was a difficult pursuit. It was an elusive pursuit where you can gain facts without gaining knowledge. To gain knowledge, that is, true insight, true understanding, is a rare achievement, and the search for love, the passionate search for one's true love, was found to be expressed in the Song of Songs. The prince, the young prince who is the lover, becomes the student, the teacher; and the beloved, she was fairest among all the roses of Sharon, becomes the personification of wisdom. And then as the centuries follow on, the Song of Songs was given other allegorical meanings because once you open the door to this kind of interpretation, any number of readings are possible. It's interesting that Rabbi Akiba is perhaps the man who found most of these meanings within the scriptural book of the Song of Songs. He is an interesting fellow. He lived to be way into his nineties. He is one of the few men who taught through the period of the two great tragedies of the 1st and 2nd century: the rebellion of the Jews in 66 and 70 against Rome which led to the destruction of the Temple and the exiling of the Jews in Jerusalem; and the Bar Kochba rebellion of 132-135 which led to the second destruction of Jerusalem. It was a difficult time. It was a time of rebellion and a time of punishment. Much of this time the teachings of Judaism by the sages was prohibited, and living during this time, Rabbi Akiba found a very special kind of meaning within the Song of Songs for he is reported to have taught that if the rest of the Scripture had not been revealed to man the Song of Songs would be a sufficient guide for man.

What did he find within this book? He found in the first instance, I believe, the teaching that relates this book to Passover. The lover, the beloved, God and Israel. God loves Israel with an unshakable love. I am my beloved and my beloved is mine until the day breaks, until the shadows fade. That love is real, that love is constant, it will not fade, it will not disappear. What teaching was more important in these difficult centuries when Israel seemed to be beaten or bloodied. A million people died in those two rebellions. Love is unshakable and it is that love of God for Israel which gives the

promise of a future redemption from the miseries of the day, for love is redemptive, and ultimately it's Israel's redemptive theme which relates the Song of Songs to the Pass-over season because when you sit down Friday night at your seder table look carefully at the haggadah and be reminded that the haggadah is not an attempt to create a moment of historical remembrance in which we simply review the events of the exodus from Egypt and the crossing of the Reed Sea and coming to Mount Sinai and the granting of the Torah to Moses at Mount Sinai and the 40 years^{of} wilderness wandering till the Israelites came to the Promised Land. It mentions all of these events, but it is because of what the Lord did for me when I came forth out of Egypt. The emphasis of the Passover is existential, not historical. It is as if we were participating in the redemptive moment. We open the door for Elijah. Why? Because Elijah was traditionally the forerunner of the coming of the messiah. He announced the good tidings that this kind of difficult age was behind us, that a new age was dawning.

There is a cup on our table, a fifth cup, a cup we do not drink. It is the cup of promise, the promise that there are redemptions yet to be. And what is the great theme which runs throughout the haggadah text? This year we are slaves, next year may all of Israel be free. Next year may Israel be secure in Jerusalem.

Passover is an existential moment in which we touch again the redemptive possibility of life. And what is the basis for our hope in divine redemption? God's love for man, God's love for Israel, the unbroken, unshakable love, the constant love which reaches out to us and gives us some assurance of better times. And just as God's love reaches out to us so we reach out in love to God. I am my beloved and my beloved is mine. And in those difficult centuries, and much of it is very important to remind Israel that love needs to be requited, that if God offers this constant love to Israel, Israel

In most ages our people have had to understand this theme in political terms

must offer its love, its loyalty, its constancy to God. There were many pressures in those centuries to abandon the faith, to turn away from the devastation and despair, to disappear into anonymity, but Israel remained loyal and Akiba himself, who taught these allegories, became a martyr to his faith during the Bar Kochba Rebellion. I am my beloved and my beloved is mine. But there is even more, there was more prophetic in the text, according to Akiba, for he found in the text itself a promise for his day of the coming of the messiah. These were difficult times and, yet, the winter was over and springtime had come. Hark, my beloved, behold he comes, the messiah, leaping upon the mountains, skipping over the hills, leaping over the obstacles which stand in the way of redemption. Our love is like a stag or a young heart, behold he standeth behind our walls, he looketh in through the windows, he peers through the lattice, if you have only eyes you will see the time of the coming of the messiah is near. My beloved spaketh, said unto me, rise up, my fair one, and come away. Come with me, join the legions of those who struggle for the redemption of Israel and the redemption of mankind, for lo the winter is past, the time of anguish and of oppression and of suffering when Israel suffered under the Roman tyranny is over. The rain is over and gone. Flowers are again appearing on the earth and the time of singing is at hand, the time of jubilation. The voice of the turtle dove is again heard in our land. Arise, my love, my fair one, come away.

Akiba read into this great poetry, this great text, a prophecy, that the anguish of his day was what the ancients called the pains that are intended upon the coming of the messiah, like the birth pains intended upon the birth of a new child. The messianic age was at hand. There would be a time of redemption for Israel. And what teaching could have dovetailed more neatly the theme of the haggadah, the theme of redemption, the theme of deliverance.

In most ages our people have had to understand this theme in political terms

as they suffered oppression, as they survived in the ghetto, as they suffered under the tyrant. They looked at actual physical relief as God's promise. This was the redemptive message and it is, of course, a redemptive message that still has meaning today. To this people Israel which endures the dangers of a desperate existence in the Middle East, to those Jews who endure the pressures, social, economic and otherwise, ideologies put upon them in the Soviet Union and the Argentine and elsewhere, the message is still, next year may all Israel be free.

But what shall we make of this little book, Song of Songs? What allegory speaks to us? Obviously, we do not need to be reminded that Judaism is not a doer tradition or prudish, that it looks upon the passions as normal and natural and appropriate. We live in a sexually explicit age. Oppression is a word which seems to have disappeared from man's vocabulary. Denial, self-denial is certainly another, and so that teaching hardly needs to be emphasized. What then shall we say this song means to us? And again it speaks to us of redemption, for does not each and everyone of us need to be reminded of those weaknesses from which we need to be redeemed, of those fears which we need to put behind us. Is there not about us, even in this free land and this free society, all manner of concern for the future of the society, evidence of those who suffer injustice, evidence of those who suffer from economic disadvantage, who are not given a full opportunity?

The message of redemption is a timeless message. We need to be redeemed. We need to participate in the redemptive power of God. We need to sing the song of love for God and His love for us for as we sing that song this seder night each of us, in his own way, can tap the resources deep within which we allow, so often, to lie latent, to find within himself or herself the strength to reach out in redemptive love to another,

the strength to take another's life and burden, to a degree, upon oneself, to lend one's strength to another, the strength to reach out in friendship and concern, not on the level of trivia and the everyday but on the deepest level of support, the strength to use one's talents not only to one's own immediate advantage but for the benefit of all who live in a particular neighborhood or community. We need to be redeemed. We need to feel the hope that pulsates in the springtime, the hope that pulsates, thrusts us upwards through the message of seder night, the hope that is expressed in every line of the haggadah, the hope that our people read into the Song of Songs, the choicest of the songs of love, for ultimately, in a cruel and difficult world, my friends, it is our faith in God and God's love of us which gives us encouragement. Without that faith we are naked before the buffets of a cruel day and a cruel time and encouraged by that faith to persevere and to carry on. We find deep within us reservoirs of strength, potentiality, redemptive strength of which we were heretofore unaware.

I am my beloved's and my beloved is mine.



Kaddish

Friday

Sunday

APRIL 16, 1978

Those who passed away this week

PHILIP B. ARNOLD
ABRAHAM M. SELTZER

Hahrzeits

HATTIE KOBLITZ DAVIS
CORA L. NEBEL
ISADORE R. LEVY L. Levy
MAX DAVIDSON
HYLMA I. WALLACH
ALINE S. LIEBENTHAL
MAX PEVAROFF
CHARLES LEDERER
DR. JOSEPH L. FETTERMAN
MAX FREEDMAN
CARL LEHMAN
MORRIS J. BROWN
THERESA N. BING
ISAAC NATHAN
ALFRED A. FREEDHEIM
CHARLES GRAVER
SHELDON WOHLWERTH
IDA GAMSON WEITZ
SAMUEL NEWMAN
SANFORD WEINBERG

MELVIN NEUERMAN

SUSAN FAULB
CORA LEDERER
MIKE ROSENBERG

Your TEMPLE Calendar — Clip and Save

SUN	MON	TUES	WED	THURS	FRI	SAT
APRIL 9 SERVICES 10:30 a.m. THE TEMPLE BRANCH Rabbi Silver will speak on THE MIDDLE EAST — WHAT NOW? JWF WALK-A-THON	10 TMC LECTURE SERIES The Temple Branch Dr. Robert Kellermeyer Prof. Oliver Schroeder STARTING & FINISHING THE RAT RACE: A PRACTICAL DEFINITION OF LIFE & DEATH 8:00 p.m.	11 TWA Activities 10:00 a.m. - Branch Fellowship & Study Group Rabbi Stephen Klein 10:45 a.m. - Branch Temple Board Meeting 8:00 p.m. - Branch	12 TWA PROGRAM BOOK OF THE MONTH Rabbi Daniel Silver 12:30 p.m. - Branch QUAD TEMPLE EVENING 7:30 p.m. Fairmount Temple I. L. KENEN "The Possibility for Peace Between Israel and Egypt"	13 BLOODMOBILE 1 - 7 p.m. - Branch	14 Services - 5:30 p.m. The Temple Chapel SEVENTH SABBATH 8:00 p.m. - Branch	15 Shabbat Service 9:45 a.m. - Branch Religious School Model Seder Grades 5 - 9 Bat Mitzvah 11:00 a.m. The Temple Chapel ELIZABETH KATZ SENIOR YOUTH GROUP THEATRE PARTY
16 SERVICES 10:30 a.m. THE TEMPLE BRANCH Rabbi Silver will speak on THE SONG OF SONGS Religious School Model Seder - Grades K-4 3rd Grade Hebrew Retreat Mr. & Mrs. Club Passover Workshop - 2:30 - 4:30 The Temple Branch	17 TMC LECTURE SERIES Church of the Covenant Dr. Monique V. King PREJUDICE: A DEVELOPMENTAL APPROACH 8:00 p.m.	18 TWA Activities 10:00 a.m. - Branch Fellowship & Study Group Rabbi Stephen Klein 10:45 a.m. - Branch LUNCH WITH THE RABBI Pewter Mug - Hanna Bldg. Noon - 1:30 p.m. Religious School Board Meeting - 8 p.m. - Branch	19 TWA Board Meeting 10:00 a.m. - Branch TMC Board Meeting 8:00 p.m. - Branch Inter-Temple Singles 8:30 p.m. - Branch	20	21 <i>MAR 21</i> Service - 5:30 p.m. The Temple Chapel SEDER	22 PASSOVER SERVICE 10:30 a.m. - Branch HEBREW GRADUATION First Day Passover
23 SERVICES 10:30 a.m. THE TEMPLE BRANCH Rabbi Silver will speak <i>Holocaust</i>	24 TMC LECTURE SERIES The Temple Branch Bishop Michael J. Murphy LIBERAL RELIGIONS — IS THERE A FUTURE? YOUNG AND OLD WANT TO KNOW 8:00 p.m.	25 TWA Activities 10:00 a.m. - Branch Fellowship & Study Group Rabbi Stephen Klein 10:45 a.m. - Branch	26	27	28 LAST DAY PASSOVER SERVICE 10:30 a.m. - Branch SENIOR YOUTH GROUP - CONFIRMATION CLASS CAMP WEEKEND — PUNDERSON STATE PARK Service - 5:30 p.m. The Temple Chapel	29 Shabbat Service 9:45 a.m. - Branch Bar Mitzvah 11:00 a.m. The Temple Chapel ROBERT FELBER
30 SERVICES 10:30 a.m. THE TEMPLE BRANCH Rabbi Silver will speak 1928 Confirmation Class Reunion - Branch 12:30 p.m. Sr. Youth Group Confirmation Class Camp Weekend Punderson State Park	MAY 1 TMC LECTURE SERIES Church of the Covenant Ms. June Wilson Rabbi Stephen Klein DO YOUR OWN THING: BUT DO IT MY WAY: WHO'S DOING WHAT TO WHOM AND WHY 8:00 p.m.	2 TWA Activities 10:00 a.m. - Branch Fellowship & Study Group Rabbi Stephen Klein 10:45 a.m. - Branch Mr. & Mrs. Club Board Meeting 8:00 p.m.	3	4	5 Services - 5:30 p.m. The Temple Chapel FIRST FRIDAY "DAVID & GOLIATH" by the This Night Only Opera Company 8:15 p.m. - Branch	6 Shabbat Service 9:45 a.m. - Branch Bar Mitzvah 11:00 a.m. The Temple Chapel JAY FRIEDMAN

NO MIDWEEK CLASSES

O HOW THE SPRING OF LOVE RESSEMBLES
THE UNCERTAIN GLORY OF AN APRIL DAY

MY BELOVED IS MINE AND I AM HIS
WHO FIELDS AMONG THE LILIES
UNTIL THE DAY BREAKS
UNTIL THE SHADOW FLEES

18 19 20
17 18 19

17 18 19 20 21 22

mighty waters cannot quench love
torrents can not sweep it away

ON MY BED AT NIGHT
I SOUGHT HIM WHOM I LOVE
I SOUGHT, BUT DID NOT FIND HIM
I WILL RISE AND SEARCH THE CITY
IN THE STREETS AND SQUARES
I WILL SEEK ^{him} ~~him~~ ^{whom} I LOVE
I ~~SOUGHT~~ ^{SOUGHT} BUT DID NOT FIND HIM

THE GUARDS FOUND ME
WHO ~~patrol~~ ^{patrol} THE CITY
"HAVE YOU SEEN THE ONE I LOVE?"

SCARCE HAD I PASSED
~~THEY~~ ~~THEY~~ ~~THEY~~ THEM BY

WHO ~ I FOUND NO ONE I LOVE

I GRASPED ~~THEY~~ HIM, WOULD NOT LOOSE HIM

TILL I BROUGHT HIM TO MY HEART'S LOVE

Shakespeare spoke of "UNCERTAIN GLORY OF AN APRIL DAY"

- from birth song to old death - on March 20 - 60 years,
100 words of wisdom - it's for 2 million & various needs

O how the song of love is written

in UNCERTAIN GLORY OF AN APRIL DAY

LOVE and SPRING are eternal joys joined by the poet -

it's a beautiful vision which includes more than

material things for on poetic side - for content

it has been the center of the universe to read

the expression of the year of the song of love

the relationship of the song of love - the song of love

We think of the song of love as a song of love

had nothing for spring - just the love of the world =

which had no love for feeling on love - we needed

and to have of the love of the world and the

full - The world contains many things - only

love of the world is the love of the world

IN THE SPRING when someone

walks in the countryside and

NOTICES THE BEAUTIFUL TREES SWAYING

IN THE BREEZE, LET HIM STOP AND

BLESS GOD FOR HAVING FASHIONED A

WORLD HARMONIOUS IN ALL ITS PARTS

AND FOR HAVING SO CONSTITUTED OUR

HEARTS THAT WE CAN REJOICE IN

Just being alive, in the Fresh Garden is
the spring and in the colors of the
spring buds.

in all of these data one line is no part
expression of the line one only the song of birds
which expresses a breathless delight and
joyful energy all the intimate power

My love is mine
And I am his

Who feeds upon the wilderness

until the day begins
and the shadows

There is the delicious delight of love and the delicious

of love



The Angry day and the mystery is made
and the delicious delight of love and the delicious
and the delicious delight of love and the delicious
and the delicious delight of love and the delicious
and the delicious delight of love and the delicious

YOUNG MAN'S PAPER GOING TOWARDS THE DOUBT OF LOVE
just as the world of the immediate past:



The song of songs is a classic work - only 117 verses
in all, the song of songs is more ^{two} ~~popular~~ ^{MESSAGE} ~~popular~~ -
there is no theoretical disagreement - discrepancy as
now it is much preferred as a book seen and
it is much a success in country of love and
adoring song which more popular in country
and. anyone who reads love more popular
immediately and the popular discrepancy and
discrepancy is recovered down, recovered, provided
more to think of recovered down on a workshop
of the flour which we have early made
everyone very has not known his place in the
land of the land land.

What has been collected of popular love poems /
modern poems to do modern poems, no
modern poems but the poems not of modern

p's'c's 3'9 would mean the Choir of Solomon's
Songs - But already in Hebrew the name taken
suggested that the Choir of Solomon might be
read the Double Song of Solomon - The Song
of Solomon which has Two Meanings - one

the apparent - literal meaning - a celebration of
physical love - also also a metaphorical or
poetical meaning - the celebration of divine
love.

There are many ways - but
partly & partly unintentionally identified. The
name is a good - partly in divine ; and it would
be that very same thing as the song of Solomon -
the song of Solomon - begin to live in
celebration as an inspired work - an inspired
work - The Song of Solomon as a divine work
for prayer 1/2 a meditation - the song may be
banquet - the song should be regarded -
at the end of the process we find the eyes
see a new eye to have the eyes
for the eyes and have understood unworthy

USF, - 16 - ~~Amelia~~ - the Truffle - ~~very~~ - ~~by~~ ^{the}
with very few ~~any~~ ^{in a} ~~has~~ ^{and a} ~~very~~ ^{small} ~~small~~
~~house~~ ^{has} ~~the~~ ^{the} ~~secret~~ ^{to} ~~come~~ ^{the} ~~very~~ ^{small} ~~small~~

[illegible]

A good many
 that which is highly present
 by postulated on a number
 some time to come to early
condition - These cases feel good to come

The Court between the 5.15 and 6.00 hours
of the morning - but in essential manner
in which the delegation of the Board became
PARADOXICAL and PROVOCATIVE of all the unpleasant rumors
which were put to circulate.

There had been nothing out of Egypt, but there
were rumors - the circulation - "We do not
believe in rumors" "It is because of rumors that

we did for the under cover full work of
Egypt.

On the night of the delegation for Egypt -
the presence of the rumors - on the case of
which it is the fact - the rumors of the
the delegation of the rumors - the rumors in essential
and history of the rumors fact

of all the rumors rumors rumors rumors
rumors rumors of the rumors rumors rumors
rumors rumors rumors rumors

HAD NOT TO DO WITH rumors rumors,
the rumors rumors rumors rumors
rumors rumors rumors rumors

a quite new one of the for new edition seen in copies
 as these copies of 76 and 135 of Norman's 2
 blank depend of paper released - Time of deposit (1
 for day period for copy of 1940 published - 2000
 all of paper to Thurs ¹⁹⁴⁰ ~~1940~~ - 1940 released
 seen -

found of unpublished reproduction - found of
 such (from 7 days 1 copy) before found in Boston -
 it is seen that regular found a manuscript ready
546 - The manuscript copy in old hand



The time of deposit
 for the manuscript is on
 Florence written in the end of first copy of manuscript
 The date of deposit is at end of folio
 The manuscript is double dated
 found in the end

The reason of the
 missing

~~The manuscript is not required to be also
 to find 100 manuscript in any process would -
 The manuscript would not be required - but not~~

news for us - in our repeated presence we
hardly need say to legitimate friends & persons -
in our supposed actual eye was absent
from - Exposed & in as well known - well
we will say to be in a low room?

What it has being seen - an example

of one / one present reception - of no

but before - can in being seen to

for another man of reputation & power &
influence - to account himself well -
to also be in power of the same kind -

TO participate in the same kind of the
reception process -

