

place is a divine garden. The same applies to Is 60 18: the wealth of Lebanon's trees shall bring glory to the Lord's sanctuary.

Das Bild von Jes 60 18 findet sich in dem assyrischen Gedicht »Vision der Unterwelt« wieder (Rückseite Z. 24). Nach dieser Stelle war der Tempel »des Neujahrs der Felder« in Assur in seinem üppig wuchernden Garten, einem Bild des Libanon« gelegen. Solche Ausdrücke scheinen die Pracht der heiligen Stätte hervorzuheben, schließen aber eine Identifizierung als Gottesgarten nicht ein.

The image found in Isa 60 18 is also found in the Assyrian poem, "The Vision of the Underworld" (reverse, line 24). According to this passage the "Temple of the New Year of the fields" in Assur was set in "an abundantly growing garden, an image of Lebanon". Such expressions appear to emphasize the splendour of the holy places, but do not include an identification of them as the "Garden of God".

A Further Cuneiform Parallel to the Song of Songs?

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J. S. Cooper's article in JBL 90 (1971), 157—162, is to be welcomed as an addition to comparative studies of the Song of Songs. An additional cuneiform text might cautiously be introduced now as further evidence of Mesopotamian erotic concern. The document, found in Kish, has been recently published by I. J. Gelb as No. 8 of his "Sargonic Texts in the Ashmolean Museum, Oxford" (MAD 5), 1970. Gelb labels this text, dated to the late third millennium, an "incantation invoking *ir'emum* 'love-magic', here personified, for help against a girl [p. 7]."

Because it is couched in Old Akkadian, containing many difficulties in evaluating the syllabary, Gelb, aided by E. Reiner, R. D. Biggs, J. Renger, and A. Westonholz, gives a *tentative* translation. Those who wish to consult the Akkadian text and to further evaluate the matter are directed to Gelb's treatment, and to the lexicographical entries in his "Glossary of Old Akkadian" (MAD 3), 1957 and in the appropriate volumes of the "Chicago Assyrian Dictionary". The rendering in MAD 5 is essentially followed in this note. In view of the many uncertainties connected with the text, it would be unprofitable, if not audacious, to elaborate our comments into involved and overdeveloped speculations.

¹ Enki loves the 'lover' [lit. 'love-magic']. The 'lover,' son of (the goddess) Inanna enters(?) the sanctuary(?). ⁵ By the exudation of the (*kanaktu*)-tree he drives(?) . . . Good is the sweet . . . Send into the orchard, Send into the orchard ¹⁰ the exudation of the (*kanaktu*)-tree. Make your (m.) lover happy. I seized your (f.) mouth of far-away. I seized your (f) variagated eyes. ¹⁵ seized your vulva of evil/teeth/urine(?). I leaped into the orchard of (the god) Sin. I cut off a poplar-tee. ²⁰Daily (?) . . . among my box-wood-trees, as the shepherd protects(??) the flock, (as) the she-goat her kid, (as) the ewe her lamb, (as) the she-ass her foal. ²⁵ (like) two strings are his arms, (like) a . . . and a scaling-ring (?) are his lips; a pitcher of . . . is in his hand; a pitcher of cedar is on his shoulder. ³⁰ The 'lover' has bewitched her and made her into an ecstatic. I seized your (f) mouth of love. I adjure you, by Inanna and Išhara, ³⁵ as long as his *zawarum* and your (f) *zawarum* are not joined together, may you (f.) not have peace.

At first glance, the above seem hardly comparable to the Canticles. A closer inspection, however, reveals our text to contain many of the Biblical elements in capsule form. That MAD 5: 8 is apparently an incantation (mostly because of the mention of Enki, lord of the spoken word), should not be considered a difficulty, as it is entirely possible that segments of the Song of Songs were quoted to stimulate conjugal bliss, if not male potency. (cf. R. Gordis, *Poets, Prophets, and Sages*, 1971, 375—388). Both texts, it should be noted, are developed in a rather loose style; vignettes on scenery, injunction to lovers, first-person accounts, description of the beloved physical attributes follow each other with little (western) logic. Both texts — and Akkadian material is rare in this aspect — dwell on the swain's physical characteristics. In words reminiscent of Cant 5 14-15, he is spoken of as having two strings as arms, and lips (in the shape ?) of a sealing ring. (This last depiction, by the way, might explain the imagery in Cant 8 6). That his arm and shoulders carry odiferous material is to be compared with Cant 5 15. Elsewhere, the lover is described as totally bewitching, enough to drive a woman into ecstatic frenzy. This allusion can be compared to Cant 5 6-7 where the absence of the loved-one drives the love-sick lady to a search desperate enough to arouse the suspicion and ire of the town's watchmen.

The lover is given as a shepherd, caring for his flock. This figure is attested to in the Song of Songs, albeit rarely (1 7-8). For a shepherd, however, his acts are most peculiar. He enters a sanctuary (?), a deed that might be brought into relationship Cant 2 4 (and 3 4). This parallelism can be made since, as the "son of Inanna", the lover's entrance into a sanctuary was very probably urged by amatory expectations. He sends the heavy fragrance of incense into the orchard, a deed which is reminiscent of Cant 4 16. In this Biblical passage, the winds are asked to blow spice-laden air from the garden of the (female, in this instance) beloved. No doubt, the intent was to inflame the opposite mate into passionate response. Further, he leaps into the orchard and cuts a poplar-tree. Is this act to be understood in terms of Cant 7 9, where, it is clear, pleasure is taken on a metaphorically described inamorata ?

Although the Akkadian description, paralleled in Ugaritic lore (e. g. ANET² 142, bottom of left column), of the actual lovemaking is cruder, the Song of Songs allows for endless flights of the imagination. Compare, for example, Cant 5 2-5. Finally, if one can understand what was meant by *sawarum* [a song (?); a twig (?)] to be taken euphemistically ?], one might refer to Cant 5 8.

Postscriptum. Note now the readings which A. Westenholz has contributed towards understanding the Old Akkadian text, in his review of MAD 5 in: *Journal of Near Eastern Studies* 31 (1972), 381—382. See, also, the reviews of I. Krecher and W. von Soden, *ZA* 62 (1973), 272—274. In particular, the latter identifies *sawarum* with Hebrew *šaww'ār*, 'neck (area)'.

Ein alter akkadischer Text aus der zweiten Hälfte des 3. Jt. v. Chr. ist von I. J. Gelb in "Sargonic Texts in the Ashmolean Museum" (MAD 5) veröffentlicht worden. Ungeachtet der Schwierigkeiten, die der Text dem Verständnis bietet (anscheinend handelt es sich um eine Beschwörung), wird er in Parallele zu einigen Versen des Hohelieds gesetzt.

I. J. Gelb avait publié dans les «Sargonic Texts in the Ashmolean Museum» (MAD 5) un ancien texte accadien de la deuxième moitié du 3^e millénaire avant J. Chr. Bien que difficile à comprendre (il s'agit apparemment d'une conjuration), ce texte est mis en parallèle avec quelques versets du Cantique des Cantiques.



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