Difficult Passages in the Song of Songs.

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In my lecture on the Book of Ecclesiastes, published in the Oriental Studies read before the Oriental Club of Philadelphia, I quoted Renan's remark that Ecclesiastes, as well as the Song of Solomon, represented a few profane pages which, by some accident, had found their way into 'that strange and admirable volume termed the Bible'; the Jewish doctors understood neither the one nor the other, otherwise they would not have admitted such compositions to the collection of sacred writings; it was their stupidity that enabled them to make out of a dialogue of lovers a book of edification, and out of a sceptical book a treatise of sacred philosophy; Solomon's Song and Ecclesiastes were just like a love-ditty or a little essay of Voltaire which had gone astray among the folios of a theological library.

I added at that time that I could not agree with the famous French critic in this respect: I believed the theological contemporaries of Ecclesiastes were by no means too stupid to grasp the import of his anti-Biblical statements, but as they were unable to suppress the book, they endeavored to darken its real meaning, for dogmatic purposes, saying as Georg Hoffmann put it in his translation of the Book of Job: Let us save the attractive book for the Congregation, but we will pour some water into the author's strong wine. Not satisfied with the obscuration of the original book, the theological revisers tried to cut up and dislocate the text as much as possible, destroying the original order and logical sequence, so that in the present form of the book there is no proper arrangement, no logical connection between the individual verses: it seems like a conglomeration of disjecta membra.

Professor Bickell, of Vienna, tried to show, in 1884, that the confusion was merely due to a mistake of a bookbinder who misplaced the quires of the manuscript; but the disarrangement was not accidental, but intentional. I appended a translation of the closing
section of Ecclesiastes restored in its original order and freed from
the glosses that have clustered about it.⁵

In the Song of Songs there are no theological interpolations
inserted for the purpose of weakening the pessimistic arguments
of the author, such as we find in Job and in Ecclesiastes, and occa­sionally in Proverbs, as I pointed out at the meeting of this Society
in Philadelphia, on Dec. 28, 1900; ⁶ the Song of Songs was not suffi­ciently pessimistic to require this antidotal treatment; in fact, it is
so decidedly optimistic that this glaring optimism had to be toned
down a little, and for this reason the exuberant praise of sensual love
was given an allegorical interpretation.

We have undoubtedly a good deal of allegorical and symbolical
imagery in the erotic phraseology of the Song of Songs: e.g. the
virgin charms of the maidens are called their vineyards; the body
of the bride is styled a mountain of sweetness and a hillock of
fragrance;⁷ the bridal bed is termed a dining-couch, and the bride­
groom is invited to lie down at the feast;¹⁴ the bridal chamber is
called a tavern ²⁸ the sign of which is Love, and they intoxicate⁸ them­selves with love; the kisses and caresses of the bridegroom are
symbolized by raisin-cakes and apples with which he refreshes the
bride—⁶—but this allegorical imagery all refers to sensual love. The
bride is not a personification of Wisdom which Solomon is trying
to win; nor do Solomon and the Shulamite represent Christ and
the Church, or the love of Yahweh to His people; still less can we
adopt the traditional Jewish view which considers the Song of Songs
to be an allegorical sketch of the entire history of Israel from the
Exodus to the coming of the Messiah. The Song of Songs is neither
allegorical, nor typical, nor dramatic;⁹ indeed, it is not the work
of one poet but a collection of popular love-songs, probably made
in the neighborhood of Damascus,²⁸ after the beginning of the Seleu­
cidan era (312 B.C.); and these songs are not all complete, neither
are they given in their proper order.

Several explanatory glosses, variants, and illustrative quotations
appear in an entirely different context. For instance, the stanza in ²⁷

O maidens, lo, I beseech you,
by the gazelles and the hinds of the fields,
That ye stir not nor startle our loving
before our fill we have drunken.

appears again in ³⁴ and in ⁸⁴, where it is entirely out of place. These
lines form the conclusion of the song addressed by the bride to the
bridegroom on the morrow after marriage. On the day following the wedding the newly married couple awake as King and Queen; they receive their 'vizier,' the best man, at an early hour, but on the subsequent six days of the 'King's Week' the festivities do not begin before noon. The bride beseeches the female guests not to disturb their connubial bliss until it be ended with ample satiety, as she is just as shy as the gazelles and the hinds of the fields. She bids the bridegroom to enjoy her charms until there arises the breeze (of the morning) and the shadows (of the night) are departing. He is to leap on the malobathron mountains like a gazelle or a young hart.

Malobathron (or malabathron) is a most precious aromatic mentioned by Horace and by Pliny, probably the oil (oleum malobathrium) of cinnamon (cf. 4th Exod. 30:23 Prov. 7:17), obtained from the bark (cortex malabathri) and leaves of the cinnamon tree (Cinnamomum Tamala, Nees) cultivated on the Malabar coast bordering on the Arabian Sea, not the cinnamomum Ceylanicum, or the cinnamomum cassia (Chinese cinnamon, cf. ἄνθος Ps. 45:4), or the cassia lignea or wild cassia. According to Pliny, malabathron was found also in Syria (Plin. xii. 129: dat et malabathron Syria). In xxiii. 98 Pliny states that a leaf of malabathron put under the tongue sweetens the breath, and that it is used also for perfuming articles of dress (oris et halitus suavitate commendant linguae subtitum folium, sicut et vestium odorem interpositum). Horace (Carm., ii: 78) addresses his friend and comrade Pompeius Varus: O Pompeius with whom I often shortened the dragging day with wine, the hair perfumed with Syrian malabathron,

Pompei meorum prime sodalium
Cum quo morantem saepe diem mero
Freugi coronatus nitentis
Malobathro Syrio capillos.

Budde thinks that ἀραβικός is identical with the betel-plant of the East Indies, but betel-leaves are merely used as a wrapper for the little pellets of areca nut which are extensively chewed in the East. It is hard to believe that Horace should have perfumed his hair with betel-pepper (contrast crines cinnamoni). Nor does φυλλὸν ἵνδυκων or φυλλὸν denote a leaf of the betel-pepper; it must mean a roll or quill of cinnamon, which Herod. iii. 111 calls καρπός. There is, however, some association between cinnamon and pepper: the quills of cinnamon are, as a rule, covered on shipboard with black pepper, which is supposed to keep off moisture.
Cant. 2:7 reappears, with slight variations, in 4:8, where the bridegroom says:

Till the breeze (of the morning) arises,
and the shadows are taking their flight,
I will go to the mountain of myrrh
and to the hillock of incense;

and at the end of the book we find the misplaced variant, Bolt,\(^1\) my darling, like a gazelle or a young hart on the mountains of spices.\(^7\) This variant \(\text{בָּלָט} \) ‘bolt’ explains the imperative \(\text{בָּלָט} \) in the original passage 2:7, which has never been understood heretofore. Siegfried translates, Turn to making thyself like a gazelle, begin to make thyself like a gazelle. According to Budde \(\text{בָּלָט} \) ‘turn’ means here ‘come here’; but the verb \(\text{בָּלָט} \) is used in I S. 16:11 in the sense ‘to be around the table,’ LXX \(\text{κατακλώστων}, \) Vulgate \(\text{discumbemus}, \) and this has an erotic meaning just as \(\text{accubare} \) or \(\text{accumbere}.\)

In 11 we read \(\text{כָּרַת וְרָאשָׁה} \) ‘as long as the King was in his accubation,’ enjoying his feast in a recumbent posture, ‘my spikenard\(^\text{10} \) exhaled its fragrance,’ i.e., my darling seemed to me the sweetest thing on earth.\(^33\) We find this erotic use of \(\text{כָּרַת וְרָאשָׁה} \) ‘accubation’ or ‘dining-couch’ in the Talmud: in \(\text{Shabb.}, \) fol. 63\(^\text{a} \) we read:

אֵלָהוּ�ָה אֲנַשׁ יְהוָה אֲנַשׁ יְהוָה שָׁחַךְ וּרְאָשֵׁה אָדָם אַמָּר אֵלָהוּן בּוּטַת וְרָאָשָׁה וּרְאָשֵׁה וּרְאָשֵׁה תְמוּנָה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה נּוֹרְדֵל וּרְאָשֵׁה
i.e., Rabbi Jehudah said, The men of Jerusalem were very frivolous. A man would say to his friend, e.g., What did you have for supper last night?\(^\text{16} \) well-worked bread or unworked\(^\text{17} \) bread? Had you Gordelian wine or Khardelian wine? Was your couch spacious or short? Had you good or bad company? Rabbi Khisdá said, All this refers to illicit intercourse.

Unworked bread, or bread that has not been kneaded, refers to a virgin, while the question, Had you (white) Gordelian wine or (red) Khardelian wine? means, Was she blonde or brunette?

A most interesting misplaced illustrative quotation\(^\text{18} \) is found in Cant. 8:4. The Authorized Version translates, I raised thee up under the apple tree, there thy mother brought thee forth, there she brought thee forth that bare thee. But \(\text{נָתַן} \) must be translated as future. The passage should be rendered, I will break in on thee ‘under the apple’ where she who bore thee conceived, the preceding ‘where thy mother conceived thee’ being an explanatory gloss. This seems to be a marginal quotation from some poem in which a revengeful enemy threatens to break in on the bride ‘under the
apple, *i.e.* in the bridal chamber, under the caresses of the bridegroom, so that she will not be as happy as her mother who conceived her 'under the apple,' sterility being considered the greatest curse in Oriental countries. We might say, with Schiller, at the end of the fourth act of the Räuber, *Ich will dich aus dem Bette zerren wenn du in den Armen der Wollust liegst.*

The apple is an erotic symbol. According to tradition the fruit which Eve gave to Adam, in the legend of the Fall of Man (*i.e.*, the first cohabitation), was an apple. 'He refreshed me with cates made of raisins and with apples appeased all my cravings' in Cant. means, therefore, he kissed and caressed me.

I now proceed to give a metrical translation of one of the songs in the first two chapters, restoring the original sequence and eliminating the marginal glosses which have crept into the text. This song consists of ten stanzas, each stanza being composed of two or double-lines, and each of two hemistichs; each hemistich has three beats. The rhythm of my translation has been very much improved in a number of passages by the distinguished co-editor of the Polychrome Bible, Horace Howard Furness.

**The Bride Addressing the Bridegroom on the Morrow after Marriage.**

1 16 Behold thou art fair, my own darling, aye, sweet; our bed will be green.
17 Of our home all the rafters are cedarn, and (its walls) are all paneled with cypress.

2 3 As the apple amid trees of the forest, so amid youths is my sweeting.
I delight to dwell under its shadow, and sweet to my taste is its fruitage.

4 To the tavern where wine flows he brought me, 'Love' was the sign hanging out there.
5 He refreshed me with cates made of raisins and with apples appeased all my cravings.

6 On his left arm my head was reclining, while around me his right arm was clinging.

1 12 As long as the King stayed there feasting, my spikenard its scent was exhaling:

1 16 " aye 2 5 β for I am sick with love
13 My sachet of myrrh was my darling,
scenting my breasts with its perfume.

14 My darling was a cluster of henna (blooming) in En-gedi's gardens.

2 With kisses of thy mouth do thou kiss me,
for thy love than wine is far sweeter.

3 Thy name is thrice-clarified perfume;
and therefore all maidens do love thee. 

4 Take me with thee! Come, let us hasten!
to thy chamber, O King, do thou lead me!
There let us rejoice and make merry,
and be drunken, not with wine, but with loving. 

2 16 My darling is mine, and his am I,
who feeds on the dark purple lilces.

17 Till the breeze (of the morning) arises,
and the shadows are taking their flight.

Do thou spring to the feast, O my darling,—
like a gazelle or a young hart be thou!—
(To the feast) on the mountains of myrrh,
(To the feast) on the hillocks of incense.

7 O maidens, lo, I beseech you,
by the gazelles and the hinds of the fields,
That ye stir not nor startle our loving
before our fill we have drunken.

The Hebrew text of these stanzas must be restored as follows:

16 קְרָחִית בֵּית אֲדֻמִּים
17 גָּזְלֵי יִשְׂרָאֵל

1 3 with regard to fragrance thy perfumes are sweet
4 4 rightly do they love thee
17 14 on the mountains of malabathron.

4 6 Till the breeze (of the morning) arises,
and the shadows are taking their flight,
I will go to the mountain of myrrh
and to the hillock of incense.—

8 14 Bolt, my darling, like a gazelle or like a young hart on the mountains of spices.

7 4 of Jerusalem

8 5 I will break in on thee under the apple (where thy mother conceived thee)
where she who bore thee conceived.
I will append here vv. 6 and 7 of the eighth chapter containing the most beautiful lines of the Song of Songs from a non-Oriental point of view. These two verses must be preceded by the beginning of the chapter.
third chapter, 3\textsuperscript{1-4}, while the last two hemistichs of 3\textsuperscript{4} represent a misplaced variant to 8\textsuperscript{3}. Verse 4 is a scribal expansion derived from 2\textsuperscript{7}; it is out of place in the third chapter; nor does it suit the context in 8\textsuperscript{4}; cf. above, p. 52.

The second half of the third chapter, 3\textsuperscript{2-11}, contains the description of the solemn procession (Arab. el-fāridē) of the bride from her native village to the village of the bridegroom; cf. Wetzstein's remarks on p. 170 of Delitzsch's Commentary and Gustaf H. Dalman, _Palästinischer Diwan_ (Leipzig, 1901), pp. 187, 188, 191, 193. For שָׁחַר (not ב) 'with pillars of smoke,' see Dillmann-Ryssel on Exod. 13\textsuperscript{11}.

Before 3\textsuperscript{2} we must supply, I said to myself. The preceding third hemistich of 3\textsuperscript{4}, הבקריה אלי מַצְמְוָר, is an erroneous repetition of the last hemistich of the following verse (gloss) which represents a scribal expansion derived from 5\textsuperscript{4d}. On the other hand, 3\textsuperscript{3} has been inserted, with some tertiary additions, in 5\textsuperscript{1}. מַצְמְוָר is an incorrect explanatory gloss: the men going about the city at night were not all watchmen.

The Masoretic pointing מַצְמְוָר is incorrect; it should be מַצְמְוָר =Assyr. sūqdnī and sūqāti; sūqdnī means 'narrow streets' (cf. Heb. נַקַּדְתָּה), while rebētī (= הַרְבּוֹת) denotes 'wide streets' (sūqāti rapādī) ; cf. Delitzsch, _HW_, pp. 492* and 601*; see also critical notes on Ezekiel, in the Polychrome Bible, p. 64, l. 33.

The שׁ דִּוע before מַצְמְוָר in v. 4 is correct (contrast Budde _ad loc._); it corresponds to the Arabic ḥāṭṭā ḫdā = ḫdā ya; cf. Wright-de Goeje, vol. ii, p. 339, C; p. 13, D (e.g. Before I was aware of anything, el-Aswad had entered the room, Arab. fa-md ʕa'artu bi-sa'ītī ḥāṭṭā ḫdā ʕ-l-Asyādu qad dāxala ʕ-l-ba'ta).

After the third hemistich of 3\textsuperscript{4}, אֵלָה יִצְרֶה יִצְרֶה, 'I clasped him and would not release him,' we must insert: אָמָר אַל-יָמָהוֹב (Psād), 'and then I said to him whom I love,' while the last two hemistichs of 3\textsuperscript{4} belong to 8\textsuperscript{3}.

If we combine 3\textsuperscript{1-4} with 8\textsuperscript{6-7} we obtain a poem of five stanzas, each stanza consisting of two מַצְמְוָר with three beats in each hemistich. This poem may be translated as follows:

**Omnia vincit Amor.**

8 1 At night, as I lay on my pillow,
for him whom I love I was longing.

8 2 I longed for him but did not find him
2 “I will rise and fare forth through the city, 
both through streets that are wide and are narrow.”

3 I met men* faring forth through the city:
   “Have ye seen my beloved?” (I asked them).

4 But scarce had I gone a step further
   when before me stood my beloved!

5 I clasped him and would not release him,
and then I said to my beloved:

6 Hang me (close) to thy heart, like a signet,  
on thy hand, like a ring, do thou wear me;  
For Love as Death is strong,  
and Passion as Sheol unyielding.  
Its flames are flames of fire, 
its flashes are flashes of lightning.

7 Nothing  is able to quench it,  
neither can any streams drown it.
If one  should resign for it  all his possessions,  
could any man therefore despise him?

The Hebrew text must be restored as follows:

8 2 1 long for him whom I love, I longed for him but did not find him

3  the watchmen

8 7 4 much water  for love


In the Authorized Version the last line is translated, 'If a man would give all the substance of his house for love, it would be utterly contemned; but the last hemistich, ἐὰν ἐρωτεῖται, is interrogative. In the same way we must translate Prov. 6:

not, Men do not despise a thief, if he steal to satisfy his soul when he is hungry, as it is rendered in the Authorized Version, but, Do not people despise a thief, even if he steal to satisfy his hunger?

In the second chapter of the Song of Songs the lines addressed by the bride to the bridegroom on the morrow of the wedding are interrupted by two different songs, the first describing Springtide of Love, the second being v.:

Catch us the foxes,
the little foxes,
Destroying vineyards,
our vineyards blooming.

This passage is a quotation illustrating the meaning of 'vineyard' at the end of 1 (cf. also 811-12). The foxes are the young men, and the vineyards of the maidens are their virgin charms. Verse consists of four hemistichs, each of which has but two beats, not three as in the majority of the half-lines in the Song of Songs.

We find the same meter in some of the hemistichs of the preceding song, Cant. 2-14, which I have called Springtide of Love. This consists of three stanzas; the first and the second are composed of five double-lines, while the last stanza has but three double-lines. In the first stanza each half-line has two beats; in the second stanza, on the other hand, we find three beats in each half-line, except in the last line of the second stanza, which has but two beats just as the identical line at the end of the first stanza. In the last stanza we have again but two beats in each half-line. In the same way we find two beats in the hemistichs of the final stanza of the second description of the charms of the bride (cf. note 34, second paragraph) in 4.

At the end of v. the insertion of the words מֶשָׁא 'the swallow' is come back' is required before וְנֵבְלָה 'in our land.' The turtle and the swallow are praised for the regularity of their migratory movements in Jer. 8: the turtle and the swallow observe the time of their coming, they are attached to the land and return in
the spring, but Israel is unfaithful and does not return to Yahweh.

The song in Cant. 2:8-14 may be translated as follows:

**Springtide of Love.**

2 8 Hark! darling mine!
   behold, he is coming,
   Over mountains leaping,
   over hillocks skipping.
9 Behold, he stands there
   behind our wall (hid).
   From windows I peer down,
   through lattices peeping,
10 * Arise, my dear one!
   ah, come, my fair one!

11 For, look you, past is the winter,
   and rains no longer are falling;
12 The ground is covered with flowers,
   the birds fill the air with warbling;
   We hear the cooing of turtles,
   to our home is come back the swallow;
13 The fruit on figtrees is ripening,
   and fragrance exhales from the grapevines.
   Arise, my dear one!
   ah, come, my fair one!

14 My dove in the rock-cleft,
   in the cliff’s recesses!
   Thy face show me!
   thy voice grant me!
   For sweet thy voice,
   and fair thy face.

The Hebrew text of this song must be restored as follows:

2 8 קהל דודר ממלול שלדריה מלקום שלדריה הנבומת: מMAL
2 9 קהל דודר לולא דודר השכלות שומם שלדריה הנבומת: מMAL
10 קהל דודר לולא דודר השכלות שומם שלדריה הנבומת: מMAL
13 קהל דודר לולא דודר השכלות שומם שלדריה הנבומת: מMAL

2 8 My darling is like a gazelle or a young hart
10 * My darling began to speak and said to me
13 * blossoming [grant me!]
2 13 * O thou dwelling in the gardens (companions listening), thy voice
The Song of Songs has often been said to be the most difficult book of the Old Testament, but the meaning becomes perfectly plain, in fact too plain, as soon as you know that it is not an allegorical dramatic poem, but a collection of popular love-ditties which must be interpreted in the light of the erotic imagery of the Talmud and modern Palestinian and other Mohammedan erotic poetry.

Notes.


(3) Hiob, nach Georg Hoffmann (Kiel, 1891), p. 25.

(4) Gustav Bickell, Der Prediger über den Werth des Daseins (Innsbruck, 1884), p. 3.

(5) My theory that there are several strata of glosses in Ecclesiastes (which I advanced more than ten years ago in the Johns Hopkins University Circulars, June, 1891, p. 115*) has been adopted by
Siegfried in his commentary on Ecclesiastes and the Song of Songs (Göttingen, 1898). Contrast Laue, *Das Buch Koheleth und die Interpolationshypothese Siegfried's* (Wittenberg, 1900).

(6) See this *Journal*, vol. xx, p. ii, and cf. the critical notes on the Hebrew text of Proverbs, in The Polychrome Bible, p. 62, l. 6; p. 70, l. 15 and the cross-references there cited. Contrast Professor Toy’s remarks in his *Commentary on Proverbs* (New York, 1899), p. xxxi, § 7, on the absence in Proverbs of changes made in the interest of theological opinion.


(10) Talmudic וָנֵשָׁה which seems to be a Shaf’el of וָנֵשָׁה, Hif. וָנֵשְׁתִּי ‘to marry’ (Ethiop. aysába). A connection with Assyrian *susabinu* (Delitzsch, *HW. *506*) seems very improbable; contrast Brockelmann, s.v. שָׁבָה.

(11) Cf. Gen. 29: Jud. 14:19 Tob. 11:10 (contrast Tob. 8:10) and Wetzstein’s remarks quoted in Delitzsch’s commentary on the Song of Songs (Leipzig, 1875), p. 166; Budde’s commentary (Freiburg, 1898), pp. xvii and 15; Siegfried’s commentary (Göttingen, 1898), p. 87, also Driver’s *Introduction* (New York, 1898), p. 452. The importance of Wetzstein’s theory was emphasized in K. Kohler’s *Das Hohe Lied* (Chicago, 1878), p. 9, and in B. Stade’s *Geschichte Israel’s*, vol. ii. (Berlin, 1888), p. 197, n. 1. Contrast Dalman’s remarks cited at the end of note 53.

(12) So, correctly, G. Fr. W. Lippert, *Sulamith* (Nürnberg, 1855), p. 19, n. 10; cf. Budde *ad loc.* and הָלֹתִית אָדָם עֹרָבִים, Prov. 7:18. Lit. ‘until the day blows.’ The sea-breeze begins to blow in Palestine shortly after daybreak; the land-breeze, a few hours after sunset.

(13) This has an erotic meaning like Latin *salire* (jump, buck, etc.), Greek ἰσιβότροπος. The term ‘bolt’ in 8:1 must be explained in the same way; cf. Exod. 36:30 and my remarks on הָלֹתִית ‘*infix,*’ Eccl. 1:2, in my paper cited in note 1, p. 261. Note also Aram. אֲרָבָּר ‘he-goat, buck.’ Fleischer’s Persian etymology, given in Levy, i. 298, is unsatisfactory.
(14) This ancient practice was derived from Babylonia; see the full-page illustration facing p. 696 of Hommel’s Geschicichte Babylonien und Assyriens (Berlin, 1885); cf. Mürder-Delitzsch’s Geschicichte Babylonien und Assyriens² (Calw, 1891), p. 139, and fig. 188 in G. Maspero’s Life in Ancient Egypt and Assyria (London, 1892). On this marble relief from Kouyunjik we see King Sardanapalus reclining on a dining-couch while the queen is seated on a chair at the foot of the royal couch. In the same way the Romans took their meals in an accumbent posture, but women and children sat at the table, even the imperial princes. Tacitus (Ann. xiii. 16) says, Mos habebatur principum liberis cum ceteris idem aetatis nobilibus sedentes vesci in aspectu propinquorum propria et parciore mensa; cf. also Sueton., Aug. 64; Claud. 32. Accubation was introduced in Rome after the first Punic War (264–241 B.C.). In Greece accubation was unknown at the time of the Homeric poems (cf. Od. i. 145 ξέοις ξύντο κατὰ κλισμοὺς τε θρόνους τε, xv. 134 ξέοθην δ’ ἄρ’ ἵππετα κατὰ κλισμούς τε θρόνους τε), but afterwards the Greeks and Romans adopted this Oriental fashion and lay very nearly flat on their breasts while taking their meals, or in a semi-sitting posture supported on the left elbow.

Among the Jews this custom did not obtain before the Greco-Roman period; the ancient Israelites sat at the table (עברית עלון מלבן, see critical notes on 1 K. 13 in the Polychrome Bible), either on chairs or on the floor; cf. fig. 39 in Benzinger’s Heb. Archäol., representing some Arabs squatting around a table. It is, however, entirely unnecessary to emend בלב in 1 S. 16 to בלב; nor need we point בלב instead of בלב. Cf. the Talmudic passage Ber. vol. 42 below (quoted by Levy s.v. בלב): יודו וישם כל זרлиц: מפרך ליצמו הוכם זרлиц מברך_large מברך, when they sit (at the table) each one says grace for himself, but when they recline (at the table) one says grace for all. At that time בלב had the special meaning ‘to recline at a meal,’ but originally it meant simply ‘to surround the table,’ either sitting or squatting or standing or reclining. The restriction of בלב to accubation is a secondary specialization.

(15) Spikenard (unguentum or oleum nardinum) was a very costly perfumed unguent (Mark 14:1 John 12:3) generally believed to have been obtained from the root of a plant (Nardostachys Jatamansi), closely allied to the valerian, which is found in the Himalayan region. Cf. Sir William Jones’ paper “On the Spikenard of the Ancients” in Asiatic Researches, vol. ii. (Calcutta, 1790), pp. 405–417; Lagarde, Mittheilungen, vol. ii. (Göttingen, 1887), p. 26. The odor is said to
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resemble that of a combination of valerian and patchouli. Pliny xii. 42 says, however, that the Syrian spikenard (i.e., perhaps Valeriana sambucifolia) was most highly valued (in nostro orbe proxime laudatur nardum Syriacum). Cf. Hor. Carm. ii. 11

Cur non sub alta vel platano vel hac
Pinus jacentes sic temere et rosa
Canos odoratis copillos,
Dum licet, Assyriaque nardo

Potamus uincti —

and nardo perunctus, Hor., Epod. 5.

(16) Lit., with what didst thou stay (thy stomach) to-day? We must remember that the Jewish day is reckoned from sunset to sunset.

(17) In Lazarus Goldschmidt’s edition (Der babylonische Talmud, vol. i., Berlin, 1897, p. 464) these terms are incorrectly rendered ‘bread of bolted flour’ and ‘bread of unbolted flour.’ The word לֵימִיל has no connection with ἰμυλος, as Levy s.v. supposes (cf. also Samuel Krauss, Grieche. und lat. Lehnwörter im Talmud, etc., Part ii., Berlin, 1899, p. 416), but is the fem. pass. part. of לֹעֵל ‘to work’; see Marcus Jastrow’s Dictionary s.v.

(18) An instructive parallel is Is. 40st, which is a misplaced illustrative quotation belonging to v. 7 of that chapter. See my translation of Is. 40 in Drugulin’s Marksteine (Leipzig, 1902). Cf. also below, notes 25, 37, 65. For illustrative quotations in the Book of Ecclesiastes, see my remarks in Johns Hopkins University Circulars, No. 90 (June, 1891), p. 115, note †.

(19) Cf. our term sub rosa ‘under the rose’ = privately, in allusion to the ancient practice at banquets, etc., of hanging up a rose as the symbol of silence and secrecy, or the legal term sub hasta ‘under the spear’ = at public auction, as the Romans planted a spear as symbolum imperii on the spot where a public sale was to take place. The term ‘under the apple’ was no doubt just as clear as our ‘below the salt’ = among the inferior guests, the principal saltcellar being placed near the middle of the table.

(20) Cf. also Shakespeare’s Henry VIII., act iii, scene 2, l. 295: I’ll startle you worse than the sacring bell when the brown wench lay kissing in your arms, lord cardinal. In Hugo Grotius’ Annotationes in Vetus Testamentum (ed. Vogel, vol. i., Halle, 1775, p. 453) the phrase דְּבָהָה יָרֵדֵה יַרֵדֵה is interpreted to mean Sub arbore
malo nudavi te (i.e., devirginavi). Malum quid intelligat, non obscurum ex 2

(21) He who eats of the forbidden fruit loses his childlike innocence, his eyes are opened; so Adam and Eve perceived that they were naked. Not to know good and evil, i.e., what is wholesome and what is injurious, means, in Hebrew, to be like a child. Barzillai of Gilead answered David, when the king asked him to follow him to Jerusalem, I am this day four score years old and can no longer discern between good and evil (2 S. 19*), i.e., my intellect is impaired by old age, I have become again like a child, I am in my second childhood.

This explanation of original sin is given by the celebrated English philosopher Thomas Hobbes in his Leviathan (London, 1651), and it may be traced back to Clement of Alexandria in the second century A.D. (cf. Tuch's Commentar über die Genesis, Hal[e, 1871, p. 45; Diestel, Geschichte des Alten Testaments in der christlichen Kirche, Jena, 1869, p. 493). It has been advocated also by Schopenhauer. The great German pessimist says that the Story of the Fall of Man contains the only metaphysical truth found in the Old Testament, it is the Glanzpunkt des Judenthums, but he says, it is an hors d'œuvre: the pessimistic tendency of the legend has no echo in the Old Testament, which, on the whole, is optimistic, while the New Dispensation is pessimistic, i.e., of course, so far as this world is concerned.

(22) Cf. my remarks in the critical notes on the Hebrew text of Proverbs, in the Polychrome Bible, p. 32, l. 31, and contrast Ed. Sievers' transliteration of the Hebrew text of the Song of Songs in his Studien zur hebräischen Metrik (Leipzig, 1901), pp. 538-551. A reconstruction of the metrical form without the necessary textual emendations, transpositions, and eliminations is impossible; on the other hand, the restoration of the text cannot be accomplished without due regard to the metrical form.

(23) That is, our union will be full of life and vigor, it will afford us fresh pleasure for a long time to come. Cf. Ps. 92* and our phrase 'his memory will be kept green,' or Mephistopheles' lines in the Schülerscene of Goethe's Faust:—Grau, theurer Freund, ist alle Theorie, und grün des Lebens goldner Baum, also Brahms' song (words by F. S.) Meine Liebe ist grün.

(24) Their humble cottage seems to them like a magnificent palace. The Qrè ἱππόμαρα, *our paneling,* i.e., the panels of the walls and of the ceiling (LXX, φαρνόμαρα; Vulg., laquearia) of our house,
seems to be correct. It is not necessary to read, with Wetzstein, 'and our wall,' or ‘and its walls,’ but the rhythm would be improved by inserting before . In the gloss appended to a king (cf. note 28) captured (cf. Cant. 4') by ringlets, this stem refers to the ringlets of the hair of the bride, just as laquearia is connected with laqueus, 'cord, snare, fetter.'

(25) Lit., the house of wine, i.e., the bridal chamber; cf. 1:4 and 5:1: Eat, friends, drink, and let us be intoxicated with love. This is an illustrative quotation (cf. note 18) from a poem describing a symposium with hetærae, etc.


(27) This is inserted by mistake from 5:3: If ye find my darling, tell him that I am sick with love.

(28) The bridegroom; cf. note 11. Jews in Russia and Palestine still call the bridegroom 'King.'

(29) Lit., was in his accubation, on his dining-couch; cf. note 14.

(30) He was as close to me as the sachet placed between the breasts at night, to perfume the bosom, and he was so sweet that I needed no other perfume. Cf. Dalman, op. cit., p. 91, l. 4; p. 260, l. 14.

(31) Henna is the so-called Flower of Paradise or Egyptian privet, known in the West Indies as Jamaica mignonette (Lawsonia inermis), a shrub bearing numerous small and fragrant white flowers crowded in fascicles or short axillary corymbs. It is described by Tristram as still growing on the shores of the Dead Sea at En-gedi. The Orientals are extremely fond of the odor of the henna flowers. Mohammed called them the chief flower of this world and the next. The leaves of the henna-plant impart a reddish-orange color, and the women in the East use henna to stain their finger nails and finger tips. They also put sprigs of henna in their hair. Cf. Dalman, op. cit., p. 21, No. 3; p. 151, No. 1; p. 291, l. 17; p. 314, No. 3.

(32) For En-gedi see the notes on the English translation of Ezekiel, in the Polychrome Bible (New York, 1899), p. 202, l. 2. It is the most charming spot on the western shore of the Dead Sea, an oasis of luxuriant vegetation in a desolate wilderness. Pliny, v. 17, calls it Engada, oppidum secundum ab Hierosolymis fertilitate palmetorumque nemoribus.

(33) That is, thy name is to me the sweetest thing on earth; lit., oil that has been decanted, poured from one vessel into another to clear it of all sediments. Cf. Jer. 48:11; Moab has been undisturbed from her youth, she settled on her lees (Zeph. 1:7) and was not decanted from one vessel into another, and did not go into
captivity; therefore her taste was preserved, and her scent remained unchanged — therefore her taste was preserved, and her scent remained unchanged — therefore her taste was preserved, and her scent remained unchanged.

"M., II

Cf. the Shakespearian 'Love's thrice-repurred nectar.'

(34) Heb. shôshanntm. This is neither a white lily nor a scarlet lily. Lilium candidum and lilium Chaledonicum are not found in Palestine. Cant. 5:13, his lips are shôshanntm, means, his mustache is like dark-purple lilies; in the same way יִין, at the beginning of that verse, refers to the beard (Arab. לְיהֶח); cf. Dr. Hagen's book, cited in note 7, p. 71, and Dalman, op. cit., p. 305, No. 2; p. 319, No. 3; p. 333, last stanza; p. 243, l. 3. Heb. shôshannâh denotes a dark purple sword-lily (gladiolus atroviiolaceus, Boiss.). Wetzstein states in his Reisebericht über Hauran und die Trachonen (Leipzig, 1860), p. 40, that Arabic súsan is the name of a large and beautiful dark-purple lily; he found thousands of these flowers on the vast plain southeast of the Hauranitic mountains. Fleischer, Kleinere Schriften, vol. ii. (Leipzig, 1888), p. 317, quotes a line from el-Makkarî's Analectes sur l'histoire et la littérature des Arabes d'Espagne, edited by R. Dozy, G. Dugat, L. Krehl, and W. Wright, vol. ii. (Leyden, 1861), p. 397, in which the first down shading the face of an Arab youth is compared to súsan flowers (cf. Lagarde, Mittheilungen, vol. ii., p. 20).

In the same way we read Cant. 7:1, in the description of the charms of the bride sung on the wedding-day: thy pudendum is a closed (for מָרְדִּים cf. מָרְדִּים רָבָה 'prison') bowl, may the mixed drink (the seed of copulation, Lev. 15:18) not be wanting; thy mons is a heap of wheat fringed with shôshanntm, or dark purple flowers, i.e., the hair of the genitals. Thoma, Ein Ritt in's gelobte Land (Berlin, 1887), p. 40 (quoted in Stickel, Das Hohelied, Berlin, 1888, p. 184), states that it is still customary to put lilies or anemones around heaps of grains of wheat in order to scare off birds. According to Wetzstein in Delitzsch's commentary on the Song of Songs, p. 177, the color of wheat (Arab. lûn-el-hinte) is considered in Syria to be the most beautiful hue of the human skin. Cf. Dalman, op. cit., p. 12, No. 1.

Cant. 7:3 is alluded to in the erotic poem of Samuel ibn-Nagdila (993-1055 A.D.) translated by Lagarde in vol. iii. of his Mittheilungen, p. 33. A girl who pronounces the י as a guttural r (with the Northumbrian bur, like the German or French r, or the r in the Arabic dialect of Bagdâd; see Journal of the Amer. Orient. Soc.,
vol. xxii., p. 98, n. 2, and cf. Henry Sweet, *A Primer of Phonetics*, Oxford, 1890, §§ 211, 255, 306), not as a lingual *r* (like the English *r*) wants to say to her lover יָשָׁר 'wretch,' but she says יָשָׁה 'touch, approach' (cf. Prov. 6:9 Gen. 20:9), and when she wants to say יָשָׁה 'get away,' she says יָשָׁה 'fringed,' thus suggesting to her lover the flowers שָׁבָשָׁנָה 'what is fringed with dark purple flowers' in Cant. 7:9.

The phrase יָשָׁה therefore, cannot be interpreted to mean 'to feast on the lips,' i.e., to press innumerable kisses on the lips of the bride, but it is synonymous with יָשָׁה to uncover the nakedness' (Lev. 18:6) and Homeric ξώννιν λιμνOd. xi. 245. In Cant. 4:6 יָשָׁה is a gloss derived from יָשָׁה, just as the following verse, Cant. 4:8, יָשָׁה יָשָׁה, is a repetition of יָשָׁה, added to explain the preceding יָשָׁה. The first verse of the sixth chapter must be inserted after יָשָׁה. For יָשָׁה יָשָׁה cf. Dalman, *op. cit.*, p. 69, No. II, also p. 70, No. 15; p. 241, No. 9, last stanza; and for ξώνον, *ibid.*, p. 140, No. 3; p. 235, second stanza.

The Greeks called this dark purple sword-lily δακρύας; cf. Theoc. x. 28 (a striking parallel to Cant. 2:1 i.); Odys. vi. 231 (cf. 'hyacinthine locks,' Milton, *Parad. Lost*, iv. 301); Ovid, *Metam.*, x. 212. The precious stone which the ancients called 'hyacinth' (Arab. یاقنت = Aram. yaquntā for waquntā) was our amethyst, while δακρύας denotes the amethystine sapphire.

For יָשָׁה, i.e. perhaps, with Susian instruments, in the title of Ps. 45, etc. (cf. יָשָׁה = with Elamite instruments) see my note in Wellhausen's translation of the Psalms, in the Polychrome Bible (New York, 1898), p. 183, l. 15.

(35) Lit., accumb, recline at the meal (cf. note 14) and be (i.e., leap; cf. note 13) like a gazelle.

(36) This double-line must be restored on the basis of the variant in 4:6 given at the bottom of the page. Mountains of myrrh and hillocks of incense, mountains of malabathron, or mountains of spices (814) are all hyperbolic expressions for the sweet body of the bride, cf. note 7.

The Authorized Version has 'mountains of Bether' for יָשָׁה, but adds in the margin, Or 'mountains of division,' i.e., cleft mountains. The Revised Version gives in the margin, 'mountains of separation' (Luther, *Scheideberge*; cf. Kamphausen in Bunsen's *Bibelwerk*, vol. iii., Leipzig, 1868, p. 542; contrast Delitzsch *ad loc.*) i.e., the mountains that part thee and me. It is possible, however, that יָשָׁה refers to the vulvar orifice just as יָשָׁה (cf. 7:9 and
note 34), המנ being the mens Veneris and המנ = rima mulieris, so that Luther's Scheideberge would be practically correct although he used Scheide in the sense of 'separation,' and not as equivalent to vagina. In 4:13 the vagina is called מְלִית 'conduit'; cf. Neh. 3:19 and Dalman, op. cit., p. 8, note 1; p. 49, note 1; p. 21, note 3; p. 225, No. 8, also my remarks on לְבַר בּוֹר Eccl. 12, cited in note 13.

(37) Cf. note 18. It is, of course, possible that the passage was a marginal quotation illustrating the meaning of 'apples' in 2.

(38) Seals were worn either as pendants from a cord around the neck (in Gen. 38:18 Judah gives Tamar his seal, his seal-cord, and his staff as a pledge) or as seal-rings on the right hand. In Jer. 22:24 Yahweh says, "I will tear him off therefrom (i.e., I will give him into the hand of King Nebuchadnezzar of Babylon); and at the end of the Book of Haggai Yahweh says, אֲנַחְתִּי אֲבָט שלמהך courts, ויהיה עָלָיו יְדִי מְנַחַת. Though (the king of Judah) Coniah (ben-Jehoiakim) be the signet on my right hand, I will tear him off therefrom (i.e., I will give him into the hand of King Nebuchadnezzar of Babylon); and at the end of the Book of Haggai Yahweh says, אֲנַחְתִּי אֲבָט שלמהך courts, ויהיה עָלָיו יְדִי מְנַחַת. I will take my Servant Zerubbabel ben-Shealtiel, and will make thee as a signet, i.e., I will take special care of thee, thou shalt be especially dear to me and under my special protection. So the maiden desires to be just as close to her lover's heart as his seal hanging down from his seal-cord (Set me as a seal upon thy heart = Take me to thy bosom), and just as dear to him as his seal-pendant or his seal-ring on his right hand. 'Keep me as thy seal' has nearly the same meaning as the phrase 'Keep me as the apple of thine eye' (Deut. 32:10 Ps. 1:7 Prov. 7:2). For 'on thy hand like a ring do thou wear me,' cf. also Ps. 91:12 Matt. 4:6 and Dalman, op. cit., p. 276, second stanza, p. 206, l. 4.

(39) Irresistible. (40) Lit., hard. (41) As hot as.

(42) As sudden and unavoidable as. (43) Lit., flashes of Yahweh.

(44) Cf. the critical notes on the Hebrew text of Proverbs, in the Polychrome Bible, p. 39, l. 37. It is, of course, better to read לְבַר, but it is not absolutely necessary; cf. Gesenius-Kautzsch, § 150, a.

(45) Foxes are very fond of grapes; cf. the Æsopian fable (No. 33) of the Fox and the Sour Grapes (δάγκας δαμακίζουσιν μάλα). Cf. also Arist. ii. 7 Σικελός δαμακίζει παρατριγών παιδισκάριον καὶ τοῦ φυλήματος ἀμαθής, and Dalman, op. cit., p. 106, No. 2, second stanza, also p. 22, No. 4, and p. 25, No. 1.

(47) The swallow is the harbinger of spring; Aristotle, in his *Nicomachean Ethics*, i. 6, quotes the proverb, μία χελώνα διαρ οὐ ποιεῖ, one swallow does not make spring, or as we usually say, one swallow does not make a summer (German, eine Schwalbe macht noch keinen Sommer). In the Fables of Aesop, No. 304, we read that a prodigal youth squandered everything he had, and when he saw the first swallow return in the spring, he sold even his cloak (cf. Exod. 22:20 Deut. 24:11). But frost set in again, so that the swallow died. Cf. Georg Büchmann, *Geflügelte Worte* (Berlin, 1900), p. 360.

(48) The addition of שַׁלְׁמַע, שַׁלְׁמַע וּנְפָלֵל to סֵלְדָּה would make the hemistich too long. Budde is therefore inclined to cancel שַׁלְׁמַע, and this excision is adopted by Siegfried. Cf. the critical notes on the Hebrew texts of Proverbs, in the Polychrome Bible, p. 54, l. 49; p. 56, l. 22.

(49) Cf. Uhland’s poem (cited by Budde), *O Winter, schlimmer Winter.*

(50) Palestine is a mountainous region. Leaping means here simply speeding, moving with celerity, eager to meet me.

(51) A gloss derived from שׁלמה.

(52) The windows were simply small apertures, with wooden gratings or trellis-work, and high above the ground. The maiden did not open the window, but looked through the lattice, while her lover could not see her; cf. the last lines of the Song of Deborah in Jud. 5 and Prov. 79. Even at the present day the ground-floor windows opening into the street are small, very high above the ground, and strongly trellised, but panes of glass are gradually coming into use; cf. Baedeker’s *Palästina und Syrien* (Leipzig, 1900), p. xi.

(53) Of the winter. There are practically but two seasons in Palestine, summer and winter. The latter is the rainy season, but relatively warm; the summer is hot and dry. There is no rain in summer, only profuse dew after nightfall (Cant. 5:3). The spring is very brief, from the middle of March to the middle of May. From the beginning of May to the end of October the sky is cloudless; cf. Baedeker’s *Palästina*, p. xiv. The Hebrew word for winter (סֵלְדָּה) is in the Arabic dialect of Morocco the common expression for rain (cf. *Beiträge zur Assyriologie*, etc., edited by Delitzsch and Haupt, vol. iii., Leipzig, 1898, p. 578, l. 2) ; so also in Jerusalem (סִלֵד). The majority of the larger weddings in the neighborhood of Damascus (cf. Cant. 7 and Winckler, *Altorient. Forschungen*, first series, whole number, iii, Leipzig, 1895, p. 295) take place during March, the most beautiful month of the year; they are celebrated on the thresh-
ing-floor of the village, which is at that time a flowery meadow. Contrast Dalman, op. cit., p. xii and p. vii, n. 1.

(54) Lit., the time of the singing (of birds) is come (so AV); cf. Ps. 104:12. Some commentators translate, The time of pruning (the vineyards) has come, but according to v.13 the vineyards are in bloom; the pruning must be done before the vines begin to blossom; so Delitzsch and Reuss; contrast Budde and Siegfried ad loc.

(55) The turtle is the symbol of tender affection; cf. our phrases ‘to bill and coo’ or ‘to join bills or beaks’ and the German leben wie die Turteltauben. The Heb. name ṭōr (for ṭūr; cf. Latin tur-tur) is imitative of the cooing of a dove.

(56) Heb. paggîm, i.e. the winter-figs (Ital. cratiri) which have been on the tree during the winter. Bethphage (near Mount Olivet, on a small hill on the road from Jerusalem to Jericho) means House of Winter-figs. The early figs (Ital. grossi, Heb. bikkûrin) ripen in June, the others (Ital. forniti, Heb. ē'ëtm or rather ēnim; see below, note 63) begin to mature in August; but many of them are not ripe when the leaves begin to fall in November, and they begin then to ripen early in the spring (cf. Matt. 21:18). As a rule, there are some figs on the tree throughout the year, and it is an exception to find a fig-tree without fruit. This explains the legend in Matt. 21:18 according to which Jesus, while returning one morning from Bethany to Jerusalem, felt hungry: he came to a fig-tree but found nothing thereon but leaves, whereupon he cursed the tree, saying, Let no fruit grow on thee forever! Cf. Benzinguer, Heb. Arch. p. 34, and his remarks in Herzog-Hauck’s Realencyklopädie, vol. vi. (Leipzig, 1899), p. 304; Cheyne-Black’s Encyclopaedia Biblica, col. 1521; see also the notes on the English translation of Ezekiel, in the Polychrome Bible (New York, 1899), p. 181, ll. 47 ff.

(57) The inflorescence of certain varieties of vitis vinifera is often very fragrant. The American riverside grape, vitis riparia (which has of late years been extensively introduced into the vineyards of Europe, especially in France, owing to its power of resisting the attacks of the grape-louse), is called also vitis odoratissima. The odor of its greenish-yellow blossoms resembles that of reseda.

(58) Rock-doves are very common in Palestine, especially the ash-rumped variety known as columba Schimperi, which nests in crevices and fissures of the chalk precipices; cf. Jer. 48:28. See also Dalman, op. cit., p. 6, No. 5.

(59) In the recesses of the stone house, behind the front wall of the house; cf. the remarks in n. 52 on the windows in Palestinian houses.
(60) We must read, with Budde, the first person of the impf. instead of the participles נַשָּׁנָה and נָעָן of the Received Text; contrast Siegfried ad loc.

(61) נָעָן is an incorrect spelling. We must write נַשָּׁנָה; so, too, יָדוֹד instead of יִדוֹד of the Received Text; contrast Siegfried ad loc. (săn = săn; cf. note 63) 'shoe' instead of יָאָמ, etc.


(63) The Masoretic punctuation נַשָּׁנָה (cf. נַשָּׁנָה Cant. 311 for נַשָּׁנָה) is incorrect; the word should be pronounced נַשָּׁנָה; cf. critical notes on the Hebrew text of Ezra-Nehemiah in the Polychrome Bible, p. 71, l. 19.

(64) Cf. for this word A. Merx, Die Saadjanische Übersetzung des Hohen Liedes in's Arabische (Heidelberg, 1882), pp. 5–8.

(65) This is a misplaced illustrative quotation (cf. note 18) appended at the end of the book like the following verse, 814, which is a variant to 217. The verse 813 is appended to 214 in Kohler's translation cited above, in note 11. The words נַשָּׁנָה מִכְלִיתֵיכָה are an incorrect gloss interpreting the preceding נַשָּׁנָה as collective; cf. Gesenius-Kautzsch, § 123, s.

(66) The stem נַשָּׁנָה is not a Piel, but is originally a Nifal of נָעָן 'to desire,' so that נַשָּׁנָה = נָעָן desirable; cf. Gesenius-Buhl13 s.v.

(67) It is a mistake to suppose that all the songs in Canticles are nuptial poems; some of them undoubtedly refer to wedding ceremonies, especially 36–11, but others are merely popular love-songs which may, however, have been sung occasionally at wedding festivals, although they were originally not written for that purpose. Cf. Dalman, op. cit., p. 109, p. 188, note 3.

(68) Cf. Dalman, op. cit., especially p. xii. It might be well to add that the references to Dalman's book were added after the present paper was in type. It is a pity that Dalman did not number the lines of his songs and provide his book with an index.


(70) A rhythmical translation of the whole Book of Canticles, with explanatory notes and restoration of the Hebrew text, etc., will appear in vol. xviii. No. 4 (July, 1902) of the American Journal of Semitic Languages.