

THE SONG OF SONGS,

WHICH IS SOLOMON'S.



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## SECTION I.

### CHAPTERS I.—II. 7.

The scene of this division is in the royal tent of Solomon. The Shulamite, separated from her beloved shepherd, longs to be reunited with him whom she prizes above all things (2, 3). She implores him to come and rescue her; for, though brought by the king into his royal tent, her love continues the same (4). She repels the scornful reflection of the court ladies when they hear her soliloquy (5, 6). She implores her lover to tell her where she may find him (7). The court ladies ironically answer this request (8). Meanwhile the king comes in, and tries to win her affections by flatteries and promises (9—11). This attempt fails, and she opposes to the king's love her unabated attachment to her beloved shepherd (12—ii. 6). In an ecstasy she adjures the court ladies not to attempt to persuade her to love any one else (7).

#### THE SHULAMITE.

2 Oh for a kiss of the kisses of his mouth!  
For sweet are thy caresses above wine.

2. *Oh for a kiss, &c.* That the speaker is a Shulamite shepherdess who had been separated by king Solomon from her beloved, and that she desires to be reunited with him, is evident from verses 4, 7, 8; vii. 1, &c. Excited by the pain of separation, the damsel wishes that her beloved were present, that he could kiss her, for his caresses would cheer her fainting heart more than the best of wines. Wine, either pure or mixed (see *infra*, vii. 3), is often spoken of by the sacred and profane poets as delighting the hearts of both gods and men,

and reviving their drooping spirits. (Judges ix. 13; Ps. civ. 15; Prov. xxxi. 6; Eccl. x. 19.) Hence Helen gave a bowl of mixed wine to her guests oppressed with grief, to raise their spirits. (Hom. *Odyss.* iv. 220.) Yet the Shulamite declares that she preferred the caresses of her beloved to this highly prized cordial.

The imperfect form *יִשָּׁקני* is used optatively or voluntatively, "Oh that he would kiss me!" (Ges. § 127, 3 b; Ewald, § 224 a); *i.e.* a kiss: the subject, either in the singular (Gen. xxviii. 11, compare v. 18; Exod. vi.

3 Sweet is the odour of thy perfumes,  
Which perfume thou art, by thy name diffused abroad,

25; Ps. cxxxvii. 3), or plural (Gen. xxx. 14; Exod. xvii. 5; 2 Sam. xi. 17), is to be supplied from the plural noun מְשִׁיקוֹת, as indicated by the *partitive* מִן. (Compare Gesen. § 154, 3 e; Ewald, § 217, b, i. h.) The singular, however, is preferable, for the Shulamite does not wish so much for a *number* of kisses as for the presence of her beloved; *one* would be sufficient if he could only come. We thus obtain a phrase נִשְׁקָה נִשְׁקָה, *to kiss a kiss*, i. e. *to give a kiss*; corresponding to עֲצָה עֲצָה, *to counsel a counsel*, i. e. *to give counsel*, 2 Sam. xvi. 23; הָלָה הָלָה, 2 Kings xiii. 14. This construction is of frequent occurrence in Hebrew, and is also found in Greek and Latin; (Compare *puisse in pugno*, *pugnam pugnare*; Gesen. § 138 i., Rem. 1; Ewald, § 281 a.) The rendering, therefore, of מִן by *with* (Luther, English Version, Good, Williams, &c.) is incorrect. Ewald's and Herxheimer's translation, *Let one of the kisses kiss me*, is both incongruous and ungrammatical; for in the first place, it is not the kiss that kisses, but the individual; and secondly, נִשְׁקָה is *feminine*, which would require מִשְׁקֵי, the third fem. רִיחִים, prop. *love*, the abstract, which, as in Greek and Latin, is in Hebrew frequently expressed by the plural, (comp. חַיִּים, *life*, מִסְתַּקִּים, *sweetness*, מַחְמְרִים, *beauty*; vide *infra*, v. 16; Gesen. § 108, 2 a; Ewald, § 179 a), here metonymically for the expressions of it—*love-tokens, caresses*. So Lee, Magnus, Noyes, Fürst, Philippsen, &c. This rendering is demanded by the context, for this clause gives the cause of the statement in the preceding one. The change from the *third person* נִשְׁקָה, to the *second* נִשְׁקָה, or from the *second* to the *third person*, is an enallage of frequent occurrence in sacred poetry. (Deut. xxxii. 15; Isa. i. 29; Jer. xxii. 24; Gesen. § 137, 3, Rem. 3.) The Sept. and Vulg. have נִשְׁקָה, *thy breasts*, instead of נִשְׁקָה, *thy caresses*. That this is a gross error is evident

from the fact that *a man* and not *a woman* is here addressed. To appeal to the catachresis in Isa. lx. 16, would be preposterous.

3. *Sweet is the odour, &c.* Ointments, like wines, were used by the ancients as cordials (Prov. xxvii. 9), and as restoratives in consequence of their supposed sanative properties. Hence the anointing of the sick. (Isa. i. 6, &c.; Jer. viii. 22.) The fainting Shulamite, therefore, mentions this second cordial. The ל in לְרִיחֵי signifies *in, as regards, quoad*, and is frequently used for the sake of giving prominence to an idea. Thus "Solomon was greater than all the kings of the earth לְעֵשֶׂר וְלִדְבָרֵי חָכְמָה וְעֵשֶׂר וְלִדְבָרֵי חָכְמָה, *in or as regards riches and wisdom*." (1 Kings x. 23.) Compare also Exod. xx. 5, 6; Ewald, § 217 a. Fürst, Lexicon, l. 5, f. The Sept. has ו instead of ל; or it may be, favours the view of Döpke, Heiligstedt, Meier, &c., that the ל introduces the nominative; but this requires another anomaly, viz., to refer מְשִׁיקִים, to the *nomen rectum*, instead of *regens*, and does not at all improve the sense. The Syriac, Ibn Ezra, Authorized Version, Perek, Williams, Noyes, &c., take the ל in the sense of לְמַעַן, *because*, and connect it with עַל כֵּן, *therefore*, of the last clause; but these words are never used together for *cause and effect*. Besides, this explanation, like the former, interrupts the sense; for the fainting damsel evidently refers here to the second restorative. Luther strangely renders this clause, *dass man deine gute Salbe rieche*. Kleuker, Rosenmüller, Ewald, Delitzsch, Philippsen, &c., translate לְרִיחֵי *to the smell*; but this is contrary to the *usus loquendi*, as רִיחֵי is never used for the organ which *inhales*, but invariably means something *exhaled or emitted*. Hodgson renders לְרִיחֵי, *like the scent*; but ל never signifies *like*. The instance in Deut. xi. 18, adduced in support of his assertion, is gratuitous, for the ל in לְשִׁמְשָׁם, has not that meaning.

Therefore do the damsels love thee.

4 Oh draw me after thee! Oh let us flee together!

*Which perfume thou art, by thy name, &c.* This clause is explanatory of the preceding one, "Sweet is the odour of thy perfumes, because thou art that perfume." The comparison of an agreeable person to perfumes arose from the great requisition of aromatics in the East. In warm climates perspiration is profuse, and much care is needful to prevent its offensiveness. Hence the use of perfumes particularly at weddings, feasts, on visits to persons of rank (2 Sam. xii. 20; Ps. xlv. 8; Prov. vii. 17; Amos vi. 6), and most of the occasions which bring people together with the intention of being agreeable to one another. Hence the pleasant odours diffused by perfumes soon became a metaphor to express the attractions which an agreeable person throws around him (Eecl. vii. 1), just as an offensive smell is used to express the contrary idea. (Gen. xxxiv. 30; Exod. v. 21.) The word *תִּירֶק*, being taken as *the third person fem.*, has greatly perplexed interpreters. For neither *תִּירֶק*, to which the Sept., Ibn Ezra, Rashbam, Immanuel, &c., refer it, nor *שֵׁם*, to which it is referred by Ewald, Gesenius, &c., ever occurs as feminine. Others, to overcome this difficulty, have either taken *תִּירֶק* as a *proper name* (Syria. R. Tobiah) or as an appellative (Bochart, Hieron. ii. 4, 26.) The true solution seems to be that the word in question is not the third person feminine but *the second person masculine*. So Rashi, Michaelis, Hengstenberg, &c. The words literally translated would be, *like oil art thou poured forth, with regard to thy name.* *תִּירֶק*, is the second accusative, comp. Ps. lxxxiii. 19; Ewald, § 281, 3 c. The words *תִּירֶק* and *שֵׁם* form a *paranomasia*. This figure, which consists of words ranged together of similar sound, but differing in sense, is frequently used in the Old Testament; and also occurs in the New. (Compare *λιμολ και λιομολ*, Luke xxi. 11, and Acts xvii. 25.)

*Therefore do the damsels love thee.*

How natural for a woman, greatly admiring, and dotingly attached to her beloved, to think that every damsel must be enamoured of him! The most probable derivation of the much-disputed *תִּירֶק*, is from *עָלָה* = *עָלָה*, to come up, to grow up; hence the Poel *עוֹלָה*, a growth, a child, *עוֹלָה*, one growing up; with the termination *תִּירֶק*, (Compare *Alma*, in Latin, from *alo*, *ἀλδω*, and *Fürst*, Lexicon, 2 c,) and the feminine *תִּירֶק*, a growing damsel, without any reference to the idea of virginity, for which *תִּירֶק* is invariably used; Joel i. 8, not excepted. *עָלָה* is here used, not to indicate that the marriage was consummated, but because the Jews regarded parties consecrated to each other from the very moment they were betrothed. Hence Mary is called the *wife* of Joseph, and he her *husband*. (Compare Matt. i. 19, 20, &c.) Other derivations assigned to *תִּירֶק*, such as *עָלָה* = *עָלָה*, to be fat, full, ripe, marriageable (Gesenius, &c.), or *being excited*, hence *youth* as being peculiarly subject to it (Lee); or *עָלָה*, to hide, be concealed, unrevealed, unknown; hence *עָלָה* and *תִּירֶק*, persons of a youthful age who were destitute of the knowledge which springs from sexual intercourse (Henderson) are exceedingly forced. Jerome's assertion, as also Wordsworth's, on Matt. i. 23, that *תִּירֶק*, is the designation of a virgin, because it signifies *kept secret*, as a virgin is under the care of her parents, is gratuitous, for *תִּירֶק*, is formed from *עָלָה*, a young man, of whom this cannot be said.

4. *Oh draw me, &c.* The Shulamite wishes that her beloved should not only come and cheer her fainting heart with the tokens of his love, but take her away altogether. *תִּירֶק* belongs to *תִּירֶק*. (Compare Job xxi. 33.) So the Chaldee, Immanuel, Luther, Mendelssohn, Kleuker, Percy, Hodgson, Ewald, Meier, Hitzig, Philippson, &c. The Septuagint renders *תִּירֶק*, by *ἐὼλαυσάν σε*, mistaking it for *תִּירֶק*, and adds *לְרַחֵם אַחֲרָי* after *תִּירֶק*, evi-

The king has brought me into his apartments,  
 But we exult and rejoice in thee,  
 We praise thy love more than wine,  
 The upright love thee.

5 I am swarthy, O ye daughters of Jerusalem,

dently an interpolation from the first clause of the third verse, which the Vulgate, Percy, &c., follow.

*The king has brought me, &c.* It was the king, she tells us, who brought her into his apartments, and thus separated her from her beloved, in whom, however, she still delights. That this is the import of this clause is obvious from the words and connexion. The Shulamite began with invoking her absent beloved in the *third* person; but no sooner had she expressed her desire to be with him, than he is, as it were, present to her mind, and she forthwith, dropping the third person, addresses him in the *second*, and so continues to speak to him throughout the third verse. She begins the fourth verse in the same way, imploring her beloved, in the *second* person, to take her away, telling him that "*the king, 'HE,' has brought her into his apartments*" (mark the change from the *second* to the *third* person); and then continues and finishes her address to her beloved in the *second* person. Now we ask, do not the words *הַמֶּלֶךְ הָבִיאָנִי*, *the king, "HE," has brought me into his apartments*, placed between *מִשְׁכְּבִי אַחֲרָיִךְ*, *do "THOU" draw me after thee*, and *נִגְיִלָה וְנִשְׂכַּחָה בְּךָ וְגו'*, *we exult and rejoice in "THEE," &c.*, clearly show that the king here referred to is a *separate* person from the beloved to whom the maiden is addressing herself? We venture to affirm that few readers of the original Hebrew, whose minds are not biased by a preconceived theory, can carefully peruse these three verses without observing that two persons are here introduced—*viz. the beloved to whom, and the king of whom, the damsel speaks.* Ibn Ezra, Immanuel, the Anonymous MS. Commentary, &c., could not help seeing this, and explained the passage, "Were even the king to

bring me into his apartments, I should rejoice and be glad in thee" (the shepherd). The Septuagint, which is followed by the Vulgate, has again *תְּרִיבָה*, *thy breast*, instead of *תְּרִיבָה*, *thy love*; but see *supra*, ver. 2.

*The upright love thee.* The word *מִשְׁפָּרִים*, is explained by Rashi, Rashbam, Döpke, De Wette, Rosenmüller, Gesenius, &c., by *sincerely, uprightly*; Ibn Ezra, who is followed by Houbigant, takes it as an adjective for wine, *i. e.* *מִן הַיַּיִן הַלֵּךְ לְמִשְׁפָּרִים*, *wine that glides down smoothly*; and Ewald, Boothroyd, Magnus, Hitzig, &c., render it *deservedly, justly*. As for *אֶלְמוֹת*, it is either referred to *עַלְמוֹת*, *the damsels love thee more than wine* (Ibn Ezra); or is taken impersonally, *i. e.* *thou art sincerely or deservedly beloved.* (Ewald, Magnus, &c.) But this is against the structure of these verses. For the second and third verses, consisting of five members, form one stanza, finishing with the words *אֶלְמוֹת אֶהְבֵּיךָ*; and it is evident that the fourth verse, also consisting of five members, is of the same structure, and that the concluding words *מִשְׁפָּרִים אֶהְבֵּיךָ*, are intended to correspond to these at the end of the first stanza. *מִשְׁפָּרִים*, therefore, must be taken as a parallelism with *עַלְמוֹת*, and means *the upright*. So the Septuagint (*εὐθεῖας ἠγάπησέ σε*, the abstract for concrete), Symmachus, (*οἱ εὐθεῖς οἱ ἀγαπᾶντες σε*), the Vulgate (*recti diligant te*), the Chaldee (*צְדִיקֵי אֲהִבֵי*), English Version (margin), Mendelssohn, Philippson, &c. *the upright*, is designedly chosen in preference to *עַלְמוֹת*, *damsels*, in order to give an indirect and gentle blow to him who had separated her from her beloved. "THEE, the upright, and not the seduced love."

5. *I am swarthy, &c.* The court ladies, indignant at this statement, looked with affected disdain upon the

As the tents of Kedar,

But comely as the pavilions of Solomon.

6 Disdain me not because I am dark,

discoloured rustic girl. The Shulamite repels these disdainful looks, for she knows that, though swarthy, she is comely, else the king would not have noticed her. A similar idea occurs in Theocritus (Idyl. x. 26—29), where Bambyce, though sun-burnt, is called beautiful.

Βομβύκα χαρίεσσα, Σύρα καλέοντι τὸ πάντες,  
Ἰσχνάν, ἀλιόκανστον· ἐγὼ δὲ μόνος μελίχλωρον.  
Καὶ τὸ Ἴον μέλαν ἐντί, καὶ ἄ γραπτὰ ὑάκινθος.  
Ἄλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρῶτα λέγονται.

“Charming Bambyce, though some call you thin,  
And blame the tawny colour of your skin;  
Yet I the lustre of your beauty own,  
And deem you like Hyblæan honey-brown.  
The letter'd hyaciuth's of darksome hue,  
And the sweet violet a sable blue;  
Yet these in crowns ambrosial odours shed,  
And grace fair garlands that adorn the head.”

Compare also Virgil, Eclog. x. 38. The comparison between the dark complexion and the tents of the Kedaræens, and between the comeliness and the pavilions of Solomon, arose from the custom of nomades and travellers in the East of carrying with them moveable tents, which were temporarily pitched for the purpose of the pernoctation or protection against meridian sun. The tents of the Kedaræens, a nomadic tribe of North Arabia (Gen. xxv. 13; Isa. xxi. 17), were and still are to this day made of coarse cloth, obtained from the shaggy hair of their black goats (Rosenmüller, Orient. iv. 939; Saalschütz, Archäologie der Hebræer, Erster Theil, p. 63). Whereas, the curtains of which Solomon's pavilion was constructed were, most probably, very fine and beautiful. From this passage, confirmed by chap. iii. 6, and vi. 12, we see that this scene took place in the royal tent of Solomon, pitched in the open air of some favourite spot to which the king resorted in the summer. It is still the custom of Oriental potentates to go once a-year to some attractive neighbourhood, where they erect their magnificent tents, which serve as their temporary abodes. (Morier, Zweite

Reise in Persian, p. 223; Jaubert, Voyage, p. 334). קִדְרֵי, *swarthy*, refers to קִדְרֵי קֵדָר, *the tents of Kedar*, and קֵדָר, *comely*, to הֵיכָל שְׁלֹמֹה, *the pavilion of Solomon*. קֵדָר, a contraction of קִדְרָה, from the root קִדַּר, is formed from the Pilel. The third radical, which this conjugation requires to be doubled, appears in this and in two other words, under the form קִד. Compare קִדְרָה, *to bow*, Pilel, קִדְרָה, hence the reflexive קִדְרָה שֶׁפִּי, *to bow*, or *prostrate oneself*; אֲרֻסֵי קִדְרָה, *archers*, Gen. xxi. 16; Gesen. § 75, Rem. 18; Ewald, § 121 c. קִדְרָה, *prop. a veil, a curtain of a tent*, Exod. xxvi. 12, and metonymically for the tent itself, 2 Sam. vii. 2; 1 Chron. xvii. 1, and like here, in parallelism with קֵדָר, Jer. iv. 20; x. 20; xi. 29. The Septuagint, followed by the Vulgate, erroneously renders קֵדָר שְׁלֹמֹה, ὡς δέρμεις Σολομών, *as the skins of Solomon*, and Bishop Foliot refers it to the beautiful skin of Solomon's body, with which the Church compares herself to set forth her comeliness. Hodgson, misunderstanding the figure, absurdly renders קִדְרֵי קֵדָר, *like the spices of Kedar*, and makes the Shulamite compare herself to the odoriferous trees and beautiful figures in the (קִדְרֵיהָ), fine tapestry.

6. *Disdain me not.* In repelling these disdainful looks the Shulamite states first that her dark complexion is adventitious, being merely sun-burnt, and as Rashi remarks, וְהוּא יְהוּדִי, *will be white again under the protection of the shade*: and secondly, how she came to be so much exposed to the sun, and this she ascribes to the anger of her brothers. This anger, however, as it appears from ii. 8—17, was merely a fraternal solicitude for her reputation, which induced them to give her employment in the vineyards, in order to prevent her meeting her beloved in the field. אֵל תִּרְאִינִי (i. q. אֵל תִּרְאִינִי אֹהֵי, Ewald, § 248),

For the sun hath browned me.  
 My mother's sons were severe with me,  
 They made me keeper of their vineyards,  
 Though my own vineyard I never kept.—

is well explained by the Chald., Rashi, Ibn Ezra, Rashbam, Immanuel, &c., אל תכזי, *do not disdain me*. רָאָה, *to see*, is also used for *looking down* upon any one, Job. xli. 26. Instead of רָאָה, four of Kennicott's MSS., two of De Rossi's, and two more, originally read חִירָאֵי, *fear me not*, which is adopted by Döderlein; but the reading of the received text is both more supported, and suits the connexion better; for it can hardly be possible that the damsel was actually so black as to inspire terror; or that the court ladies were so highly nervous as to be so easily frightened. Hodgson's rendering, *mind me not*, is incorrect. The ׀ in שָׂאֵי, stands for אָשֵׁר, the ׀ being rejected by aphaeresis, and the ׀ assimilated; Gesen. § 36. שְׁחָדָר, *blackish*; adjectives denoting colour have frequently the last two stem letters repeated to render them diminutives; as אֶדְמָדָם, *reddish*, Lev. xiii. 19; אֶרְבֵּכָה, *greenish*, Lev. xiii. 49. So Rashi, Ibn Ezra, Rashbam, Immanuel, Gesen. § 84. 23; Ewald, § 157 e. שָׂחָה, *i. q.* שָׂחָה, *to scorch, to burn*, Gen. xxiii. 17; xli. 6. So the Syriac, Aquila, Theodotion, Ewald, Gesenius, Meier, Hitzig, &c. The ׀ and ׀ frequently interchange, compare גָּזַע and גָּזַע, *to cut down*; and are even found to do so by the same inspired writer; compare גָּזַעְנֵי, Job. vi. 17, with גָּזַעְנֵי, xvii. 1. גָּזַעְנֵי, *net step-brothers*, (Houbigant, Ewald, Good,) who would not have such power over their sister, but poetically used for אֶחָי, *my brothers*. Comp. Gen. xxvii. 20; Ps. l. 20; lxix. 9. גָּזַע is the Niphal of גָּזַע, *to burn*, (comp. Ps. cii. 4; Gesen. § 6, 7, 8, Rem. 5; Ewald, § 140 a. § 193 c.), and not from גָּזַע (Kimchi, Ibn Ezra, Immanuel, &c.) which would be גָּזַע, Is. xi. 11.

Though my own vineyard, &c.  
 The word גָּזַעְנֵי, is either taken to denote the Shulamite's *personal ap-*

*pearance*, or to mean *her beloved*; and the phrase is explained, "Through the constant watch which my brothers made me keep over their vineyard, I could not take care of (גָּזַעְנֵי) *my complexion*; or could not attend to (גָּזַעְנֵי) *my beloved*." But it is a hazardous mode of interpretation to take an expression in the same verse in an *ordinary* and in an *extraordinary* sense, which ought never to be done unless required by absolute necessity, which is not the case here. Dr. Good indeed escapes this inconsistency by assigning a spiritual meaning to גָּזַע, (viz. *personal estate, one's own person*) in both clauses; and he submits that "the bride asserts that she had been compelled to neglect her own person, through the perpetual attention which was demanded of her by her brothers or sisters in decorating themselves, or in assisting in their concerns." But apart from the unnecessary and unjustifiable deviation from the literal meaning, this interpretation is entirely at variance with the context. For in the words, "They have made me keeper of their vineyards," the Shulamite evidently means to explain how she came to be exposed to the tanning sun. Whereas, the supposition of her perpetual attention to the adornment of her brothers, fails to account for the brown complexion. If however, with Ibn Ezra, we take these words to explain the severity of her brothers, everything will be plain and unforced. The damsel says, "My brothers were so angry—so severe with me that, resolved to carry out their purpose, they made me keep their vineyards, וְהִחִילוּ קָדָם הוּא אֲשֵׁלוּ רַמִּי, a thing which I had never done before, even to my own vineyard. It is utterly inconceivable how these who maintain that this Song celebrates the marriage of Solomon with

- 7 Tell me, O thou whom my soul loveth,  
 Where thou feedest thy flock,  
 Where thou causest it to lie down at noon,  
 Lest I should be roaming  
 Among the flocks of thy companions.

the daughter of Pharaoh can reconcile it with the facts that the damsel's dark complexion is here described as *adventitious*; whereas the Egyptians, even of the highest and most secluded classes, are *naturally* dark, and that she has been made *keeper of the vineyards*, which would ill agree with any prince's daughter. פָּרָה is most probably derived from פָּרָה = פָּרַר, *to dig*, hence a garden cultivated by means of axes and spades in contradistinction to fields worked with ploughs and harrows. (Compare Saalschütz, *Archäologie der Hebräer*, vol. i. p. 119.) For the term. פָּרָה *vide supra*, p. 131. פָּשַׁי, *i.g.* פָּרָה is used emphatically after פָּרַרְתִּי לִי, to mark the contrast, and not, as Houbigant erroneously supposes, in the sense of *בשלי*, *tranquille, mine own vineyard I kept not quietly*.

7. *Tell me, O thou, &c.* Having repelled the disdainful looks of the court ladies, the Shulamite now resumes her address to her beloved; so that this verse is intimately connected with the fourth; and verses five and six are, as it were, parenthetical. Is it not surprising that some can read this verse, and yet believe that the king was the object of the damsel's attachment, when this shows so clearly that it was a shepherd? The violent heat of noon-day compels people in the East to desist from labour, and recline in some cool part of the house (2 Sam. iv. 5). Shepherds especially, being more exposed to the burning rays of the sun, lead their flocks under some shady tree near wells and streams. (Gen. xxix. 7; Ps. xxiii.; Isa. xix. 10.) We have beautiful descriptions of the same custom by Greeks and Romans. Thus Virgil, *Georg.* iii. 331—

Aestibus at mediis umbrosam exquirere vallem,  
 Sicubi magna Jovis antiquo robore quercus  
 Ingentis tendat ramos, aut sicubi nigrum  
 Ilichus crebris sacra nemus aducubet umbra.

"When noon-tide flames, down cool sequenter'd glades,  
 Lead where some giant oak the dell o'er shades,  
 Or where the gloom of many an ilex throws  
 The sacred darkness that invites repose."

Compare also Theocritus, i. 14, 15: vi. 1, 16, 38, 39. פָּרָה prop. *how*, but also of place, *where*, 2 Kings xvi. 13. Twenty-eight MSS. of Kenn. and De Rossi, read פָּרָה, but this weakens the sentence. We must supply פָּרָה after פָּרַרְתִּי, and פָּרָה after פָּרַרְתִּי, see Ezek. xxxiv. 15. Immanuel accounts for the dual, פָּרָה, because שוה השם נוטל לא על הצורה היום בלבר אלא גם על חלק מהיום קרוב לחצות וחלק מהיום מעט אחר הצורה, it speaks of that part of the day immediately preceding noon as well as of that part which immediately follows noon. פָּשַׁי לְמַה, *i.g.* פָּשַׁי לְמַה, Dan. i. 10, *ut ne*, well rendered by the Sept. μήποτε, *Vulg. ne*. פָּשַׁי is used as a conjunction, the ל to express design, or purpose, and פָּה for negation, Ewald, § 337, 6. פָּשַׁי has caused much perplexity to interpreters. It is explained to mean *like one veiled* (ὡς περιβάλλουμένη, Sept.), as a sign of *mourning* (Rashi, compare 2 Sam. xv. 30; xix. 5); of *harlotry* (Rosenmüller, comp. xxviii. 5); of *shame* (Umbreit, Hengstenberg, comp. Jer. xiv. 3; Mal. iii. 7); and of *wandering or roaming* (Philippson, comp. Jer. xliii. 12). But wherever covering is used to signify *mourning* or *shame*, the *part of the body usually covered*, in order to indicate the existence of the emotion, is invariably stated. Equally untenable is the rendering of *harlot*; for Tamar covered her face, not as a sign that she was a prostitute, but to *disguise* herself, so that she might not be recognised, and Judah took her to be a harlot because she *sat by the way side*, Comp. Jer. iii. 2. Ewald renders it like *one unknown*; but this, to say the least, is remote from the context;

## DAUGHTERS OF JERUSALEM.

- 8 If thou knowest not, O fairest among women,  
Go in the footsteps of the flocks,  
And feed thy kids  
By the tents of the shepherds.

## SOLOMON.

- 9 To my steed in the chariot of Pharaoh  
Do I compare thee, O my love.

Gesenius, like *one fainting*; but this incurs the same objection. The explanation of Philippson would have been the most plausible, if Rashbam and the anonymous MS. had not shown that *עָרַב* itself means *to roam, to wander*, by referring to Isa. xxii. 17, where, according to its parallel, *כָּוַל, to cast down*, it must signify *to roll about*. This meaning best suits the context here, and is confirmed by Symach., Vulg., Syriac, Chald.

8. *If thou knowest not.* The court ladies, hearing the rustic girl say that she wished to be with her shepherd, tell her ironically to go, and be employed in the low and toilsome occupation of a shepherdess, rather than enjoy the exalted and easy life of a royal favourite. Some have put this answer into the mouth of the beloved; but it is evident from v. 9, and vi. 1, the only two places where the appellation "fairest of women" occurs, that it is the reply of the court ladies, which even Döpke, Good and Noyes, the defenders of the fragmentary theory, admit. Nothing can be more plain and incontrovertible than the statement in this verse, that the damsel is a *shepherdess*, and the beloved a *shepherd*, whom, she is told, she would find among his fellow-shepherds. It is for those who maintain the theory that this Song celebrates the marriage of Solomon with the daughter of Pharaoh, or some other prince's daughter, to get over this fact. *לֹא יָדַעַת* is unnecessarily and incorrectly rendered by Ewald, Meier, Hitzig, &c., *unwise*. The Sept., which is followed by Luther, mistaking the usage of *אֵל*, translates

this clause *ἐὰν μὴ γινῶν σεαυτὴν*, as if the original were *אֵל הַרְדֵּי אֶת נַפְשִׁי*. The prepo. *ב* in *בְּנַפְשִׁי* gives to *הַרְדֵּי* the force of the superlative. Besides the several modes of expressing the superlative adduced by Gesenius, § 119, 2, this degree is sometimes also expressed by the positive and the prepo. *ב* prefixed to the noun designating the class to which the person or thing compared belongs: thus *אֵלֵּי הַדָּל בְּמִנְשֵׁהָ*, *my family is the weakest in Manasseh*, Judg. xvi. 5; Prov. xxx. 30, comp. also *εὐλογημένη σὺ ἐν γυναιξίν, thou art the most blessed of women*, Luke i. 28, Ewald, § 313 c.

9. *To my steed, &c.* The court-ladies having turned from her and told her to go back to her menial employment, her severest trial begins. The king, having watched his opportunity, enters at that moment, and thus begins his flattering address. He first praises her beauty and gracefulness by comparing her to his stately and noble chariot steed. The anonymous MS. commentary rightly remarks, *מוֹסַב לַמַּעַל שֶׁאִמְרָה שְׂחֹרָה אֵת הַדָּוָה*, אמר לה המלך לכושרי ברבוי פרעה שהם שחורים וסוסים השחור יפה הוא יותר משאר סוסים, that this simile was suggested by the reference which the damsel has made in the preceding verse to her dark complexion. The king, therefore, compares her to his noble steed, whose dark colour renders it more beautiful than the other horses. Such a comparison must have been very striking and flattering in the East, where this animal was so much celebrated for its preeminent beauty. "A young chestnut mare," says Layard, Nine-

- 10 Beautiful is thy countenance in the circlet,  
Thy neck in the necklace !  
11 A golden circlet will we make thee,  
With studs of silver.

veh, i. 91, "belonging to the sheik, was one of the most beautiful creatures I ever beheld. As she struggled to free herself from the spear to which she was tied, she showed the lightness and elegance of the gazelle. Her limbs were in perfect symmetry; her ears long, slender, and transparent; her nostrils high, dilated and deep red, her neck gracefully arched; and her mane and texture of silk. . . . No one can look at the horses of the early Assyrian sculptures without being convinced that they were drawn from the finest models." Compare also the exquisite and inimitable description of this noble animal in Job xxxix. 19, &c. and Rosenmüller, Orient. iv. 941. The same comparison is used by the Greek and Roman poets. Thus Theocritus, Idyl. xviii. 30, 31 :—

ἡ κάπῳ κυπάρισσος ἢ ἄρματι Θεσσαλὸς ἵππος,  
ὦδε καὶ ἄ ροδόχρως Ἑλένα Λακεδαίμονι κόσμος.

"As towers the cypress mid the garden's bloom,  
As in the chariot proud Thessalon steed,  
Thus graceful rose-complexion'd Helen moves."

Compare also Horace, Ode iii. 11. This shows the futility both of those who affirm that the strangeness of the simile is against the literal meaning of this Song, and of those who accuse the writer of uncouthness. Besides, is this comparison more strange or uncouth than that of a man with a *bony ass*? (Gen. xlix. 14.) Mark also the other comparison used in the same chapter, such as of an *ox*, *serpent*, &c. סָפִידָה is not *equitatus*, (Vulg. Rashi, Rashbam, English Version,) but as Ibn Erza and Immanuel rightly remark, נקבה סוס, *mare*, the regular feminine of סוס. The י in סָפִידָה is the suffix of the first person, as the ancient versions have it; and refers to a well-known and celebrated mare which Solomon possessed and highly prized, and which he always put into one of Pharaoh's chariots. בְּרִבְבֵי סָפִידָה, *one of*

Pharaoh's chariots, like בְּרִבְבֵי גִלְעָד, *one of the cities of Gilead*. Judg. xii. 7.

10, 11. *Beautiful is thy countenance, &c.* The flattering praises are followed by enticing promises. "Thou art indeed beautiful," says the tempting king, "even in humble ornaments, but thou shalt have more costly adornments, which will show off thy beauty to greater advantage." The mention of the noble steed which was adorned with costly trappings, contributing so much to its stately and elegant appearance, naturally suggested the reference here made to the damsel's ornaments. The reader will not fail to observe that it is not the shepherd, but the king who is speaking in verses 9—11. The poor shepherd had no prancing steed, no Egyptian chariots; he could not promise the shepherdess such costly ornaments as are here described. חֲרוּרִים (from חָרַר, *to go round*, hence חֲרוּר, *something round, a circle*, Esth. ii. 12, 15,) *small rings or beads strung upon threads, worn as a head-dress*. It is customary in the East for women to wear strings of beads hanging down from the temples over the cheeks. Rosenmüller, Orient. iv. 942. Niebuhr, Reise nach Arab. i. 163. חֲרוּרִים, *cheeks* (dual of חֲרוּרָה), by a synecdoche for *the whole face*. חֲרוּרִים (from חָרַר, *to pierce, to perforate*), *little perforated balls, or beads strung upon a thread and worn around the neck; i. q. a necklace*. חֲרוּרִים and חֲרוּרִים are plurals, because the circlet and necklace consisted of many composite parts. Whether the circlet was of gold or brass, or whether the necklace consisted of real pearls, corals, or steel, the etymology of the words does not at all intimate. The context alone must decide this. The fact that the Shulamite was a humble rustic girl, and that Solomon promises to present to her a *golden circlet with silver studs*, proves that they were of a common

## THE SHULAMITE.

- 12 While the king is at his table  
My nard shall diffuse its fragrance.
- 13 A bag of myrrh resting in my bosom

description. This is another proof that the bride was not a prince's daughter; since her ornaments were not even of gold or silver, notwithstanding the impassionate desire of Eastern ladies for costly adornments. The Sept. and Vulg. have *ὡς τρυγόνες*, *i. e.* "thy neck is as beautiful as doves, נָחִירִים; they have also נְחִירִים, *like a necklace*; but they have evidently mistaken the נ for כ, as well as the meaning of תָּרִי.

12. *While the king is at his table.*

Here we see how signally the first attempt of Solomon failed to win the affections of the Shulamite. For no sooner did he go to his repast than the damsel indulges in sweet expressions of love with her beloved shepherd. Two distinct persons are here spoken of; *the king* at the table, and *a beloved shepherd*, called "nard." That by the expression נָרְדִי, *my nard*, the Shulamite means her beloved is evident from the following verse, where, led on by the figure of this odorous plant, she continues to call him by the fragrant names, "bag of myrrh," "bunch of cypress flowers," &c. אֲרֵרָה, *as long as, while*, Sept. *ἕως*, Vulg. *dum*. סָבַב (from סָבַב *to sit round a table, to recline*. 1 Sam. xvi. 11, comp. Sept., Chald., Syriac, Arabic, Vulg. in loco,) *seats set round, couches set in a circle, for reclining at the repast*, according to the Oriental custom, (see Rosenmüller, Orient. iii. 631;) so the Sept *ἀνάκλισις*. Vulg. *accubitus*, Rashbam, בְּרִסְבוֹת אֵילִיּוֹת הַמַּשְׁחָה, *in the couch at the partaking of the repast*; and comp. Ps. cxxviii. 3. The reading of בְּמִסְכָּה, *in aulaeo, tentorio*, instead of בְּמִסְכָּה, proposed by Houbigant, is both needless and unauthorized. נָרְדִי, *spikenard* or *nard*, *νάρδος*, is the *Valeriana Jatamansi*, a plant peculiar to Hither India. It was obtained from India by way of Arabia and Southern Asia. The perfume extracted from it was

highly prized. Thus we are told (Mark xiv. 31), when the Saviour sat at meat in Bethany, "there came a woman having an alabaster box of ointment of spikenard *very precious*, and she broke the box, and poured it upon his head," (comp also John xii. 31,) which Judas, the betrayer, estimated at three hundred pence, about eight pounds ten shillings. The Romans considered this perfume so precious that Horace promises Virgil a whole cadus, about nine gallons, of wine for a small onyx-box full of spikenard. See Pliny, Hist. Nat. xiii. 2; Sir W. Jones, Asiatic Researches, vol. ii. p. 416; Rosenmüller, Mineralogy and Botany of the Bible, p. 166; Kitto, Cyclop. Bib. Lit.; Winer, Bib. Dict. s. v.

13. *A bag of myrrh, &c.* This appellation is a continuation of the figurative expression "nard," under which the Shulamite described her beloved in the preceding verse. The Hebrew women were in the habit of wearing little bags or bottles filled with perfumes, especially with myrrh, suspended from the neck, and hanging down between their breasts, under the dress. Comp. Mishna, Sabbath vi. 3; Schroeder de Vestit. Mulier. p. 155; Hartmann, Hebr. ii. 235. The Shulamite says that her beloved is to her what this delightful perfume is to others; having him she did not require any other fragrance. אֲרֵרָה (from אָרַר, *to tie up, to close*), is a *leather smelling-bag* or *bottle*, i. q. אֲרֵרָה, tied up, or closed at the top. מֵר, *συμύρα, μύρρα*, *Balsamodendron myrrha*, (from אָרַר, *to flow*), *myrrh*, so called from its flowing down, is a perfume obtained from a shrub growing in Arabia, and much more profusely in Abyssinia. It formed an article of earliest commerce, was highly prized by the ancients, and is still much esteemed both in the East and in Europe. This aromatic liquid either exudes spontaneously

Is my beloved unto me.

- 14 A bunch of cypress-flowers from the garden of En-gedi  
Is my beloved unto me.

THE SHEPHERD.

- 15 Behold, thou art beautiful, my love ;

from cracks in the bark, and is called *מוֹר רָרוּר*, *stiliciduous* or *profuent myrrh* (vide infra, v. 5; Exod. xxx. 23), and on that account is esteemed superior; or is elicited artificially by bruises or incisions made with stones, and is therefore regarded as inferior. It was used for incense (Exod. xxx. 23), for perfuming dresses (Ps. xlv. 9), and couches (Prov. vii. 17), for the purification of women (Esth. ii. 12), for embalming dead bodies (John xix. 39), and was worn by women in the bosom. See Pliny, lib. xii. cap. 35; Rosenmüller, Altherth. iv. 1, 159; Winer, Bib. Dict.; Kitto, Cyclop. Bib. Lit. s. v. *בְּגָדֵי יָלִין* is a relative clause, with *אֲשֶׁר* implied (See Gesen. § 123, 3; Ewald, § 332), and refers to *צִיר הַמֶּזֶר*. This is evident from *בְּבָרְמִי עֵין נָרִי*, which refers to *אֲשֶׁל הַכֶּסֶּר*; comp. also iv. 4. The verb *לִין* is not here, "lie all night," but to *abide, to rest*, like Job xix. 4, *אֲנִי הָלִין בְּשֹׁמְרֵתִי*, where even the Authorized Version has "mine error remaineth with myself." Ps. xlix. 13.

14. A bunch of cypress flowers, &c. *כֶּסֶר* is unanimously regarded by the ancient versions and the Rabbins to denote the plant called *κύνπος* by the Greek, and *Al-henna* by the Arabs. This plant, which grows in many places, both in Palestine and Egypt, (Plin. Hist. Nat. xii. 24,) is a tall shrub, growing from the height of eight to ten feet; it is exceedingly beautiful and odoriferous. "The dark colour of its bark, the light green of its foliage, the softened mixture of white and yellow, with which the flowers, collected into long clusters like the lilac, are coloured, the red tint of the ramifications which support them,—form a combination the effect of which is highly agreeable. The flowers, whose shades are so delicate, diffuse around the most grateful odours, and embalm with their strong fra-

grance the gardens in which they grow, and the apartments which they beautify. . . . The women take pleasure in adorning their persons and apartments with those delightful blossoms." See Pliny, lib. xii. c. 14; Rosenmüller, Bib. Miner. and Bot.; Winer, Bib. Dict.; Kitto, Cyclop. Bib. Lit. s. v. The flowers grow in dense clusters, whence *אֲשֶׁל הַכֶּסֶּר*, *cluster of cypress flowers*. En-gedi, more anciently called *Hazezon-Tamar*, which modern explorers identify with the present *Ain-Jidy*, abounded with the best of those delightful shrubs, (Winer, Bib. Dict.; Kitto, Cyclop. Bib. Lit. s. v.; Robinson, Palest. ii. 209—216.) Hence this beautiful appellation, "a bunch of cypress flowers," than which nothing could be more expressive of sweetness and beauty to an Oriental. The word *אֲשֶׁל* is most probably derived from *אָשַׁף*, *to bind, to twine together*; hence *אֲשֶׁף*, *a bundle, a string*, with the addition of *ל* like *הָרִיל*, *גְּבִיל*, Gesen. § 30, 3; Ewald, § 163 f. This is confirmed by the Talm. *אֲשֶׁפוּתָא*, *disciples*, (Sota 47, a), i. e. a combination of youths; comp. *הָרָר*, and Fürst, Lexicon, s. v. *פָּרָם* here is *a field cultivated as a garden*; comp. *בְּרָם יָדָה*, *an olive-yard*. Judg. xv. 5; Job xxiv. 18, and supra, ver. 6.

15. *Behold, thou art beautiful*. That is, "It is not I who possess such attraction, it is thou who art beautiful, yea superlatively beautiful!" The repetition of *הֵנָּה יָדָה* enhances the idea. "*Thine eyes are doves*," i. e. "Thine eyes, in which 'the rapt soul is sitting,' beams forth the purity and constancy of the dove." As the eye is the inlet of ideas to the mind, so it is also the outlet of inward feelings. Thus it expresses many of the passions, such as pity, mildness, humility, anger, envy, pride, &c.; hence the phrases *עֵין טוֹב* (which we also have), to look with an eye of compassion, Prov. xxii.

Behold, thou art beautiful,  
Thine eyes are doves.

## THE SHULAMITE.

- 16 Behold, thou art comely, my beloved,  
Yea thou art lovely;  
Yea, verdant is our couch ;  
17 Our bower is of cedar arches,

9; רע, ὀφθαλμός ποτηρός, *an evil eye*, Deut. xv. 9, Mark vii. 22. The dove is the emblem of purity and constancy. Ps. lvi. 1; Matt. x. 16. עֵינַי אֲדָמָה are taken by the Syriac, Vulg., Ibn Ezra, Rashbam, Immanuel, Luther, Authorized Version, Kleuker, Percy, Gesenius, Döpke, Rosenmüller, Meier, &c. as an ellipsis עֵינַי אֲדָמָה, *thine eyes are doves' eyes*. Gesen. § 144, Rem. Ewald, § 296, b. But such an ellipsis can be tolerated only in extreme emergencies, whereas here the natural construction yields an excellent sense. Besides, v. 2 proves that the doves themselves, and not the eyes, are the point of comparison, just as the hair and the teeth are (iv. 1, 2) compared to the goats and sheep themselves, and not merely to their hair and teeth. And עֵינַי אֲדָמָה (vii. 4), which does not mean, *thou hast fish-ponds eyes*, but, *thine eyes are like the fish-ponds themselves*. Hence the Sept., Chald., Rashi, Mendelssohn, Hodgson, Ewald, Umbreit, Magnus, Williams, Hengstenberg, Phillipson, Hitzig, rightly reject this elliptical construction.

16. *Behold, thou art comely*. The Shulamite, refusing to receive all the praise, responds: "It is *thou* who art lovely and attractive;" and referring to their meeting-spot, she adds, "Lovely is our flowery couch; the arches of our bowers are formed of the spreading and interweaving branches of the majestic and odoriferous cedars and cypresses." רַעֲשָׁנִים is to be mentally supplied before רַעֲשָׁנִים; comp. Prov. iii. 11, i. e. *Yea, lovely is our verdant couch*. The adj. רַעֲשָׁנִים is formed from the Pilcl of the verb רָעַן. This conjugation, which is formed by doubling the third radical (see supra, 5), is used to describe permanent states or con-

ditions, or some striking property; comp. Job xii. 5; Gesen. § 55, 2; Ewald, § 120 a. קִיפָה, *beam, roof* (Gen. xix. 8), here *arch, vault*. קִיפָה, *i. q.* קָיַט in the פָּתִיחַ (the ה is sometimes pronounced harshly like the ה, comp. קָיַט, Exod. ii. 16, where the Samaritan has קָיַט, and Gesen. § 7, 4), is rendered by the Sept., Vulg., Ewald, Gesenius, &c. *fretted ceilings*; by Kimchi *galleries*; and the anonymous manuscript explains it *bolt*, and adds, וְהָיָה נִקְרָא "it is called bolt because it runs backward and forward." But this is not in keeping with the structure of the verse. קָיַט stands evidently in parallelism with קָיַט, and accordingly is of a similar import. Rashbam has therefore rightly rendered it אַחַד מִבְּנֵי הַבַּיִת, *one of the apartments of the house*. As however the house here described is a bower, קָיַט would be an *arbour*. The etymology of the word is in keeping with this sense. קָיַט, *i. q.* קָיַט = קָיַט, *to run, to flow*, hence קָיַט, 1. a gutter, from the water running down, Gen. xxx. 38; 2. a curl, from its flowing down (vide infra, vii. 6), and 3. קָיַט, a place upon which one runs, a charming spot much frequented; just like שֶׁקֶט, a place where people run, a street, from שָׁקַט, *to run*. It is now pretty generally agreed that קָיַט, the Aram. for קָיַט, is not the fir, but the cypress. It is quite natural that this lofty tree, which grows to a height of from fifty to sixty feet, of so hard and durable a nature, and so highly esteemed among the ancients, (Virg. Georg. ii. 443,) should be placed together with the majestic cedar. Comp. Sirach, xxiv. 13; Virg. Georg. ii. 44; Winer, Bib. Dict.; Rosenmüller, Bib. Miner. and Bot. p. 260; Kitto, Cyclop. Bib. Lit. s. v.

Our retreat of cypress roof :

CHAP. II. 1 I am a mere flower of the plain,  
A lily of the valley.

THE SHEPHERD.

2 As a lily among the thorns,  
So is my loved one among the damsels.

THE SHULAMITE.

3 As an apple-tree among the wild trees,  
So is my beloved among the youths.

1. *I am a mere flower of the plain.* "As for me," the Shulamite modestly insinuates, "my beauty is not peculiar, but is of an ordinary character, like these flowers which are found in great profusion in the plain and in the valley. The word *הַבַּצִּיל*, which occurs only once more (Isa. xxxv. 1), is variously explained. The ancient versions vary in their rendering of it. Thus the Sept. and Vulg. have here *avthos*, *flos*, *flower*; the Chald., *נַרְקִיס*, *narcissus*; so Saadias: whereas in Isa. the Sept., Vulg., Chald., render it *lily*. Modern critics are no less divided. Kimchi, Ibn Ezra, &c., explain it *rose*; Michaelis, Ewald, Gesenius, Döpke, Henderson, Meier, &c., take it to be *autumn crocus*, *colchicum autumnale*; De Wette, Rosenmüller, Royle, Winer, &c., *narcissus*; Professor Lee, *lily*. The etymology of the word is likewise disputed. Some derive it from *בָּצֵל*, a *bulb*, with *ה* prefixed, as *ה* like *א* is sometimes put before trilaterals, in order to form a quadrilateral, (Gesenius, *Lehrgr.* p. 863, Rosenmüller, Henderson, Hengstenberg, &c.), and others take it as a compound of *הַבָּצֵל* and *בָּצֵל*, *acid bulb*. (Ewald, Heiligstedt, &c.) The most probable derivation, however, seems to be *הַבָּצֵל* = *הַבָּצֵץ*, *to be bright, to shine*; hence *הַבָּצֵל* (with the termination *ל* like *הַבָּצֵץ*, *הַבָּצֵץ*), a *flower*; as most verbs which signify shining are used also to denote verdure and bloom. Compare *נֶצַח*, a *flower*, from *נָצַץ*, *to shine*; and Simonis *Arcanum Forarum*, p. 352. The word *שִׁירֵן* (for *שִׁירָן*, like *סִיד* for *סִיד*),

from *יָשָׁר*, *to be straight, plain*, with the termination *רן*, comp. Gesen. § 84, 15), is here best translated a *plain, or field*; so the Sept., Vulg., Percy, &c. render *הַבַּצִּיל הַשִּׁירָן*, a *flower of the field*; and this admirably suits the *שִׁירָן הַבַּצִּיל*, *lily of the valley*—a flower common in the valley.

2. *As a lily among the thorns.* Beautifully and ingeniously does the shepherd take up this humble figure of the Shulamite, and, by a happy turn, make it symbolical of her surpassing beauty. "It is true, that thou art a lily, but as a lily surrounded by a multitude of brambles; so thou appearest among all the damsels." The expressions *בֵּן* and *בַּת* are not merely used for *son* and *daughter*, but also, idiomatically, denote *lad* and *lass, youth* and *damsel*. Gen. xxx. 13; Judg. xii. 9; Prov. vii. 7.

3. *As an apple-tree, &c.* The Shulamite returns the compliment: "As the charming apple-tree, covered with beautifully tinged and sweetly smelling fruit, appears amidst the wild and barren trees, so doest thou, my beloved, look among the youths. I delight," continues the Shulamite, "to repose beneath the shady tree, because of its charming fruit." The comparison between the delight which she had in the company of her beloved, and the agreeable enjoyment which a shady tree affords, will especially be appreciated by those who have travelled in the East, and had the opportunity of exchanging, in the heat of the day, their close

I delight to sit beneath its shade,  
For delicious is its fruit to my taste.

4 He led me into that bower of delight,  
And overshadowed me with love.

5 Oh, strengthen me with grape-cakes,

tents for an airy and fragrant bower. Comp. Gen. xviii. 4, 8; 1 Sam. xxii. 6; Rosenm. Morgenl. i. 49; iii. 528. תְּשִׁיבָה is taken by the Chald. for אֶתְרוּגָה, *citron*; by Rosenmüller and others, for *quince*. The expression occurs only six times in the Scriptures; four times in this book (besides the present instance, see also ii. 5; vii. 9; viii. 5); once in Prov. xxv. 11; and once in Joel i. 12. It is used in three passages out of the six for the tree itself, and in the other three for its fruit. But in all these places the common apple-tree or apple is quite in keeping with the context, and the etymology of the word, viz., נָשָׂה, *to breathe, to breathe sweetly*; hence תְּשִׁיבָה, from its fragrant breath, is an appropriate description of the common apple in Syria (Ovid. Met. viii. 675), and, indeed, in all other countries. It is evident from proper names (Josh. xii. 17; xvi. 8), that this tree was much cultivated in Palestine at a very early period. In the Talmud we frequently meet תְּשִׁיבָה, used to denote the common apple. It is worthy of notice that the shepherd calls his beloved שׁוֹשָׁנָה, *fem.*, whilst she calls him תְּשִׁיבָה, *mas.* The second verb תְּשִׁיבָה is subordinated to the תְּשִׁיבָה, by means of the ו, and the two words are well rendered by the Chald. רְגִינָה לְמִיתָה, *I delight to sit*; comp. תְּשִׁיבָה אִיכָלָה אִיכָלָה, *how shall I endure and witness, for how shall I endure to witness*, Esth. viii. 6. This subordination also occurs without the ו; comp. infra, vii. 8; viii. 2; Job x. 16; xix. 3; Gesen. § 142. 3 a, b; Ewald, § 285.

4. *He led me, &c.* Having represented her beloved, in the preceding verse, as a tree, forming with its widely-spread branches and rich foliage a shady bower, in which she delighted to repose and enjoy its de-

licious fruit, the Shulamite here nar- rates, in the same metaphorical language, how he took her into that bower of delight, that arbour of love. The words בֵּית הַדֵּלֶת mean *bower of delight*, wine being frequently used in this book for delight; and are but a designation of the manifestations of love denoted in the preceding verse by תְּשִׁיבָה, *delicious apple-tree*. So also the word רָגַל, from רָגַל, *to cover*, retaining here its primary meaning, *cover, shade*, corresponds to צַל, *shade*, in the last verse. The Sept., Sym., Syriac, Arah., which are followed by many moderns, read הַבְּרִיאָנִי, and רָגַלִי, *bring me*, and *cover me*, imper., arising most likely from a wish to produce uniformity in this and the following verses.

5. *Oh, strengthen me, &c.* The rehearsal of their past union and enjoyment kindled the Shulamite's affections, and made her wish again for that delicious fruit, *i. e.* the tokens of his love. The cakes here mentioned were held in high estimation in the East; here, however, both the cakes and the apples are to be taken figuratively as expressions of love. This is obvious from the preceding verse, and from the words, "for I am sick with love," for no real cake or apple could cure a heart suffering from this complaint. אֶתְשִׂיבָה (from אָשָׂה, *to burn, to fire*; hence אֵשׁ, *fire*, like אִם, *mother*, from אָסַם, *to join, to unite*), *something made by fire, a sort of sweet cake* prepared with fire, and is most probably the same which in Hos. iii. 1 is written more fully אֶתְשִׂיבָה אֶתְשִׂיבָה, *grape-cakes*. The meaning, *cake*, is retained in the Sept. in all the passages (except Isa. xvi. 7, where the Sept. reads אֶתְשִׂיבָה, instead of אֶתְשִׂיבָה, see the parallel place, Jer. xlvi. 31), where this word occurs. Thus *λάγανον ἀπὸ τηγάνου*, *a cake from the frying-pan*, 2 Sam. vi. 19; and in

- Refresh me with apples,  
 For I am sick with love !
- 6 Let his left hand be under my head,  
 And his right hand support me !
- 7 I adjure you, O ye daughters of Jerusalem,  
 By the gazelles, or the hinds of the field,

the parallel passage, 1 Chron. xvi. 3, ἀμορίτης, a *sweet cake*; in Hos. iii. 1, πέμμα, a *baked cake*; and ἀόπας, *sweet cakes*, in the passage before us. This meaning is supported by the Chald. on Exod. xvi. 31, where אֶשְׁפֵּץ is used for the Hebrew צִיִּיתִי, and Mishna Nedarim, vi. 10. Gesenius, Hitzig, Henderson, Fürst, &c., derive it from אָשַׁץ, to *press, to compress*, whence, they say, אֶשְׁפֵּץ, a *cake* made of dried grapes pressed together, and אֶשְׁפֵּץ, a *foundation* (Isa. xvi. 7), which is *pressed* down by treading on it. But as the transition from cake to foundation is not so easily conceived, and especially as the meaning to *press*, attached to אָשַׁץ, is nowhere to be found in Hebrew (the word in Isa. xvi. 7 is to be translated *cake*, see Hengstenberg, Christ. i. p. 315), it is far better to derive this word as above from אָשַׁץ, to *burn*. The Rabbinical explanation, נִבְרָא דְחִתְּוֹן, *flagons of wine*, which the Authorized Version follows, is not borne out by the etymology, nor does it suit the passages in which this word occurs, and is therefore rightly abandoned by modern lexicographers. The rendering of Hodgson, "Support me with cups, around me stréw apples;" and that of Michaelis, "Support me with verdant herbs, spread fragrant fruits under me," are contrary to the meaning of the words.

6. *Let his right hand, &c.* The pressure of the attempts to alienate her affections from him whom her soul loveth, and the burning desire to be re-united with him, though well sustained by her noble mind, yet overcame her body; and whilst momentarily sinking beneath the weight, the Shulamite desires that no other hand should raise her drooping head, no other arm support her exhausted

frame than that of her beloved. This verse is to be taken in the optative mood. Comp. Ps. vii. 9; xlv. 2; Ewald, § 329 a.

7. *I adjure you, &c.* Having evinced her warm and undiminished attachment to her beloved shepherd, the Shulamite adjures the court ladies, who, as we have seen, tried to gain her affections for the king, by everything dear and lovely, not to excite her love for any one else till her own (אֶהְיֶה) affections wish (וְרָוִי אֶתְּךָ) for another object. The gazelle, צִיִּי, so called from the beauty of its form, is an animal of the antelope kind, of very graceful and elegant figure, has very slender limbs, large and soft eyes. The great admiration in which this animal was held in the East, made the Hebrews use it as an emblem of everything beautiful (Prov. v. 19); and from its being charming and lovely, it also became an object by which to swear. Such adjurations are frequently used in the East. Comp. Reland, de Religio Mah. ii. p. 164; Rosenmüller, Orient. i. 146; v. 22. Dio, in the Æneid, lib. iv. 314; Bochart, Hieroz. i. p. 899. אֶהְיֶה, *mas*, for אֶהְיֶיךָ, *fem*. Both masculine pronouns and verbs are sometimes used in reference to objects which are feminine. See Gesenius, § 121, Rem. i. § 137, 1; Ewald, § 184-c. אֶהְיֶה, after formulæ of swearing, has the effect of a negative particle (Isa. xxii. 14; Prov. xxvii. 14). This is owing to a part of the oath being omitted. Comp. 2 Sam. iii. 35; Gesen. § 155, 2 f.; Ewald, § 356 a. וְרָוִי, here, is not to *arouse, to wake from sleep* (Gesen.), but to *rouse, to excite the passions, affections*; thus וְרָוִי אֶתְּךָ, *he will arouse his zeal*, Isa. xlii. 13; Prov. x. 12. The repetition of the same verb in the Hiphil and Piel expresses *intensity*,

Neither to excite nor to incite my affection  
Till it wishes another love.

Isa. xxix. 9; Zeph. ii. 1. אֲהַבָּהּ is the abstract, *love, affection*, iii. 10; vii. 7. After אֲהַבָּהּ supply אֲהַבָּהּ. Similarly, Rashbam. The Sept. strangely renders בְּצַנְאוֹת אוֹ בְּאֵילוֹת הַשָּׂדֶה *ἐν δυνάμει καὶ ἰσχύσει τοῦ ἀγροῦ*, *by the powers and virtues of the field*. Thus in this

scene, the first attempts, both on the part of the king and the court ladies, to win the Shulamite's affections, signally failed. The same formula re-occurs iii. 5, and viii. 4, to mark, at the end of the trials, her successful resistance.

## SECTION II.

### CHAPTER II. 8—III. 5.

Here we have a second scene, which is also in the royal tent. The speakers are the Shulamite and the court ladies. The Shulamite, to account for the cause of the severity of her brothers, mentioned in ii. 6, relates that her beloved shepherd came one charming morning in the spring to invite her to the fields (8—14); that her brothers, in order to prevent her from going, gave her employment in the gardens (15); that she consoled herself with the assurance that her beloved, though separated from her at that time, would come again in the evening (16, 17); that seeing he did not come, she, under difficult circumstances, ventured to seek him, and found him (ch. iii. 1—4). Having narrated these events, and reiterated her ardent affection for her beloved, she concludes as before, by adjuring the court ladies not to persuade her to change her love.

#### THE SHULAMITE.

8 Hark! my beloved!  
Lo, he came  
Leaping over the mountains,  
Bounding over the hills.

8. *Hark! my beloved!* Having alluded in the preceding Section (i. 6) to the ill-treatment which she had received from her brothers, the Shulamite now relates the cause of that treatment. Thus whilst this narrative forms the connecting link between this and the preceding Section, it also gradually acquaints us with her history. The description given of the arrival and conduct of her beloved is very graphic and beautiful. She first sees him at a distance, bounding over the hills with the speed of the swift-

footed gazelle, and presently he is found behind the wall, peeping through the window, and imploring her in the sweetest language imaginable to go with him into the fields and enjoy the beauties and charms of nature. קוֹל is not קוֹל רַגְלָיו, *the sound of his feet* (Ibn Ezra, Hitzig), which could not be heard at such a distance from the mountains; nor *the voice of his song* (Döpke, Philippson), for he could not very well sing when running at such a speed as here described; but simply means *hark!* (Ewald, Magnus, Meier),

- 9 My beloved was like a gazelle,  
Or the young one of a hind.  
Lo! there he stood behind our wall,  
He looked through the window,  
He glanced through the lattice.
- 10 My beloved spake, he spake to me,  
“Arise, my love, my fair one, and come!
- 11 For lo, the winter is past,  
The rain is over, is gone.
- 12 The flowers appear upon the fields,

and is used in animated descriptions to arrest attention, Ewald, § 286 f.

9 *My beloved is like, &c.* To describe the speed of his approach the Shulamite compares him to the swift-footed gazelle, and nimble fawn. This comparison is also used in other parts of Scripture. Thus Asahel is called light-footed as a gazelle. 2 Sam. ii. 18; Prov. vi. 5; Hab. iii. 19. “The Eastern buildings generally surround a square inner court; the beloved is described as gradually making his approach, first to the wall, then looking through the window.” Here is another incontestable proof that the object of the damsel’s affection, whom she describes as coming to her, is not the king, but a shepherd, for the king could not consistently be represented as bounding over the hills. Though אֵל has a feminine, אֵלִיָּה, which is used in ver. 7, yet instead of its being here לְאֵשֶׁר אֵלִיָּה, we have הָאֵלִים: see also Ps. xlii. 2. This is owing to the neglect on the part of the writer to avail himself of the forms established by usage, Gesen. § 107, 1. Or it may be that such names were still of a common gender, and the feminines were only in the process of formation, but not as yet fixedly established, Ewald, § 175 b. בָּתַל occurs only here, but it is evident from Dan. v. 5, and the Targum, Josh. ii. 15, where it stands for the Hebrew בָּתַר, that it means *a wall* forming a part of the house. The Sept. has here בָּתַר בְּתַר יָל, from ii. 17.

10, 11. *Arise, my love, &c.* The Shu-

lamite introduces here her beloved as speaking. He urges her to go, since the rain is over, and everything without is charming. עָנָה is idiomatically used in reference even to the person speaking first, without any antecedent interrogation. (Deut. xxvi. 5; Isa. xiv. 10; xxi. 9.) The meaning of the word seems to be simply *to impart information*, either asked for or not. In the former case עָנָה obtains the additional idea of a *reply*, whereas in the latter it merely means *to inform, to tell*, like ἀποκρίνομαι in the New Testament. Comp. ἀποκριθεὶς εἶπε, Matt. xvii. 4; Mark ix. 5. On the use of the dative לָּ, see Gesen. § 164, 3 e. Ewald, § 315 a. The ἀπα. λέγ. עָנָה properly denotes *the winter—the rainy season*, at the end of which, viz. February or March, the spring advances with surpassing quickness; it excludes the autumn, and thus differs from הֶרְחַף. The form עָנָה (from עָנָה, *to winter*), is, according to the analogy of עָנָה עָנָה עָנָה, see Fürst, Lexicon, under עָנָה. The Sept. has mistaken the dative לָּ for the imp. לָּנִי, and adds וְיִנְחֵי, *my dove*, after יִנְחֵי, *my beauty*.

12. *The flowers appear, &c.* The gradual development is exceedingly beautiful; the description unfolds with the season. After the graphic delineation of the meadows strewed with a profusion of variegated flowers; of the men in the fields, and the birds hovering over them, joining to pour forth a volume of various sounds; of the delicious odour of the embalmed fig, and fragrant vine, the beloved

- The time of singing is come,  
 The cooing of the turtle-dove is heard in our land.
- 13 The fig-tree sweetens her green figs,  
 The vines blossom,  
 They diffuse fragrance ;  
 Arise, my love, my fair one, and come !

exclaims : " Nature has prepared a rich banquet ; come, let us go and enjoy it ! " The Sept., Aquila, Sym., Vulg., Chald., Rashbam, render *עַתַּת הַזַּיִת*, by *the season for the pruning of vines* : Gesenius defends this rendering, but against the usage of the word *זָיִת*, and the connexion. Wherever *זָיִת* occurs, either in the singular (Isa. xxv. 5), or plural (2 Sam. xxiii. 1 ; Isa. xxiv. 16), it invariably means *song* or *singing*. Moreover, the parallelism, and the whole of the description, demand that it should be rendered so here. All the pleasures and charms here depicted are gratifications for the senses, and are adduced by the beloved as the invitation of nature to *enjoy* her banquet ; whereas the pruning of the vines would be a summons to *engage in toil*. Besides, the vine is mentioned afterwards in its rotation (v. 13), and it would mar the gradual progression of this minute description to suppose that it has been uselessly repeated. Hence it has been rightly rendered *singing* by Rashi, Kimchi, Ibn Ezra, Anonymous Oxford Manuscript, Mendelssohn, Kleuker, Ewald, Döpke, Rosenmüller, De Wette, Magnus, Hengstenberg, Philippson, Fürst, Meier, Hitzig, &c. The objection that *זָיִת*, *singing*, means the *song of men*, is obviated by referring it here to the season when *both* man and bird begin to sing. *זָיִת*, like other words of the form *קָשַׁל*, expresses the *time* of the action ; comp. *קָשַׁשׁ*, *harvest* ; properly the time when the fruit is gathered. *קָשַׁשׁ*, the *time of ploughing*. Gesen. § 84, 5 ; Ewald, § 149 e.

*The cooing of the turtle, &c.* The turtle-dove is a migratory bird (Jer. viii. 7 ; Arist. Hist. Anim. viii. 3, 12, 16 ; Pliny, Hist. Nat. x. 36 ; Winer, Bib.

Diet. ; Kitto, Cyclop. Bib. Lit. s. v.) ; it resides in the winter farther south than Palestine, and returns in the spring, when its cooing voice in the woods announces the return of that season.

13. *The fig-tree sweetens her green figs.* The word *זָיִת* is now rendered by many commentators, according to the example of Ibn Ezra, *to sweeten, to embalm, to spice* ; i. e. the fig-tree sweetens her fruit by filling it with aromatic juice. This rendering is confirmed by the use of *זָיִת*, *to embalm* (Gen. i. 2, 26), which was done with spices and aromatic plants (2 Chron. xvi. 14 ; John xix. 40). The Sept., Aquila, and Vulg. render *זָיִת*, *puts forth*, but this signification cannot be deduced from the root. Ewald, Magnus, Hitzig, have " the fig-tree reddens," &c., but the verb is not used in this sense in Hebrew. *זָיִת* (from *זָיַן* *immature*), *an unripe fig*, Sept. *ἄλυτος*, Vulg. *grossus* ; so in the Talmud and Ibn Ezra, *זָיִת שְׂרֵשׁ שְׂרֵשׁ*, *the fruit before it is ripe*.

*The vines blossom, &c.* It is well known that the blossoming vine smells sweetly ; comp. Pliny, Hist. Nat. xiv. 2. *וְהַזָּיִתִּים סָמְרִים*, lit. *the vines are in blossom*, i. e. *the vines blossom* ; so Sym. *οἰάνθη*, Vulg. *florentes*. Substantives are frequently used in Hebrew instead of adjectives to express properties ; thus *וְהַזָּיִתִּים גְּבֻלִים*, *the flax was balled*. Exod. ix. 31 ; Ezra. x. 13. This peculiarity is to be accounted for by supposing either that the adjectives were not as yet formed, or if formed were still not currently used. Gesen. § 106, 1 ; Ewald, § 296 b. *זָיִת* stands for *זָיִת* ; comp. ver. 10 ; the *ו* has been occasioned by the preceding form *זָיִת*, and succeeding words *זָיִת*, *זָיִת*, which terminate in *ו*. This is not unfrequently

- 14 My dove in the clefts of the rock,  
 In the hiding-place of the cliff,  
 Let me see thy countenance,  
 Let me hear thy voice,  
 For sweet is thy voice,  
 And thy countenance lovely."

THE BROTHERS OF THE SHULAMITE.

- 15 Catch us the foxes, the little foxes  
 Which destroy the vineyards,  
 For our vineyards are in bloom.

the case, see Job xix. 29; Eccl. viii. 17; Prov. viii. 35; Mich. i. 8. The Sept. has here again לְיָ for לָךְ, and יְנִיָּה after יְנִיָּהּ.

14. *My dove in the clefts, &c.* Having described the charming aspect of nature, he repeated his invitation to her to go with him into the fields. Impatient at her apparent delay, the beloved, whilst calling her by the endearing epithet "dove," delicately ascribed to her the timorous character of that bird. Doves in the East make their nests in the clefts of elevated rocks and cliffs (Jer. xxviii. 28), which they are exceedingly afraid to leave when once frightened. Thus Homer, *Iliad*, xxi. 493 :

Δακρυόεσσα δ' ὑπαιθι θεά φήγην, ὥστε πέλεια,  
 "Πόρ' ἄθ' ὑπ' ἱρῆκος κοίλῃν εἰσέπτατο πέτρην,  
 Χρημὸν, οὐδ' ἄρα τῆε γ' ἀλώμεναι αἰσιμον ἦεν.  
 "As when the falcon wings her way above,  
 To the cleft cavern speeds the frighten'd dove,  
 Straight to her shelter thus the goddess flew."

See also Virg. *Æn.* v. 213. יְנִיָּהּ is the plural construct. of יְנִיָּה (from the root יָנַח, to make incisions in, to split or perforate rocks); according to the analogy of יְנִיָּהּ, plural const. of יָנַח and יְנִיָּהּ, from יָנַח, vide sup. ii. 11. יְנִיָּהּ, (from יָנַח, cognate with יָרַח, to ascend,) a place reached by climbing or ascending, a steep, a precipice. The Mazora marks the ' in יְנִיָּהּ as superfluous, evidently to avoid the apparent incongruity between the adjective יְנִיָּהּ, which is in the singular, and the noun יְנִיָּהּ, apparently plural. But the ' here may be retained, and the word may still be singular. For many nouns from roots נִיָּ preserve in the

singular before a suffix the original ' of the root, and thus have the appearance of the plural : e.g. מְצֻרָיִךְ, thy castle (Isa. xxx. 23), from מְצֻרָיִךְ, the same expression, Job xli. 1; Gesen. § 93, 9; Ewald, § 256 b.

15. *Catch us the foxes, &c.* The Shulamite here quotes the words of her brothers, who had overheard the invitation. To prevent the meeting of the lovers, the brothers gave the damsel employment in the vineyard, to catch and keep out the foxes. To this she refers in i. 6, when, repelling the disdainful looks of the court ladies, and accounting for her brown complexion, she mentions the severe treatment of her brothers. שְׂוֹפְרִים, foxes, as well as jackals, were very numerous in Palestine (Judg. xv. 4; Lam. v. 18; Ps. lxxiii. 11; Neh. iv. 3). There was a district actually called שְׂוֹפְרִים, from the abundance of these creatures, 1 Sam. xiii. 17. These animals are gregarious, found in packs of two or three hundred (Boch. Hieroz. lib. iii. 12), and are described, both by sacred and profane writers, as destructive to vineyards, Sam. i. 17, 18; and Theocritus, *Idyl.* v. 112 :

Μισῶ τὰς δασυκέρκους ἄλωπεκας, αἱ τὰ Μικῶνος  
 λείψουσι τὰ ποθέσπερα ραγίζοντι.

"I hate those brush-tail'd foxes, that each night Spoil Micon's vineyards with their deadly bite!" also *Idyl.* i. 47—50. The young foxes are especially injurious to the vineyards, because they burrow in holes in the ground, Neh. iv. 3. The brothers, in the last clause, assign a reason for their proposal; the ' in

## THE SHULAMITE.

- 16 My beloved is mine, and I am his,  
His who feeds his flock among the lilies.
- 17 When the day cools,  
And the shadows flee away,  
Return, haste, O my beloved,  
Like the gazelle or the young one of the hind,  
Over the mountains of separation.

יְרַמְּנֵי is therefore to be rendered *for*, Gesen. § 155, 1 e. The Sept. inadvertently omits the word שְׂרָמְנֵי.

16. *My beloved is mine, &c.* The Shulamite tells the court ladies how she had consoled herself under these circumstances of separation: "Though my brothers succeeded in separating us bodily by assigning to me this post of keeping the vineyards, yet our affections are inseparable; and though still separated from me, my beloved is mine and I am his; his who tends his flock in the meadows abounding with flowers." It seems as if the words, "he who feeds his flock among the lilies," were designedly added, whenever the damsel speaks of her beloved, to show unmistakably that he was a shepherd. How such passages can be reconciled with the supposition that the king is the object of the maiden's attachment, or, according to others, that the maiden is the daughter of Pharaoh, is difficult to divine.

17. *When the day cools, &c.* She also relates how she had comforted her beloved, telling him that this state of separation would not last long; that he must come in the evening, when unobserved, with the same swift-footed speed as he came in the morning. עַר שְׂפִיחַת הַיּוֹם, *i. g.* עַר שְׂפִיחַת רוּחַ הַיּוֹם, *when the day breeze blows, i. e.* in the evening, shortly before sunset, when a gentle and cooling breeze blows in the East (see Pliny, Hist. Nat. ii. 47); hence רוּחַ הַיּוֹם, Gen. iii. 8, opposed to הַיּוֹם, xviii. 1. That this is the sense of שְׂפִיחַת הַיּוֹם, and not *day-break* (English Ver.), or *morning-breath* (Good), is evident from the immediately fol-

lowing וְנָסוּ הַצִּלּוֹת, which expresses the same idea in other words, *i. g.* *evening*; comp. Job xiv. 2. The shadows are said to flee away when at sunset they become elongated and stretched out; thus as it were run away from us, further and further, till they eventually vanish in the dark of night. Hence David, speaking of the approaching sunset of his life, says, וַיֵּץ כַּצֵּל גָּזֵי, *My days are like an elongated shadow*, Ps. cii. 12; cix. 23. Comp. also Virg. Eclog. i. 84, and ii. 66. So Herder, Klenker, Ewald, Gesen., Döpke, Rosenmüller, Magnus, Heiligstedt, Fürst, Philippson, Meier, Hengstenberg, Hitzig. The rendering of Hodgson, Good, &c., "*till the day-breath*," and their reference to the passage of Milton, "Sweet is the breath of morn" (Par. Lost, iv. 641), is gratuitous. The words הָרֵי בְּתָר are rendered by the Sept. ὄρη τῶν κοιλωμάτων, *mountains of cavities, i. e.* decussated mountains, from בְּתָר, *to divide, to cut*, which Gesenius and Heiligstedt explain, *a region divided by mountains and valleys*, but very unsatisfactorily. The Syriac and Theodo. have θυμαμάτων, taking בְּתָר for בְּשָׂפֵי, which is adopted by Meier; but this emendation is unsupported by MSS., and has evidently arisen from viii. 14. The Vulg. and Rashbam take בְּתָר as a proper name, *montes Bether*; but neither place nor mountain is known by such name. The Chald., Ibn Ezra, Rashi explain הָרֵי בְּתָר by *mountains of separation, i. e.* mountains which separate thee from me: this is followed by Luther, Ewald, De Wette, Hengstenberg, Philippson, Hitzig, and is most

- CHAP. III. 1 When on my nightly couch,  
 I still sought him whom my soul loveth ;  
 I sought him, but found him not.
- 2 I must arise now and go about the city,  
 In the streets and in the squares ;  
 I must seek him whom my soul loveth :  
 I sought him, but found him not.
- 3 The watchmen who patrol the city found me :  
 " Have you seen him whom my soul loveth ? "
- 4 Scarcely had I passed them,  
 When I found him whom my soul loveth ;  
 I seized him and would not let him go  
 Till I brought him to the house of my mother,

consonant with the context. We have seen (ver. 9), that there were mountains separating the houses of the lovers, which the shepherd had to cross to reach the Shulamite; and as she told him to go back and return in the evening, it was evident that he had to cross again those separating mountains.

1. *When on my nightly couch, &c.* Through some means or other her beloved did not come in the evening according to request, and, unable to wait any longer, she retired. Her thoughts, however, kept her awake, and her confidence in him made her look for him even when on her couch. The words "על מישכבי יגוי" do not mean, "I sought him *in my bed*," at which unnecessary umbrage has been taken, but "Even when I reclined upon my nocturnal couch, I could not give him up; I still sought to find him." משכבי בלילה means *my couch used at nights*, i. q. משכב הלילה, in contradistinction to משכב הַצֶּהְרִים *a couch used at noonday*, 2 Sam. iv. 5. This is evident from the plural בלילות, *in the nights*, and from ver. 8, where the same plural is used to describe nocturnal marauders. The affirmation of Harmer, therefore, that no reasonable doubt can be made that these are the words of one to whose bed the beloved was no stranger, falls to the ground. The

Sept. adds, ἐκάλεσα αὐτὸν καὶ οὐχ ὑπῆκουσεν ἐμέ, from chap. v. 6.

2. *I must arise now, &c.* Seeing, however, that her beloved did not come, and apprehending that some disaster might have befallen him on his way, the Shulamite determined to go and find him. The הִי in הִי־אֵלַי is expressive of self-summons and determination: "I said to myself, Come! I must arise now!" Comp. Ps. ii. 3; lv. 3; Gesen. § 128, 1; Ewald, § 228 a.

3. *The watchmen, &c.,* found her whilst engaged in seeking her beloved, and she at once inquired of them whether they had seen him. The interrogative particle is here omitted. This is sometimes the case when the whole sentence, as here, is interrogative, in which case it is distinguished by the prominence given to the word upon which the force or weight of the interrogation more especially falls; as by the tone in which it is uttered, e. g. הִי־הָיָה־לְךָ־חֶסֶד־לְיָהוָה, "This thy kindness to thy friend!" 2 Sam. xvi. 17; xviii. 29; Gesen. § 153, 1; Ewald, § 324 a.

4. *Scarcely had I passed them, &c.* The abruptness of the description here is very characteristic. She informs us that she had put a question to the watchmen, but, in her hurry to find her beloved, does not tell us the answer which she received. The con-

Into the apartment of her who gave me birth.

- 5 I adjure you, O ye daughters of Jerusalem,  
By the gazelles or the hinds of the field,  
Neither to excite nor to incite my affection  
Till it wishes another love.

struction *כִּי־עַר*, *scarcely when*, is nowhere else to be found in the Old Testament; it may be resolved to *עַרְבָהּ מֵהֶם כְּמַעַט*, *the time that I passed them amounted to a little while*.

5. *I adjure you, &c.* Having expressed

her deep attachment to her beloved shepherd, she again adjures the court ladies not to persuade her to love any one else. Comp. ii. 7. The Sept. has again *עֲזָבוֹת*, *powers*, and *אֵילֹת*, *virtues*; vide supra, ii. 7.

## SECTION III.

### CHAPTERS III. 6.—V. 1.

The royal tent in the country is broken up, and the royal train comes up to Jerusalem. Some of the inhabitants of the capital, as they behold it at a distance, hold a dialogue respecting it (6—11). The shepherd, coming up to rescue his loved one, obtains an interview with her, and expresses his delight in her charms (ch. iv. 1—5). The Shulamite moved, modestly interrupts his description, and tells him that she is ready to escape with him that very evening (6). He immediately proffers his assistance, declaring that her charms had inspired him with courage sufficient for the occasion (7—9); he describes her charms (10, 11) and her faithfulness (12—16). The Shulamite declares that all she possesses shall be his (16). Some of the court ladies sympathize with them (ch. v. 1).

#### ONE OF THE INHABITANTS OF JERUSALEM.

- 6 What is that coming up from the country,  
As in columns of smoke,  
Perfumed with myrrh, with frankincense,  
And all sorts of aromatics from the merchants?

6. *What is that, &c.* The situation changes. The state tents have been broken up in the neighbourhood of the Shulamite's home, and the royal train travels towards Jerusalem. Some of the inhabitants, as they see at a distance the procession almost enveloped in the fragrant cloud of smoke arising from the incense profusely burned, exclaim, "What is that coming up from the country?" "The burning of perfumes in the East, in the preceding

part of processions, is both very ancient and very general. Deities (images) were probably the first honoured with this ceremony, and afterwards their supposed vicegerents, human divinities. We have a relic of the same custom still existing among ourselves, in the flowers strewed or borne in public processions, at coronations, &c., and before our great officers of state: as the Lord Chancellor, the Speaker of the House of Commons; and in

## ANOTHER.

- 7 Lo! it is the palanquin of Solomon,  
 Around it are threescore valiant men  
 From the valiant of Israel:  
 8 All skilled in the sword, expert in war,  
 Each with his sword girded on his thigh  
 Against the nightly marauders.

some corporations, *the mace*, as an ensign of office, has the same origin, though now reduced to a gilded ornament only." See Calmet, Dictionary, and Rosenmüller, Orient. iv. 948. *כי* is properly used of *persons*, but also of *things*, especially when the notion of person or persons is in them, e. g. *כי יָהּ בַּל הַמְּסֻכָּה הֵיחָדָה*, "What is all this company with thee?" Gen. xxxiii. 8; Mich. i. 5. That this is here the meaning of *כי*, is evident from the answer, *הִנֵּהוּ מְסֻחוֹ*, Behold, it is the palanquin. *מְדַבֵּר* (from *דָּבַר*, to range in order, to guide, to drive flocks), here is not desert, but, as frequently, an uninhabited plain or country, where flocks are tended, in contradistinction to town, where people dwell. Comp. Isa. xlii. 11; Jer. xxiii. 10; Joel ii. 22. *הַיְרֵקוֹת*, the plur. of *הַיְרֵקָה*, like *עֲרֵבָה*, from *עָרַבָה*, *columns* or *clouds*, only occurs once more, Joel iii. 3, and is most probably derived from *הָרַם*, to ascend, to rise up like a column or cloud. The *'* has merely been inserted to help the pronunciation (comp. Exod. xxv. 31; Ps. xix. 4.), and, indeed, nineteen MSS. and originally another omit the *'*, which is undoubtedly the correct reading. The *ב* in *הַיְרֵקוֹת* signifies *as in*. Comp. Isa. v. 17; xxix. 7; Gesen. Gram. § 118, 3, Rem. *כִּל* is used for a plurality comprising, or consisting of, *divers single things or objects*, and is to be rendered *all kinds*. Comp. Lev. xix. 23; Neh. xiii. 16; Fürst, Lexicon, under *כִּל* 5; Gesen. § 108, 4, § 111, 1. *לְבָנִים* (*λίβανος*, *λιβανωτός*, *arbor thuris*, *thus*), frankincense, so called from its white colour, was early known and extensively used by the Jews (Exod. xxx. 34; Lev. ii. 1, 2; Isa. lxiii. 23) and other nations (Tibull. Lib. Eleg. ii.;

Ovid. Trist. Lib. V. Eleg. v. 11) in sacrifices for fumigation. It is represented as a shrub, growing on mountains, and thorny, both in Arabia (Isa. lx. 6; Jer. vi. 20) and in Palestine, according to the passage here; reaches a height of about five feet, and resembles in its leaves and fruit the myrtle. The frankincense is obtained by incisions which are made twice a year; the first in the beginning of autumn, which is white and pure (*לְבָנִים זָהָבִים*, Exod. xxx. 34), and is regarded as superior; and the second incision is made in the winter, when the resin thus obtained is reddish, and considered much inferior. Comp. Winer, Bibl. Dict. p. 681, *et seq.*; Pliny, Hist. Nat. xxxii. 14.

7, 8. *Lo! it is the palanquin, &c.* Another bystander, recognizing it at a distance, exclaims that it is the cortège of Solomon, consisting of his palanquin and guard. *מְסֻחוֹ שְׁלֹמֹה*, i. g. *מְסֻחַ שְׁלֹמֹה*; comp. Gesen. § 121, 5, note; Ewald, § 309 c. This construction, however, has no real analogy in the Scriptures; it frequently occurs in latter Hebrew writings. Comp. *תַּחְתּוֹתַי שֶׁל הָהָר*, the bottom of the mountain, in Rashbam on the Song of Songs, iv. 1. The *גִּבּוֹרִים* here mentioned, were a separate class of the body-guard formed by David; and, as co-religionists (*גִּבּוֹרֵי יִשְׂרָאֵל*), seem to have been chosen to protect the monarch on his excursion against any attack of nocturnal marauders, so frequent and so much dreaded in the East. Comp. Job i. 15, with Gen. xvi. 12. The *כִּ* in *מְדַבְּרֵי* is used *partitively*, vide supra, i. 2. *מְדַבְּרֵי דָבָר*, skilled in the sword. *מְדַבְּרֵי*, to take hold, also to handle artfully, like *מְדַבְּרֵי*, to take hold, to handle skilfully. The participle *מְדַבְּרֵי*, though

## A THIRD.

- 9 A palanquin hath king Solomon made for himself,  
Of the wood of Lebanon.
- 10 Its pillars he hath made of silver,  
Its support of gold, its seat of purple,

of a passive form, has an active signification; this is not unfrequently the case, especially when it belongs to an intransitive verb. Comp. בַּמַּיִם בְּיַדָּהּ, *he trusted in Jehovah*, Ps. cxiii. 7; Gesen. 50, 3, Rem. 2; Ewald, § 149 d. This removes the apparent contradiction caused by the Authorized Version, "They all hold swords;" when in the next clause, as Hodgson and Good remarked, we are told that each had his sword on his thigh. אִישׁ, *a man* is used as a distributive for each, every. Comp. Gen. xv. 18; xlii. 25; Gesen. § 124, 2, Rem. 1; Ewald, § 278, b. We must supply קָבַר after אִישׁ. Comp. Exod. xxii. 27; Ps. xlv. 4. פֶּחַד, *fear*, metonymically for the object of fear (Gen. xxxi. 42, 53), here *marauders*. This is evident from Ps. xci. 5; Prov. iii. 24. בְּלַיְלָהּ, *in or during the nights*, i. e. *nocturnal marauders*. Vide supra, iii. 1.

9. *A palanquin, &c.* As the train draws nearer, a third person recognizes it as the newly-made palanquin, of which he gives a circumstantial description. Palanquins were and are still used in the East by great personages. They are like a couch, sufficiently long for the rider to recline, covered with a canopy resting on pillars at the four corners, hung round with curtains to exclude the sun; they have a door, sometimes of lattice-work, on each side. They are borne by four or more men, by means of strong poles, like those of our sedan-chairs; and in travelling great distances, there are always several sets of men to relieve each other. The materials of which these palanquins are made, and the style of their construction, depend upon the rank and wealth of the owners. The word אֶפְרָיִן is most probably derived from פָּרָד, *to run, to be borne quickly*. Comp. τρόχος, from τρέχειν, φορέιον, from

φέρω, *currus* from *currendo*, *fericulum* from *fero*. The form אֶפְרָיִן is, according to the analogy of רִמְיִן, *likeness* (Ps. xvii. 12), and פָּרִיִן, *ransom* (Exod. xxi. 30); comp. Gesen. § 84, 15; Ewald, § 163 e. with a prosthetic א (Gesen. § 19, 4; Ewald, § 162 e.) followed by a *Dagesh forte* like אֶפְרָן, *a palace*, Dan. xi. 45; see Fürst, *Lexicon*. Ewald, however, derives it from בָּרָה=בָּרָה, *to work out, to build, to form*, hence אֶפְרָיִן, *ein Prachtstück*. Kimehi derives it from פָּרָה, *to be fruitful*, and says it is called אֶפְרָיִן עליה, because שְׂפָרָן וּרְבִין עליה, *people increase and multiply therein*. But this is contrary to the description here given of the procession. Besides, a *bridal bed* has no (כִּסֵּא) *seat*. עָשָׂה, *to make*, means also *to have made, to order to be made*. A *person* is frequently described in Scripture idiom as doing that which he orders to be done. 2 Sam. xv. 1; Gal. ii. 5, 6. The כֶּן in כֶּן אֶפְרָיִן denotes the material of which the frame-work was made. Ps. xlv. 4. *The wood of Lebanon*, i. e. cedars and eypresses, Zech. xi. 1, 2; 1 Chron. ii. 8.

10. *Its pillars he hath made, &c.* The description here given of the costly construction of this magnificent palanquin is by no means a mere poetic embellishment. A similar litter was presented by the British government in 1766 to the Nabob of the Carnatic, of which the following account is given by Williams *in loco*, from the public prints of the time: "The beams are solid gold, the inside beautifully decorated with silver lining and fringe throughout; the panels are painted in the highest style of finishing, and represent various groups and heads of animals, after the manner of Asia, headed with gold richly raised above the surface, and engraved. The stays and different other ornaments are of embossed silver." Curtius (viii. 9, 23)

Its interior tessellated most lovely  
By the daughters of Jerusalem.

## A FOURTH.

11. Come out, ye daughters of Zion,  
And behold King Solomon ;  
The crown with which his mother crowned him  
On the day of his espousals,  
On the day of his gladness of heart.

gives us a description of the procession of an Indian potentate, which strikingly resembles the one here depicted. "When the king shows himself in public, his servants go before him with silver censers, which fill the air, throughout the way along which he is borne in the palanquin, with delicious odour. He himself is reclining upon a golden couch, covered with pearls and veiled with purple curtains, embroidered with gold; the life-guard bring up the rear." רָפְדוּ (from רָפַד, to support, ii. 5), that which supports the back when sitting; so the Sept. ἀνάκλιτρον; Vulg. reclinatorium; Döpke, Rosenmüller, Hitzig, &c. כִּרְסֵי, a seat, comp. Lev. xv. 9. The words מְבֹרָה מְבֹרָה אֲהַבָהּ אֲהַבָהּ אֲהַבָהּ, are either to be translated: its centre is tessellated most lovely, by the daughters of Jerusalem;—the noun אֲהַבָהּ may be used adverbially for lovely, charmingly, comp. אֲהַבְתֶּם בְּרָבָה, "I will love them freely," Hos. xiv. 4; Ewald, § 279 c, § 204; so Luther, Kleuker, Herder, De Wette, Rosenmüller, Philippson, &c.; and the מְבֹרָה in מְבֹרָה may denote the author or instrument, see Isa. xxii. 3; xxviii. 7; Eccl. xii. 11; Gesen. Gram. § 143, 2;—or they may be rendered, the middle thereof is wrought, as expressive of their love, by the daughters of Jerusalem; taking אֲהַבָהּ, love, for the effect, or proof of it; comp. הוֹרִים, i. 2, and ἀγάπη in Greek; so Le Clerc, Bp. Percy, Drs. Good and Clark. The interior of these couches is generally painted with baskets of flowers and nosegays, intermixed with short sentences or mottoes, expressing the power of love.

11. Come out, O ye daughters, &c.

As the royal train begins to enter the city, a fourth bystander calls the daughters of Zion to come out and see the monarch in his joyful attire. Thus the inspired writer beautifully puts into the mouth of several spectators the description he desires to give. The crown here mentioned is not the symbol of royalty, but the emblem of happiness (Job xix. 9). Crowns or chaplets of flowers were worn in ancient times on occasions of festivity and rejoicing; comp. Apocryp. Wisdom, ii. 7, 8. Conjugal life being regarded as the most happy, it became a custom among the Jews, as well as among other nations, to put crowns on the heads of the newly-married people. Rosenmüller, Orient. iv. 196. "In the Greek Church in Egypt," says Maillet, "the parties are placed before a reading-desk on which is the book of the Gospels, having two crowns upon it of flowers, cloth, or tinsel. The priest, after benedictions and prayers, places one on the bridegroom's, the other on the bride's head, covering both with a veil." (See also Talmud, Sotha, ix. 14; Selden, Uxor. Hebr. II. xv. 139; I. F. Hirt, de Coronis apud Hebraeos nuptialibus sponi sponaeque). The Jews still call the bridegroom מְלֶכֶךְ, and the bride מְלֶכֶךְה. The design of Solomon in putting on this crown is evidently to dazzle the rustic girl. The arrival and entrance of the royal train in the capital, recorded in verses 6-11, evidently show that the circumstances narrated in the preceding sections took place out of Jerusalem, and that the apartments into which the king brought the damsel, as stated in ch. i. 4, were not in the capital, but,

## THE SHEPHERD, ADVANCING TO THE SHULAMITE.

CHAP. IV. 1 Behold, thou art beautiful, my loved one,  
Behold, thou art beautiful !  
Thine eyes are doves behind thy veil ;  
Thy hair is like a flock of goats,  
Springing down Mount Gilead.

as we see from ch. vi. 11, 12, in the neighbourhood of the Shulamite's home. The abnormal מַצְרֵי is here intentionally used instead of the normal מַצְרֵי, to correspond in form with מַצְרֵי; just as מַצְרֵי, *entrance* (Ezek. xliii. 11), is employed instead of מַצְרֵי, to correspond with מַצְרֵי, see also Jer. l. 20; Ezek. xvi. 50; infra, viii. 5; Gesen. § 59, Rem. 3; Ewald, § 118 d. The female inhabitants of the town are designedly called מַצְרֵי צִיּוֹן, to distinguish them from the מַצְרֵי יְרוּשָׁלַיִם, which is the appellation of the court ladies.

1. *Behold, thou art, &c.* The shepherd, who had followed afar off the royal train in which his beloved was conveyed to the capital, obtains an interview with her, and is now addressing her. *Thine eyes are doves*; see supra, i. 15. *Thy hair is like a flock of goats*, i. e. the tresses, dangling from the crown of her head, are as beautiful as Mount Gilead covered with the shaggy herd. The hair of Oriental goats is exceedingly delicate, soft (Gen. xxvii. 16), long, and black (1 Sam. xix. 13); and when the sun shines upon it, reflects such a glare that the eye can hardly bear the lustre (see Boch. Hieroz. i. 2, 51. Rosenmüller, Orient. i. 85). הַר גִּלְעָד is the name of a chain of limestone mountains beyond Jordan, intersected by numerous valleys (Gen. xxxi. 21; Jer. l. 19). This ridge extends over the regions inhabited by the tribes of Reuben, Gad, and the northern part of Manassch (Numb. xxxii. 40; Deut. iii. 13; Josh. xvii. 1-6). It was famous for its luxuriant verdure, aromatic simples, and rich pastures; and hence attracted the flocks (Numb. xxxii. 1); and animals from this region were regarded as of a superior quality, like gold from Ophir. Nothing, therefore,

could more beautifully express the curly hair of a woman, dangling down from the crown of her head, than the sight, at a distance, of a flock of goats running down from the summit of this verdant hill on a beautiful day. מַצְרֵי (from מַצְרֵי, i. g. Chald. מַצְרֵי, *to bind, to twine, to veil*), is well explained by Rashbam, מַצְרֵי מַצְרֵי הַי, *a kind of cover, or veil*; so Sym., Sept., Isa. xlvii. 2, Michaelis, Döpke, Gesenius, De Wette, Lec, Percy, Williams, Hitzig, &c. The rendering of the Sept. here, ἐκτὸς τῆς σιωπῆσεώς σου, *behind thy silence*, which is followed by the Syriac and Arabic, is both contrary to the etymology of the word, and meaningless. The other translations, viz. *locks* (Auth. Vers., Ewald), *plait of hair* (Hengstenberg), cannot be substantiated. The word מַצְרֵי, which occurs only here and vi. 5, is of difficult interpretation, and has produced a variety of renderings. The Sept. has here ἀπεκαλύψασαν, and vi. 5, ἀνεφάνησαν, the Syriac ܡܘܨܪܝܢ, the Vulg. here *ascenderunt*, and vi. 5, *apparuerunt*. The Rabbinis also differ in their interpretations. Rashi explains it מַצְרֵי, *that make bare*, i. e. *quit or descend the mountain*. Ibn Ezra, מַצְרֵי, *which look down*; Rashbam, מַצְרֵי, *which are seen*, i. e. while coming down from the mount. Modern commentators are not less at variance. Luther translates it *shorn*; Houbigant, *which hang down*; Kleuker, Ewald, *which shows itself*; Döpke, Gesenius, Hitzig, Philippson, *which lie down*; Magnus, *which climb up*; Percy, Hengstenberg, *which come up*, i. e. from Jerusalem. Amidst these conflicting opinions, it appears best to take מַצְרֵי, like its kindred מַצְרֵי, in the sense of *rolling down, running down*; see Fürst, Lexicon, s. v. This mean-

- 2 Thy teeth are like a flock of sheep  
Which come up from the washing-pool,  
All of which are paired,  
And not one among them is bereaved.
- 3 Like a braid of scarlet are thy lips,  
And thy mouth is lovely :

ing accords best with the comparison here used, and leaves to the preposition כן its natural signification. The omission of וְיָרֵךְ in the Sept., Arabic, and a few MSS., is evidently owing to the carelessness of a transcriber.

2. *Thy teeth, &c.* The compliment passed upon the black hair is followed by another on the white teeth: "Thy teeth resemble in whiteness woolly sheep just washed." This comparison will appear more striking when we remember that the wool of Scripture is proverbial for its whiteness, and is placed in juxtaposition with the colour of snow, Isa. i. 18; Dan. vii. 9; Rev. i. 14; Book of Enoch xlvi. 1. The Sept., which is followed by many modern commentators, takes the comparison to be between the *shorn* skin of the sheep and the teeth; but this is untenable. For, 1. The skin of shorn sheep can never have the whiteness which the context here demands; 2. Shorn sheep would yield a very incongruous figure, if teeth were compared with them; 3. Sheep, as now, were generally washed *before* and not *after* they were shorn; 4. The passage in vi. 6, shows that קְצִיבוֹת is merely a poetical epithet for יְרֵלִים, not because they were *then* shorn, but because they are *periodically* shorn. The explanation of קְצִיבוֹת by well numbered (Rashi), or by יֵשׁ לָהֶן מִדָּה אֶחָד כְּאֶחָד נִחְצְבוֹת כֹּל אֶחָד כְּמֹדוֹ (Schultens, Kleuker, Döpke), which is kept within the mouth, and not when put out (נִפְתָּחָה) beautiful; but *the mouth itself*, (Ewald, Gesenius, De Wette, Umbreit, Rosenmüller, Meier, Philippson, &c.) The objection of Magnus (who translates it *voice*), and of Hitzig (who translates it *palate*), that the rendering of *mouth* would produce tautology, inasmuch as the mouth consists of the lips, and these have already been described, is

*All of which are paired.* That is, each upper tooth has its corresponding lower one; thus they, as it were, appear in pairs, like this flock of white sheep, each of which keeps to its mate, as they come up from the washing-pool. *And no one of them is deprived of its fellow*, i.e. no tooth is deprived of its corresponding one,

just as none of the sheep is bereaved of its companion. The Hiphil of קָצַב, *to be double, to be pairs* (Exod. xxxvi. 24; xxxvi. 29), is *to make double, to make pairs, to appear paired*. שִׁפְיָהּ is *deprived, bereaved*, Jer. xviii. 21. On the masculine suffixes in בָּלֵם and שָׁהָם, referring to קְצִיבוֹת, *fem.*, see supra, ii. 7. The words שִׁפְיָהּ and שָׁהָם form a paronomasia; see i. 2. The rendering of בָּרָם יְלִדוֹת תְּאֻמִּים by *all bearing twins* (Kimchi, &c.), which some try to justify by submitting that sheep as well as goats in the East frequently bear twins (Arist. Hist. Anim. i. 6, 19; Theocr. i. 25; iii. 34), is incompatible with the figure. The teeth surely, which are here compared to the flock, cannot be said to bear twins like the sheep. Those who attempt to get over this difficulty by referring it to the *rows* of the teeth, are, to say the least, guilty of introducing a *new* subject.

3. *Thy mouth is lovely.* מְדַבֵּר is translated by the Sept., Syriac, Vulg., Rashi, Ibn Ezra, Rashbam, *speech, language*; but this is incompatible with the description here given, which depicts *the members* of the body, and not their *actions*. It is therefore more consonant with the context to take מְדַבֵּר as a poetical expression for *the instrument of speech*; not the *tongue* (Schultens, Kleuker, Döpke), which is kept within the mouth, and not when put out (נִפְתָּחָה) *beautiful*; but *the mouth itself*, (Ewald, Gesenius, De Wette, Umbreit, Rosenmüller, Meier, Philippson, &c.) The objection of Magnus (who translates it *voice*), and of Hitzig (who translates it *palate*), that the rendering of *mouth* would produce tautology, inasmuch as the mouth consists of the lips, and these have already been described, is

- Like a part of the pomegranate  
 Are thy cheeks behind thy veil ;  
 4 Thy neck is like the tower of David,  
 Reared for the builder's model :  
 A thousand shields are hung upon it,

gratuitous: for an individual may have lips like scarlet, and yet not have a lovely mouth. The מ in מִדְּבַר, added to the root דָּבַר, to speak, in order to form the noun, denotes the instrument with which one speaks: compare מִדְּבַר, an instrument with which to draw out = a fork, from דָּבַר, to draw out; מִדְּבַר, an instrument for opening = a key, from פָּתַח, to open, Gesen. § 84, 14; Ewald, § 160, 6. This corroborates the rendering we defended.

Like a part of, &c. That is, the rosy cheeks visible beneath the veil resemble the vermilioned part of the pomegranate. Eastern poets frequently compare the colour of the cheeks with pomegranates and apples. Thus in a Persian ode quoted by Sir William Jones: "The pomegranate brings to my mind the blushes of my beloved, when her cheeks are covered with a modest resentment:" and Ibn Challecan, as adduced by Magnus *in loco*: "Believest thou that the apple can divert my looks from thee, when I beheld thy cheeks?" Ibn Ezra, who is followed by some modern commentators, explains פֶּתַח דְּהָאֵדָם by צִיץ הַדָּמָה, the red flower of the pomegranate; but this is contrary to 2 Kings iv. 39, where the root פֶּתַח is used for dissecting fruit, and 1 Sam. xxx. 12. Others again take the simile to be between the interior of the pomegranate, when cut or burst open, and the cheeks; but this being flat would by no means represent the round form of the coloured cheek here referred to. The comparison appears natural, striking, and beautiful, according to Rashi's explanation of פֶּתַח, viz. הַצִּיץ רִמָּן שְׂבָחוֹךְ שְׂדוּמָה אֲדָמָה, that external half of the pomegranate which is red, one half of the pomegranate being brown, and the other beautifully vermilioned, intermixed with yellow and white; and it is to the latter part to which reference is here made. So

the Sept. λέπτρον, the peel, or the external. Rashbam, Döpke, Hitzig.

4. Thy neck is like, &c. That is, "The erect and bold carriage of thy neck, decked with ornaments, resembles that high, commanding tower, adorned with trophies." Though the text supplies us with no clue for finding out what tower this was, yet the comparison implies that it must have been one well known and celebrated for its imposing aspect and symmetrical proportions. Sandys (iii. 137), who is followed by others, identifies this tower with some ruins still found in the uttermost angle of Mount Zion, which bears that name. מִגְדָּלֵי צִיּוֹן is rendered by the Sept. Θαλφιδῶθ, as a proper name; but there is no place known by such a name. Aquila has εἰς ἔπαλξις: so Vulg. cum propugnaculis, battlements, Sym. ὕψη, heights; but it is difficult to divine how these renderings are to be made out from the form and meaning of the word. The Talmud Jerushalmi, Berachoth, section 4, and Saadiah explain it מִגְדָּלֵי צִיּוֹן, an elevation towards which all look, i. e. by which they are guided. Ibn Ezra seems to favour the view that מִגְדָּלֵי צִיּוֹן is a compound of מִגְדָּלֵי צִיּוֹן, for the suspension of arms. But the Talmudic explanation rests upon the favourite whim of making a word of every letter. Ibn Ezra's explanation incurs the objection that מִגְדָּלֵי צִיּוֹן, by itself, never means swords or arms. Besides, it is evident that this interpretation owes its origin to the immediately following clause, אֶתֶּן הַחַיָּים הַלְוִיִּם עֲלֵי, Gesenius derives it from the Arabic מִגְדָּל, to destroy; hence מִגְדָּלֵי צִיּוֹן, destructive, deadly; poetically, for arms. But, apart from the difficulty of making מִגְדָּלֵי צִיּוֹן, even according to this derivation, to mean weapons, according to this rendering there is no connexion between this clause and the figure.

All sorts of bucklers of the mighty.

- 5 Thy bosom like two young fawns,  
Twins of a gazelle, feeding among lilies.

THE SHULAMITE.

- 6 When the day cools  
And the shadows flee away,  
I will go to the mount of myrrh,  
To the hill of frankincense.

THE SHEPHERD.

- 7 Thou art all beautiful, my loved one,

It is therefore better, with Rashi and Rashbam, to take תְּלִפִּיּוֹת as a contraction for תְּלִפִּיּוֹת from the root תִּלַּף, to teach. The radical ט in the feeble verbs תִּלַּף, does not unfrequently fall away: thus תִּלְוִי, 2 Sam. xxii. 40, for תִּלְוִי, and in the same verb, תִּלְוִי, for תִּלְוִי, Job xxxv. 11; Gesen. § 68, 2; Ewald, § 54. תְּלִפִּיּוֹת (plur. of תִּלַּף, according to the analogy of תְּנִיּוֹת, from תִּנַּף, תִּנַּף, from תִּרְמִי, תִּרְמִי, would therefore signify instruction; the plural being here used for the abstract, see supra, i. 2. This derivation is confirmed by the Chald., which periphrases תְּלִפִּיּוֹת by תִּלְוִי תִּלְוִי, instruction of the low, and bears out the figure, and yields a beautiful sense. The Shulamite's neck is not compared to some common turret, but to that splendid tower which was built for a model, that, as Rashbam rightly remarks, כִּלְ אַרְכִּיטִים בְּנֵי אֵם מְלִמְדִים מִמֶּנּוּ, all architects might learn their designs from it.

A thousand shields, &c. It was customary to adorn the walls of towers and castles with all sorts of splendid arms, Ezek. xxvii. 11. The castles of the maritime people, whose conquest is recorded by the Kouyunjik bas-reliefs, and distinguished by the shields hung round the walls. Layard's Nineveh, ii. 296. אֶלֶף, thousand stands for a round, large number, Isa. xxx. 17; lx. 22; Ps. cv. 8; Eccl. vi. 6. כָּל, all kinds, all sorts, see supra, iii. 6.

5. Thy bosom, &c. The point of comparison is the lovely sight which these objects present. The gazelles, as

we have seen (ii. 7), are the symbol of beauty. To add however to their native charms, they are represented here as browsing in pasture-ground abounding with lilies. To this lovely spectacle, than which nothing could be more beautiful to an Oriental, her breasts are compared. The explanation which Bochart, Patrick, Henley, Percy, Good, give of this comparison, viz. "The two paps rise upon the breast like lilies from the ground; among which, if we conceive two red kids feeding, that were twins and perfectly alike, they appeared like the nipples or teats upon the paps, to those that behold them afar off," is extravagant.

6. When the day cools, &c. Transported with joy at the sight of her beloved shepherd, the Shulamite interrupts the praises of her personal charms, which, on seeing her again, he began to pour forth, by exclaiming: When the day cools, that is, "this very evening, as soon as it gets dark, I will quit the royal abode, and go to our beautiful and open country, to the flowery meads, where are found aromatic plants growing in abundance." For an explanation of the first part of this verse, see ii. 17, also spoken by the Shulamite. That such mountains of myrrh and hills of frankincense actually existed, is evident from Florus, Epitome Rerum Rom., lib. iii. c. 6., where Pompey the Great is said to have passed over Lebanon, and by Damascus, "per nemora illa odorata, per thuris et balsami sylvas."

7, 8. Thou art all beautiful, &c. Glad-

And there is no blemish in thee.

8 With me, with me, my betrothed,

Thou shalt go from Lebanon ;

Thou shalt go from the heights of Amana,

From the summit of Shenir and Hermon,

From the habitations of lions,

From the mountains of panthers.

9 Thou hast emboldened me,

My sister, my betrothed,

Thou hast emboldened me,

dened with her declaration, the shepherd, crowning and closing his description in the words, "Thou art a perfect beauty," responds, "Thou shalt go with me, I will help thee to quit these lofty heights, the abode of lions and panthers—the royal residence; and safely conduct thee to the place whither thou wouldst go." Lebanon is the name of a long range of mountains on the north of Palestine (Deut. ii. 24; Josh. i. 4), consisting of two parallel chains, which run from south-west to north-east. Though the Scriptures have only one name, viz. Lebanon, for both these chains, yet the present inhabitants of that country, as well as modern Travellers, have found it convenient to call the westernmost chain, facing the Mediterranean, —Lebanon; and the eastern one, facing the plain of Damascus,—Anti-Libanus, from its being at Tyre, parallel with and opposite to the Syrian Lebanon. *Amana*, אַמָּנָה, is the name of the southern part of Anti-Libanus, at the root of which, it is supposed, issues the river of the same name; see 2 Kings v. 12. *Hermon*, הַרְמוֹן, is the name of the highest summit of a chain at the northernmost boundary of Palestine, and belongs also to Anti-Libanus (Josh. xi. 17; xiii. 5), and is now identified with Jebel-el-Sheikh. It consists of several mountains, viz. *Sirion*, שִׁרְיוֹן, *Shenir*, שֵׁנִיר, and *Sion*, שִׁיאוֹן; whence its plural name אֲרָמוֹת, see Fürst, Lexicon, s. v. Lebanon, Amana, Shenir and Hermon are here not intended to denote various parts of the range of

mountains, but are merely different names of the royal residence. The word אֲרָמוֹת is well rendered by the Sept., Syriac, &c., *thou shalt go*; comp. Isa. lvii. 9. The Common Version *look* is incompatible with the context and parallelism. Surely no one would invite his beloved to go with him to dangerous mountain-tops, to take a view of the country! Persons are generally anxious to avoid perilous places. The lions and panthers denote the king and his courtiers, Ezek. xix. 7; xxii. 25; Nahum ii. 12. אֲרָמָה, rendered *spouse* in the Authorized Version, is taken by some to denote a *newly-married woman*. The word however only means *betrothed* = a female under an *engagement* to marry. This is the sense in which the Jews still use the expression. The Sept., which is followed by the Vulg. and Lather, translates אֲרָמָה, δέσπο, mistaking it for אָרָמָה, the imp. of אָרָה, *to come*. The Vulg. rendering of אֲרָמָה by *cornaberis*, evidently savours of allegorism. For the Septuagint's rendering of אֲרָמָה, by *πίστis*, see Introduction, p. 21.

9. *Thou hast put heart into me*, &c. This extraordinary amount of strength and courage which he feels, to enable him to rescue her from the abode of the lion, and to lead her safely home, has been infused into his heart, he says, by the sight of his beloved one. So the Anonymous Oxford Manuscript, שבגבול אהבתך נתגברתי ונכוח לי לב חדש שיש לי כזה ליהם עם האריות והנמרים. As the Piel has sometimes an *intensive*, and sometimes a *privative* meaning (see Gesen. § 52, 2; Ewald, § 120), a dif-

With one of thine eyes,

With one of the chains of thy neck.

10 How sweet is thy love, O my sister, my betrothed!

ference of opinion exists as to the signification of  $\text{לֵב}$  here. The Sept. has  $\epsilon\kappa\kappa\alpha\rho\delta\iota\omega\sigma\alpha\varsigma \eta\mu\acute{\alpha}\varsigma$ , *thou hast unhearsed us*; the Vulg. *Vulnerasti cor meum*; Ibn Ezra,  $\text{לִקְחָה לִבִּי}$ , *thou hast taken away my heart*; Gesenius, De Wette, &c. adopt this rendering. Against this however it is urged, that it is incompatible with the context. The beloved here accounts for his extraordinary strength and courage, which would enable him to rescue his beloved one from her critical position; and to say, "Thou hast deprived me of all heart," would be a positive contradiction. To be in such an unusually courageous frame, the individual must have been full of heart, and not disheartened. Hence Herder, Ewald, Döpke, Lee, Meier, &c., translate  $\text{לִבְּהָמִי}$ , *thou hast put heart into me; thou hast made me bold*. This is confirmed by Sym., Syriac, Arabic, and Chald.  $\text{אֶחָתִי}$ , *my sister*, does not imply that the betrothed was related to her beloved, but is used as an expression of endearment, Prov. vii. 14; Tobit vii. 12; the Apoc. Esth. xv. 8, and *soror* in Latin. Good's rendering of  $\text{אֶחָתִי}$  by *my sister-spouse*, and his remark that the pronoun "my" between the two substantives, being a useless interpretation of the versions, are gratuitous.  $\text{לֵב}$  has no suffix here, not because it is to be joined with  $\text{אֶחָתִי}$ , but because this word, like  $\text{נָךְ}$  in Chald., never takes the suffix 1 pers.; and versions therefore made in languages whose idioms allow of the suffix are right in so expressing it.

*With one of thine eyes, &c.* It is customary with Eastern women to unveil one of their eyes in conversation, in which case a part of their neck ornaments becomes also visible. Niebuhr, Travels in Arabia, i. 262; see Kitto, Cyclop. Bib. Lit. Art. Veil, figure 536, and infra, viii. 9. The Anonymous MS., however, explains  $\text{מֵעֵינַי אַחַד}$  by  $\text{בְּהִנְסָה אַחַד}$ , *one look of thine eyes*. The rendering *at once* (Hodgson, Good) is incongruous. The attempt

of the Masorites to substitute  $\text{מַסָּה}$ , *fem.* for  $\text{מַסָּה}$ , *mas*, having evidently arisen from their anxiety to avoid the apparent incongruity of coupling a masculine numeral with a feminine noun, is unnecessary. The true solution lies in the fact, that members of the human body, although usually feminine, are most of them employed occasionally as masculine. Job xxi. 20; Zech. iv. 10; and infra, vi. 5; Gesen. § 107, 4 b; Ewald, § 174 d.  $\text{לֵב}$  is not *look* (Vulg.), nor *turn* (Percy, Good), nor *stone* (Ewald, Magnus), but *chain*. This is evident from Judg. viii. 26, and Prov. i. 9, the only two passages where this word occurs again (except as a proper name), and is translated by the Sept. (Judg. and Prov.)  $\kappa\lambda\omicron\iota\omicron\varsigma$ , *necklace*, Aquila,  $\pi\epsilon\rho\iota\tau\rho\alpha\chi\eta\lambda\iota\omicron\varsigma$ ,  $\pi\lambda\acute{o}\kappa\alpha\mu\omicron\varsigma$ , *neckband, neck-work*; Sym.  $\kappa\lambda\omicron\iota\omicron\varsigma$ ,  $\acute{\alpha}\rho\mu\acute{\iota}\sigma\kappa\omicron\varsigma$ , *necklace*; Vulg. (Judg. and Prov.) *torques*. So Ibn Ezra,  $\text{מִנִּי הָיָה קֶשֶׁרִים עַל הַצְּוָאר}$ , *a kind of ornamental band, tied round the neck*, Rashi, Rashbam, Gesenius, De Wette, Döpke, Lee, Philippson, Meier, Hengstenberg, &c. The objection urged by Hitzig, that an inanimate ornament could not effect such great things, is obviated by a reference to the Book of Judith, xvi. 9, where we are informed that the fair one succeeded in captivating even the savage Holofernes with her sandals:  $\tau\acute{o} \sigma\alpha\nu\delta\acute{\alpha}\lambda\iota\omicron\nu \alpha\upsilon\tau\eta\varsigma \eta\rho\alpha\sigma\epsilon\nu \acute{o}\phi\theta\alpha\lambda\mu\acute{o}\nu \alpha\upsilon\tau\omicron\upsilon$ . Besides, the meaning here is, that the slightest view of her is sufficient to inspire him with vigour and courage. The termination  $\text{וֶיֶן}$  in  $\text{עֵינַיֶיךָ}$ , like  $\text{וֶן}$  in Syriac, forms the *diminutive*; and, like diminutives in other languages, is expressive of affection; Gesen. § 86, 2, 4; Ewald, 5, 167 a. The plur. termination  $\text{וֶיֶן}$  in  $\text{מֵעֵינַיֶיךָ}$  is to be accounted for on the score that the Hebrews sometimes use plural forms for certain members of the body. Comp.  $\text{פָּנִים}$ , *face*, Gesen. § 108, 2 a; Ewald, § 178 a.

10. *How sweet is thy love, &c.* Here

How sweet is thy love above wine !

And the fragrance of thy perfumes above all the spices !

11 Thy lips, O my betrothed, distil honey :

Honey and milk are under thy tongue,

And the odour of thy garments is as the smell of Lebanon.

12 A closed garden art thou, my sister, my betrothed,

A closed garden, a sealed fountain.

the lover tells his loved one why the sight of her is so animating and emboldening, For the comparison of love with wine, see i. 2, 3. The Sept., which is followed by the Syriac, Vulg., Arabic, and Luther, has here again תְּרִיבִי, *thy breasts*; but see i. 2. The Sept. has also ὄσμη ἰμάτιων σου, תְּרִיבִי שִׁמְלֶיךָ, for תְּרִיבִי שִׁמְלֶיךָ, evidently taken from the following verse.

11. *Thy lips, O my betrothed, &c.* Every word which falls from her lips is like a drop from the honeycomb. This comparison is used in other parts of Scripture, and by the Greeks and Romans. Thus Prov. v. 3:—

"The harlot's lips distil honey,  
And her palate is smoother than oil."

Theocrit. Idyl. xx. 26:—

τὸ στόμα καὶ πακτᾶς γλυκερώτερον ἐκ στομάτων δὲ  
ἤρρεέ μοι φωνὰ γλυκερώτερα ἢ μέλι κήρω.

"More sweet my lips than milk in luscious rills,  
Lips, whence pure honey, as I speak, distils."

Also Idyl. i. 146, 8, 82; Homer, Iliad. i. 249; Hor. Epist. i. 19, 44. That we are to understand by distilling honey, "lovely words," and not *saliva oris osculantis*, is evident from Prov. xvi. 24, where pleasant words are compared to a honeycomb, and the passage already quoted, just as slanderous words are represented as poisons, Ps. cxl. 3.

*And the odour of thy garments, &c.* The Orientals were in the habit of perfuming their clothes with aromatics. Thus we are told that the garments of Jacob emitted a pleasant smell, Gen. xxviii. 27; Ps. xlv. 9; Rosenmüller, Orient. i. 122. In consequence of the odoriferous trees which abounded on it, Lebanon became proverbial for fragrance. Hence the prophet Hosea (xiv. 7), describing the prosperous state

of repenting Israel, says תְּרִיבִי לִי כַלְבִּינֹן, *and his odour shall be as that of Lebanon*. This passage is sufficient to show the error of the Vulg. in rendering תְּרִיבִי לִי כַלְבִּינֹן by *sicut odor thuris*, as if it were תְּרִיבִי לִי כַלְבִּינֹן. The perfumed attire which the Shulamite had on, and which the shepherd here praises, is evidently not the humble clothes which she had brought with her, but some splendid apparel recently given to her by the king.

12. *A closed garden, &c.* The trees of Lebanon, referred to at the end of the last verse, suggested this beautiful metaphor of a garden, under which the shepherd describes the unsullied purity and chastity of the Shulamite. Gardens in the East were generally hedged or walled in, to prevent the intrusion of strangers (Isa. v. 5; Joseph. De Bell. Jud. vii.). From this arose the epithet, "closed garden," for a virtuous woman, shut up against every attempt to alienate her affections. The contrary figure is used in viii. 9; there accessibility is described as "a door," *i.e.* open to seduction.

*A sealed fountain, &c.* Another metaphor to express the same idea. The scarcity of water in arid countries renders fountains very valuable. To secure them against the encroachment of strangers, the proprietors formerly fastened their fountains with some ligament, and the impression of a seal upon clay, which would quickly harden in the sun, that would soon dissolve wax. This mode of rendering pits safe is found in Dan. vi. 18; Matt. xxvii. 66. A fountain sealed in this manner indicated that it was private property. Hence its metaphorical use, to represent chastity as an inac-

- 13 Thy shoots like a garden of pomegranates,  
 With precious fruits,  
 Cypresses and nards,  
 14 Nard and crocus,  
 Calamus and cinnamon,  
 With all sorts of frankincense trees,

cessible fountain. It is better, with the Sept., Syriac, Arabic, Chald., Vulg., upwards of fifty of Kennicott's MSS., and many modern commentators, to read נָ, instead of נָל. This is confirmed by the intensive phraseology of the shepherd, used in his addresses, which is produced by a repetition of the same words. Comp. supra, vv. 8, 9.

13. *Thy shoots, &c.* Having compared his loved one to a garden, the shepherd is anxious to show that the one she resembled is not of an ordinary character. It is an orchard full of the most costly trees, and producing the most delicious fruit. נִשְׁתַּחֲוֶה, well rendered by the Sept. ἀποστολαί σου: and Kimchi, חֲוֵה שְׂחֵה, *thy shoots, branches* (Gen. xlix. 21; Ps. lxxx. 12) is figuratively used for the members of the body, and not for "the children who shall spring from her," as Hodgson supposes. פְּרָדִים, found elsewhere only Eccl. ii. 5; Neh. ii. 8, has been derived by some from the Persian, and by others from the Sanscrit. There is no necessity, however, for seeking its etymology in other languages. The Hebrews, who had gardens at so early a period, would surely not borrow names for them from other nations. פְּרָדִים, according to the analogy of the quadriliteral פָּרַשׁ, is a compound of פָּרַד, *to divide*, and פָּרַס, *to separate, to enclose*; hence a *protected, an enclosed place, a garden*. This is corroborated by the fact that גַּן, *a garden*, is also derived from a root (גָּנַן), which means *to separate, to enclose*. Compare also the German and English, *Gärten, garden*, and Saalschütz, *Archæologie der Hebräer*, vol. i. p. 117. And like many other Hebrew expressions, this word was adopted in other languages. רְמוֹנִים, *pomegranate-trees*: the Hebrews frequently use the same expression to denote the tree and its

fruit, see supra, ii. 3. פְּרֵי קִנְיָרִים, *i. g.* פְּרֵי קִנְיָרִים קִנְיָרִים, *precious fruits*: when a compound idea is to be expressed in the plural, the governed noun only is often put in the plural form; *e. g.* בָּיִת אֲבוֹתָא, *ancestral houses*, Numb. i. 2; Gesen. § 108, 3. The precious fruits are those of the pomegranate-tree. The words פְּרָדִים עִם קִנְיָרִים, are still genitives to פְּרָדִים. For פֶּשֶׁר, and נִרְדָּה, see supra, i. 12, 13.

14. *Nard and crocus, &c.* Both the ancient versions and modern commentators generally agree that by the word קַרְנֵב, which occurs only here, the well-known *saffron plant* is meant. Calamus (קַרְנֵב), *reed*, also written קַרְנֵב בִּשְׁמֵרָה and קַרְנֵב הַיְבוּשׁ, *sweet calamus*, Exod. xxx. 23; Jer. vi. 20, *κάλαμος ἀρωματικός*, *Calamus odoratus*, was well known and highly prized among the ancients, and was imported to Palestine from India (Jer. vi. 20; xxvii. 19); it was, however, also found in the valley of Mount Lebanon, (Polyb. v. 46; Strabo, xvi. 4). It has a reed-like stem, of a tawny colour, much jointed, breaking into splinters, and its hollow reed filled with pitch, like the web of a spider. The best, which, according to Pliny (Hist. Nat. xii. 12 or 48), grows in Arabia, diffuses around a very agreeable odour, and is soft to the touch (see Rosenmüller, *Bib. Bot.*; Winer, *Bib. Diet.*; Kitto, *Cyclop. Bib. Lit.* s. v.) Cinnamon (קִינָמוֹן, *κίναμον*, *Laurus cinnamomum*), indigenous to Ceylon in the East Indies, and is called by the natives *Karonda-gouhah*; it is now, however, also cultivated on the Malabar coast, in the islands of Sumatra and Borneo, in China and Cochin-China. The cinnamon-tree, which grows on the coast, is generally about twenty or thirty feet high, and reaches a still greater height in groves: it is adorned with numerous boughs, bearing oval and laurel-like leaves, of a scarlet

Myrrh and aloes ;

- 15 With all kinds of excellent aromatics,  
With a garden-fountain,  
A well of living waters,  
And streams flowing from Lebanon.

- 16 Arise, O north wind ! and come, thou south !  
Blow upon my garden,  
That its perfumes may flow out !

colour when young, but changing to bright green, and growing to the length of from four to six inches when matured, and putting forth whitish blossoms, which ripen into fruit, resembling those of the juniper-tree in June : the fruit, though possessing neither the smell nor the taste of the cinnamon, when boiled secretes an oil, which, after cooling, becomes hard, white, and fragrant. The wood itself, which is white, inodorous, and soft as fir, is used for a variety of purposes. It is the rind which, when peeled off and dried in the sun, yields the much-valued cinnamon. (See Rosenmüller, *Bibl. Bot.* ; Winer, *Bib. Dict.* ; Kitto, *Cyclop. Bib. Lit.* s. v.) *Aloe* (אלוה, Ἄλωή. John xix. 39. ἀγάλλοχον, ξυλαλοή, *arbor alois*), a tree which grows in India and the Moluccas, the wood of which is highly aromatic. The stem of this tree is as thick as a man's thigh ; the top is adorned with a bunch of thick and indented leaves, broad below, and narrowing gradually towards the point, and are about four feet long : its blossoms—which are red, intermixed with yellow, and double like a pink—yield the pod, producing a red and white fruit, about the size of a pea. This tree, in consequence of its singularly beautiful appearance and odoriferous wood, which is used as a perfume, is very gratifying both to the sight and smell, and is held by the Indians in sacred veneration. (See Rosenmüller, *Bib. Bot.* ; Winer, *Bib. Dict.* s. v.) ראש, *head* metaph., *chief*, *most excellent*. Exod. xxx. 23 ; Ps. cxxxvii. 6 ; Ezek. xxvii. 22.

15. *With a garden-fountain, &c.* To finish the picture of this charming

garden, the shepherd introduces into it fountains, streams, rills, and cooling breezes, to rouse and waft the balmy fragrance through its delightful retreats. The fact that the Shulamite has been called a *sealed fountain* proves that this verse is not descriptive of her. For it would be contradictory to call her in one verse a *sealed fountain*, and in the other a stream *flowing* from Lebanon, i. e. an *open stream*. פַּיִן פְּנִים a fountain of gardens, i. e. a fountain belonging to gardens, usually found in gardens to irrigate them. נְוָיִם, a part. noun plur., denoting flowing streams. The נָיִן indicates *the place* whence these streams issue. פַּיִן חַיִּים *living water*, i. e. perennial ; waters, gushing forth from fountains, or moving along, appear as if they were *living* ; whilst those in a stagnant condition seem *dead*. Gen. xxvi. 19 ; Jer. ii. 13 ; Zech. xiv. 8 ; see also ἵδωρ ζῶν, Rev. vii. 17, and *flumen vivum*, Virg. *Æn.* ii. 719.

16. *Arise, O north wind !* These are still the words of the shepherd, who, to complete the picture, invokes the gentle breezes to perflate this paradise. Rashbam, Ibn Ezra, Williams, Good, Ewald, Delitzsch, Philippson, &c., take this clause to begin her reply ; but this is incompatible with the figure. She *herself*, and not anything *separate*, has been described as this charming garden. She could, therefore, not say "blow through MY garden" (נָיִן), which would imply that this garden of hers was something *apart* from her person. Moreover, the expression נָיִן, *his garden*, which she uses, shows that נָיִן, *my garden*, is spoken by him. So Rashi, Döpke, Magnus, Hitzig, &c. That the south and north winds are merely poeti-

## THE SHULAMITE.

Let my beloved come into his garden  
And eat its delicious fruits !

## THE SHEPHERD.

CHAP. V. 1 I am coming into my garden, my sister, my betrothed:  
I am gathering my myrrh with my spices,  
I am eating my honeycomb with my honey,  
I am drinking my wine with my milk.

## SOME OF THE DAUGHTERS OF JERUSALEM.

Eat, O friends !  
Drink, and drink abundantly, O beloved !

cal designations for a gale generally, without any particular reference to the peculiarities of the wind when blowing from these respective regions is evident from a comparison of Numb. xi. 31 with Ps. lxxviii. 26. This does away with the conflicting conjectures which have been hazarded, to account for the invocation of the wind from these opposite quarters of the earth. *צפון* and *מזרח*, prep. the north and southern *quarters*, are poetically used, *צפון*, and *מזרח*, the north and south *wind*. Ps. lxxviii. 26. *בשמים*, *spices*, here *their odours*.

*Let my beloved come, &c.* The Shulamite, continuing this beautiful apostrophe, responds: "If my person really resembles such a paradise, this garden is yours; yours are all its productions." *פרי הגן*, literally *the fruit of his deliciousness*, i.e. his *delicious* fruit. When a compound idea is expressed by one noun followed by another in the genitive, a suffix which refers to this whole idea is sometimes appended to the second of the two nouns. Comp. *אילי כסף*, *his silver idols*, Isa. ii. 20; Gesen. § 129, b; Ewald, § 291, b; *בן* being of a common gender, the suffix in *בגן* may either refer to *garden*, or to *beloved*; it is mere in keeping with the construction to refer it to the beloved, just as the suffix in *בני* refers to him. The fruit is the beloved's because the garden is his, and therefore he may enjoy it.

1. *I am coming into my garden, &c.*

The shepherd, as he embraces his beloved, expresses his unbounded delight in her charms. The perfect forms, *באתי*, *אכלתי*, *שתיתי*, are used for the *present*, Gesen. § 126.

*Eat, O friends, &c.* Some sympathizing court ladies, at a distance, seeing the mutual happiness of the lovers, urge them to take their fill of delight. The explanation of Rashbam and others, that this address is to the companions of the beloved to partake of a friendly meal; or, as others will have it, that it is an invitation to the marriage feast, is against the context. The expression *אכלי*, *eat ye*, must be taken in the same sense as *אכלתי*, *I eat*; and it would be most incongruous to suppose that the beloved, who enjoys the charms of his loved one, would call on his friends to do the same. Dr. Geddes, who is followed by Dr. Good, alters the text into *אכל רעי שח ושכיר דודי*, *Eat, O my friend! drink, yea, drink abundantly, O my beloved!* and puts it into the mouth of the Shulamite; thus making it an answer to what the beloved said in the preceding clause. But such conjectural emendations ought to be repudiated. It is most in accordance with the context to take these words as an epiphonema of some sympathizing court ladies. The parallelism and the accents require us to take *דודים* as a *concrete*, synonymous with *בָּרָץ*, *friends*; so the Sept., Vulg., Syr., Rashbam, Ibn Ezra, Rashi, Mendelssohn, &c.