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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 obscurity 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>6</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>30</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 (קַנְמֹן; 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. קַנְיָוֹת 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>n</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 nilentis  
Malobathro Syrio capillos.*

Budde thinks that בַּתֵּר 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>18</sup> my darling, like a gazelle or a young hart on the mountains of spices.<sup>7</sup> This variant בֶּרֶחַ 'bolt' explains the imperative סֹב 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 סֹב '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 נָרְדִי נִתַן רִיחוֹ אִנְדִי עַד שֶׁהַמֶּלֶךְ בְּמַסְבּוֹ | נָרְדִי נִתַן רִיחוֹ '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 מַסְבַּ 'accubation' or 'dining-couch' in the Talmud: in *Shabb.*, fol. 63<sup>a</sup> we read: אָמַר רַב יְהוּדָה אֲנָשֵׁי יְרוּשָׁלַם אֲנָשֵׁי שְׁחָץ הָיוּ אָדָם אוֹמֵר: לְחַבְרוֹ בְּמָה סַעֲדָתָ הַיּוֹם בְּפֶת עֲמִילָה אוֹ בְּפֶת שְׂאִינָה עֲמִילָה בֵּינָן נוֹרְדְלִי אוֹ בֵּינָן חֲרַדְלִי בְּמַסְבַּ רַחֵב אוֹ בְּמַסְבַּ קָצֵר בַּחֲבֵר טוֹב אוֹ אָמַר רַב חֲסָדָא וּכְלָן לִזְנוּת, בַּחֲבֵר רַע *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?<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>3a</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 עוֹרֶרְתִּיךָ 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 sweetening.  
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> β
- 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:

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1 16 <sup>a</sup> aye

2 5 β for I am sick with love<sup>27</sup>

- 13 My satchet of myrrh<sup>80</sup> was my darling,  
 scenting my breasts with its perfume.<sup>80</sup>
- 14 My darling was a cluster of henna<sup>81</sup>  
 (blooming) in En-gedi's gardens.<sup>82</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>83</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>84</sup> do thou lead me!  
 There let us rejoice and make merry,  
 and be drunken, not with wine, but with loving.[<sup>ε</sup>]
- 2 16 My darling is mine, and his am I,  
 who feeds on the dark purple lilies<sup>84</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>85</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>86</sup>
- 7 O maidens, <sup>ς</sup> lo, I beseech you,  
 by the gazelles and the hinds of the fields,  
 That ye stir not nor startle our loving <sup>γ</sup>  
 before our fill we have drunken.

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

|                                     |                               |
|-------------------------------------|-------------------------------|
| אֶפְרָיִם אֲשֶׁר שָׁטְנוּ רֵעֵנָה : | 1 16 הַגֵּךְ יִפֶּה דוּדִי    |
| וְכֹל רֵעֵינוּ בְרוּתִים :          | 17 קִרְוֹת בַּתָּנוּ אֲרָדִים |

- 
- 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>12</sup> my darling, like a gazelle or like a young hart on the mountains of  
 spices.
- 2 7 <sup>ς</sup> of Jerusalem
- 8 5<sup>β</sup> <sup>γ</sup> I will break in on thee under the apple (*where thy mother conceived thee*)  
 where she who bore thee conceived.<sup>87</sup>
- 1 16 <sup>α</sup> אֶפְרָיִם

|  |   |
|--|---|
| כְּדוּדֵי בַן הַבְּנִים<br>וּפְרִי מִתּוֹק לַחֲבִי:  | 2 3 כְּתֻמָּח בַּעֲצֵי הַיַּעַר<br>בַּצֵּלוֹ הַמִּדְתִּי וְשִׁבְתִּי  |
| וְהִנְלוּ עֲלָיו אֹהֶבָה:<br>וְדִפְנֵי כְּתֻמָּחִים פ:   | 4 הַבִּיאֲנִי אֶל־בֵּית הַיַּיִן<br>5 סִמְקֵנִי בְּאֲשֵׁרוֹת  |
| וַיְמִינוּ תְּחִבְקֵנִי:<br>נִרְדִּי נֹתֵן רִחוֹ:  | 6 שִׁמְאָלוֹ תַחַת לְרֹאשִׁי<br>1 12 עַד שֶׁהַמֶּלֶךְ בַּמִּסְבּוֹ  |
| בֶּן שְׁנַי יֵלֵךְ:<br>בְּכַרְמֵי עֵץ נָדִי:   | 13 צִוּוּ הַמֶּר דּוֹדְלִי<br>14 אֲשַׁבֵּל הַבֶּפֶר דּוֹדְלִי   |
| כִּי טוֹבִים דֹּדֶיךָ מִיָּן:<br>עַל־כֵּן עֲלָמוֹת אֶהְבֹּךָ [8]:  | 2 לְשִׁקְנֵי מַגְשִׁיקוֹת טוֹךְ<br>3 י שֶׁמֶן תִּזְרַק שֶׁמֶךְ  |
| הַבִּיאֲנִי הַמֶּלֶךְ חֲרִדְךָ<br>נִשְׁכַּרְהָ דֹּדֶיךָ מִיָּן [ ]:  | 4 מְשַׁכְנֵי אַחֲרֶיךָ   נִרְצָה<br>נִיגְלָה וְנִשְׁמַחָה בּוֹ  |
| הֲרַעָה בְּשׁוֹשְׁנִים:<br>וְנִסּוּ הַצִּלְלִים טב   | 8 16 דּוֹדְלִי וְאֲנִי לוֹ<br>17 עַד שִׁפּוֹחַ הַיּוֹם  |
| אוֹ לַעֲפַר הָאֵילִים<br>וְעַל נִבְעַת הַלְּבוֹנָה   | דְּמַהֲלֶךְ דּוּדִי לְצַבִּי<br>י עַל הַרִי הַמֶּר  |
| בַּצְּבָאוֹת אֶרְבֵּאֵלוֹת הַשּׁוֹדָה<br>אִמְדַּעֲזֵרוֹ וְאִם תִּשׁוּרְרוּ י אֶת־הָאֹהֶבָה עַד שֶׁתִּתְחַסֵּף: | 7 הַשִּׁבְעֵתִי אֲתַכֶּם בְּנֹת <sup>5</sup><br>אִמְדַּעֲזֵרוֹ וְאִם תִּשׁוּרְרוּ י אֶת־הָאֹהֶבָה עַד שֶׁתִּתְחַסֵּף: |

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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|   |   |
|---|---|
| 1 4 8 מִיִּשְׂרָאֵל אֶהְבֹּךָ   | 2 6 8 כִּי חוֹלַת אֹהֶבָה אֲנִי   |
| 2 17 8 עַל הַרִי בָתָר  | 1 3 7 לִרְיָח שֶׁמֶן דְּטוֹבִים   |
|   | 4 6 4 עַד שִׁפּוֹחַ הַיּוֹם וְנִסּוּ הַצִּלְלִים<br>אֶל־לִי אֶל־הַר הַמֶּר וְאֵל נִבְעַת הַלְּבוֹנָה: |
|   | 8 14 8 בָּרַח דּוּדִי וְדַמְהֵלֶךְ לְצַבִּי אוֹ לַעֲפַר הָאֵילִים עַל הַרִי בְּשִׁמְיָם:              |
| 5 8 7 תַּחַת הַתֻּמָּח עוֹדֶרְתֶּךָ<br>(שִׁמְהָ חִבְלָתְךָ אִמְךָ)<br>שִׁמְהָ חִבְלָה יִלְדֶתְךָ: | 2 7 5 יְרוּשָׁלַם   |

third chapter, 3<sup>1-4</sup>, while the last two hemistichs of 3<sup>4</sup> represent a misplaced variant to 8<sup>2</sup>. Verse<sup>5</sup> 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-fārīde*) 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 עֶשֶׂן בְּתֵימְרוֹת (not כּ ! ) '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>1</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>. הַשְּׁמֵרִים is an incorrect explanatory gloss: the men going about the city at night were not all watchmen.

The Masoretic pointing שְׂוֹקִים is incorrect; it should be שְׂוֹקִים = Assyr. *sūqāni* and *sūqāti*; *sūqāni* means 'narrow streets' (cf. Heb. הַצִּיָּק), while *rebēti* (= רַחְבוֹת) denotes 'wide streets' (*sūqāti rapšāti*); 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 *ḥāttā lād = illā 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-mā ša'artu bi-šai'i" ḥāttā lād 'l-Asuadu qad dāxala 'l-baita*).

After the third hemistich of 3<sup>4</sup>, אֶחֱזַתִּי וְלֹא אֶרְפְּנוּ, 'I clasped him and would not release him,' we must insert: וְאָמַר אֶל-שְׂאֵדָהּ, '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>1-4</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.

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

§ 1 <sup>o</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>6</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>80</sup>  
on thy hand, like a ring, do thou wear me;<sup>81</sup>

For Love as Death is strong,<sup>82</sup>  
and Passion as Sheol unyielding.<sup>43</sup>  
Its flames are<sup>41</sup> flames of fire,  
its flashes are<sup>42</sup> flashes of lightning.<sup>48</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:

|     |  |   |
|-----|--|---|
| 8 1 | טל משכבי בלילות  | בקשתי את־שארבה נפש <sup>θ</sup>         |
| 2   | אקומה־נא ואסוכבה בעיר בשוקים וקרחכות <sup>1</sup>  |   |
| 3   | מצאוני <sup>κ</sup> הסככים בעיר  | את־שארבה נפש ראתם;                      |
| 4   | כמעט שעברתי מהם  | עד־שמצאתי את־שארבה נפש                  |
| 8 6 | אחוזתי ולא ארפנו<br>שימני כזותם על־לֶבֶךָ  | ואמר אל־שארבה נפש:<br>כחיתם על ודוֹקֶךָ |
| 7   | כרעה כפית ארבה<br>רשפיה רשפי אש  | קשה כשואל קנאה<br>שלהבתיה שלהבת יה;     |
|     | λ לא יכלו לכבתה <sup>μ</sup><br>אמיתות <sup>ν</sup> את־כלהתן ביתו <sup>ξ</sup> בה יבחו לו: | ונהרות לא ישפמה                         |

8 2 <sup>1</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

8 1      <sup>θ</sup> בקשתי ולא מצאתי

2      <sup>1</sup> אבקשה את־שארבה נפש בקשתי ולא מצאתי

3      <sup>κ</sup> השמרים

8 7      <sup>λ</sup> מים רבים      <sup>μ</sup> את הארבה      <sup>ν</sup> אש      <sup>ξ</sup> בארבה

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, **בוז יבוזו לו**, is interrogative. In the same way we must translate Prov. 6<sup>30</sup>

לא יבוז לנגב כִּי־נָגַב לִמְלֵא נֶפֶשׁוֹ

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>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. —  
 ותר וסוס (וענור) שמרו את עת באָנה וצמי לא ידעו את משפט  
 יהוה.

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>r</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>p</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>60</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 :

2 8 קול דודי הַגִּזְרֵה בָּא  
 מִכַּפֵּץ עַל־הַנְּבִטוֹת :  
 מְרַלֵּן עַל־הַדְּרִים

2 9 <sup>o</sup> My darling is like a gazelle or a young hart <sup>61</sup>

10 <sup>r</sup> My darling began to speak and said to me

13 <sup>p</sup> blossoming

[grant me !

8 13 <sup>σ</sup> O thou dwelling in the gardens (*companions listening*), thy voice

2 9 <sup>o</sup> דומה דודי לַצִּבִּי אוּ לַמִּפְרֵי הָאֵילִים

|                                |                                |    |   |
|--------------------------------|--------------------------------|----|---|
| אחד קתלנו                      | הזהרה עמד                      | 2  | 9 |
| אשניה <sup>60</sup> מדהחלנות   | אצין <sup>60</sup> מןהחרבים :  |    |   |
| קומרלך רעתי                    | יפתי ולכרלך :                  | 10 |   |
| כרהנה השתן <sup>61</sup>       | עבר הגשם חלף הלךלו :           | 11 |   |
| הנצנים <sup>62</sup> נראו בארץ | עת המיר הניע                   | 12 |   |
| וקול התור נשמע                 | המים בא בארצנו :               |    |   |
| התאנה <sup>63</sup> חנמה פניה  | והנפנים <sup>64</sup> נטנו ריח | 13 |   |
| קומרלך רעתי                    | יפתי ולכרלך :                  |    |   |
| יונתי בחנויהפלט                | בפתר המדרנה                    | 14 |   |
| הראני אתמראך                   | השמיעני אתקולך <sup>65</sup>   |    |   |
| כי קולך ערב                    | ומראך נאה <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\*) has been adopted by

10 \* ענה דודי ואמר לי 2 13 \* סקרר

13 \* היושבת בננים (חקרים מקשיבים) לקולך השמיעני : 66

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 Oosphresologie* (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 שושבין which seems to be a Shaf'el of ישב, Hif. הושיב 'to marry' (Ethiop. *ayśāba*). A connection with Assy. *susabīnu* (Delitzsch, *HW.* 506<sup>a</sup>) seems very improbable; contrast Brockelmann, *s.v.* שושביןא.

(11) Cf. Gen. 29<sup>st</sup> Jud. 14<sup>th</sup> Tob. 11<sup>th</sup> (contrast Tob. 8<sup>th</sup> 10<sup>th</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* (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 לכהנרה רדים עדהבקר לכהנרה רדים עדהבקר, *נתעלסה באדבים*, Prov. 7<sup>th</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 *ἐπιθόρνισθαι*. The term 'bolt' in 8<sup>th</sup> must be explained in the same way; cf. Exod. 36<sup>th</sup> and my remarks on וְכַר 'infix,' Eccl. 12<sup>th</sup>, in my paper cited in note 1, p. 261. Note also Aram. כרוא '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 ἕζοντο 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 (יְשִׁיבִים עַל הַשֻּׁלְחָן, 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 נֹסֵב in 1 S. 16<sup>11</sup> to נוֹשֵׁב; nor need we point נֹסֵב instead of נֹסֵב. Cf. the Talmudic passage *Ber.* fol. 42<sup>a</sup> below (quoted by Levy *s.v.* הָסֵב): הָיוּ יוֹשְׁבֵי כָל אֶחָד מִבְּרֵךְ לְעַצְמוֹ הַסֵּב אֶחָד מִבְּרֵךְ לְכוֹלֵן each one says grace for himself, but when they recline (at the table) one says grace for all. At that time הָסֵב 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 הָסֵב 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>12-17</sup>

*Cur non sub alta vel platano vel hac  
Pinu jacentes sic temere et rosa  
Canos 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 עֲמִילָה has no connection with ἀμυλον, 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 עָמַל '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 עֲרֵבְתִּיךָ תַּחַת הַתְּפֹחַ is interpreted to mean *Sub arbore*

*malo nudavi te* (i.e., *devirginavi*). *Malum quid intelligat, non obscurum ex 2<sup>a</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'rê קַרְנֵי יָדַי 'our paneling,' i.e., the panels of the walls and of the ceiling (LXX, *φαρνῶματα*; Vulg., *laquearia*) of our house,

seems to be correct. It is not necessary to read, with Wetzstein, וְחִיטָנוּ 'and our wall,' or וְחִיטָיו 'and its walls,' but the rhythm would be improved by inserting וְכָל before רַדִּישָׁנוּ. In the gloss appended to 7<sup>6</sup>, מֶלֶךְ אֲסוּר בְּרִדְדִים, '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 *hetæra*, 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 palmeterumque 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- | הורק מכלי אל-כלי | ובגולה לו הלך || על בן עמד טעמו בו | ורחו לא נמר: Cf. the Shakespearian 'Love's thrice-repured nectar.'

(34) Heb. *shōshannim*. 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 *shōshannim*, means, his mustache is like dark-purple lilies; in the same way לְרִיבֵי, at the beginning of that verse, refers to the beard (Arab. *lihje*); 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. *shōshannim* 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 *sūsan* 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-Makkari'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 *sūsan* 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. הסהר '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 *shōshannim*, 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. *bn-el-hinfe*) 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 ך as a guttural ך (with the Northumbrian bur, like the German or French ך, or the ך in the Arabic dialect of Bagdād; 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 רַע 'wretch,' but she says נַע 'touch, approach' (cf. Prov. 6<sup>29</sup> Gen. 20<sup>6</sup>), and when she wants to say סוֹרְרָה 'get away,' she says סוֹנָה 'fringed,' thus suggesting to her lover the סוֹנָה בְּשׁוֹשָׁנִים 'what is fringed with dark purple flowers' in Cant. 7<sup>3</sup>.

The phrase רַעָה בְּשׁוֹשָׁנִים, 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 גְּלוֹת עֲרוּהָ 'to uncover the nakedness' (Lev. 18<sup>6ff.</sup>) and Homeric ζώνην λύειν Od. xi. 245. In Cant. 4<sup>3</sup> הרַעִים בְּשׁוֹשָׁנִים is a gloss derived from 2<sup>16</sup>, just as the following verse, Cant. 4<sup>8</sup>, עַד שִׁפּוּחַ הַיּוֹם וְגַם, Cant. 6<sup>3</sup> is a repetition of 2<sup>16</sup>, added to explain the preceding הרַעִים בְּשׁוֹשָׁנִים. The first verse of the sixth chapter must be inserted after 5<sup>8</sup>. For לִקְטַת שׁוֹשָׁנִים and רַעָה בְּשׁוֹשָׁנִים, 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 ὑάκινθος; 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. *yāqūt* = Aram. *yaquntā* for *waquntā*) was our amethyst, while ἀμέθυστος denotes the amethystine sapphire.

For עַל-שִׁשְׁנַיִם, *i.e.* perhaps, with Susian instruments, in the title of Ps. 45, etc. (cf. עַל עֵלְמוֹת = with Elanite 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>8</sup> given at the bottom of the page. Mountains of myrrh and hillocks of incense, mountains of malabathron, or mountains of spices (8<sup>14</sup>) are all hyperbolic expressions for the sweet body of the bride, cf. note 7.

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

note 34), דֶּהַר being the *mons Veneris* and בֶּתֶר = *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<sup>13</sup> the vagina is called שְׁלֵחַ 'conduit'; cf. Neh. 3<sup>15</sup> and Dalman, *op. cit.*, p. 8, note 1; p. 49, note 1; p. 213, note 3; p. 225, No. 8, also my remarks on זָכַר בְּאָרֶךְ Eccl. 12<sup>1</sup>, 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<sup>5</sup>.

(38) Seals were worn either as pendants from a cord around the neck (in Gen. 38<sup>16</sup> 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<sup>24</sup> Yahweh says, חִי אֲנִי נֶאֱמַר יְהוָה | כִּי־אֵם יִהְיֶה כְּנִיָּהּ || (בְּנִדְהוּיָקִים || חִי אֲנִי נֶאֱמַר יְהוָה | מֶלֶךְ יְהוּדָה) חוֹתָם עַל־יַד יְמִינִי | כִּי מִשָּׁם אֶתְקַן || || (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, אֶקַּח וּרְבֹכָל בְּנ־שְׂאֵל־תֵּי־אֵל עֲבָדִי נֶאֱמַר יְהוָה, וְשִׁמְתִּיךָ כְּחוֹתָם, 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<sup>10</sup> Ps. 17<sup>8</sup> Prov. 7<sup>2</sup>). For 'on thy hand like a ring do thou wear me,' cf. also Ps. 91<sup>12</sup> Matt. 4<sup>6</sup> 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 דֶּהַר, 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 (ῥᾶγες ὀμφακίζουσιν μάλα). Cf. also Aristæn. ii. 7 Σικελὸς ὀμφακίζει παρατρυνῶν παιδισκάριον καὶ τοῦ φιλήματος ἀμαθές, and Dalman, *op. cit.*, p. 106, No. 2, second stanza, also p. 22, No. 4, and p. 25, No. 1.

(46) Contrast the transliteration of this poem in Sievers' *Studien zur hebr. Metrik*, p. 541; cf. my remarks in the *Journal of the American Oriental Society*, vol. xxii. (New Haven, 1901), p. 14.



(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>28</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 *וארצנו* to *וקול התור נשמע* would make the hemistich too long. Budde is therefore inclined to cancel *וארצנו*, 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, *Allorient. 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. *bikkûrtm*) ripen in June, the others (Ital. *forniti*, Heb. *té'énîm* or rather *ténîm*; 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*, 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 Schimperii*, 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 **משנח** and **מעיצ** of the Received Text; contrast Siegfried *ad loc.*

(61) **קתו** is an incorrect spelling. We must write **קתו**; so, too, **רשישי** 'dew-drops' instead of **רסיסי** Cant. 5<sup>2</sup>, **שער** 'storm' instead of **סער**, **שאן** (*šdn = šdn*; cf. note 63) 'shoe' instead of **סאון**, etc.

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

(63) The Masoretic punctuation **תאנה** (cf. **צאנה** Cant. 3<sup>11</sup> for **צאנה**) is incorrect; the word should be pronounced **תאנה**; 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 **חברים מקשיבים** are an incorrect gloss interpreting the preceding **היושבת** as collective; cf. Gesenius-Kautzsch, § 123, s.

(66) The stem **נאודה** is not a P'ilel, but is originally a Nif'al of **אודה** 'to desire,' so that **נאודה** = **נחמד** desirable; cf. Gesenius-Buhl<sup>18</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*.