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## 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,<sup>1</sup> I quoted Renan's<sup>2</sup> 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,<sup>3</sup> 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,<sup>4</sup> 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.<sup>5</sup>

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;<sup>6</sup> 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;<sup>7</sup> the bridal bed is termed a dining-couch, and the bridegroom is invited to lie down at the feast;<sup>14</sup> the bridal chamber is called a tavern<sup>25</sup> the sign of which is Love, and they intoxicate<sup>8</sup> themselves with love; the kisses and caresses of the bridegroom are symbolized by raisin-cakes and apples with which he refreshes the bride<sup>26</sup> — 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;<sup>9</sup> indeed, it is not the work of one poet but a collection of popular love-songs, probably made in the neighborhood of Damascus,<sup>33</sup> after the beginning of the Seleucidan 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 2<sup>7</sup>

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 3<sup>5</sup> and in 8<sup>4</sup>, 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,<sup>10</sup> at an early hour, but on the subsequent six days of the 'King's Week'<sup>11</sup> 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)<sup>12</sup> and the shadows (of the night)<sup>12</sup> are departing. He is to leap<sup>13</sup> on the *malobathron* mountains<sup>7</sup> 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 malobathrinum*) of cinnamon (קִנְמֹן; cf. 4<sup>14</sup> Exod. 30<sup>23</sup> Prov. 7<sup>17</sup>), 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. קציעות Ps. 45<sup>9</sup>), 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 suavitatem commendat lingue subditum folium, sicut et vestium odorem interpositum*). Horace (*Carm.*, ii. 7<sup>8</sup>) addresses his friend and comrade Pompeius Varus: O Pompeius with whom I often shortened the dragging day with wine, the hair perfumed with Syrian *malobathron*,

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

Budde thinks that בָּתֵר 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 cinnamei*). Nor does φύλλον Ἰνδικόν or φύλλον denote a leaf of the betel-pepper; it must mean a roll or quill of cinnamon, which Herod. iii. 111 calls κάρφος. 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<sup>17</sup> reappears, with slight variations, in 4<sup>6</sup>, where the bridegroom says :

Till the breeze (of the morning)<sup>12</sup> arises,  
and the shadows are taking their flight,  
I will go to the mountain of myrrh  
and to the hillock of incense;<sup>7</sup>

and at the end of the book we find the misplaced variant, Bolt,<sup>13</sup> my darling, like a gazelle or a young hart on the mountains of spices.<sup>7</sup> This variant בָּרַח 'bolt' explains the imperative סַב in the original passage 2<sup>17</sup>, 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 סַב 'turn' means here 'come here'; but the verb סָבַב is used in 1 S. 16<sup>11</sup> in the sense 'to be around the table,' LXX κατακλιθῶμεν, Vulgate *discumbemus*, and this has an erotic meaning just as *accubare* or *accumbere*.<sup>14</sup> In 1<sup>12</sup> we read נָתַן רִיחוֹ נִרְדֵי נִתַן בְּמִסְבּוֹ | נִרְדֵי נִתַן בְּמִסְבּוֹ 'as long as the King was in his accubation,' enjoying his feast in a recumbent posture, 'my spikenard<sup>15</sup> exhaled its fragrance,' *i.e.*, my darling seemed to me the sweetest thing on earth.<sup>33</sup> We find this erotic use of מִסְבּ 'accubation' or 'dining-couch' in the Talmud: in *Shabb.*, fol. 63<sup>a</sup> we read: אָמַר רַב יְהוּדָה אֲנָשֵׁי יְרוּשָׁלַם אֲנָשֵׁי שַׁחֲן הָיוּ אֲדָם אֹמְרִים לְחֻבְרוֹ בְּמָה סַעֲדַת הַיּוֹם בַּפֶּת עֲמִילָה אוֹ בַּפֶּת שְׂאִינָה עֲמִילָה בֵּינָן גּוֹרְדֵלִי אוֹ בֵּינָן חֶרְדֵּלִי בְּמִסַּב רַחֵב אוֹ בְּמִסַּב קָצֵר בַּחֲבֵר טוֹב אוֹ אָמַר רַב יְהוּדָה רַע בַּחֲבֵר רַע אָמַר רַב יְהוּדָה וּכְלֵן לֹנְנוֹת The men of Jerusalem were very frivolous. A man would say to his friend, *e.g.*, What did you have for supper last night?<sup>16</sup> well-worked bread or unworked<sup>17</sup> bread? Had you Gordelian wine or Khardelian wine? Was your couch spacious or short? Had you good or bad company? Rabbi Khisdâ 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<sup>18</sup> is found in Cant. 8<sup>9</sup>. 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 עוֹרְרַתִּיךָ 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,'<sup>19</sup> 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.*<sup>20</sup>

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),<sup>21</sup> was an apple. 'He refreshed me with cates made of raisins and with apples appeased all my cravings' in Cant. 2<sup>5</sup> 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 **משלים** or double-lines, and each **משל**<sup>22</sup> 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;<sup>a</sup> our bed will be green.<sup>23</sup>
- 17 Of our home all the rafters are cedarn,  
and (its walls) are all paneled with cypress.<sup>24</sup>
- 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<sup>25</sup> 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.<sup>26</sup>  $\beta$
- 6 On his left arm my head was reclining,  
while around me his right arm was clinging.
- 1 12 As long as the King<sup>28</sup> stayed there feasting,<sup>29</sup>  
my spikenard<sup>15</sup> its scent was exhaling:

1 16 <sup>a</sup> aye2 5  $\beta$  for I am sick with love<sup>27</sup>

- 13 My sachel of myrrh <sup>30</sup> was my darling,  
scenting my breasts with its perfume.<sup>30</sup>
- 14 My darling was a cluster of henna <sup>31</sup>  
(blooming) in En-gedi's gardens.<sup>32</sup>
- 2 With kisses of thy mouth do thou kiss me,  
for thy love than wine is far sweeter.
- 3 <sup>γ</sup> Thy name is thrice-clarified perfume; <sup>33</sup>  
and therefore all maidens do love thee.[<sup>δ</sup>]
- 4 Take me with thee! Come, let us hasten!  
to thy chamber, O King,<sup>28</sup> 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 lilies <sup>34</sup>
- 17 Till the breeze (of the morning) arises,  
and the shadows are taking their flight.<sup>12</sup>
- Do thou spring to the feast,<sup>35</sup> O my darling, —  
like a gazelle or a young hart be thou! — <sup>ε</sup>  
(To the feast) on the mountains of myrrh,  
(to the feast) on the hillocks of incense.<sup>36</sup>
- 7 O maidens, <sup>ζ</sup> lo, I beseech you,  
by the gazelles and the hinds of the fields,  
That ye stir not nor startle our loving <sup>η</sup>  
before our fill we have drunken.

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

אֶהְיֶנּוּ עֲרֻשָׁנוּ רֵעֲנָה:	1 16 הִנֵּךְ יִפֶּה דוֹרֵי
וּכְלֵ רְהִיטְנוּ בְרוֹתִים:	17 קָרוֹת בְּתַנּוּ אַרְזִים

- 
- 1 3 <sup>γ</sup> with regard to fragrance thy perfumes are sweet
- 4 <sup>δ</sup> rightly do they love thee
- 2 17 <sup>ε</sup> 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,<sup>13</sup> my darling, like a gazelle or like a young hart on the mountains of  
spices.
- 2 7 <sup>ζ</sup> of Jerusalem
- 8 5<sup>b</sup> <sup>η</sup> I will break in on thee under the apple (*where thy mother conceived thee*)  
where she who bore thee conceived.<sup>37</sup>
- 1 16 <sup>α</sup> אֶהְיֶנּוּ

כְּדֹדֵי בֵּין הַבָּנִים וּפְרִי מִתּוֹק לַחֲמִי :	2 3	כַּתְּפוּחַ בַּעֲצֵי הַיַּעַר בַּצֵּלֹו חֲמֹרֹתַי וַיִּשְׁבַּתִּי
וּדְגָלוּ עָלָיו אַהֲבָה : רְדִפְנִי בְּתַפְחוּחִים <sup>β</sup> :	4 5	הַבִּיאֲנִי אֶל־בֵּית הַיַּיִן סִמְכְנִי בְּאִשִּׁישׁוֹת
וַיִּמְיֵנו תִּקְבְּקְנוּ : נִרְדֵּי נַתַּן רִיחוֹ :	6 1 12	שִׁמְאָלוּ תַּחַת לְרֹאשֵׁי עַד שֶׁהַמֶּלֶךְ בַּמַּסְבֵּי
בֵּין שְׂדֵי יַלְדָּן : בְּכַרְמֵי עֵין גִּדִּי :	13 14	צַרּוֹר הַמֶּרְ דּוֹרִילִי אֲשַׁבֵּל הַכֶּפֶר דּוֹרִילִי
כִּי טוֹבִים הַדִּיךְ מִיַּיִן : עַל־כֵּן עֲלָמוֹת אַהֲבוּךָ [δ] :	2 3	נִשְׁקַנִּי מִנְשִׁיקוֹת פִּיךָ שֶׁמֶן תִּזְרַק שֶׁמֶךָ <sup>γ</sup>
הִבִּיאֲנִי הַמֶּלֶךְ הַדֶּרֶךְ נִשְׁכַּרְהָ הַדִּיךְ מִיַּיִן [] :	4	מְשֻׁכְנֵי אַחֲרֶיךָ   נְרוּצָה נְגִילָה וְנִשְׂמַחָה בּוֹ
הֲרַעַה בְּשׁוֹשְׁנִים : וְנָסוּ הַצִּלְלִים סָב	2 16 17	דּוֹרִילִי וְאֲנִי לוֹ עַד שִׁיפוֹת הַיּוֹם
אוֹ לַעֲפֹר הָאֵילִים וְעַל נִבְעַת הַלְּבוֹנָה		דְּמַהֲדִלְךָ דּוֹדִי לְצַבִּי עַל הַרֵי הַמֶּרְ <sup>ε</sup>
בַּצַּבָּאוֹת אֶרְבָּאֵלוֹת הַשֹּׁדֶד אֲמִתְעִירוּ וְאִם תִּעֲוֲרוּ <sup>ζ</sup> אַתְּדַהֲבָה עַד שֶׁתִּחַפֵּץ :	7	הַשִּׁבְעֹתַי אַתְּכֶם בְּנֹת <sup>ς</sup> אֲמִתְעִירוּ וְאִם תִּעֲוֲרוּ <sup>η</sup>

I will append here vv.<sup>6</sup> and <sup>7</sup> 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

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מִישְׁרִים אַהֲבוּךָ <sup>δ</sup> 1 4	2 6	<sup>β</sup> כִּי חוֹלַת אַהֲבָה אֲנִי
עַל הַרֵי בַתֶּר <sup>ε</sup> 2 17	1 3	<sup>γ</sup> לְרִיחַ שִׁמְנִיךָ טוֹבִים
	4 6	עַד שִׁיפוֹת הַיּוֹם וְנָסוּ הַצִּלְלִים אֶל־דִּילִי אֶל־הַר הַמֶּרְ וְאֵל נִבְעַת הַלְּבוֹנָה :
	8 14	בְּרַח דּוֹדִי וְדַמְהִדְלְךָ לְצַבִּי אִי לַעֲפֹר הָאֵילִים עַל הַרֵי בְשָׁמִים :
תַּחַת הַתְּפוּחַ עוֹרֶרְתִּיךָ <sup>η</sup> 8 5 <sup>b</sup>	2 7	<sup>ς</sup> יְרוּשָׁלַם
(שִׁמָּה חִבְלַתְךָ אֲמִיךָ) שִׁמָּה חִבְלָה יִלְדַתְךָ :		

third chapter, 3<sup>1-4c</sup>, while the last two hemistichs of 3<sup>4</sup> represent a misplaced variant to 8<sup>2</sup>. Verse 5 is a scribal expansion derived from 2<sup>7</sup>; it is out of place in the third chapter; nor does it suit the context in 8<sup>4</sup>; cf. above, p. 52.

The second half of the third chapter, 3<sup>7-11</sup>, contains the description of the solemn procession (Arab. *el-fârîde*) 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 עֵשׂ בְּתִימְרוֹת (not כ ! ) 'with pillars of smoke,' see Dillmann-Ryssel on Exod. 13<sup>21</sup>.

Before 3<sup>2</sup> we must supply, I said to myself. The preceding third hemistich of 3<sup>1</sup>, בְּקִשְׁתִּי וְלֹא מִצְאָתִי, is an erroneous repetition of the last hemistich of the following verse (gloss<sup>4</sup>) which represents a scribal expansion derived from 5<sup>6a</sup>. On the other hand, 3<sup>3</sup> has been inserted, with some tertiary additions, in 5<sup>7</sup>. הַשְּׂמֵרִים is an incorrect explanatory gloss: the men going about the city at night were not all watchmen.

The Masoretic pointing שׁוֹקִים is incorrect; it should be שׁוֹקִים = Assyr. *sûqâni* and *sûqâti*; *sûqâni* means 'narrow streets' (cf. Heb. הַצֵּיִק), while *rebêti* (= רַחְבוֹת) denotes 'wide streets' (*sûqâti rapšâti*); cf. Delitzsch, *HW*, pp. 492<sup>a</sup> and 601<sup>b</sup>; see also critical notes on Ezekiel, in the Polychrome Bible, p. 64, l. 33.

The שׁ עַד before מִצְאָתִי in v.<sup>4</sup> is correct (contrast Budde *ad loc.*); it corresponds to the Arabic *hâttâ idâ = illâ 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-mâ ša'artu bi-šai'ihâ hâttâ idâ 'l-Asyadu qad dâxala 'l-baiṭa*).

After the third hemistich of 3<sup>4</sup>, אֲחֻזְתִּי וְלֹא אֲרַפְנוּ, 'I clasped him and would not release him,' we must insert: וְאָמַר אֶל-שְׂאֵרְבָה, 'and then I said to him whom I love,' while the last two hemistichs of 3<sup>4</sup> belong to 8<sup>2</sup>.

If we combine 3<sup>1-4c</sup> with 8<sup>6,7</sup> we obtain a poem of five stanzas, each stanza consisting of two מְשֻׁלִּים<sup>22</sup> with three beats in each hemistich. This poem may be translated as follows:

OMNIA VINCIT AMOR.

3 1 At night, as I lay on my pillow,  
for him whom I love I was longing.<sup>θ</sup>

3 1 <sup>θ</sup> 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."<sup>4</sup>

3 I met men<sup>κ</sup> 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!

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

8 6 Hang me (close) to thy heart, like a signet,<sup>38</sup>  
on thy hand, like a ring, do thou wear me;<sup>38</sup>

For Love as Death is strong,<sup>39</sup>  
and Passion as Sheol unyielding.<sup>40</sup>

Its flames are<sup>41</sup> flames of fire,  
its flashes are<sup>42</sup> flashes of lightning.<sup>43</sup>

7 Nothing<sup>λ</sup> is able to quench it,<sup>μ</sup>  
neither can any streams drown it.

If one<sup>ν</sup> should resign for it ξ all his possessions, —  
could any man therefore despise him?

The Hebrew text must be restored as follows :

	על משכבי בלילות	בקשתי את־שאהבה נפשי <sup>θ</sup>	3 1
	אקומה־נא ואסובבה בעיר בשוקים וּבְרַחֲבֹתַי		2
	מצאוני <sup>κ</sup> הפסבכים בעיר	את־שאהבה נפשי ראיתם:	3
	כמעט שעברתי מהם	עד־שמצאתי את־שאהבה נפשי	4
	אחותיו ולא ארפנו	וְאָמַר אֶל־שֹׁאֵהֲבָה נַפְשִׁי:	
8 6	שימני כוונתם על־לֶבְךָ	כחותם על זרועך	
	כרעוה כמית אהבה	קשה כשאוֹל קנאה	
7	רשפיה רשפי אש	שלהבתיה שלהבת יה:	
	λ לא יוכלו לכבתה <sup>μ</sup>	ונהרות לא ישפטיה	
	אסִייתן <sup>ν</sup> את־כל־הון ביתו <sup>ξ</sup> בוז יבוז לו:		

3 2 <sup>4</sup> I long for him whom I love, I longed for him but did not find him

3 <sup>κ</sup> the watchmen

8 7 <sup>λ</sup> much water      <sup>μ</sup> love      <sup>ν</sup> a man      <sup>ξ</sup> for love

בקשתי ולא מצאתי<sup>θ</sup> 3 1

‘אבקשה את־שאהבה נפשי בקשתי ולא מצאתי 2

‘השמרים 3

λ מים רבים 8 7      μ את האהבה      ν איש      ξ באהבה

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, **בִּזְוֵי יִבְוֹוּ לֵו**, is interrogative. In the same way we must translate Prov. 6<sup>30</sup>

לֹא יִבְוֹוּ לַגֵּנֵב      כִּי־יִגְנוֹב לְמַלְא נַפְשׁוֹ

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? <sup>44</sup>

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.<sup>15</sup>:

Catch us the foxes,  
the little foxes,  
Destroying vineyards,  
our vineyards blooming.<sup>45</sup>

This passage is a quotation illustrating the meaning of 'vineyard' at the end of 1<sup>6</sup> (cf. also 8<sup>11.12</sup>). The foxes are the young men, and the vineyards of the maidens are their virgin charms. Verse <sup>15</sup> 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<sup>8-14</sup>, 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.<sup>46</sup> 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<sup>16a</sup>.

At the end of v.<sup>12</sup> the insertion of the words **הַסּוֹם בָּא** 'the swallow<sup>47</sup> is come back' is required before **בְּאַרְצֵנוּ** 'in our land.'<sup>48</sup> The turtle and the swallow are praised for the regularity of their migratory movements in Jer. 8<sup>7</sup>: 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. —  
 וְתֵר וּסוֹם (וְעִנּוּר) שָׁמְרוּ אֶת עֵת בְּאֵנָה וְעַמִּי לֹא יָדְעוּ אֶת מִשְׁפַּט  
 יְהוָה.

The song in Cant. 2<sup>8-14</sup> may be translated as follows :

SPRINGTIDE OF LOVE.<sup>49</sup>

- 2 8 Hark! darling mine!  
 behold, he is coming,  
 Over mountains leaping,<sup>50</sup>  
 over hillocks skipping.<sup>o</sup>
- 9 Behold, he stands there  
 behind our wall (hid).  
 From windows I peer down,  
 through lattices<sup>52</sup> peeping,
- 10 <sup>π</sup> Arise, my dear one!  
 ah, come, my fair one!
- 11 For, look you, past is the winter,  
 and rains<sup>53</sup> no longer are falling;
- 12 The ground is covered with flowers,  
 the birds fill the air with warbling;<sup>54</sup>  
 We hear the cooing of turtles,<sup>55</sup>  
 to our home is come back the swallow;
- 13 The fruit<sup>56</sup> on figtrees is ripening,  
 and fragrance exhales from the <sup>ρ</sup>grapevines.<sup>57</sup>  
 Arise, my dear one!  
 ah, come, my fair one!
- 14 My dove<sup>58</sup> in the rock-cleft,<sup>59</sup>  
 in the cliff's recesses!<sup>59</sup>  
 Thy face show me!  
 thy voice grant me!<sup>σ</sup>  
 For sweet thy voice,  
 and fair thy face.

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

הַנְּהִיחָה בֵּא מִקַּפֵּץ עַל־הַנְּבֻעוֹת : °	קוֹל דּוֹרִי 2 8 מְדַלֵּג עַל־הַרְרִים
---	---

- 2 9 ° My darling is like a gazelle or a young hart<sup>61</sup>  
 10 <sup>π</sup> My darling began to speak and said to me  
 13 <sup>ρ</sup> blossoming [grant me!  
 8 13 <sup>σ</sup> O thou dwelling in the gardens (*companions listening*), thy voice  
 ° דּוֹמָה דּוֹרִי לַצִּבִּי אוֹ לַעֲפַר הָאֵילִים 2 9

אחר קָתְלוּ	2	9	הנהיזה עמך
אשגיה <sup>69</sup> מן החלונות	אצין <sup>60</sup> מן החרפים :		
קומי־לך רעיתי	10		יפתי ולכי־לך :
כִּי־הנה השָׁתוּ <sup>61</sup> עבר הגשם	11		חלף הלך־לו :
הנְצָנִים <sup>62</sup> נראו בארץ	12		עת הזמיר הגיע
וקול התור נשמע			הסוס בא בארצנו :
התאנה <sup>63</sup> חנטה פניה	13		והגפנים <sup>ρ</sup> נתנו ריח
קומי־לך רעיתי			יפתי ולכי־לך :
יונתי בהגיי־הפֶּלַע	14		בסתר המדרגה
הראני את־מראך			השמיעיני את־קולך <sup>σ</sup>
כי קולך ערב			ומראיך נאוה <sup>66</sup> :

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<sup>67</sup> which must be interpreted in the light of the erotic imagery of the Talmud and modern Palestinian<sup>68</sup> and other Mohammedan<sup>69</sup> erotic poetry.<sup>70</sup>

## NOTES.

(1) See *Oriental Studies*. A Selection of Papers read before the Oriental Club of Philadelphia, 1888–1894 (Boston, Ginn & Co., 1894), p. 244. Cf. Siegfried's review in the *Theol. Literatur-Zeitung*, vol. xx. p. 513 (28 Sept. 1895).

(2) See Ernest Renan, *L'Écclésiaste traduit de l'Hébreu avec une Étude sur l'âge et le caractère du livre* (Paris, 1882), pp. 1, 67, 41; cf. C. H. H. Wright, *The Book of Koheleth* (London, 1883), p. 126.

(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<sup>a</sup>) has been adopted by

<sup>64</sup> סְמָרָה<sup>ρ</sup> 2 13

<sup>π</sup> ענה דודי ואמר לי 10

<sup>σ</sup> 8 13 היושבת בגנים (חברים מקשיבים) לקולך השמיעיני<sup>65</sup> :

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.

(7) Cf. Albert Hagen, *Die sexuelle Oosphresilogie* (Charlottenburg, 1901), p. 50.

(8) Cf. Gustav Jäger, *Entdeckung der Seele*, vol. i. (Leipzig, 1884), p. 135.

(9) Cf. the instructive comparative tables in Ed. Reuss' German translation of the Old Testament, vol. v. (Braunschweig, 1893), pp. 326-343, giving, in parallel columns, six different dramatic reconstructions of the Song of Songs.

(10) Talmudic **שׁוֹשְׁבֵין** which seems to be a Shaf'el of **יִשָּׁב**, Hif. **הוֹשִׁיב** 'to marry' (Ethiop. *ausába*). A connection with Assyr. *susabinu* (Delitzsch, *HW.* 506<sup>a</sup>) seems very improbable; contrast Brockelmann, *s.v.* **שׁוֹשְׁבֵינָא**.

(11) Cf. Gen. 29<sup>27</sup> Jud. 14<sup>12</sup> Tob. 11<sup>19</sup> (contrast Tob. 8<sup>19</sup> 10<sup>7</sup>) 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*<sup>7</sup> (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. \*\*; cf. Budde *ad loc.* and **לְכֹהֵן נֹרֶה רִדִים עַד־הַבֶּקֶר** **נִתְעַלְמָה בְּאֶהֱבִים**, Prov. 7<sup>18</sup>. 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 *ἐπιθόρνυσθαι*. The term 'bolt' in 8<sup>14</sup> must be explained in the same way; cf. Exod. 36<sup>33</sup> and my remarks on **זָכַר** 'infix,' Eccl. 12<sup>1</sup>, in my paper cited in note 1, p. 261. Note also Aram. **בִּרְחָא** 'he-goat, buck.' Fleischer's Persian etymology, given in Levy, i. 288<sup>a</sup>, is unsatisfactory.

(14) This ancient practice was derived from Babylonia; see the full-page illustration facing p. 696 of Hommel's *Geschichte Babyloniens und Assyriens* (Berlin, 1885); cf. Mürdter-Delitzsch's *Geschichte Babyloniens und Assyriens*<sup>2</sup> (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 liberos 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 ἐξείης ἔζοντο κατὰ κλισμούς τε θρόνους τε, xv. 134 ἐξέσθη δ' ἄρ' ἔπειτα 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 Græco-Roman period; the ancient Israelites sat at the table (ישבים על השלחן, see critical notes on 1 K. 13<sup>20</sup> in the Polychrome Bible), either on chairs or on the floor; cf. fig. 39 in Benzinger's *Heb. Archaeol.*, representing some Arabs squatting around a table. It is, however, entirely unnecessary to emend נסב in 1 S. 16<sup>11</sup> to נשב; nor need we point נִסַּב instead of נִסַּב. Cf. the Talmudic passage *Ber.* fol. 42<sup>a</sup> below (quoted by Levy *s.v.* הִסַּב): הוּ יוֹשְבֵין כָּל אֶחָד : מְבַרֵךְ לְעַצְמוֹ הַסְּבוֹ אֶחָד מְבַרֵךְ לְכוּלֵין each one says grace for himself, but when they recline (at the table) one says grace for all. At that time הִסַּב 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 הַסַּב to accubation is a secondary specialization.

(15) Spikenard (*unguentum* or *oleum nardinum*) was a very costly perfumed unguent (Mark 14<sup>3</sup> John 12<sup>3</sup>) 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

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<sup>13-17</sup>

*Cur non sub alta vel platano vel hac  
Pinu jacentes sic temere et rosa  
Cano odorati capillos,  
Dum licet, Assyriaque nardo*

*Potamus uncti?—*

and *nardo perunctus*, Hor., *Epod.* 5<sup>59</sup>.

(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 עמילה has no connection with ἄμυλον, as Levy *s.v.* supposes (cf. also Samuel Krauss, *Griech. und lat. Lehnwörter im Talmud*, etc., Part ii., Berlin, 1899, p. 416), but is the fem. pass. part. of עמל 'to work'; see Marcus Jastrow's *Dictionary s.v.*

(18) An instructive parallel is Is. 40<sup>24</sup>, 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<sup>a</sup>, 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 salt-cellar 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 תחת התפוח עוררתך is interpreted to mean *Sub arbore*

*malo nudavi te* (i.e., *devirginavi*). *Malum quid intelligat, non obscurum ex 2<sup>3.5</sup>.*

(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<sup>36</sup>), 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*,<sup>2</sup> Halle, 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<sup>14</sup> 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 Q<sup>r</sup>ê וַיִּשְׁמְרוּ 'our paneling,' i.e., the panels of the walls and of the ceiling (LXX, *φαινόμενα*; Vulg., *laquearia*) of our house,

seems to be correct. It is not necessary to read, with Wetzstein, **וְהַיִּטְנָה** 'and our wall,' or **וְהַיִּטְנָה** 'and its walls,' but the rhythm would be improved by inserting **וְכָל** before **וְהַיִּטְנָה**. In the gloss appended to 7<sup>6</sup>, **מֶלֶךְ אֶסּוּר בְּרִהָטִים**, 'a king (cf. note 28) captured (cf. Cant. 4<sup>9</sup>) 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<sup>4</sup> and 5<sup>1</sup>: 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.

(26) He kissed and caressed me. Cf. Dalman, *op. cit.*, p. 277, l. 12.

(27) This is inserted by mistake from 5<sup>9</sup>: 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<sup>11</sup>; Moab has been undisturbed from her youth, she settled on her lees (Zeph. 1<sup>12</sup>) 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 — שאנן מואב מנעוריו | ושקט הוא על-שמריו || ולא- | דורק מכלי אל-כלי | ובגולה לו הלך || על כן עמד טעמו בו | : וריחו לא נמר. Cf. the Shakespearian 'Love's thrice-repured nectar.'

(34) Heb. *shōshannîm*. This is neither a white lily nor a scarlet lily. *Lilium candidum* and *lilium Chalcedonicum* are not found in Palestine. Cant. 5<sup>13</sup>, his lips are *shōshannîm*, means, his mustache is like dark-purple lilies; in the same way לחייו, at the beginning of that verse, refers to the beard (Arab. *liḥīe*); 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. *shōshannâh* denotes a dark purple sword-lily (*gladiolus atroviolaceus*, Boiss.). Wetzstein states in his *Reisebericht über Hauran und die Trachonen* (Leipzig, 1860), p. 40, that Arabic *sûsan* 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 *sûsan* flowers (cf. Lagarde, *Mittheilungen*, vol. ii., p. 20).

In the same way we read Cant. 7<sup>3</sup>, in the description of the charms of the bride sung on the wedding-day: thy pudendum is a closed (for הסתר cf. בית הסתר 'prison') bowl, may the mixed drink (the seed of copulation, Lev. 15<sup>18</sup>) not be wanting; thy mons is a heap of wheat fringed with *shōshannîm*, 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. *lôn-el-hinṭe*) is considered in Syria to be the most beautiful hue of the human skin. Cf. Dalman, *op. cit.*, p. 12, No. 1.

Cant. 7<sup>3</sup> 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 ׀ 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 רע 'wretch,' but she says גע 'touch, approach' (cf. Prov. 6<sup>23</sup> Gen. 20<sup>6</sup>), and when she wants to say סורה 'get away,' she says סוגה 'fringed,' thus suggesting to her lover the כשושנים 'what is fringed with dark purple flowers' in Cant. 7<sup>3</sup>.

The phrase רעה כשושנים, 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 גלות ערוה 'to uncover the nakedness' (Lev. 18<sup>6ff.</sup>) and Homeric ζώνην λύειν Od. xi. 245. In Cant. 4<sup>5</sup> כשושנים הרעים is a gloss derived from 2<sup>16</sup>, just as the following verse, Cant. 4<sup>6</sup>, ער שיפוח היום וגו', Cant. 6<sup>3</sup> is a repetition of 2<sup>16</sup>, added to explain the preceding ללקט שושנים. The first verse of the sixth chapter must be inserted after 5<sup>8</sup>. For לקט שושנים and רעה כשושנים, cf. Dalman, *op. cit.*, p. 69, No. 11, also p. 70, No. 15; p. 241, No. 9, last stanza; and for ζώνην λύειν, *ibid.*, p. 140, No. 3; p. 235, second stanza.

The Greeks called this dark purple sword-lily *ύάκινθος*; cf. Theocr. x. 28 (a striking parallel to Cant. 2<sup>1</sup> 1<sup>5</sup>); Odyss. vi. 231 (cf. 'hyacinthine locks,' Milton, *Parad. Lost*, iv. 301); Ovid, *Metam.*, x. 212. The precious stone which the ancients called 'hyacinth' (Arab. *yáqút* = Aram. *yaquntá* for *waquntá*) was our amethyst, while *ἀμέθυστος* denotes the amethystine sapphire.

For על-ששנים, *i.e.* perhaps, with Susian instruments, in the title of Ps. 45, etc. (cf. על עלמות = 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<sup>6</sup> given at the bottom of the page. Mountains of myrrh and hillocks of incense, mountains of malabathron, or mountains of spices (8<sup>4</sup>) are all hyperbolic expressions for the sweet body of the bride, cf. note 7.

The Authorized Version has 'mountains of Bether' for הרי בתר, 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 הרי בתר refers to the vulvar orifice just as נקבה (cf. 7<sup>3</sup> and



(47) The swallow is the harbinger of spring; Aristotle, in his *Nicomachean Ethics*, i. 6, quotes the proverb, μία χελιδὼν ἔαρ 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 Æsop, 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<sup>26</sup> Deut. 24<sup>13</sup>). But frost set in again, so that the swallow died. Cf. Georg Büchmann, *Geflügelte Worte*<sup>20</sup> (Berlin, 1900), p. 360.

(48) The addition of וְאֶרְצֵנוּ to וְקוֹל הַתּוֹר נִשְׁמָע would make the hemistich too long. Budde is therefore inclined to cancel וְאֶרְצֵנוּ, 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 2<sup>17</sup>.

(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. 7<sup>6</sup>. 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*<sup>5</sup> (Leipzig, 1900), p. xl.

(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<sup>2</sup>). 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*<sup>5</sup>, p. xlv. The Hebrew word for winter (*šētāw*) 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 (*šitā*). The majority of the larger weddings in the neighborhood of Damascus (cf. Cant. 7<sup>5</sup> 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<sup>12</sup>. Some commentators translate, The time of pruning (the vineyards) has come, but according to v.<sup>13</sup> 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 *tôr* (for *tur*; cf. Latin *turtur*) 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. *bikkûrîm*) ripen in June, the others (Ital. *forniti*, Heb. *tê'ênîm* or rather *tênîm*; 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. 24<sup>32</sup>). 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<sup>18</sup> 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. Benzinger, *Heb. Arch.* p. 34, and his remarks in Herzog-Hauck's *Realencyklopädie*<sup>8</sup>, vol. vi. (Leipzig, 1899), p. 304; Cheyne-Black's *Encyclopædia 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<sup>28</sup>. 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 **משונה** and **מצוין** of the Received Text; contrast Siegfried *ad loc.*

(61) **סְתוֹ** is an incorrect spelling. We must write **שְׁתוֹ**; so, too, **רִשִׁישִׁי** 'dew-drops' instead of **רִסִּי** Cant. 5<sup>2</sup>, **שָׁנַר** 'storm' instead of **סַנַר**, **שֶׁאן** (*sôn = śán*; cf. note 63) 'shoe' instead of **סְאוֹן**, etc.

(62) For the plural form **נְצִיִּים** instead of **נְצִים**, cf. Haupt, *The Assyrian E-vowel* (Baltimore, 1887), p. 5.

(63) The Masoretic punctuation **תְּאַנְהָה** (cf. **צְאַנְהָה** Cant. 3<sup>11</sup> for **צְאַנְהָה**) is incorrect; the word should be pronounced **תְּאַנְהָה**; 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 Uebersetzung 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, 8<sup>14</sup>, which is a variant to 2<sup>17</sup>. The verse 8<sup>13</sup> is appended to 2<sup>14</sup> in Kohler's translation cited above, in note 11. The words **הַכְּרִים מְקֻשְׁבִּים** are an incorrect gloss interpreting the preceding **הַיּוֹשֵׁבֶת** as collective; cf. Gesenius-Kautzsch, § 123, s.

(66) The stem **נְאוּה** is not a Pi'lel, but is originally a Nif'al of **אוּה** 'to desire,' so that **נְאוּה** = **נְחֻמֵד** desirable; cf. Gesenius-Buhl<sup>13</sup> *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 3<sup>6-11</sup>, 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.

(69) Cf. also W. Max Müller, *Die Liebespoesie der alten Ägypter*, Leipzig, 1899; A. Erman, *Life in Ancient Egypt* (London, 1894), pp. 387-389.

(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*.